THE TEACHING

OF

FOREIGN LANGUAGES

PRINCIPLES AND METHODS

BY

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INTRODUCTORY NOTE.

THE main object of this work is to supply a clear statement, illustrated by examples from experience, of the principles that underlie the teaching of a living foreign language, for they alone can supply the necessary standards by which to measure the relative value of the various methods it is possible to adopt. It is hoped that the book may also prove useful to the student of methods by giving him starting points for further research. To this end several of the problems that need investigation have been indicated. Among the most pressing may here be mentioned: (1) the best method of teaching foreign literature, (2) and composition; (3) the teaching of pronunciation in detail; (4) the application of the oral method to the teaching of grammar and vocabulary. Each of these subjects supplies in itself matter for an important monograph.

An account of a tentative beginning in the experimental method applied to the teaching of foreign languages has been given in the form of an Addendum.

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Among the numerous authors, English and foreign, whose works have been consulted may be mentioned the following: L. Bahlsen, *Teaching of Modern Languages* (trans. from German), 1908; C. Brereton, *Teaching of Modern Languages*; K. Breul, *Teaching of Modern Foreign Languages*, 4th edit., 1908; G. Budde, *Bildung und Fertigkeit*, 1905; B. Eggert, *Psychologische Zusammenhang in der Didaktik des neusprach. Reformunterrichts*, 1904; J. J. Findlay, *Principles of Class Teaching*, 2nd edit.; F. Franke, *Die praktische Spracherlernung*, 1884; O. Jespersen, *How to Teach a Foreign Language* (trans. from Danish), 1908; H. Klinghardt, *Ein Jahr Erfahrungen*, 1888; *Drei weitere Jahre Erfahrungen*, 1892; K. Kühn, *Der französische Klassenunterricht*, 1889; *Entwurf eines Lehrplans für den franz. Unt.*, 1889; W. Mangold, *Fragen der Methodik*, 1892; W. Münch and F. Glauning, *Didaktik und Methodik des neusprach. Unterrichts*, 1895, E. v. Sallwürk, *Fünf Kapitel vom. Erl. fremder. Sprachen*, 1898; Ch. Schweitzer, *Méthodologie des Langues Vivantes*, 1903; H. Sweet, *A Practical Study of Languages*, 1899; W. Viëtor, *Der Sprachunterricht muss umkehren*, 1882; third edit., with notes, 1905; *Die Methodik des neusprach. Unt.*, 1902; Max Walter, *Der franz. Klassenunterricht*, 1888; *Die Reform des neusprach. Unt.*, 1901; *Der Gebrauch der Fremdsprache bei der Lektüre in den Oberklassen*, 1905; *Aneigung und Verarbeitung des Wortschatzes*, 1907; *Zur Methodik des neusprach. Unt.*, 1908; J. Welton, *Principles*

and Methods of Teaching, 1907 (second edit. in prep.); P. Wohlfeil, *Der Kampf um die neusprach. Unt.*, 1901. In addition articles in various periodicals have been consulted, more particularly in *Modern Language Teaching*, the organ of the Modern Language Association, and *Neueren Sprachen.*, edited by W. Viëtor (Marburg).

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I.

Objects of Instruction.

1. The infant setting forth upon the conquest of its own language has practically unlimited time at its disposal, and what it learns is primarily determined by immediate personal needs. This is far from being the case when the same child approaches the study of a foreign language as part of the school curriculum.[1] The time being limited to a few hours a week, and there being no self-imposed principle of selection, it becomes necessary to have some standard by which to determine both the kind of subject-matter best chosen from the vast store available and the relative importance to be attached to the spoken and written language. The standard is supplied by the objects we have in view in teaching a foreign language as a school subject. What subserves them is alone essential. What does not may be rejected.

The inquiry into objects is limited by the fact that we are here concerned with foreign language teaching solely as part of the education, elementary and secondary, which seeks to provide a general preparation for life as a whole as distinguished from the technical instruction which aims at giving efficiency in some special calling, whether industrial, scientific, professional, or other.

[1] The term *foreign* will throughout this essay, unless otherwise indicated, be held to mean *foreign modern*.

It is limited further by the nature of the subject itself. One cannot get out of it what it has not to give. Nor is it important that we should utilise it for purposes that can equally well be achieved by means of other subjects. The question, thus limited, may be stated as follows: *What is there of value for the purposes of a general education which can best be secured only by means of one or other of the foreign languages that have a recognised place in the curriculum?*

(i) A Means of Literary Culture.

