THE TEACHING OF MODERN FOREIGN LANGUAGES BY THE ORGANISED METHOD

BY HARDRESS O'GRADY.

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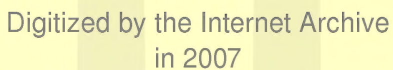
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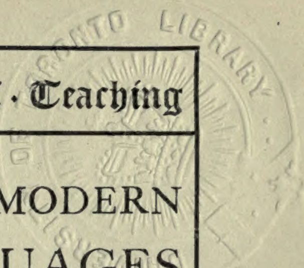

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BY

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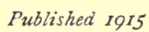
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INTRODUCTION

To my friend and former master
O. H. PRIOR

A BRIGHT young journalist—writing for a popular morning paper—has stated that French is taught in English schools only because there are a certain number of men and women who know French, have no special aptitude for anything in particular, and for whom work must be found. This ingenious lady—she is an actress and writer of plays—went on to point out that Modern Languages were quite unnecessary, as all the waiters, policemen, and shop hands in Europe could speak English much better than we could ever hope to speak French, German or Russian. Those of us who are or have been teachers of French must therefore approach the subject in a mood of humility and modesty, since we are all part of a great conspiracy to humbug the nation out of the princely salaries it bestows upon teachers of Modern Languages.

We may, however, be permitted, in a moment of frivolity, to sweep aside the accusation of the lady journalist and to ask ourselves once more why in effect we do teach languages. Having made up our minds as to our aim we can proceed to build up the method by which we shall attain our objects.

Two hundred years ago there was no doubt whatever

as to why French was taught. Only the aristocracy learnt it, and for them it was as necessary and important as fencing, hunting and dancing. It was the language of diplomacy, of love and of small talk. This is proved by the existence of a Grammar in which a large number of pages are devoted to French dialogues on small talk and on love. The special title of the book is "A Complete French Master for Ladies and Gentlemen, for the Use of His Highness William, Duke of Gloucester," and in those days the circle to which the words "Ladies and Gentlemen" were applied was strictly limited. There was then no doubt as to the aim of teaching French. The pupil must learn the language intelligibly, as part of his social baggage, the object was to *speak* French. The political isolation of England was responsible for the decadence into which the teaching of languages fell in the early and middle part of the nineteenth century. German was barely taught at all, French became associated with the class of teacher who had nothing in common with the pupils and whose discipline was bad. When foreign languages were first taught by Englishmen they were taught on the same lines, and presumably with the same intentions, as Latin and Greek. That is to say, they were supposed to be part of humanistic training, and they suffered from the vague and unscientific superstition of what used to be called "formal training." With the re-awakening of experiment and the spirit of adventure in English education it is necessary for us to reconsider the objects of teaching modern foreign languages. Do

we wish to teach a language so that our pupils may be able to speak that language, speak it intelligibly, fluently and correctly, but make no other use of it? That is a tangible aim. With the assistance of wise methods and increased organisation it is a realisable aim. It is an aim that has in many schools of the Municipal type, in many London Secondary Schools and in some Provincial schools already been realised. But merely to learn French so as to speak it well, is that enough for the great number of boys and girls who pass through the classes? How many of them will be called upon to speak a foreign language after they leave school? How many of them will after school-days take steps to speak it and continue to keep up their oral knowledge? How many of them will have an opportunity for keeping up the speaking of a foreign language? We can undoubtedly realise with success the object of speaking French, but if this is our only aim it will defeat itself. The pupils taught in classes under an organisation which aims merely at the speaking of Russian, French or German, will learn to talk with the most utilitarian type of vocabulary, and as their aims are merely utilitarian, they will, as soon as they find they have no use for their knowledge, gradually, or in some cases even deliberately, forget. Our labours, our zeal, our cunning will have been wasted; we shall have been weaving wreaths of sand. Merely to satisfy examiners and inspectors would, indeed, be an aim to justify the reproaches of the lady journalist. Yet there is no doubt that many have been content in the past to view their own

lessons from the mere talking point of view. Some even have thought it sufficient to do all the talking themselves.

Is it our object to teach our pupils to write the language well without troubling about the speaking? I do not believe that it is possible to write a language perfectly without a working knowledge of the speech. But admitting that there are cases of scholars who have learnt to write well without being able to ask for a clean towel in the language, I think that correct writing as the sole object of language lessons is as open to criticism as mere correct talking. Only a certain proportion of clerks will need it in after life and a still smaller number of literary men. No doubt it will be said that the possession of a writing knowledge is an incalculably useful help to a clerk, that in cases of severe competition, other things being equal, the clerk who can write French will secure the coveted position. That is so, but the aim seems rather unnecessarily narrow. What will happen to the numerous clerks who, under a system which turns them out equally excellent in writing, do not succeed in obtaining the few posts where Russian, French or German is an asset? I do not think they will keep up their writing. I am as severely utilitarian in my aims as any shopkeeper. I dislike the teaching of any subject or part of a subject, such as French conversation or French composition, unless I can see that this teaching is going to bear fruit in after life. Why then should we advocate the retention in the curriculum of French or of some great foreign language with a great literature?

It is because a great foreign language properly taught, with wider aims than those mentioned above, broadens the mental horizon of the learner. It gives the child, consciously or even unconsciously, a whole set of points of view with which to correct its own traditional points of view. Can there be any better reason for education than that it should widen the learner's outlook ? The progress of civilisation does not consist in learning to fly instead of walking, to telegraph instead of waving our arms. It consists in our ability to increase our enjoyment of life, to develop our *ego*, to make others happy, to enter into the thoughts of others and to live life to the full. All these depend originally on increase in our power to formulate thought, to compare, to select, or argue, in a word, to use our mental organ. A foreign language properly taught will go far towards widening our mental horizon. There is no reason at all, it would seem, why French and Russian and German should not be included with Latin and Greek in the general term "Humanities," those studies which, under proper guidance, will add something to the humanity of the individual, but which, when badly taught, do positive harm.

The subject must be properly taught. That is the very essence of the matter. Merely useful French conversation and merely useful French writing will be of no avail in the larger processes of life—we must aim higher. Our object in teaching the language must be to give our pupils a permanent interest in written documents of the language so that they may themselves

continue to work what we have begun with them. But—let me make myself clear—in order to give them this permanent interest we must train them to *speak* the language accurately and with a good pronunciation, we must train them to *write* the language accurately and with some sense of its refinements. It will be thought that I am splitting straws, that I am, in another guise, recommending the very aim that now influences the teaching of French and German in many schools. I do not agree. If the aim is conversational French and accurate writing for their own sakes, our pupils will probably go no farther; but if conversational French and good writing are the means to an end outside and beyond themselves, we have been laying foundations of an incalculable something that will profoundly affect the learner's ways of thinking in after life.

This book advocates phonetic training, the organised teaching of vocabulary, grammar and syntax as part of the living language, it advocates free composition in the earlier stages instead of translation, it gives methods of teaching phonetics, vocabulary, reading, writing which are based upon the author's own experience. But in the author's mind all these things are to be used for the later intimate understanding and study of works of art, both in pure *Belles Lettres* and in books of information and philosophy: history, the economic books, the scientific books and so on.

Before the reformers began the agitation which has led to very real progress in the teaching of languages, a language lesson consisted of translation from and into

the foreign language. It entailed learning by heart rules of grammar and syntax. It included the writing of uncommon grammar sentences which had no connection with any of the interests of the pupil. The construe lesson, or lesson in which German or French was translated slowly round the class into more or less bad English, could certainly not be claimed as the type of lesson which would make the pupil love French. Experience has shown and continues to show that it does not make the pupil learn French. Candidates for a certain competitive examination who take high marks in spoken and written French have either learnt their French from a governess, or have spent some considerable time in France under a good native teacher, or have come from schools, probably Municipal Secondary Schools, where French is taught, not as a collection of dictionary words and grammar rules, but as a living language.

This statement is made with a full knowledge of the facts, and while it is true that in a few schools successful results are obtained where written translation and formal grammar are part of the course, it will be found that these are wisely and cleverly based upon the use of the language as a living language. They are only parts of the teaching. They are subordinated to the main object. They are not the sole objects of the teaching.

On the other hand, there is undoubtedly a strong tendency to give a narrow interpretation to what is called Direct Method, which has limited the teaching to a small vocabulary, to childish free composition, to

the reading of simplified books during the *whole* of the school course. In the early stages of teaching this limitation is wise, but to repeat this kind of work for four years is just as likely to make the pupil sicken of languages as the old lack of method and grammar exercises used to do. There is not enough writing, and not enough progress in the type of writing; there is not enough reading, and the reading in the upper classes is not of an intelligent type. The author wishes to express here definitely his severance from what is vaguely called Direct Method. He does not do so because he has ceased to believe in the principles of the Direct Method, but because he sees those principles constantly misapplied or misunderstood.

The Direct Method expresses neither more nor less than the theory that language should be taught by direct connection with objects and living ideas. But practical considerations make it absolutely necessary that the most detailed and careful organisation should be used to make the theory possible in English schools. The type of teacher who believes that he is using the Direct Method by playing with gramophones, picture post cards, maps of France and the *Marseillaise*, by teaching one day a set of words, whether names of actions or names of objects, without making sure that those words will be used again, not only in the same connections, but in many other connections, is in effect not a teacher using the Direct Method principles, but a music-hall entertainer who is wasting the time of his class and exhausting his own nervous system. Through-

out this book the words "Direct Method" will not be used, but the words "Organised Method" will be substituted for them.

Now contemporary movements of education are causing the division of Secondary Schools into two types. We have first the old type in which the object is to give a good general education: it is the Grammar School type, the Public School type, the type represented by various Foundation Schools in London and the counties. Then we are to have shortly Commercial Schools, the Central Schools of which the object is to fit girls and boys for a business life. In what manner does this division into two main types affect the teaching of French? At first, in the first two or three years, not at all. The basis of the curriculum must be the same for both, a sound linguistic training in pronunciation and vocabulary. In the last years we shall differentiate. The work in the old type of school will be more literary, in the Commercial Schools more economic. But when we come to the consideration of work in the Commercial School it will be seen that it is only the subject-matter which is different. The treatment is the same. The economic and sociological books written by highly cultured Frenchmen are entitled to be ranked under the general title of Literature.

For a sufficient school course in a modern language we must postulate four years of teaching. This is already not uncommon in many Municipal Schools. In some it is more. And I will base my suggestions on a minimum of four periods of language teaching a

week. The ideal course is half an hour a day four or six times a week for the first year, with a diminishing number of hours and increasingly long periods in after years. Still, much can be done with four periods of three-quarters of an hour. If sufficient time cannot be given to the teaching of a foreign language, the subject is much better not taught at all. This applies equally to all languages, modern or ancient. When we consider that the whole knowledge of a language depends originally on remembering both the sounds and the sense of a very large number of words and usages, it is obvious that only a sufficiency of time will enable the learner to build up such a new association group.

Let us suppose, however, that we can only find four periods a week for four years. The whole of the first year should be given to the detailed study of foreign sounds and the learning of the most necessary vocabulary. In after years the phonetics will be kept in good repair, as it were, but they will sink to a subordinate position in the lessons. The vocabulary and the use of the vocabulary, together with the applied grammar, will take first place in the second year. In the third the reading of texts with literary interest will come to the fore, and in the last year I would recommend such close study of texts as the French *Explication de Textes*, combined with other rapid reading of much matter. Writing, after the first term, will go hand in hand with the oral work. Based upon simple question and answer it will develop into true free composition and the essay.

That is a brief summary of the way in which the years should be allocated. Let us return again to the question of phonetics. I will say at once that I have never come across good class pronunciation of French where phonetics of some kind or another have not been used. And I have never known a class or school where the introduction of phonetics in the lower forms has not been followed by an immense improvement of pronunciation.

Technical terms in the teaching of languages are often so loosely used that it is well to define here what is meant by phonetics. Phonetics is that science which studies the production of speech sounds with regard, in school teaching, to the organs used in producing the sound. Phonetics in the classroom should lay most stress on the position and movement of the lips, tongue, soft palate and the movement or lack of movement in the vocal chords, on the direction of the breath stream through mouth or nose. We should lay the greatest possible stress on the control and gymnastics of the vocal organs. The use of a script, while very valuable, should come after the practical work. This will be referred to in the chapter on pronunciation. Is it necessary to lay stress on the need for a good pronunciation ? Surely not. But since there are still a number of people who say, "Why trouble about the sounds ? Look after the sense and the sounds will look after themselves," it is well to touch upon this briefly. How does a small child remember a word ? By its sound. Often when we see in print a word which we

do not know how to pronounce we will give it a pronunciation of our own. Thus, H.M.S. "Bellerophon" becomes for the sailor "Billy-ruffian" or "Billy ruff'un." French peasants call our English seed potato "Early Rose," "lirli." There is in truth no reason why we should not remember French words quite as much by a concatenation of evil sounds as by a concourse of sweet sounds. From a memory point of view one is as good as the other. When, however, we come to literature it is quite another matter. How does a man write a book, whether it be fine prose or verse, or a fine scientific discourse? First he thinks, and collects his thoughts into groups, then he seeks for words in which to express them. He has many words from which to choose. Going from the dim haziness of unformulated thought, where clear logical statement is on the borderland of emotion, to the hard brilliancy of the word groups of expression, we may select one sentence or another in which to cast the dim thought. I believe that no thought is ever complete till we have it in words. The author has a choice. What determines his choice of one set of words instead of another—for words as solitary combinations do not exist? No doubt their sense fitness, but after that their sounds. One man will be attracted to one arrangement of sounds rather than to another. Compare, for instance, the account of the death of Turenne first by Madame de Sévigné, then by Voltaire. Compare Meredith's "Lark Ascending" and Shelley's "Ode to a Skylark." What determines those choices of word groups? Not a conscious principle

certainly, but a deep, subliminal preference. And in that choice, so easy for a sensitive ear to feel, so impossible for the most scientific mind to classify—in that choice we feel the inner man, we are in touch with the self of the author—the sense-self, the emotive self, the animal self, the æsthetic self. And once we fall into tune with his rhythms and his choice of sounds, we find that his meanings and his reasoning are suddenly more clear to us. That, of course, is the case for reading aloud. All this means that sounds, as the elements of a language, have the greatest importance, that we shall actually understand better if we pronounce as the writer himself pronounced—understand, that is, not the words but the groups of words in which the writer expresses himself.