A foreign language provides, in the first place, the key that unlocks the literary treasure-house of the nation that speaks it, and it is the only key that fits. A good translation will always suffice to convey adequately enough for practical purposes the thought contained in a foreign masterpiece, whether prose or poetry, but what makes a literary work of art is not the thought but the quality of the form in which it is cast. The same thought, this word being used in its broadest sense to mean anything from the mental vision of a sunset to the most abstract definition, may in one and the same language be expressed in different ways. Whether the result is a work of art or not depends entirely upon the degree of perfection in expression that is attained. This is well illustrated by the two following lines of poetry,[1] which mean precisely the same thing, and are equally clear though not equally beautiful:

"But where are the snows of yesteryear?"—*Rossetti.*
"But what has become of last year's snow?"—*Payne.*

[1] For this illustration I am indebted to Mr. Francis Storr, who used it with effect in his presidential address on the Art of Translation delivered January 7th, 1908, to the Modern Language Association. The address will be found published in the monthly organ of the Association, *Modern Language Teaching*, Vol. 4, No. 1 (A. and C. Black), and it will amply repay careful reading.

A comparison of Rossetti's famous line with its no less famous original in Villon's *Ballade des Dames du temps jadis* will show, further, how nearly the quality of the form may be translated from one idiom into another:

"Mais où sont les neiges d'antan?"

Speaking generally, however, it is as impossible to render into an alien tongue what is called the genius of a language as it would be to convert a typical member of the London police force into a typical French *sergent de ville* by putting a *képi* on his head, a sword at his side, and cutting his hair *en brosse*. The explanation lies not so much in the fact that the sum of the meanings of a word in one language, and consequently its associations, may only partly coincide with those of the corresponding word in another, but rather in the nature of speech itself. Speech consists primarily of *sounds*, and it is upon the rhythmic qualities of the sounds that the beauty of a verse or of a prose period chiefly depends. Let us take as an example the well-known lines of Verlaine:

"Les sanglots longs
De l'automne
Blessent mon cœur
D'une langueur
Monotone."

Here the idea and its associations are possibly translatable. What is not, is the subtle symphony created by the harmonious alliteration of vowel sounds. A translation, therefore, though it may be a work of art equal to or even greater than the original, differs from the latter just as a great musical composition played on the piano differs from the same rendered by an orchestra. And this difference is accentuated when the translation is inferior. For the piano we have then to substitute a penny whistle.

But even supposing that a perfect translation sufficed to reproduce the full savour of the original, we should still be shut out from access to the greater part of a foreign literature for the simple but adequate reason that a perfect translator must himself be a master-worker in words. And master-workers of any sort are rare.

The command of a nation's language is, therefore, indispensable to a full appreciation of its literature. The labour involved in gaining this command is the price that must be paid if modern literary culture is to be extended beyond the limits of the mother tongue. By culture is here meant the training that enables us to distinguish the Beautiful in prose and poetry from the Ugly, and makes us find satisfaction only in the former. It is part of the general training in what may briefly be described as good taste, and so subserves in no mean degree the general ethical ends of education.

It should be hardly necessary to add that to insist on the fact that it is the perfection of the form which makes a literary work of art does not at all diminish the value that should be set upon the quality of the content. Unworthy content does not become any the more worthy, as content, because it is expressed in style that is irreproachable.

(ii) A Source of Information.

The foreign language is, again, the key to much information, scientific and other, necessary to those engaged either in the pursuit of fresh knowledge or in applying it to practical needs. The historian, for example, can study no epoch of history which does not exact acquaintance with the results of recent research abroad. The same is true of the scientist, the philosopher, the teacher. As the necessary information is to be found in the pages of books and current periodicals, rarely translated or even adequately

noticed, the obligation to read them in the original can seldom be avoided. Though it is no part of the function of a general education to teach the technical vocabulary required for the understanding of works of this nature, it should, within the limits possible, supply at least the necessary basis. To leave the specialist to encounter the initial difficulties of a foreign speech, after the school period, is to inflict upon him an unnecessary hardship, for children undoubtedly possess a facility in acquiring a new tongue that is diminished in adult years. The following quotation from a presidential address of Mr. Alex Hill (late Master of Downing College, Cambridge) to the Teachers' Guild is well worth quoting in this connection:

"Is it fair to leave a man to learn German in adult life? Constantly I find the best of our Cambridge students, often when in their final year—at a time when they hardly dare to raise their eyes for a moment from the special subjects which they are preparing for the Second Part of the Tripos—studying German in order that they may garner the ripest wisdom of our learned neighbours. Their schoolmasters, with almost Satanic irony, have equipped them—it is of our ablest students that I am now speaking—with an accurate knowledge of the language in which learning expressed itself three hundred years ago and have left them completely ignorant of the language which, in theology, in law, in history, in economics, in natural science, embodies the most prolific output at the present day. It is especially amongst men who devote their lives to natural science that illustrations are to be found of the acquisition of German in adult life. I know something of the effort which it costs and of the permanent unhandiness of the language when it has been acquired."

(iii) A Means of Communication.

Until some one international speech finds general acceptance, a foreign language will continue to be a means of communication indispensable not only to many engaged in commerce and industry, or travelling for pleasure, but also to the class referred to in the preceding paragraph. But,

Once more, it is not the function of a general education to teach the technical vocabulary required for such pursuits; it can only be expected to supply the necessary groundwork. In the case of those travelling for pleasure no special instruction is needed. Any person efficiently grounded can easily pick up *en route* from a good conversation dictionary the necessary 'courrier' vocabulary. By learning it for immediate use he will learn it in the best possible way.

(iv) A Means of Promoting International Good-will.

A further reason commonly given for teaching a foreign language is that it supplies the best introduction to a deeper understanding of a foreign nation's character and achievements as shown in its history, literature, art, institutions, and customs. This knowledge, it is held, tends to weaken national prejudices in favour of the good-will that alone renders possible the exercise of sound judgment on international matters. It may well be conceded that knowledge of a foreign nation's achievements, and recognition of the fact that its institutions and customs may differ from our own, without being any the worse, must of themselves help to undermine the queer conceit that measures everything by native standards of value.[1] And no profound study of another people's character is required to dispel venerable illusions of the kind typified by the common school-boy notion of the Frenchman as a weak-kneed creature of uncertain nerves, which finds incisive, if untutored expression, in the following statement by a local examination candidate: "On ne joue pas à Football en France parce qu'il y est une grande terreur."

[1] "Il est bon de savoir quelquechose des mœurs de divers peuples, afin de juger des nôtres plus sainement, et que nous ne pensions pas que tout ce qui est contre nos modes soit ridicule et contre raison, ainsi qu'ont coutume de faire ceux qui n'ont rien vu."—DESCARTES: *Discours de la Méthode.*

Mutual knowledge deep enough to be the basis of an estimate of character in which merits and defects can be justly balanced is undoubtedly the first condition of genuine respect in the case of nations as of individuals. But this being so, are we not in danger of concentrating the good-will of our pupils upon the one or two nations whose language and literature we teach? Or may we hope that familiarity with the character and achievements of one nation will suffice to obviate rash preconceptions about others? The answer will probably be found in the personal influence exercised by the teacher.

Admitting that accurate information about even one foreign nation will help to weaken insular prejudice, we have still to recognise that something more than this is needed. The most generous inclination to be fair in one's dealings with the foreigner does not of itself give wisdom when it comes to the practical question of deciding what course of political action to favour. Sound political judgment can only be the result of exercise in correct thinking about politics, past or present. To give this exercise, at least in so far as concerns past politics, should be the function of historical instruction and not of the language lesson.[1] All the foreign language teacher can be expected to do is to create in his pupil the right mental attitude, the desire to be just.

When, bearing in mind the general question at the beginning of this inquiry, we next proceed to ask whether the necessary knowledge of the foreign nation is to be secured only by the mastery of its language, the answer must be negative, except in so far as the foreign language itself, considered apart from its content, may be regarded

[1] For the correlation of English and Foreign history, and both with geography, see Ch. X., §§ 3-6; Ch. XI., §§ 2, 3, 7, 13, in Welton's *Principles and Methods of Teaching.*

as an index to the character of the nation speaking it, and this is a factor that for the purposes of the present inquiry need not be insisted upon. It is more than likely that the best account of a foreign nation's character and achievements could be written by a cultured Anglo-Saxon, or, failing this, might be found in the translation of some foreign work. But, in practice, it is certain that unless the information in question were given in the hours allotted to the foreign language, it would find no place at all in the curriculum outside the limited amount that could be assigned to it in the lessons on history. We are justified, therefore, in regarding it as one of the functions of foreign language instruction to give some account of the foreign nation, more particularly of those of its activities which would not otherwise receive adequate attention: its institutions, customs, arts.