From the utilitarian point of view it is obviously necessary to pronounce so that the natives of a country can understand, and the nearer our pronunciation is to the original, the better we shall be understood.

However, it should be remembered that a great number of grammatical changes in French and German are primarily changes in pronunciation, and that we shall be helped actually in speaking the language grammatically by acquiring those same habits of speech which led to the grammatical changes.

The success of the Organised Method of teaching modern foreign languages depends (1) upon the knowledge, the scholarship, the teaching ability of the teacher ; (2) upon the most careful preparation of lessons, term courses and year courses ; (3) upon the most careful

organisation of the work throughout the whole school, so that each year's work is co-ordinated with the next year's work, so that there is ample revision, definite progress, and no wastage or overlapping of effort. For instance, for Class V to be doing almost identically the same work as Class IV, with perhaps a different text-book, or for Class V in its first term to be going again over the ground of the last term of Class IV, is sheer waste of effort. It debilitates the work. And there are no keener critics of this weakness than the pupils themselves. It is well for teachers to realise this. The author has omitted no opportunity of talking to old Public School boys and others with reference to their lessons in French and German, and whilst most of them deprecated any belief in their right to criticise their old education, they were none the less unanimous in condemning the waste of time in modern language classes.

Finally, the success of the Organised Method depends upon the observation of its principles.

THE TEACHING OF MODERN FOREIGN LANGUAGES BY THE ORGANISED METHOD

CHAPTER I

DIVISIONS OF SPEECH

The preceding chapter, being introductory, covered in a general way some of the ground which it is now proposed to go over in detail. To summarise, the learning of all speech must, for practical purposes, be divided into the following: the learning of pronunciation and speech—learning of vocabulary, (*a*) learning to understand, (*b*) learning to speak—learning to read—learning to write.

It used to be said by the reformers that we should teach a foreign language to a child in the same way that it learnt its own language. Let us examine that statement. First, it is not logical, because it confuses the meaning of the two words "teach" and "learn." The child learns because it finds it really necessary. It is taught, to a large extent, in spite of itself. Next, the statement supposes that the child is to have as much time to learn the foreign language as it had to learn its

own language (which, by the way, it has not finished learning yet), and that, while learning the foreign language, it has no distractions, just as it had no distractions when it picked up its dictionary knowledge of the mother-tongue. And all these suppositions are wrong. The process of learning its own speech was a natural process. That of learning the foreign speech in school is an artificial process. In order that the learning of a foreign language should be a natural process the learner must find himself in the dire necessity of speaking the foreign tongue or for ever holding his peace. In learning its natural speech the child has unlimited time at its disposal ; when it is being taught a foreign language it has at most five hours a week. And on either side of these five hours its own language is for ever setting up previous claims to interest and attention. That is why we must have a method in teaching French or Russian or Spanish, the most methodical method each of us can evolve for himself, or borrow from some professional organiser. But there are many hints the child can give us when learning its own language which we can use when teaching it a foreign language. For instance, it learns words and their meanings by associating them directly with concrete objects or with actions. Then it deduces certain meanings by filling up gaps between its understanding of one part of the sentence and its understanding of another part of that sentence. Thus : " The boy is fat " (gap in understanding), " he eats too much." Other experiences of cause and effect will supply the unformulated word " because." A little girl

who was two years old used once upon a time to come to the bathroom door every morning and say, " Shall you be long, Daddy ? " She did not, in fact, understand what " Shall you be long ? " meant, but she had heard her mother say those words every day and fell into the habit of imitating her. Presently, however, she associated those words with having to wait for breakfast, with a certain patient weariness of her mother and other natural phenomena arising out of her father's too long occupation of the bathroom. Now it must be noted (1) that she learnt the words by imitating her mother, (2) that she associated them with the certain action of going to the bathroom door, with having to wait, with, in fact, excessive duration of time. It will be noted, too, that the sentence was repeated again and again before she learnt it. And again it must be remarked that she took some time, having unlimited time at her disposal, to learn the sentence. While we may, and should, use all the child's powers of deduction when we are teaching a foreign language, it would be sheer waste of time to go on giving unlimited concrete examples until the learner understands the meaning of the foreign word for " long." Then a small child will learn the meaning of some words by understanding them as the opposites of words already learnt. Thus, " slow " is learnt as the contrary to " quick," " quick " being that state of mind and body which hustles you from an enjoyable game to dress for going out, or causes you to run from the consideration of an interesting object in the Park. Learning words by contraries is a most im-

portant part of word building in the Organised Method, the child learns new words by putting together old words, and under strict guidance we should use the word-building or word-forming exercises for teaching new vocabulary. But when we find that there is going to be loss of valuable time by trying to arrive at the meaning of a word in the foreign language, it is far better to give the English equivalent and have done with it. Provided always that we practise the new word at once in various combinations by means of question and answer and illustrative sentences. Let us suppose that the word is "le chêne." It will be found extremely difficult to give in French a satisfactory definition that will bring to the child's mind the corresponding meaning of an oak tree. Let us then tell the class at once that it *is* an oak tree, and having done so, work the word at once into a series of French questions and French sentences which will cause the class to practise the word in connection with its natural associations in the language. Let us try to teach in such a way that the child learns by direct association with the object or its representation, but when we fail to get the direct association let the English word come in at once, let it come in once only, so that it is quite clear, then let the French take up the strain.

Now all this does not mean translation. Translation, as usually understood, means taking a number of whole sentences in one language and transferring them into a number of whole sentences in another language. And fine translation means not only taking whole

sentences, but whole paragraphs—it should be said accurately—whole trains of thought. Unfortunately in school for the most part it has meant taking a number of words in one language and giving their French or German dictionary equivalents. Too often the subtle reactions of one word upon another are entirely overlooked. Moreover in the "construe" translation type of lesson it will frequently occur that no word of French or Russian, of German or Spanish is uttered throughout the lesson. The mother-tongue reigns supreme, and for the most part a maimed and crippled mother-tongue. The use of the foreign language in class is essential to the success of teaching, but the vocabulary used should be carefully built up from the beginning, starting from considerable use of English in the first lesson, where explanations may be necessary, and progressing gradually, but rapidly, to a point where only an occasional word of English is necessary to save time. But all this depends once more upon the most careful and detailed organisation of the material to be presented to the class.

These then are the general principles that should guide us in teaching the foreign language :—

1. To teach the pronunciation so that the pupil will recognise foreign words and sentences by their sound, will speak the foreign language so as to be understood by a native, and so that the greatest possible value can be drawn from the sound, intonation and rhythm of the foreign literature.

2. To teach words from pictures and objects first,

next from the sight of the spelling, from the spoken sound and by the motor-exercise needed to write them, then by associating them with and deducing their meaning from other words.

3. To practise word building and word formation according to the genius of the language.

4. To use pictures and texts as the basis of conversation and grammar.

5. To exercise knowledge by writing as well as orally.

6. To choose texts of real value in themselves consisting of complete passages, and not in snippets.

7. To study foreign life and ways of thinking.

8. To avoid as much as possible (but not to the point of fanaticism) the use of the mother-tongue in class.

9. To prepare the work of the whole school so that each lesson will be a preparation for definite progress in the next lesson; so that each term's work will lead naturally to definite progress in the next term's work, which will be based upon it; so that each year's work will be a definite step in the building up of a practical and intellectual knowledge of the foreign language.

CHAPTER II

TEACHING OF PRONUNCIATION

In the preceding chapter it was stated in a general fashion that phonetics in the classroom was to be a gymnastic of the vocal organs, a method of training the ear, and only in the last place a method of transcribing sounds accurately by a set of symbols. In this chapter the details of the phonetic work in class will be studied and a suggested course given, based upon the author's own lessons. It will be well to deal at once with the question of script. Certain inspectors of the Board of Education have advised heads of schools to adopt phonetics in order to improve the pronunciation of French throughout a school, but have coupled this recommendation with a warning against the use of script. To one who has used phonetic script in school and found it incalculably useful for correcting, for strengthening the pronunciation habits by phonetic reading, for economising precious time generally, this warning seems astonishing. There appears to be, however, a reason for it—not a very intelligent reason, a reason which presumes the teacher to be a bad teacher or suggests that the inspector is not practically acquainted with method. The reason is, that a number of teachers, suddenly

instructed to make phonetics an integral part of the modern language lesson, without having any previous experience of phonetics, have with a totally inadequate preparation taken up the outward and visible sign of phonetics, the script, and, having no difficulty themselves in understanding that a certain symbol represented a certain sound, did not realise that the class would have a difficulty. In all books on phonetics there is a table of sounds. On the one side are given the symbols, on the other, words in French, in German, in Russian, in which the particular sounds occur. To get at once and without synthesis the sound of a particular symbol it is a condition precedent that we should already know the language perfectly. But by the very fact that he *is* a pupil, a learner, the pupil does not know the language at all. The next step in this false method is therefore that the teacher writes up the symbol on the board and says, "Whenever you see this sign you must pronounce it as so-and-so." He pronounces it and asks the pupil to imitate him. The pupil does so to the best of his ability, and, because he has no knowledge of what organs are used or of how they are used, pronounces the sound wrongly. This kind of script teaching is the veriest humbug. Another objection to the use of a phonetic script is that it is supposed to interfere with the pupil's spelling in the ordinary writing of the language. To this I can only reply bluntly that it is not my experience, but that I realise how a certain kind of slackness or confusedness in teaching might lead to such a result. This is a point of method which I will take in its right

place, when we come to consider the change from phonetic script to usual orthography.

The teaching of phonetics in class falls into the following divisions :—

(1) An oral gymnastic, by which we learn how the various organs affect speech sounds, and how we produce certain sounds.

(2) Reading from script.

(3) Taking down the foreign speech from dictation and writing it in phonetic signs.

(4) Going from script to the ordinary spelling and learning the equivalents wherever possible.

(5) Transcribing the ordinary spelling into phonetic symbols.

By far the most important of these is the first. The methods by which we can achieve our object are two. We can either lecture with the utmost clearness on the vocal organs, on the manner in which we use them, on the classification of sounds according to the organs used in their formation, using the phonetic symbols as mnemonics or reference numbers for the sounds as we explain them, while we train the pupil in the use of them by sets of exercises, or we can get from the class by the ordinary methods of careful observation and logical deduction the same classifications, to be followed by practical exercises.

Of these two the second is the more educative, while the first, contrary in its method to educational theory, is the more economical. Probably a judicious blend

of deduction by the class, under guidance of the teacher, with telling by the form-master or mistress, will be found advisable. Here as elsewhere the heuristic method is limited by the time at our disposal. On the other hand, all that a pupil learns by deduction, under guidance and followed by clear classification, is better learnt, more intelligently learnt, and, being better digested, is better remembered.

As lecturing does not come within the province of educational method, and as it needs no explanation, it is not dealt with here. The following notes which can be expanded into a series of lesson notes will indicate the lines which the author suggests class-teaching should follow.

General idea. First the production of speech is studied, next, the details of spoken English as the "known," from which we go on to the unknown sounds of the foreign language, making special note in those languages of the sounds which we possess in the mother-tongue before taking the sounds which we do not possess.

Time given. At least ten full periods should be given to deductive work, classification and constant exercises. These ten lessons should be followed by phonetic reading of the first ten or fifteen lessons of the First Book, whichever it is. That is, the lessons of the First Book or Primer or Reader should be taken in phonetic script before the pupil is allowed to see the usual spelling. They should be known, after oral exercise in question and answer and even written phonetic exercise, almost by heart. This is of the utmost importance when we come to the

change from phonetic symbols to the ordinary spelling. [See below.]

Apparatus. With the exception of coloured chalks, the apparatus which interests a class most is that which the teacher makes himself, especially if he can make it roughly in front of the class. At the same time a good chart of the vocal organs in section will be useful. Scissors and some fairly stout cardboard may be wanted for the rough model.

Method. One pupil is requested to produce the sound (p).[1] The teacher tries to elicit by questions which are the organs employed in producing the sound (p). If we do not breathe can we produce (p) ? If we suck the air into the mouth as we are trying to produce (p) can we still continue to produce (p) and also to suck the air in ? Let us take the sound (a). Can we produce this sound without breath ? Reverting to the sound (p), do we use the lips when producing this sound ? How do we know that ? If we do not use the lips we can produce it with our mouths wide open and the lips far from one another. Is that so ? If we changed the shape of the lips should we get the same sound ? Do we use the tongue ? What part of the tongue ? Does the tongue touch anywhere ?

With (p) we compare (b). Our questions are so constructed that the answers to them will determine the vibration of the chords, the use of the breath, the path of the breath.

With the assistance of the class we make a summary

[1] All phonetic symbols in this book are enclosed in brackets.

on the board of the organs used in producing the sounds (p), (b), and (a). But it will be noted that we have so far only very general indications. We can, however, get to the fact that the use of different organs, the absence of motion in one particular organ, etc., cause differences of sound.

Drawing on the board or hanging up a chart of the vocal organs, we point to the various organs that have been used in the production of the given sounds. Attention will be drawn to the fact that there are still several organs which have not yet been used in any of the sounds produced.

The teacher tells the class to breathe and asks the class by what path the air escapes. Some will say, " Out of the lungs," others, " Through the nose," others, " Through the mouth." From these answers, duly checked and corrected, it will be possible to establish the part played in the production of speech by the velum. The two sounds (p) and (b) may then be compared, and from the difference between the two we arrive at some understanding of the phonetic terms VOICE and lack of VOICE. It is doubtful whether the heuristic method will suffice to give a clear, complete and absolute understanding of the voiced and unvoiced varieties of sound. A brief explanation of the larynx will find its place here. But it is of far more importance that the pupil should realise the difference between a voiced sound and a voiceless sound than that he should know the technical names and the physiology of the various cartilages. The term GLOTTIS should be known,

especially by those studying a language of which the glottal stop is a recognised sound. Devocalised sounds, on the other hand, do not appear to be necessary in the classroom. A simple way of bringing home to the learner the difference between a voiced sound and its voiceless double is to invite the class to hum a well-known tune first on a voiced sound, say (z), then on the voiceless (s). It is, of course, impossible to make musical intervals with a voiceless sound, since there is no vibration of the vocal chords. This shows the difference.

The question of intonation and the mechanism by which it is produced is not of importance at this stage, so that it will not be necessary to use the home-made ring cartilages working one over the other with a stretched elastic between them. But a simple diagram of the chords as seen from above, first, with the glottis wide open, then with the edges of the chords brought close together to vibrate, lastly with the glottis closed, will be useful. And with scissors and cardboard it is possible to make a rough working model to show this action of opening and closing.

The class is now asked to pronounce a (p) and to state how the sound is formed in the mouth, which is the direction of the air, etc. Next, the sound (f) is given and treated in the same way. After this the sound (t) and finally the sound (k). By this it will be easy to arrive at the use of (1) lip and lip, (2) lip and teeth, (3) tongue and teeth (gums), and (4) tongue and back palate.

Next, the pairs (b) and (m) should be taken, and the

pairs (d) and (n) and English (g) and (ŋ). From this it will be possible to establish the difference between oral and nasal consonants. The way is now clear for classification, but it is still open to question whether at this point we might not drop the heuristic method and go on with the lecturing. The chief, the indispensable point to make and to "rub in" is that the alterations in the position, movement, etc., of the vocal organs produce given alterations of sound. Personally, I am still in favour of a rather thorough training at the beginning, in order to save explanation later on. We will therefore continue to classify the consonants with the help of the class. As a mnemonic the phonetic symbols will be used, but we will be doing much to prevent confusion with the letters of the ordinary alphabet if we use *coloured chalks* from the beginning for all blackboard work. For voiced sounds we might use red chalk, for voiceless sounds some other colour.

The order in which the consonants are best taken is (1) oral plosives, (2) nasal stops, (3) fricatives, (4) the varieties of sounds represented in English, French and German by the letters r and l. If Russian is being learnt we shall be faced with considerable difficulties with regard to the palatalised consonants. For that reason, if for no other, Russian should not be introduced until a very thorough course of general phonetics has been given first. The order chosen is an order of natural difficulty. It is comparatively simple to understand the formation of the plosives. The nasal stops are, with the exception of nasal resonance, of the same nature as

the corresponding mouth stops. With the columns used for the classification of plosives we can make a start with the fricatives. But as these are far more numerous it will be necessary before we start work to draw upon the board the necessary columns.

These columns are vertical. At the head of each are written the names of the parts of mouth used in forming the sounds, as, lip and lip, lip and teeth, tongue and teeth, etc. A first general division must be made between plosives (or, better, stops) and fricative continuants. For the latter a better name is *rubbed sounds.* A set of stops is given and a set of rubbed sounds. The class are asked to go on saying first one rubbed sound, then another. After that they are asked to go on saying a stop or plosive without stopping the sound and beginning again. From this it will be understood that a fricative can be continued as long as there is breath in the lung, while a stop begins and ends in the very moment of its formation. The difference between nasals and oral sounds has already been made. The classification begins at the entrance to the mouth, that is with the sounds (p) and (b), and goes backwards to (t) and (d) and to (k) and (g). The part of the mouth used and the places where lips or tongue touch are noted. According to these positions the sounds are given their place in the table under construction. Thus (p) and (b) will be placed under "Lip and Lip." So will (m) among the nasal stops and (w), (ʍ), and (ɥ) among the fricatives.

When the classification is being made constant questions will elicit and rectify if need be the positions of the

vocal organs for each sound, and constant exercises will give sets of words in which the sound is found at the beginning, in the middle and at the end of a word. Exercises combining the single sound under consideration with other single sounds already treated will be introduced into the work. These exercises will sometimes contrast sounds, as, for instance—the exercise to be said aloud, of course—(p), (b), and (b), (m). These exercises in alternate voiced and voiceless sounds or oral and nasal sounds are especially valuable when we come to the study of sounds which we do not possess in the mother-tongue. Thus, the sound (ɲ) may be regarded as palatalised (n), and the German sound (ç) is obtained rapidly and accurately from the corresponding voiced sound (j), which is common in English, simply by unvoicing (j). The exercises also give control of the vocal organs, enabling the learner to produce with greater and greater certainty sounds hitherto new to him.

Together with this classification and practice should go the following exercises :—

The teacher dictates a sound, keeping a note of it on a slip of paper. He then asks the class to say whether it is

(*a*) voiced or unvoiced ;

(*b*) a mouth sound or a nasal ;

(*c*) a plosive (stop) or a fricative continuant ;

(*d*) in what part of the mouth, if anywhere, the tongue touches, and what part of the tongue, etc.

Obviously it will be necessary to make certain that the

terms used are thoroughly understood, and it may even be advisable not to use the terms but their equivalents, as, "Do the chords vibrate or not?" "Does the air pass through the nose or mouth?" etc. A small hand glass should be used by the pupils to ascertain lip or tongue movement whenever possible.

When the oral stops have been classified, and their formation thoroughly understood, the teacher can practise the class in the use of symbols representing these sounds (1) by writing the symbols on the board in any order and pointing to each in turn asking for the sound it represents, (2) by dictating the sounds one by one, in any order, and asking the class to write down the symbol for them.

After the mouth stops, the nasal stops will be dealt with, each being placed under its proper heading. Fricatives and other sounds follow. The subjoined table will give the appearance of the board when the classification of the consonants is complete:—

Lip and Lip.	Lip and Teeth.	Tongue and Teeth.	Tongue and Gums.	Tongue and Fore-pal.	Tongue and Mid-pal.	Tongue and Back-pal.	Glottis.
bp			dt			gk	h
m			n			ŋ	
wʍ	vf	ðθ	zs	ʒʃɹ	j		
			r				
			l	ɫ			

We are, of course, dealing with the English consonants only to begin with. Under the table it will be well to

write up a list of words beginning with the sound, or with the sound contained in the middle or at the end of the word. Thus :—

Mouth plosives

(p) pig (k) came
(b) big (g) game
(t) tin
(d) din

Nasal stops

(m) mad (n) nod (ŋ) song, sing

Fricative continuants

ʍ	whale	s	six	(h)	high
w	woman	z	zebra		
f	fellow	ɹ	round		
v	victor	ʃ	shop		
θ	three	ʒ	pleaʃure		
ð	though	j	yes		

l and r (trilled)

(l) and (ɫ) little, left, tall
(ɹ) a red rose.

Before going on to the vowels of English it will be well to take the consonants of the foreign language we are examining. Thus in French we should rub off the board all English consonants not found in French and explain carefully, duly classifying them, the sounds (ɥ), (ɲ), French (l) and French trilled (r).

I strongly object to French uvular or velar (R) being taught. The movements are difficult to ascertain and to perform, and the result when an attempt has been made to teach this sound to English pupils is almost without exception unpleasant—a fricative continuant (x) being given. Moreover, since French elocutionists and singers use the trilled sound and since it is the normal pronunciation in Touraine where very beautiful French is spoken, there can be no reason for not adopting it in our schools.

French forward (l) with (i) resonance must be carefully taught. The back of the tongue *must* be kept down.

The German sounds needing special teaching are (ç), (x) and (ʔ). The last, the glottal stop, is by no means easy to obtain. A substitute for the effect produced is obtained by carefully eliminating all *liaison* or glides between word and word, and making a slight stop before speaking the word which begins with a vowel. Practice in opening and closing the glottis will, however, with careful teaching, make many pupils give a clear and distinct glottal stop where it is required.

It will be necessary to recur to the foreign consonant sounds again when all the English sounds (vowels) have been reviewed and the foreign vowels treated. This for revision and to give a complete view of the sounds in the foreign language.

The Vowels

The vowels are dealt with in exactly the same way. That is, they are treated in a normal order, both as regards tongue positions and lip positions. A large drawing on the board, representing the interior of the mouth seen in section, will be of great value in fixing the positions of the tongue in the minds of pupils. Where possible some good wall charts of tongue positions, such as those sold by Messrs. Dent & Co., will help materially. We begin with the sound (i) as being the most forward as regards tongue position, the most split as regards lip position. Having established the formation of the sound—vibration of chords, arching of the tongue towards fore-palate, etc.—we go on to the other vowels in their order of position, leaving lax (ɪ) and (ʊ) till the others have been done. This is because these sounds, as well as (ʌ) and (ə) in the word *butter*, are very difficult to locate exactly.

Having tabulated the English vowels with words in which they occur and having laid stress on the fact that slight alterations in position will be followed by an alteration in the sounds we can proceed to the foreign vowels.

It is of the utmost importance that practice should go hand in hand with the teaching of the foreign vowels. We must make certain in French and to some extent in German that the tense articulation is being given, and it is here that a rigorous gymnastic will prove of the greatest utility. Such differences as that between

English (u) and French (u) should be well taught, so that the correct tense formation and articulation should be used from the beginning. Such an exercise as

(i) (a) (u)

taken staccato, with good lip movement and definite tongue movement, for five minutes at a time will do as much as any other form of teaching to train the cheek muscles, lips and tongue in the French (or German) habit.

Similar exercises to those advocated for consonants will be employed, but after we have dealt with the recognition of the sounds and their notation as single sounds we can proceed to the second part of our work, which is, reading from script.

Reading from Script

In order to read from script we must have something to read, and that something must be an integral part of the work we are to do in the class. We are therefore faced with the question of vocabulary. It is wellnigh impossible to keep the separate parts of language in separate compartments. So that as soon as the class is familiar with the foreign sounds as separate sounds we may begin to take the regular class work as regards vocabulary, whether it is based on natural actions and objects in the classroom or upon a wall picture or on both. The phonetic transcription of what we are talking about will be the reading and dictating material.

Many First Books now have the first ten or fifteen lessons given in phonetic script as well as, later on, in the ordinary spelling. The ordinary work may therefore proceed. We use the book as a phonetic reader, but only after each lesson has been thoroughly assimilated by every member of the class.

Dictation in script may come at this point. No comments are necessary for this portion of the phonetic work.

Change from Script to Ordinary Spelling

It is the experience of many that a sound preparation in phonetic gymnastic combined with a careful application of script leads to better spelling of the foreign language. But others have found that the spelling suffered. As I have already pointed out the reasons for this are not far to seek. The following hints should prove useful.

After the first ten or fifteen lessons have been done thoroughly, both as the material of conversation, phonetic gymnastic and phonetic script, and are known nearly by heart, the *same* fifteen lessons should be taken through again, very patiently and slowly, constant reference being made to the phonetic script. Words may be tabulated on the board with their phonetic sign in *coloured* chalk and the letter-equivalents in *white* chalk, and from these tables of specially chosen words inferences will be drawn wherever possible, as, for instance, that French é is represented in phonetic by (e), that -ail, -aille is (a:j), that -eil, -eille is (ɛ:j), that ou is (u), that

au is (o) and so forth. There are limits to these possibilities. But it is interesting and useful to note in German, for instance, that the letters ch after the forward, split vowels are pronounced (ç), but that after the back, rounded vowels they are pronounced (x).

Good spelling is a matter of visual memory, and there is no doubt that careless teaching of phonetic script might and does confuse our memory of how a word looks. The rigorous use of coloured chalk for all phonetic script on the board will be one safeguard, for the very colouring of the symbols will put them apart in the memory from the ordinary writing. No pains should be spared to keep in separate compartments the two kinds of spelling. Where this is done the actual result will be gain, not loss. But this question raises another of considerable importance. It is that we ought not to be teaching a foreign language with its demands on the memory until the spelling of our own has been mastered. I have no doubt whatever that from the point of view of written French or German it is wrong to begin teaching the language before the age of ten. It is best to postpone it till eleven or twelve.

Transcribing Ordinary Spelling into Script

This exercise is of doubtful value in a classroom, for the simple reason that it is not true that a knowledge of the equivalents in script coincides with an ability to pronounce the symbols correctly.