(v) A Means of Literary Discipline.

Study of a foreign language, in this case ancient as well as modern, supplies, lastly, the sole means of gaining what mental discipline there is to be found in translating from one speech into another. We are here concerned with translation considered as a fine art, and not as a means of making clear the sense of words or of testing results. Even if we decide that as a fine art it has no disciplinary value worth taking into account, its use as a method will still remain to be considered.

What then has translation, whether from or into the foreign tongue, to offer us of value for the purposes of a general education which cannot equally well be secured by other means? And to begin with, what are the essential processes involved in translating? Let us take a practical example:

La poésie ne manque jamais de refleurir quand reverdit la langue.

The rendering of the first words, *Poetry never fails*

and of the last, *language*, presents no difficulties; it has consequently no value for mental discipline. At the words *refleurir*, *reverdir* we pause. Their literal meaning is clear enough, but does not satisfy the context. At this point it will be noted that, having grasped the gist of the sentence, the mind no longer concerns itself with the French; its attention is directed exclusively to finding the English expression which accords best not only with the subject *Poetry*, but also with the rhythmic and metaphorical requirements of the English sentence as a whole. Here the metaphorical requirements are particularly exacting, for the expressions *to flower again*, *to become green again* place poetry and language in the relationship of flower and plant. If the reader will seek a rendering that conveys this relationship, he will understand better than from a volume of explanation wherein lies the chief difficulty of translation as a fine art.[1]

The foregoing analysis illustrates sufficiently the two essential and, in their nature, quite distinct processes involved in all translation worthy of the name: (*a*) penetrating the exact sense of a given passage in one idiom, a task which often presents considerable difficulties; (*b*) giving to this sense appropriate expression in another idiom, the first condition of success being that the translation should not be recognisable as such.

Now neither of these processes is peculiar to translation. The first is necessary in any effort to understand, without translation, the sense of a passage, whatever be the

[1] The rendering given in the prize translation of the *Journal of Education*, July 1908, was "Poetry never fails to put forth new blossoms when language receives new life," which is scarcely adequate, the rhythm being defective, and the translation of *reverdir* reminding us rather of a resurrection than a renewal of sap.

language in which it is expressed. And the embodiment of thought in appropriate form is the object of all literary composition, whether in the native tongue or in another.

It may be urged that translation involves a third process having value for mental discipline: the comparative study of two idioms. It does so only in a very incomplete form. The translator, as such, is only concerned to substitute for a given expression in one idiom the nearest equivalent in another idiom that happens to be demanded by a particular context, and, in perhaps the large majority of cases, this involves no effort beyond the mechanical operation of turning over the pages of a dictionary. Nothing compels him to complete the comparison by finding out all the points of resemblance and difference in sense that may exist between the two forms in question. For instance, the reader of these pages may or may not have noted that the word *langue* in the above example, having to be translated by *language*, does not correspond in the aggregate of its meanings to the corresponding word *tongue*, but the requirements of the translation do not oblige him to go a step further and institute a complete comparison between their respective connotations. Or to take another example. Meeting with the word *rivière* he will translate by *river*. Nothing compels him to define the limited correspondence between the two words. Whether or not this more complete comparison has special value for mental discipline, apart from its use as a method of instruction, is a question that must be discussed on its own merits, if worth discussing at all.

The only important difference, for mental discipline, between translation and original composition is that in the latter case both ideas and words have to be found by the writer, whereas in translation the ideas are given. They

cannot be modified to suit the exigencies of a limited vocabulary; the sense being fixed, the appropriate wording must be found. It is true that in paraphrasing in English, say a passage of Shakespeare, the content is likewise rigidly fixed. But paraphrasing provides no exercise in the choice of the fittest word and best construction; both are given by the original. Paraphrasing an English masterpiece means turning good into less good. It has no value as an exercise in style, but is simply a means of ensuring that the reader has grasped the sense.