It must be emphasised that the object of phonetics in

the classroom is to improve and perfect the pronunciation. They are a means to an end, not an end in themselves. Their value lies in the appeal to the intelligence. They take the place of haphazard imitation, where a pupil with a good phonetic ear, which is by no means the same thing as a good ear for music, will achieve a good pronunciation, but where a pupil with a bad phonetic ear will be a failure. They train the phonetic ear and they train the vocal organs. By means of phonetics the deaf and dumb (dumb because deaf) have been and are taught to speak.

Use of the Phonograph or Gramophone in Class

I believe the gramophone to be quite valueless, except as a pastime, in a classroom. The use of the gramophone for phonetic purposes is a return to imitation methods, imitations of a bad, because indistinct, pronunciation. The use of the gramophone is a denial of all the things which the use of phonetics stands for. But the gramophone in a very small class or for a private student has a considerable value when we come to the question of intonation. But as intonation is a matter of advanced teaching so the gramophone must only be introduced in very advanced classes, small special sets near the Sixth Form. The records should be of spoken, not sung, passages. They should be the best that money can buy, and made by the greatest elocutionists of the foreign country. Each little passage should be reproduced for the learner again and again, until the musical

rise and fall of the voice is deeply impressed in his memory. A number of these prose or verse records should be learnt in this way. But in spite of all this work I believe that quite as good results may be achieved in the class-room, as regards intonation, without the use of a gramophone at all. And this statement applies quite as much to the learning of foreign songs. The best results in teaching an air are achieved by the method which corresponds in music to the use of phonetics for pronunciation, namely, the use of *solfège*.

And I will add that, except as an *apéritif*, a stimulant, I doubt the value of teaching French or German songs when the demands on our time are so great, the time at our disposal so short.

CHAPTER III

VOCABULARY

It should by now be clear that the pronunciation of a word is intimately a part of the word, and that small alterations in the pronunciation of the word itself are followed by corresponding alterations in the shade of meaning. Having dealt fully with the question of pronunciation we are now free to deal with the equally important question of vocabulary. Whilst any language of a highly civilised nation is in effect merely a specialised habit of expressing emotions, desires, thoughts common to all humanity, we must remember that in the course of time these habits have become very different from the habits of other nations.

Isolation, environment, climatic conditions, ethnological conditions have altered words which at one time were pronounced in the same way by all who spoke them, so that these words, both in speech and in writing, appear to have become different words, differing from their original form, and, in their new forms, differing from one another. While theoretically and for the purpose of literature we must admit that a language is fluid, consisting of meaning units, for practical purposes in teaching we are compelled, in the early and middle stages,

to regard a language as consisting, to some extent, of separate words. But our knowledge of the living nature of language should constantly inform our method of teaching the words. At first the words chosen will be as concrete and representative as possible, such words as the foreign equivalents for "house," "chair," "boy," "man," "wife," and among the adjectives such words as are in common use to express notions varying very little in themselves, adjectives which may be described as concrete adjectives, "good," "bad," "tall," "short," "black," "white." Similarly the verbs chosen will describe actions which can easily be mimed or whose meaning can easily be associated with such general notions as "work," "play." Later wide reading will lead to abstract terms being introduced, and to the addition of names and verbs less commonly found than are those names and verbs which express absolute necessities. Now all vocabulary may be divided into Recognition vocabulary and Reproduction vocabulary, of which the second, being the vocabulary of necessity, is far the more important for speech purposes, the first the more important for reading purposes. Reproduction vocabulary consists of those words which we have at ready call, words not at the back but at the front of our minds, words which slip naturally into their places without any effort of the will when we require them for the ordinary purposes of daily life. Recognition vocabulary consists of those words which lie at the back of our minds, words which we do not use daily in our ordinary speech, but which none the less are words of normal use in the written

language. For it must be remembered that the vocabulary of written language is infinitely more rich, more finely shaded, more varied, more precise than the colloquial speech of the ordinary person. The sneer of the ordinary man that so-and-so "talks like a book" shows this division of all vocabulary into two kinds to be a matter of common experience. Obviously the more highly educated a man is, the more accustomed is he to discuss matters other than food, the weather, lodging, golf and travel, the more will his vocabulary depart from the Reproduction vocabulary and approach the Recognition vocabulary of the ordinary man. In learning our own language, by a silent conspiracy and common consent, we have all of us a common stock of words for the uses of daily life. But hitherto in learning a foreign language there has been the most perplexing variety in the words which different people have acquired for their Reproduction vocabulary. In the course of my work I have been struck again and again by the strange disparities in the vocabulary of students, pupils and candidates for examination. Some knew a great number of military terms, others a number of household words, others had stored up agricultural terms. Nearly all lacked the vocabulary of common things, common actions. Some, strangely enough, knew a number of abstract terms. Yet it would appear reasonable that in learning a foreign language there should be a number of foreign words which all would know, so as to speak them and write them in letters. That there is no such common stock of words in French and German as learnt by the average

Englishman points to a complete lack of organisation. Is it Utopian to suggest that a Committee, let us say, of the Board of Education, or of the Modern Language Association, or of the British Association—since that body has recently discovered education—should set itself to consider what are in fact the most necessary words and phrases of a language, what words come next in importance, then the words needed for a proper appreciation of literature, in poetry, in history, in economics. After these, naturally, come the highly specially technical terms of the sciences and trades. These need not concern us here. They will, in their due place and time, become words absolutely necessary for the right kind of person to know. But the words which the Committee would select would be allocated in ascending order of necessity to the first year, the second year, the third year, the fourth year. Already for the first year certain first French books and first German books begin to show that this question is being considered. Some, however, have been overburdened with what may be regarded as a special type of vocabulary, others are characterised by timidity. The words chosen would be constantly revised by oral work, by written question and answer, by free composition, simple in the early stages, more complex as time went on. And while at first each word would seem to have but one absolute meaning, as the words began to appear in different sentences new shades of meaning would gradually be attached to them. These words would constitute for the several years of the school work *minima* with which every pupil must be familiar, using

them correctly in speech and in writing. And for that reason they must not be excessive in number. I will go so far as to say that there should be rigorous tests at the end of every fortnight and every term to make sure that these *minima* are being observed and that the official list of words, phrases, usages is thoroughly well known by every single member of the class. It is not for us in England to sneer at the advantages which organisation may give to teaching. Of course other words would appear in the first books, in the readers—less common words, purely literary words, sometimes archaic words—and the more retentive pupils, the more intellectual pupils would remember some of these for reproduction, a great many would remember them for recognition.

So far we have been dealing with words as if each word were an independent unit. But our teaching of vocabulary would be doomed to failure, both for practical and for literary purposes, if we left words as words instead of combining them into living, meaning units. Words in a living language are constantly changing and sometimes growing. The English language is full of words which have changed their meaning in the course of time. It is full of words, also, whose meaning varies according to the context: words alter when in combination according to the company in which they find themselves. The absoluteness of meaning which they appear to have in a dictionary becomes much less certain when they pass from a dictionary into the living language. Words form other words, and words live in groups.

Certain words are constantly to be found in the same

company. They have their preferences and their dislikes. While it is quite possible to remember certain things, not because their meanings have anything in common, but because they are constantly associated in a certain order (as, for instance, we remember the places of the letters of the alphabet), we are inclined to remember words by the association due to the necessities of life. Thus, the furniture of a classroom will compose one association-group, the terms used for football or boxing or any other game will form another association-group. The secondary association-groups of a fisherman will be very different from the secondary association-groups of an engine driver. The fisherman's association-groups will deal with the parts of his boat, with weather terms and terms of pilotage, the engine driver's association-groups will deal with the parts of his engine and with signals, etc.

The common words of a language, being living words, will each of them become associated as time goes on with certain other words of the same nature. We should, therefore, teach words for use in widening circles. At first the words we teach will be *nuclei* of separate circles, or we may set ourselves the task of constructing our vocabulary for teaching purposes so that a very small number of words of the same kind will form the *nucleus* of one ever-widening circle that will gradually absorb all the necessary words of the language. There are here two distinct methods, one of the *one* circle which widens gradually to absorb all the necessary vocabulary, the other of *three* or *four* and it may be more circles lying

as it were side by side and gradually widening until the circumferences of all overlap and form one continuous chain. For practical purposes there is little difference between the two, but I know of only one first book of a foreign language which has recognised the principle underlying these two methods. The reason is that it is extremely difficult to put these notions into practice. The qualities called for are rarely found together. They are inspiration and high power of organisation and laboriousness.

Having settled upon words which we propose to teach, the question arises of how we shall best teach them. The answer is, by associating them in every way with the interests of the pupil, and by rousing his self-activity. The words will be remembered and reproduced best when they are said and written and acted as much as it is possible to act them. They must be associated directly with concrete objects, with actions, with their representation on pictures. A First Book approaching the ideal would be one which, while observing the principles laid down as regards widening circles, would begin with the names of classroom objects, the names of classroom actions, the combining together in action of the names of these objects and the names of these actions, which would then go on to a picture describing in some general way the daily life of a German or Russian or Spanish or French township, which would induce the young pupil to children in the picture, the adolescent pupil to adults in the picture, which would make these adults live and move and speak, not like wooden figures, but like human

beings, which in their speech, in their conversation, in the tales they told, would introduce us to the manners of thinking, to some of the superstitions perhaps of the foreign nation, which would take us from the necessarily disjointed sentences of the first lessons to connected passages and complete stories of a simple kind in the later pages of the book.

The picture method has this advantage, that it enables us to introduce in concrete representation and in natural association a large number of words which we could not otherwise introduce, for which the classroom and the immediate surroundings of the school would be insufficient. But the picture method can be overdone. Where there are few words in the book which are not represented in some form or another on the picture, the general scope of the book is extremely narrow. There is also a tendency when the picture method is excessively used to make the first-year course too much a matter of simple question and simple answer, or a restaurant type of conversation which many teachers are now discovering to be, after the first term, really dull. And there is another danger. For this I have my own experience as an indubitable authority. Where the picture is constantly hung in the classroom in full view of the class, where the class is always taught every word by direct visual reference to the picture, it will frequently occur that the picture is used as an aid to memory and that, as I found out by chance, when the picture is removed the word is no longer remembered. In fact the excessive use of the picture defeats the objects for which the picture is first

used. The words learnt by the help of the picture, unless they are practised without the picture, that is to say, in the absence of the picture, will fall not into the group of reproduction words, but into that of recognition words.

Again, lessons which are based upon the wall picture or upon classroom objects, unless after the first few weeks a book also is used, will be worthless lessons. It is to be feared that the disrepute into which the so-called Direct Method has fallen among certain Inspectors is due to the use of pictures and classroom objects for conversation without any organisation, any guidance for revision purposes such as that offered either by a printed book or a *cahier* kept by the teacher. It may be pointed out that if a teacher were to keep a *cahier*, carefully prepared previously with its widening circles of vocabulary and so on, it is probable that he would sooner or later send his MS. to a publisher and get his work published in book form. The disadvantage of the *cahier* system is this, that in order to be effective every pupil must keep a corresponding *cahier*. For unless the words learnt are written down in the shape of exercises where they are combined into sentences whose meanings arise out of natural circumstances, or in the shape of answers to questions, they will not be remembered. The practical reasons in favour of using a book in combination with a picture, or even a properly constructed book without a wall picture, are overwhelming. The book is constantly present for reference and for revision purposes. It acts as an absolute control on the progress made by the class. If it is a good book it prevents the formation of gaps in the vocab-

ulary, it prevents wastage of time, it prevents overlapping. If it is a well-organised book it is not of serious importance that it should be a little dull, for, bearing in mind the difference between recognition and reproduction vocabulary, a clever teacher will introduce sufficient variety into the lesson to take away from it the reproach of dullness. Critics of those first books which were designed to carry out the principles of the Organised Method constantly point out the artificial nature of these books, and sometimes fix upon some slight artificiality of speech in the foreign language. It is obvious that such critics are suffering from the belief that teaching a foreign language and learning one's mother-tongue are one and the same process. This point has been sufficiently dealt with in Chapter I. In order to present the necessary material in the first year it is impossible to speak the French of a France or a Voltaire, the German of Heine, the Spanish of Cervantes, the Russian of Turgenieff. Both in structure and in expression there is bound to be some artificiality. But that artificiality is nothing compared with the grossly artificial method of teaching Latin prose composition contained in the famous Bradley's Arnold, and the only alternative to using a somewhat artificial French book is to launch the beginner in the deep seas of some book written without any reference to pedagogics (for which may Heaven be praised) by some more literary artist who had completely learnt his mother-tongue from ten to thirty years before he wrote the book. The results of this method are still to be seen in the failure lists of various examinations.

It will be convenient to examine the further teaching of vocabulary, namely, that which takes place through the medium of the reading book, in the chapter which deals with readers and the organisation and editing of such readers.[1]

[1] Chapter V.

CHAPTER IV

GRAMMAR

The question of grammar in the teaching of languages is of the utmost importance. While, no doubt, the stress which reformers laid upon conversation led the critics to suppose that grammar was being neglected in the so-called Direct Method, it is certain that most of the leading reformers realised fully the necessity for grammar. It does not appear so certain, however, that they realised the necessity for systematic teaching of grammar. Moreover, the attacks which they found themselves compelled to make upon the arid and futile grammar - translation - exercise, with its singularly humorous sentences, gave to the casual observer the impression that they were attacking the teaching of all grammar. But when we come to consider the composition of a language we see at once—and now, after what has been said in previous chapters, the author's point of view should be clear—that grammar is in point of fact the spirit and life of the language animating the otherwise dry bones represented by dictionary words. It is often a matter for legitimate regret on the part of modern-language teachers that the pupil coming to

them has so poor a knowledge of grammar in his own language. By this it is not intended to suggest that the actual inflections and rules of grammar in one language are the same as the actual inflections and rules of grammar in another language, but that there is such a thing in the mind of a human being as *a grammar habit*. Thus, to put it briefly, there are in all languages predicates, objects, words representing the actions and thoughts of human beings standing to one another in the same relations, whether the language be English or Bantu. In all languages there are actual inflections, or the remains of such inflections, and if the pupil had thoroughly absorbed and understood intelligently the relations of parts of a sentence to other parts of a sentence in English, if he realised what were, and what was the intention of, the small number of inflections which we possess in English, he would have the less difficulty in understanding and remembering corresponding relations and corresponding inflections in the foreign language. It is sometimes remarked by people who do not speak foreign languages when they are referring to some person who does speak foreign languages that so-and-so will have less difficulty in learning, say, Russian or Spanish because he is good at languages. This "good at languages" suggests of course some Heaven-born facility for acquiring foreign languages without learning them. It is doubtful whether such a facility exists. The truth is that a person of ordinary intelligence who has learnt one language will find it easier to learn a second language, and still easier to learn a third, and that if he is taught

to generalise from a large number of instances, he will begin to look forward to the learning of a language totally unknown to him in a certain frame of mind. He will, in fact, go about to seek out at once those inflections in the new language which gave effect to the relations of one part of a sentence to another. The grammar habit ought to be formed first, then, in the mother-tongue, and the method by which the teacher should strive to form this habit for the mother-tongue is not so different from that in which he should strive to form it in the foreign language. It seems late in the history of educational thought to be referring now to the maxim of learning by doing. And yet it is precisely this maxim of learning by doing which we should have before us both in teaching and in learning the grammar of a foreign tongue. Not, let us note, learning by doing wrong, but learning by doing right. The accepted way of attempting to teach grammar even so late as five years ago, and it is probable in many cases even up to the present day, is to buy some book entitled " A Grammar " in which the inflections are duly catalogued according to the parts of speech, and classified in one way or another, and without explanation in class to set the pupil to learn portions of this book by heart. Next he is given sets of exercises in which he is to parse or to analyse words and portions of sentences. The Organised Method of teaching grammar begins precisely at the other end, that is to say, instead of beginning with inflections collected and ticketed as if they were in a museum, it begins with the living language and with the living language as it is

spoken for the ordinary purposes of life. Whole sentences which are in themselves parts of some association-group, sentences where the nouns appear first in their singular, next in their plural form, where the adjectives appear both in their singular and plural forms and also in their masculines and feminines, will refer, all of them, to some central idea. Next, when there is a sufficient number of these sentences, they will be taken to pieces, while the attention of the class is concentrated on only one point at a time. Thus, in an extremely well-known first French book, by the time the fifth lesson is reached we have a table of adjectives in their masculine and feminine forms which are taken, all of them, from the sentences in the preceding lessons. First we note that all these sentences in the preceding lessons are directly connected with a wall picture representing a French village and the life in that village, and they are, to a great extent, interconnected. Secondly, we see that sufficient examples of each have been given to enable us (a) to write up in two columns the masculines and the feminines, and (b) further to classify these masculines and feminines in certain groups according to their endings. Now it should be remarked that there are two ways of dealing with such a table, the first is merely to write them up, duly classifying them, but not drawing the attention of the class to the principles underlying the classification and then getting the class to see for itself what these principles are, or (b) deliberately drawing attention to these principles. The second method economises time, but it undoubtedly does not

so much impress the memory. To the first method it may be objected that, in order to make these tables scientifically accurate and to introduce this particular point of masculine and feminine early in the work, as it should be introduced, it is impossible to get a sufficient number of examples, sufficient, that is, from the scientific point of view. Moreover, at this period, and with the small number of examples that one can offer, the time spent in this heuristic way is considerable in proportion to the total amount of time available for teaching languages. It is a matter for the judgment of the teacher as to which method he adopts, or whether he will adopt both methods, using one at the beginning of the class and the other, that is the more economical, as time goes on. It is of the utmost importance to understand the principles by which one examines a language and classifies its inflections. If some time is spent at the beginning of the course on inculcating these principles by means of examples drawn directly from the material of the lesson, there is little doubt that far less time need be spent later on, as the learner will be forming the grammar habit that will enable him to make the necessary deductions and classifications for himself as time goes on. As an instance of the way in which we might work let us take the table to which I have referred.

TABLE

(a) *masculins et féminins :*
utile, fidèle, jeune, agréable.

	masculins	*féminins*
(b)	joli, petit	jolie, petite
	haut, vert	haute, verte
	ouvert, grand	ouverte, grande
(c)	laborieux	laborieuse
	joyeux	joyeuse
	heureux	heureuse
(d)	bon	bonne
	blanc	blanche
	beau (bel)	belle

Now it will be well at this early stage to get as much as possible from the class the underlying idea of this classification. They will then see (a) it consists of adjectives ending in both the masculine and feminine with a mute *e*. That in (b) the adjectives end in several ways except with an *e*, and that they form their feminine by the addition of an *e*. In (c) that all the adjectives end in the singular in *-eux*, and that in the feminine this *-eux* becomes *-euse*. In (d) they have adjectives behaving, each of them, in a manner peculiar to itself, but that, here also, the feminine ends in *e*. Now the class may form a general rule that the feminine of all adjectives in French ends in *e*, that if the masculine already ends in *e* nothing more is added, that if the masculine ends in *-eux* the feminine ends in *-euse*, and that other words are exceptions. Conceivably the teacher may have to help them out with these general rules, but the whole difference between the Organised Method and the old teaching of grammar is that in the Organised

Method we begin with the language, we begin with whole sentences, deducing from the adjectives contained in these sentences a general rule with its variations, while in the old method we began with the rule and then constructed sentences to illustrate it. For the experienced learner of languages the old method of learning the grammar of his third or fourth language is doubtless quite sound. He approaches it with a settled grammar habit and in the grammar book he finds in convenient form those general rules and variations from type which he would otherwise have to make for himself. But the pupil at the age of ten, eleven, twelve, or thirteen is not in the same position as the experienced learner of languages. Moreover, the experienced learner of languages, armed with his convenient grammar, will practise assiduously the rules that he has discovered in the book by using these rules in actual speech. It is necessary, however, to offer a warning. It is that, having only four or at the most five periods a week at our disposal, we cannot deal with the language in so completely psychological a manner as we should if we had the whole week at our disposal. The ideal method appears to me to be that which combines deduction by the class with formal classification by the teacher and in the class-book. So that the first French or first German or first Spanish book should be one in which not only is the vocabulary introduced, but also one in which the grammar, that is to say, the expression habit of a language, finds its place in some methodically graduated manner. This is especially necessary when we remember that only by an

extremely artificial method could we possibly introduce early in the course a sufficiently large number of words to make our treatment of grammar entirely scientific. In the table which is quoted above there are, for instance, only three examples of adjectives ending in *-eux:* no scientific investigator would accept three examples as sufficient for the formulation of a general rule ; a thousand would be nearer the mark, or, shall we say in this case, the total number of adjectives in the language ending in that particular way. But for practical purposes the three examples given are sufficient when it is found that there are no other examples ending in *-eux* which behave in any other way, and when the rapid and superficial deduction of the class is backed by the statement of the teacher that this alteration of *-eux* into *-euse* is not merely true for these three adjectives, but that it is true for all adjectives ending in this way. There is another form of Table which is of the utmost utility in teaching grammar. The first Table quoted shows us merely what happens ; the second type of Table, of which a German example is given below,[1] not only shows what

[1]

	Der Berg ist hoch.
Wir besteigen	**den** Berg in den Ferien.
Der Gipfel	**des** Berges ist spitz.
Auf	**dem** Berge ist es schön.
	Die Berge sind hoch.
Wir besteigen	**die** Berge in den Ferien.
Die Gipfel	**der** Berge sind spitz.
Auf	**den** Bergen ist es schön.

This is supposed to be an example taken from a First Book where the words used had already occurred in the text, and where the declension had been shown in the natural course of the lesson but without classification. It will be noted that *after* such work there is no reason at all why *der*

happens, but is also the type to be used by the pupils themselves in practising the language. There is an ingenious textbook in existence which begins from the very beginning with a story in the foreign language. The sentences which tell the story are constantly repeated in slightly varying form, and in the German version of that book numerous adjectives of an appropriate character are strung together as epithets of some noun. These adjectives are first introduced in the nominative, next in the accusative, then in the genitive and dative form. The pupil reading this story aloud under the guidance of the teacher finds that he is using these different inflections and begins to realise why the endings alter and when they alter. My own objection to this particular book is that it necessitates a constant introduction of the mother-tongue to explain the necessarily new words of the vocabulary. This is rendered necessary by the number of different subjects treated in different ways. None the less the method underlying the book, namely, that of ceaseless repetition in slightly differing forms, is a principle which should not be lost upon the teacher of languages. Not only is constant repetition in slightly different forms necessary for the proper remembering of vocabulary, but it is also

Berg should not be declined in the ordinary way. This applies to the following with even greater force, since the Table is itself a declension.

> Ich bin mit meinem Bruder auf den Berg gegangen.
> Du bist mit deinem Bruder auf den Berg gegangen.
> Er ist mit seinem Bruder auf den Berg gegangen.
> Sie ist mit ihrem Brudem auf den Berg gegangen.
> Wir sind mit unseren Brüdern auf die Berge gegangen.
> Ihr seid mit Ihren Brüdern auf die Berge gegangen.
> Sie sind mit ihren Brüdern auf die Berge gegangen.

necessary for acquiring grammar habits. It cannot be said that anyone knows the grammar of a language until he can quite unconsciously and without any effort of will compose his sentences both in speech and in writing without reference to a general rule which he formulates to himself, or to a general rule which he finds in a book. When the German uses the word "Sprachgefühl" it is to this habit of using a language without thinking about it that he refers. The process of learning grammar in school is twofold. It consists first in learning to classify the different inflections, the order of words, the relation of one word to another, and, secondly, it consists in practising these inflections, these habits of the language in all kinds of ways. Grammar exercises are of two kinds. First, there is that kind in which the grammar must be used naturally in answering a question specially constructed for the purpose of eliciting some special point of grammar. Thus, we might have a series of questions, the answer to which would contain the noun in its subject form. We might have a series of questions, the answer to which would contain adjectives in their feminine form. We might have a series of questions, the answer to which would compel the use of a certain order of words, or the verb in a certain form, or the noun in the plural, and so on. Secondly, there is the type of grammar exercise which one critic, himself a zealous upholder of what is known as the Direct Method, calls "playing tricks with a language." In this type of exercise there is stated at the head of the exercise the particular habit of the language the pupil must remember

when he is doing the exercise. The manner in which his attention is called to this will vary. Thus, he may be asked to fill in a blank space in the sentence contained in the exercise with an appropriate form of some part of speech named above. He might be asked to supply in the correct tense a verb given in italics in the infinitive form. He might be asked to fill up the blank space with one of the words *ce*, *cet*, *cette*, *ces*. Or he might be asked to make the past participle contained in brackets in each sentence agree or not agree according to the rules covering these cases. Or he might be asked to put a whole connected passage into the plural, so that all the singular forms become plural forms. Or he might be asked to alter a whole passage from the direct speech in which it is written to reported speech. Examples are given below of this type of exercise. Let us now turn our attention for a moment to the sneer that this form of exercise is "playing tricks with a language." It will be seen that in our case the point of grammar to which attention is drawn is a natural part of a living sentence, and—it should have been stated—of a sentence drawn, so far as its vocabulary and general manner are concerned, from the text preceding the exercise. That is to say, that the grammar is introduced in a natural way merely to complete a living sentence. From the point of view of economy of time, such exercises are very valuable, as they can be done out of class, and numerous exercises can be worked in a comparatively short time. Moreover, they direct attention to one particular point at a time. There will perhaps be ten or more sentences dealing with

one point. Their advantage to the overworked teacher is considerable, because, where ordinary care is exercised, and where the pupils can be trusted to do their best to copy down accurately those parts of the sentence which are already given in their correct form, there is nothing left for the teacher to correct but the one word, or it may be the one phrase in each sentence. The method is no doubt artificial to some extent, but it enables the pupil to acquire a facility in dealing with grammar. All habits that are formed were, in the first place, conscious acts. To ride a bicycle is an acquired habit. We balance ourselves, we cause the pedals to go round, we guide the machine unconsciously when the habit is formed. But the reader may still have vivid memories of his first attempts to ride the bicycle, of his saying to himself, "I must lean to this side or to that, I must push the pedals round in a certain way." The exercises which a great pianist will play for three or four hours on his piano in the morning are not Beethoven, nor Mozart, nor Chopin. They are simple scales, and complicated scales, and exercises intended to overcome some particular difficulty in fingering. I use the word in a non-technical sense. But these tricks which the pianist is playing with his piano enable him, when the time comes, to interpret with delicacy or force the most beautiful or most intricate of a great master's compositions. Here again, as in the preceding chapter, we will refer the reader for further consideration of the arrangement of grammar exercises in a reading book to the chapter which deals with the reading book in class.

CHAPTER V

CONNECTED SPEECH IN THE READING BOOK

The First Book is intended to give great oral facility and correctness. It is especially a graduated introduction to vocabulary, an elementary inductive grammar book with suitable exercises for playing tricks with the language in writing. It is an introduction to reading. But most First Books fail because of that prevailing belief in a fallacy—that being taught a foreign language is the same thing as learning one's own. Few, if any, First Books give connected pieces for reading, connected in the way that good literature is connected—not by a necessarily artificial reference to pictures and so on but connected by the various means known to art for carrying one sentence to another, one paragraph to another. It may very well be argued that it is not the business of a First Book to do these things, that connected reading is best kept for the second and following years. This depends for its truth on the age at which the foreign language is begun. If the pupil is ten, the First French or German Book which is entirely conversational will be the best type. If the age is twelve or fourteen (as in some municipal schools) there should certainly be a rapid progress to some con-

nected reading of a not-childish type. The conversation can still be based on this connected reading.

In the Second Year I think that connected reading of good texts should become the main part of the class-work. By reading I mean all the various forms of study. On the text will be based the grammar work, the written work, the conversational work.. The type of reader known as the Reform reader, such as various publishers now provide, gives in the main the kind of book which will assist the teacher in his work. These Reform readers consist of a short story or a self-contained long extract from some well-known writer. The reading material is divided up into twenty or more sections and each section is supplied with exercises. In a reasonably well edited book these exercises consist of questions on the text designed to elicit complete sentences in answer, questions on the happenings and descriptions contained in the text. Next, there will be a set of exercises on grammar points, on word-formation, on composition.

But it is regrettable that a number of books have been published which showed only the most superficial understanding of good editing. They are remarkable for the lack of organisation. Many essential points in grammar have been omitted, others have received a disproportionate amount of attention. The order of difficulty or of natural progress in the grammar has been overlooked.

It would be an easy but an ungrateful task to take a page or so from some of the more flagrant examples of ignorance displayed by editors who wished to follow the

Direct Method vogue without understanding the principles of good class teaching. But it will serve our purpose better if we lay down rules that should govern the editing of textbooks for use in the Organised Method. This, it appears to me, is the kind of book we should expect.

In the Second Year the text should be simplified and even at times rewritten. In the Third Year there should be little if any simplification of text.

In the Second Year the grammar to be included should be all the simple points, such as plurals, feminines, declensions, use of adjectives, pronouns, formation of adjectives, but not such points as the use of subjunctives or the participles with *avoir*, etc. In the Third Year all the remaining points of grammar should come in, but no highly exceptional forms, which may be dealt with as they arise and only if they arise.

In both years there should be exercises on word-formation, on the contraries of words and on the use of vocabulary generally.

The section of exercises dealing with plain question and answer forms, based on the section of text immediately preceding, should include questions to elicit in answer the *subject*, the *object*, the *indirect object*, the *possessive* forms. The questions should be so constructed that they cannot be answered by a mere slavish repeating of the words of the text. A note of warning is here necessary.

It has been said, and with perfect justice, by certain inspectors, that some pupils answered questions quite

correctly without really understanding either the question or the answer. They do so because the question is badly constructed and enables them by sheer mechanical memory to give the required answer. Thus, the French text runs," *Charles marcha vers la ville.*" The question (bad) is " *Qui marcha vers la ville ?* " It is quite possible to answer " *Charles marcha vers la ville,*" without understanding either " *marcha* " or " *ville.*" But such a question as " *Pourquoi marcha-t-il vers la ville ?* " is of a much more searching kind. The comment on all this is that the best edited book in the world will not render it unnecessary for teachers to be intelligent and vigilant to detect mere psittacism. But a well-edited book will reduce opportunities for this parrot repetition to a minimum.

To summarise, a reader well edited on Reform Organised Method lines will consist of a piece of reading complete in itself, divided into sections, each of which is followed by a set of exercises for oral and written practice.

These exercises will deal fully with grammar points so as to cover from first to last all the necessary grammar and syntax of the language. If the book is perfectly edited the form of each set of exercises will be the same, that is, we shall know if we buy a book of that series that each question section will contain the same types of question on text, word-formation, and grammar, etc., and present them in the *same order*. The value of such organisation is far greater in practice than appears on paper. The publishers of this manual are about to put on the market

a set of readers edited in this manner, according to my instructions, by a number of highly experienced teachers. At least one other publisher has already published a similar series, and a number of isolated books exist edited on these lines. But there are also unfortunately a number of others which have grasped at the superficial method without understanding the principles. These books, together with pseudo-direct-method teaching or direct-method teaching without school and class organisation, are responsible for the evil repute which is attached in certain quarters to the Direct Method in general.

As an example of good editing, according to my ideas, I append a section of text with its exercises done by Mr. O. T. Robert, of the Whitechapel Foundation School, whose modesty alone prevents him from occupying a position of even greater distinction than he does at present.

It should be explained that Mr. Robert was about to edit the story " Le Trésor du Vieux Seigneur," when it was discovered at the last moment that this had just been issued, edited on much the same lines, by another publisher. It was therefore necessary to stop the work.

[Le lendemain, vers sept heures, M. Furbach, les pieds dans ses pantoufles, déjeunait tranquillement avant de descendre à son magasin, lorsque deux petits coups retentirent à sa porte.

" Entrez ! " dit-il tout surpris d'une visite si matinale.

La porte s'ouvrit, et Nicklausse parut en blouse grise,

coiffé du large feutre montagnard, et le gros bâton de cormier au poing, tel qu'il s'était présenté jadis en arrivant de son village. Il était pâle.

" Monsieur Furbach, dit-il, je viens vous demander mon congé ; grâce au ciel, je vais enfin être à mon aise et pouvoir aider ma grand'mère Orchel, de Vangebourg.

—Auriez-vous fait un héritage ? lui demanda le vieux libraire.

—Non, Monsieur Furbach, j'ai fait un rêve : j'ai rêvé d'un trésor, entre minuit et une heure, et je vais mettre la main dessus."

Le brave garçon parlait avec une telle assurance, que M. Furbach demeura confondu.

" Comment, vous avez fait un rêve ? dit-il.

—Oui, Monsieur, j'ai vu le trésor comme je vous vois, au fond d'une cave très-basse, dans un vieux château. Il y avait un seigneur couché dessus, les mains jointes, un gros pot de fer sur la tête.

—Mais où cela, Nicklausse ?

—Ah ! je n'en sais rien. Je vais d'abord chercher le château ; je trouverai bien ensuite la cave et les écus : des pièces d'or plein un cercueil de six pieds ; il me semble les voir."

1. (1) Quelle preuve avez-vous que M. Furbach était matinal ? (2) Comment Nicolas était-il habillé quand il entra ? (3) Pourquoi était-il pâle ? (4) Pourquoi avait-il un bâton à la main ? (5) Pourquoi était-il venu trouver M. Furbach ? (6) Nicolas était-il avare ? justifiez votre réponse. (7) Quand Nicolas parla d'être

à son aise, que pensa M. Furbach ? (8) Quelle pensée vint à l'esprit de M. Furbach quand Nicolas dit qu'il avait eu un rêve ? (9) Qu'avait vu Nicolas dans son rêve ? (10) Combien de pièces d'or y avait-il ?

2. A. (1) Dessinez une pantoufle, un soulier et une botte et dites en quoi ces chaussures diffèrent les unes des autres. (2) A quoi peut servir un bâton pendant un voyage ? (3) Que signifie " mettre la main " sur quelque-chose ? (4) Quelle différence y a-t-il entre " un brave garçon " et " un garçon brave " ? (5) Qu'était-ce que ce " pot de fer " que le seigneur avait sur la tête ? (6) Que signifie " je n'en sais rien " ? (7) Qu'est-ce que : demander son congé ?

B. Coiffures : le (chapeau de) feutre, le chapeau de paille, le chapeau de soie, le claque, le képi, le tricorne, le casque, la casquette.

Remplacez le tiret par le mot qui convient : Jules César portait le ——, Napoléon le ——, les officiers et les soldats français portent le ——, les écoliers anglais portent la —— en hiver, et le —— en été. Le —— va avec l'habit, le —— avec la redingote, et le —— avec la jaquette.

3. Au moyen des préfixes re-, dé-, contre-, formez les dérivés des verbes : jeûner, descendre, entrer, présenter, dire, faire.

N.B.—Vérifiez vos réponses par le dictionnaire, et faites entrer les verbes et leurs dérivés dans des petites phrases qui en indiquent clairement le sens. Ex. faire, défaire, refaire, contrefaire. J'ai *fait* et *refait* ce travail au moins dix fois. Hier mon singe Jacquot a *défait* sa

chaîne, il a sauté sur le mur du jardin, et, pendant une heure, a *contrefait* mon voisin le savetier.

4. A. Remplacez l'adjectif déterminatif (le, la, les) par l'adjectif démonstratif (ce, cet, cette, ces) dans les phrases suivantes :

(1) Les braves garçons sont parfois superstiteux ; (2) la cave était très basse ; (3) à qui sont les pantoufles ? (4) le "pot de fer" était un casque ; (5) l'héritage n'était pas réel.

B. Puis remplacez l'adjectif démonstratif et le nom par le pronom démonstratif (celui-ci, celle-ci, ceux-ci, celles-ci). [Ex. : le feutre de Nicolas était large ; ce feutre de Nicolas était large ; celui-ci était large.]

5. Le lendemain, Nicolas entra chez le libraire, à l'heure du déjeuner : "Monsieur, dit-il, je viens vous demander mon congé : j'ai vu, dans un rêve, au fond d'un château, je ne sais où, des pièces d'or plein un grand cercueil. Je vais les chercher !" (*Dictée.*)

6. Vous avez été témoin oculaire de l'agitation de Nicolas pendant la nuit de Septembre, 1828. Racontez ce que vous avez vu et entendu.]

Method of Treatment in Class

How is such a book to be taken in class ?

First the section should be read by the teacher to the class. New words should be picked out and explained in the foreign language when possible. When time would be wasted by an attempt to explain in the foreign language the English equivalent should be given. But it cannot

be too much emphasised that this resort to the mother-tongue should only be under pressure of necessity, and that a very able teacher will use the mother-tongue far less than a less able teacher, while careful previous work in the preceding years may make such use of the mother-tongue unnecessary. In any case the words explained should immediately be worked into sentences both in question and answer, and practised till they are assimilated. After this first careful explanatory work, the class reads the section aloud, each pupil taking it in turn to read a few lines. This reading should be accompanied by simple questions on the text, such as have already been recommended. The class may also be invited to reproduce as much as possible of the text from memory, with books closed, and the questions will again be asked, the books remaining closed. Any peculiarities of grammar will be explained and illustrated. All this work should be regarded in the second year, at least, as preparatory for the next lesson. No questions should be asked on work which has not been prepared in class.

The vocabulary being thoroughly understood, the way is open for word-formation exercises. Examples will be given of the particular kind of formation required (e.g. adverbs from adjectives) and the class invited to form words of this type on the lines laid down, the material being taken from words contained in the section immediately preceding and from other preceding sections. Where contraries are asked for, the word given should itself be the *contrary* of a word contained in the text, e.g. the word in the text is *noir*, the question should be

(in the foreign language, of course) "Quel est le contraire de *blanc?*"

Where necessary the grammar should be explained before the exercise is attempted and examples given. The exercise should then be worked through orally in preparation for written home work. This is for the earlier stages, where every possible precaution should be taken against mistakes occurring at all. In the later stages of grammar work, it appears to me unwise to prepare too much, as the pupil must learn not only the grammar habit, but also become self-reliant, and be able, if need be, to decide upon some disputable point. This is particularly true for highly inflected languages, where the "Sprachgefühl" is not always sufficient to decide the use of a participle or a subjunctive or a modal verb.

Each grammar exercise should be, except in revision exercises, on one point only at a time, and sufficient exercises should be given to grind in each point. All the vocabulary should be taken from the section immediately preceding or other preceding sections.

Just as the reading book forms the basis of conversation, vocabulary teaching and grammar, so it is also the basis of composition. In the next chapter reasons will be given for avoiding in the early stages that kind of composition which consists in translation from the mother-tongue into the foreign language. The work done will therefore be of the kind called Free Composition, or, better, Chained Composition; that is, writing in French or Spanish or German or Russian of short connected passages based upon the text, a reconstruction

of the vocabulary and grammar contained in the text. It will be convenient to examine this part of the Organised Method Reader under the general heading of Composition.

It is strongly felt in quarters where real scientific study has been made of the unorganised pseudo-direct method loosely practised in many schools, that the principle of these specially edited readers is carried too far. It is absurd that such preparatory work should be carried on to the very end of the school and that no real study of literature should find its place in the curriculum. For that reason the books used for reading in the higher forms should be of a very different type from the reader already described. If they are edited at all they should be supplied with some novel type of exercise which does not touch upon grammar or vocabulary at all, but draws attention to Form, to Matter, and to Style. No such books exist as yet, but a very definite attempt is being made by Messrs. Constable & Co. to supply what appears to me a deficiency. It is, of course, obvious that in the hands of a clever teacher any book, without notes or any form of editing, will serve the higher purpose of literary teaching. The book which contains notes in the mother-tongue on points arising out of the text is to be condemned very strongly. I doubt the value even of those books which contain geographical or historical notes in the foreign language. " The play's the thing ! "

CHAPTER VI

COMPOSITION

It must have become obvious to the reader that the division of our subject into speech, reading, grammar, composition is largely artificial, inasmuch as these different parts are interdependent and dovetail into one another. For instance, in the subject of this chapter—Composition—we have to call in the facility for constructing sentences which is part of the conversation work, the correct use of language, which is grammar, and to go forward also to the part of our subject, the head and front, indeed, of all language teaching that is not purely commercial, I mean the appreciation of literature. If in its early stages Composition is largely grammar exercise and vocabulary usage, it must also feed its further growth by the analysis and intimate understanding of methods used by great authors, prose authors for the most part but verse authors too, as, for instance, La Fontaine. This chapter therefore belongs to previous chapters in so far as grammar and use of vocabulary is concerned, but looks forward to the chapters on reading aloud and appreciation which follow. Properly speaking it should run parallel with them all. Because of its dependence on them it will be short.

Composition consists of the ability to use words in their right meanings, understanding their relation to one another, to use grammar correctly, to build up a series of sentences which are parts of a whole, leading little by little to the completion of some original underlying idea, a description, an argument or a story. Good composition in the foreign language will benefit by the existence of a good grammar habit in the mother-tongue of the pupil, and good composition of an advanced type will be impossible in the foreign language if the pupil has not been given sound training in Form in the use of his mother-tongue. It is, of course, possible to give him this training in the foreign language to supply deficiencies in his English training, but the time taken up in discussing such universal points as logical development, sequence, plan, and so forth will be considerable. Yet the teacher of modern languages is constantly faced with this difficulty that the pupils who come to him do lack this elementary training.

It is a great mistake to regard composition, Free Composition, as something separate which only begins at a certain period in the teaching of French. It cannot be repeated too often that as soon as the pupil begins to answer questions, to ask questions, to write grammar sentences, he is beginning to compose, he is beginning to put words together into sentences in such a way that the words bear to one another a sense relation and a grammar relation. But we must bear in mind that composition is of two kinds, that in which we are merely rearranging in a new order words or ideas, or both words and ideas,

which have already been supplied to us, and that kind of composition which is purely imaginative, where there is a considerable demand upon the imagination, where the pupil must himself supply both the ideas and the words. Experience leads me to say emphatically that such Essay writing, such composition which may correctly be named Free, should only come in the very last years of the school work. With this division into Chained and Free Composition before us let us proceed to a brief examination of the one and of the other.

The first steps in composition in the foreign language are imitative; that is, the pupil repeats, more or less from memory, sentences in answer to questions, imitating either the teacher or the book. He writes these down after he has used them orally.

The next step consists in the rearrangement of words and usages, also in answer to questions, but to questions so constructed that some little thought is necessary before a sensible answer can be given. The type of question beginning with "Why," or with "How," leads to this kind of reconstructive composition.

After this we come to composition along lines laid down for the pupil to follow. A set of words or phrases without inflections or connectives, indeed only just sufficient to show the general meaning and tendency of the story or description, are given on the blackboard or in the book. Thus:—

Beau jour—garçon—promenade—rencontrer—chien—faim — donner — gâteau — joyeux — jour suivant — promener — même parc chien revenir—autres chiens.

This exercise must, of course, depend on material already assimilated by the pupil, and that is why the composition in the earlier stages and middle stages should be based upon the book read in class. All the necessary vocabulary should already exist in the material read up to the date when the particular composition is set. The greatest skill is necessary in constructing such chained composition plans or skeletons, and those who say that the writing of this type of exercise is a creative artistic act appear to me to be in the fullest sense right. For the unimaginative editor will only turn out wooden scaffoldings, which do not stimulate in the least the imagination of the pupil.

If this is true of chained composition, it is also true of the next type of composition, easy free composition based upon the material read. Here no plan is given, no vocabulary, but some general suggestion is made, arising out of the text already read. Here are examples :—

(In the foreign language.) Give the account of the taking of the castle in the words of one who was present.

Write the diary of the hero from the moment that he arrived in Paris to the moment that he was captured by the brigands.

The old dealer is trying to sell to his customer a Ghoorka kukri knife. Describe the scene, giving the conversation between customer and client.

Again it must be emphasised that such exercises are based upon the material already read. So also must be such reconstructions as this : A fable has been read by the class, read and thoroughly assimilated, the vocabulary

in it being used in many ways orally and perhaps in writing. The fable describes the ultimate victory of the weak over the strong, precisely because his weakness constituted his strength—Le Chêne et le Roseau. The class is asked to write a story describing a similar victory of weak over strong, taking its vocabulary from material already known; it might be, for instance, to describe how a big bully of a soldier got killed because of his gigantic size while the little one escaped because he was so small. (It may be pointed out, however, that the logic of this particular example is by no means sound.)

For the first two, perhaps for the first three, years composition should not go beyond these limits. It is quite possible to increase the difficulty without passing over to pure imaginative composition. But after the third year the pupil should certainly begin original composition, composition that is on a general subject without the assistance of skeletons or outlines or plans. However, it is a sin against the educational theories of composition in general that we should set subjects outside the experience of the pupil. Applying this theory to the teaching of modern foreign languages, we shall make the subjects depend on general ideas drawn from books the class has read, comparisons, discussions.

Even in the lower stages where stories are told in writing, there should be some teaching of Form. This is especially necessary for French. It is essential that the general plan of a beginning, a middle and an end should be followed and that the reasons for logical sequence, building up the story to a definite conclusion, etc., all

those points of matter, form and style which are necessary for intelligent, interesting writing, should be carefully taught and explained. Much of this construction is merely trickery, necessary trickery—technique, if you will, and as such will be easy to teach, provided sufficient practice has been given. Here again, the most lasting results, the most intelligent results will be obtained by synthetic methods. If rules are merely stated the resulting work will be to a great extent mechanical; but if the general ideas of construction, of logical sequence, of development are deduced from stories or poems set before the class for detailed criticism, the results will endure, for they will be intimately connected with brain-work done by the pupil himself. The "Causeries du Lundi" of Sainte-Beuve are an admirable practice ground for such work and have this advantage that they are frequently based upon some book which can be read first by the class, and that they offer a different type of composition from that of the *conte* or *nouvelle*.

Another form of preparation for the *discussion* composition is the debate. After some book has been read or even some portion of a book or a scene from some play, a general proposition may be put before the class, as, that Don Gormas was justified in insulting Don Diègue, or, that Don Diègue did right to ask his son to avenge him in his stead. A proposer and a seconder are appointed and the debate begins under the close supervision of the master acting as chairman. A time limit having been set on the duration of speeches, it will be possible to include a brief and cogent summing up of the points

given for and against the proposition. It is good to write these points on the board, if possible. This written summary will serve as the basis of the written work. Practical considerations make it desirable that the compositions should be brief. Correction is an important part of such advanced work—fourth-year work, as I regard it, and good correction of lengthy discussion, shown up by a class of even twenty pupils, will be impossible. Indeed, it is the great difficulty of all advanced free composition work that time is not available for the detailed correction which is necessary. It may be pointed out, however, that no grammar mistakes ought to occur at this stage. Careful teaching from the first moment of written work done in class in the beginners' form will eliminate the annoying and unnecessary errors which mar an otherwise creditable piece of original writing in the highest forms of many schools.

The question of translation *into* the foreign language is one that cannot be avoided. There is no doubt a demand in many quarters for such work—among Army and Navy interpreters, in business circles, in diplomatic circles. For the ordinary school the business demand is the most important. We have to ask ourselves the question whether the constant and well-organised practice of Free Composition is sufficient to give the ability to translate correctly English into the foreign language. My belief is that it is not. Translation requires a knowledge not only of ordinary reproduction vocabulary but of equivalents in the two languages, which is not the same thing as reproduction vocabulary. Reproduction vocabu-

lary is that supply of words and phrases by means of which we can express directly from conception of the idea to mouth the thoughts that arise in us. These words are in the financial phrase " at short call." Once we have, to change the figure, turned on the French or the German or the Russian tap, one word suggests another by the power of association. But this is important —when we are writing or speaking a language in which we have a sound but limited vocabulary *we avoid subjects which we know will get us out of our depth.* Now in translation we must get on or get out, to use that immortal American expression. The matter is there for us to translate, and we must do or die. We cannot talk about the weather when the brutal English text demands that we should state in emphatic terms the dislike our firm has of methods employed by Messrs. X and Z, importers, to avoid payment of moneys due. A gun-carriage cannot be converted into an ammunition waggon or a periscope into a conning tower. The number even of periphrases is limited. The reproduction vocabulary of the translator must be vastly greater than that of the free composer. Moreover, a complete knowledge of two languages does not, as it would appear to do at first sight, signify the power to give in one language the exact equivalents of the meanings of another. Here as elsewhere practice makes perfect. I believe, however, that practice in translation into the foreign language should only come very late in the learner's career at school, and that sound, organised Free Composition work will make it much more effective when it does come. Indeed, it is probable

that no good translation can be done until a considerable amount of Free Composition has preceded it. Good translation demands time and very great intellectual sincerity, for it is only when we feel, and if we are able to feel, that the exact spirit as well as the exact wording of one language has been rendered in the other language that we can leave our work without further alteration. A careful study of great translations by the side of their originals, such as Mallarmé's translation of Poe's poems, will give the learner some idea of the conscientious zeal that is necessary for success.

In the earlier stages of learning, this translation composition does actual harm to the pupil, as he lacks even the vocabulary necessary to give literal equivalents and the use of a bilingual dictionary is a sop to Cerberus, alms to Oblivion.

CHAPTER VII

LITERATURE

It has been said in the preceding chapter that Free Composition looked forward to literary criticism for its finer developments. This chapter, dealing with the teaching of literature, or better, with the treatment of literature in class, includes the form of study known in France as *lecture expliquée*, or *explication de textes*, which is a method of painstaking but highly intelligent literary criticism. It will be well to ask ourselves at once what is meant by the teaching of literature. In a great number of cases the term signifies the teaching of the history of literature, and this resolves itself too often into the teaching of the chronology and biographies of literature. Or it means that the views of the teacher, or views cooked up from various textbooks, are given to the class, which is instructed in some cases to write them down. It is true that the literatures of France and of Germany have generally escaped this form of torture, this arid lecturing, this indoctrination of the second-hand. But one or two authors will suffer at the hands of such a teacher, who feels it his duty to lecture on the life and genius, genius, ay, genius of this or that author who is down on the list for the year.

Yet literature exists and its existence beautifies the lives of many who have little else to beautify them, the sick in body and soul, the poor and the humble as well as the robust and the wealthy. It is, in the words of Russell Lowell, " the leaf-mould of thought." It is the means by which the soul of one man communicates with the soul of another, it stands for immortality, since it carries on the spirit of life from one generation to another. Polities and states may crumble or fade away, but the writings of men who thought and loved and struggled and rose magnificent, superior to the fate which seemed to grind them to the earth, shall endure so long as there be scribes and printers. Indeed, it is often only by their writings that men have known the splendour that was in them. Nor must it be supposed that the love of literature is the portion of only the educated. The love of tales of passion and adventure, the love of songs, is in all men of every race and every class, and if the uneducated are starved of their share of written literature they will seek to make up for this by repeating and listening to traditional songs and tales. The legend, the myth, the ghost story, the folk tale and folk song are all evidence of this. If in a school we do not work to encourage, to preserve, to develop this love of other men's experience seen through the golden halo of the perfected form, the music of verse, the magic of well-used words, we shall be omitting one of the very elements of education for life, for living, for complete being.

Yet it is difficult to treat literature by any method which will with certainty avoid formalism or mere

verbalism. To lay down any hard and fast rules of general conduct in a literature lesson is to put into the hands of the stupid a powerful instrument of destruction. It is certain that even the beautiful methods of the French *lecture expliquée* may become empty verbalism with some, while with others they are a road into the very heart of the writer. Nothing, we must admit, is fool-proof. The personality of the teacher is more than all methods. But the value of a sound method to an intelligent teacher is incalculable. What methods, then, shall we advocate?

It will be necessary first to ask in what the love of great telling, which is literature, consists. Certainly it consists in the mere love of the narrative with its human elements of passion and adventure. This for all men. But to the more sensitive races and those not necessarily the most civilised it consists in the appreciation of style, of the manner in which the points of the story are made, the significance of the passion brought out. And the highest love of literature is that which comprises these two and includes in addition the understanding of the man who wrote by realising his preferences and avoidances. The love of literature is infectious. It is alive most in the races and men who are more closely in touch with nature or have leisure to live besides having to work for a living. It is least patent among those in whom a town or factory life has slain Life—for the great atrocity committed by the Industrial Revolution has been to dehumanise whole sections of society. The love of literature nevertheless lies latent in all. It is a communic-

able fire, and herein lies one method of treatment. The teacher who has some deep and honest admiration for a writer can give to others some portion of his admiration by reading to them aloud the passages that have won his heart. By reading aloud I do not mean an unprepared reading forth, but such reading as will result from practice and study, according to the suggestions of Legouvé and of Burrell, study which gives to the voice the most intimate intonations, the pauses which bring out inflections of thought, the rhythms of the writer himself. The difficult Browning can be and to my certain knowledge has been made easy and beautiful to students merely by fine reading aloud on the part of the teacher.

But if the teacher can study poems and prose passages in such a manner, so can the pupil. Let us take as an example a French poem, one by Madame Desbordes-Valmore. It is quoted in full here. The reader is asked to read it through first and to form a superficial judgment as to its value.

> Quand il pâlit un soir, et que sa voix tremblante
> S'éteignit tout à coup dans un mot commencé ;
> Quand ses yeux, soulevant leur paupière brûlante,
> Me blessèrent d'un mal dont je le crus blessé ;
> Quand ses traits plus touchants, éclairés d'une flamme
>   Qui ne s'éteint jamais,
> S'imprimèrent vivants dans le fond de mon âme ;
>   Il n'aimait pas, j'aimais !

I submitted these verses to some advanced students for a rough, general criticism. A portion of the class consisted of Welshmen who are peculiarly sensitive to literary

beauty. The poem had not impressed them. We began its preparation for reading aloud.

In the first place the stresses were picked out. These are of two kinds: the word or phrase of principal stress for the whole piece, the word or phrase which gives its note to the whole. Secondly, there are in each line or sentence words which require to be stressed to bring out the meaning. The words of principal stress are "Il n'aimait pas, j'aimais." At first sight it seemed as if *crus* in line four should bear a particular stress. It will be seen, however, that if we stress this word we rob the climax of its value.

The separate stresses are: in line one, *pâlit* and *tremblante*, in line two, *commencé;* in line three, *paupière brûlante;* in line four, *me* and *le;* in line five, *plus touchants;* in line six, *jamais;* in line seven, *vivants* and perhaps *fond;* in the last line, especially *il*, *pas* and the first syllable of *j'aimais*.

In a class lesson these points and all other points made in the following study will be elicited by questions in French. The study of stresses is followed by the marking of the pauses. The pause throws into relief the meaning of the phrases. It marks the rhythm. Students of reading aloud will not need to be told how great is the importance of good pause-marking. In the piece under consideration there is only one pause that the poetess has not already marked by punctuation, that between *vivants* and *dans*. But the length of the pause is also of importance. Thus, the pause after *âme* is longer than any made before in the piece, and that between *pas* and

j'aimais is longer still. If readers will test my statement they will realise how much such a lengthening of pauses in the places mentioned will add to the effect and bring out the meaning of the poem. So did my students.

The next point to consider is that of intonation. Now the tones of the voice may be made to serve two main purposes. They can give the atmosphere of the piece and they can show its construction. A large, comprehensive tone, enwrapping all the secondary and minor changes of tone, will give the atmosphere. And the less broad alterations in tone will show the construction. Now the construction is of the utmost importance. It is the mechanism by which the writer achieves his effects. Generally speaking, it will be found that every well-constructed piece falls into two or into three parts. When there are three parts they are the beginning, development and conclusion. When there are two, the logic and psychology of development are the same as when there are three, but the effect is achieved by strong contrast, as in the piece under consideration. This constructional element in the composition can be brought out by the use of different tones. Lastly, we must ask ourselves what minute alterations in tone we must make to bring out to the full the meaning of every word in a line. The question of loudness and speed is also one to be studied. This preparation will enable us to bring out all the sensuous elements of beauty in the piece, rhymes, assonances, melody, rhythm, as well as to show the construction which gives effect to the underlying intention. Moreover, the necessary preparation, the questions which

we must ask ourselves, the necessity for understanding the meaning of the whole, the meaning of the constructional parts, of each line and of each word, so as to give the right intonations, pauses and stresses, will be a great step towards the more detailed work of *lecture expliquée.*

The work of this *lecture expliquée* is purely intellectual. It is an examination of the matter, form and style, the vocabulary, the images, of what the French call "les dessous du morceau," in order to arrive at a proper understanding of the methods of writing proper to a certain author. Incidentally, this examination is often a key to the man's inner being. We become aware of his prejudices, his preferences, his dislike. We have even a glimpse of the kind of inner life he led, sometimes more than a hint of his external life. We get to know the writer in a most intimate manner. In practice, this method can be superficial or profound, human or academic, sincere and disinterested or marred by the personal prejudice and conceit of the person employing it. As I read it, the method should be one of the most rigorous mental sincerity. We must avoid making any general statement which cannot be supported by direct reference to the text. In France it is customary to take one page, chosen as typical (*quis custodiet?*) of the author and to subject this to minute analysis. This seems to me subversive of truth; first, because we must accept the dictum of someone else that the piece in question *is* typical; secondly, because I cannot believe that a great author has revealed his method, his artistic content, his being, his soul in one and only one way, to be found in

any one page however skilfully chosen. Many pages, and those chosen at random, must, it seems to me, be taken to make the work scientific and intellectually sincere from the beginning. Here, however, we are immediately faced with the time difficulty. Since it is impossible to do a great number of such analyses, we must be careful not to treat them as in any way completely representative of the author, unless we have given the whole year to the study of one author. We must regard them as complete so far as they go, but only so far as they go, always allowing for new phases which the particular passages already examined have not revealed. The method of comparing two or more authors is more fruitful. Even in a few short extracts their methods will be seen to differ greatly or to approximate, while their ideas will also differ or approximate. But it seldom occurs, except in cases of plagiarism or imitation, that both methods and ideas approximate. Probably the highest good achieved by such work is to teach the pupil to avoid loose and superficial judgments, to seek for all that is excellent in the works he reads, to form a critical habit. Great modern educationists are opposed to the theory that the teaching of any subject along certain lines will have a general effect on the thinking of the pupil for other subjects. It is considered untrue that to make a good scientist is to make a tidy man, that to make a good humanist is to make an exact man. Yet I cannot help believing, because I have seen the effect on myself, that to teach people to read carefully, weighing facts and statements, detecting artifice, looking for the

underlying intention and motive, is to teach something which can be applied universally, since we acquire more and more all information, all knowledge from the written word. I have always thought, I see no reason to change my belief, that above the science of medicine, the science of mechanics, of light, of astronomy, of heat, above each science of whatsoever kind, there is SCIENCE, which is a mental discipline, a code of intellectual sincerity, which seeks out to the best of its ability the whole truth, and when it cannot find or discover the whole truth, says frankly, "This is the truth, so far as we can at present say." How often does it not happen that we will hear a view ascribed to some writer which cannot be supported by any statement he has ever made, or some view drawn from an imperfect knowledge of his works, a view which can be met at once by another view of a contrary kind drawn from some other portion of his work. It may be that to the man both views were true at the time of writing. By examining the conditions which made him believe it true we shall arrive at a knowledge of the way his mind worked, of his intellectual or emotional prejudices, or simply of his opportunism. As I write a ghastly war is being waged across the Channel. The motives which led Germany to make that war are being canvassed on all sides, but one statement is made again and again that Nietzsche is responsible for the views adopted by the German nation. Yet reference to his complete works will show that this maniac-dreamer-poet-prophet disliked Prussianism and proclaimed himself not a good German but a good European. So that

even if some of the views of Germany can be ascribed to Nietzsche, there are other views of his which counter them. A scientific, intellectually honest examination of his works would have spared us the sight of one of our greatest writers falling into so palpable an error.

The question of method in *lecture expliquée* is so complex that it is inexpedient to do more than touch upon it here. It is hoped that a book dealing with it in a highly practical manner may soon be published, a textbook rather than a manual. The following notes given by a professor in Sorbonne, and the outline (1) of a lesson, (2) of a finished piece of work by a French professor in England will give some idea of what is intended. In the footnote will be found three references which should prove useful.[1]

Notes on Preparation

1. Lecture à haute voix—correcte, expressive, intelligente.

Nécessité de préparer la lecture.

2. La situation du passage :

dans une pièce,
dans un discours,
dans un roman,
dans une œuvre dialectique.

[1] There is an interesting *Essai d'explication de Texte*, by M. F. Boillot, of the University of Bristol, in No. 5, Vol. 10, of *Modern Language Teaching* (Adam and Charles Black). An actual lesson is transcribed in the *Revue Universitaire* of July 15, 1911, and the author has three articles in the *School World* for May, June, July, 1914, where this subject is treated fully.

La situation de l'œuvre même (quand on ne peut la supposer connue) dans l'ensemble de l'œuvre de l'auteur et de l'époque.

3. Le fond. Idée ou sentiment dominant. Le dégager, l'exprimer, idées particulières, sentiments secondaires. La valeur de vérité, vérité humaine, vérité du temps, vérité personelle.

4. L'ordre. Quasi impossibilité de séparer l'ordre du fond.

5. L'expression.

Qualités intellectuelles—la clarté.
Qualités d'imagination—images et symboles.
Qualités sensibles—la couleur, la musique.
Qualités oratoires—l'ordre, le mouvement.

6. Les conclusions. Résumer la valeur. Faire ressortir les traits caractéristiques.

Outline of a Lesson

(See footnote on preceding page. Taken from the *Revue Universitaire.*)

The passage taken for intensive study is a page from "La Nouvelle Héloïse," that in which Saint-Preux takes Julie out on to the lake of Geneva near the mouth of the Rhone and shows her the Rhone valley, and the two sides of the lake, comparing them. After a boy has read the passage, the master asks, "*A quelle idée générale rattacherez-vous vos observations?*" The answer from one pupil is, "*Au sentiment de la nature.*" This is too general. On what shade of

sentiment de la nature must they lay stress? "*Sur la géographie*." A series of questions shows that Rousseau's ideas were modern in his treatment of geography. What are the modern ideas? That geography must tell us the causes responsible for the appearance of a landscape. Another series of questions elicits what these causes are. This leads to a correction of the original statement. It is political and economic geography that is the dominant of the piece. Further questions deal with the division of the piece into physical and economic aspects. First, physical geography. Questions bring out the wonderful exactness of Rousseau's observation and of the terms he has used to represent what he observed. The choice of words, the comparisons are closely examined to make sure of their relation to truth and of their imagery. Next, the piece is studied as political geography. The author's republican leanings at a time of autocratic rule come out in his views and expressions, the comparison of the fertility of the Swiss bank, and of the poverty of the French bank being especially noticeable. The summary shows on the strength of the preceding analysis (1) what were Rousseau's beliefs with regard to the health of a nation, (2) that Rousseau sought deeply for the causes of that which he observed, (3) that he had the gift of expressing these causes in vivid language.

Of course, this summing up implies that numerous and detailed questions were asked and the answers duly checked. Thus, there were questions on the value of the images, one particular instance showing that not a single abstract idea is expressed without its translation

by concrete words. The summing up I have given is itself an abbreviation of an abbreviation and the complete final criticism is in the nature of an essay.

OUTLINE OF A FINISHED *EXPLICATION*

(From the *Mod. Lang. Teaching*, July, 1914.)

The piece set for study is one by Anatole France, and may be entitled " Les Ormes du Mail." The author of the *explication* says of it before beginning his critical study, " Tel qu'il apparaît après une lecture superficielle, le sujet en est assez grêle. Par une matinée radieuse de printemps, Monsieur Bergeret, triste et désabusé, plein de souvenirs, chemine seul sous les Ormes du Mail."

But he then proceeds to examine the piece. He begins by finding out what is the Idée Maîtresse. *Influence de la nature sur l'homme.* A commonplace depending for its success as a restatement upon the particular ideas emitted. Influence of Nature at its most fertile period upon the mind of an old man. The critic examines (1) Nature and (2) the man.

(1) Nature. From one end to the other of the piece one sees in Nature as it is here presented two opposite characters : the youth of the year and the great age of the world. In Nature these two opposites melt into one attractive harmony.

(2) The man. Upon him the influence of both the above opposing characteristics acts powerfully. In Nature they both exist side by side without neutralising one

another, but in the man they mingle without melting into one.

The critic, after going into these two influences in some detail, examines the plan or *plan* of the piece, to show that it is merely the skilful ordering of ideas which will serve to make the contrast manifest. He then proceeds to a detailed study of the sentences and of the phrases and words which make up these sentences. This part of his work takes up thirteen columns of small type, approximately 5000 words. He then gives a conclusion based upon this study of detail, showing among other things that the extract is *utile* and that it is in its proper place in the book from which it is taken. He shows its sincerity, its intellectual qualities and so forth, giving to the reader a very complete understanding of a piece which at first sight seemed so slight. He shows us, too, the methods by which Anatole France achieves his results, his construction, his skilful foreshadowing in one paragraph of an idea which is expanded in a succeeding paragraph or sentence. No one who has examined the piece in this manner can fail to have a greater appreciation of France the stylist, nor can he fail to understand, even if he does not sympathise with the writer's points of view.

It will be obvious that such work as this, in so far as it applies to form, may be correlated with the writing of higher free composition and will affect the quality of the written translation work. It is a powerful aid to appreciation of literature. Wisely and moderately used it will add greatly to the intellectual interest of the lesson.

And just as it can be applied in greater detail to one passage, so it can be applied more generally to a book, a collection of poems, a play, and then as a comparative method to the writings of a period, to the comparison of periods with other periods. The only limitation to its use is that of time. It is improbable that literature can ever be treated fully in a school, unless the organiser of the school course can count upon six full years of schooling for his pupils. But we can teach our pupils how to read, how to appreciate, and by giving time for a certain amount of rapid reading we give them the chance of acquiring a taste for the foreign literature. The rest is on the lap of the gods.

Nothing has been said in this book about the commercial side of modern language teaching. It is not because the author denies that such a form of teaching must exist in certain schools, but because he is wholly ignorant of commercial matters. At the same time it does seem that all the necessary commercial French or German or Russian could be acquired in a very short time after the school period, provided that the pupil has a sound knowledge of the language in a general way, and can read fluently, write and speak accurately. It does not seem to be the business of the ordinary school to specialise on a commercial vocabulary, yet there are a number of special terms that will be required in commerce, not merely those terms of bargain and routine, but all the words connected with a special business such as engineering or cotton spinning or slop clothing. This work should be done at a special technical or commercial

school, but once more let it be remembered that the success of such work depends on a sound foundation, and it is to the methods by which such a foundation can be given that this book is entirely devoted. And it is on such a foundation, too, that must be built a real admiration and regard for the literature of a foreign language, a taste that will in its highest form be acquired by only a small proportion of our pupils. The best that we can do is to give them their opportunity, by making the subject human.

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