Translation has, therefore, a claim to be regarded as a valuable exercise in the art of literary expression, but in so far only as this means nice discrimination in the choice of words and skill in the making of well-balanced periods. It cannot fairly be credited with more than this. It does not demand the kind of thinking required in original composition, it directs attention almost exclusively to the form, and more particularly to the choice and arrangement of words in the sentence; it is, in short, an exercise in construction. It gives no practical training in the art of arranging paragraphs or chapters so as to form an organic whole, fitly adjusted in all its parts. Yet this is an equally important element in literary discipline, and it is precisely their clear recognition of the fact that makes the French excel us as teachers of composition and justifies the claim that their prose maintains a higher average of excellence than any other of modern times.

Further, it seems necessary to insist that, though translation supplies an excellent discipline in the limited particular sense above described, the statement that it gives an unsurpassed mental discipline in a wider sense will not bear examination. The notion, for instance, that the special training in literary precision, which careful translation confers, helps to create or improve some assumed

general faculty of precision is one that receives no sanction either from modern psychology or daily experience. The most exact translator may, and often does, display gross habitual carelessness when engaged in other activities, being in this respect no better and no worse than, say, the specialist in philology or natural science who, in discussing matters outside his own province, will often manifest a callous indifference to those very canons of scientific method that he so rigidly observes in his professional studies.

(vi) Summary of Objects.

There are, then, certain objects of admitted educational value which can best be realised only by means of a modern foreign language, and have on that account first claim upon our attention. These are to give our pupils (1) the ability and the desire to enter into possession of the literary heritage of at least one great modern nation beside their own; (2) a means of communication with foreigners, and also a means of access to information, scientific or other, that may prove indispensable in later life, it being understood, however, that it is the function of a general education to lay only the foundations upon which any such form of specialised linguistic instruction may afterwards rapidly and efficiently be built; (3) a knowledge of the character and achievements of one or two modern foreign nations ample and accurate enough, when aided by the personal influence of the teacher, to inspire not only feelings of respect and good-will for the particular nation in question, but a desire to be just, both in thought and act, towards any foreign nation whatever. To these three can be added a fourth, which may equally well be achieved through the medium of Latin or Greek: to give the literary discipline, in the restricted sense above defined, that is supplied by translation as a fine art. It may be noted that the last object

acquires special importance in the case of pupils to whom no ancient language is taught.

To the above objects others may be added, but it will no doubt be conceded by most that this would be a work of supererogation, a piling of Pelion upon Ossa. The teacher who sends forth pupils of average ability, keen to satisfy a cultured and genuine taste for French and German masterpieces, possessed of a firm enough grasp of the language to make further progress in any direction easy and pleasant, and imbued with the feeling that the foreigner is none the less "a man for a' that," will have good reason to be satisfied, for he will have achieved something outside the common.

Relative Importance of the Kinds of Linguistic Attainment.

2. When we pass from the objects to consider the kind of attainment they demand for their realisation, it becomes at once apparent that facility in understanding the written languages is of paramount importance. Without it not one of the objects can be achieved. Though skill in writing the language is needed in the case of the third (Communication) and fifth (Literary discipline), this attainment is relatively of small consequence. Speaking the language and understanding it when spoken are demanded only by the third, a fact which, of course, in no way detracts from the value of the oral method considered as a method.

It is worth noting here that even for communication on industrial, commercial, scientific or scholastic subjects it is of infinitely more importance to be able to understand the foreign language, written or spoken, than to write or speak it. The essential in explaining a highly technical subject is clearness, and the language in which this can best be achieved is one's own. Much trouble and annoyance would be avoided, were it always held to be a breach of courtesy

to write to an educated foreigner in the foreign language. And even in speaking on complex matters it is far better that each interlocutor, putting his pride in his pocket, should use his mother tongue.

3. Let us now utilise our objects as canons by which to determine the selection of the subject-matter.

Choice of Subject-matter.

To begin with, they place at our disposal all the masterpieces of the foreign nation concerned, subject to their being suitable for readers of school age, a condition that still leaves us with a wide choice. In addition they give us all works of merit in the foreign language that have reference to the people and its country, merit in the case of these being judged as much by content as by style. The first group suggests, to mention only the greatest, the names of Molière, La Fontaine, Voltaire, V. Hugo, Goethe, Schiller, Lessing. The second would include history in all its branches, modernised renderings of chronicles and legends, biography, also songs, poetry and prose fiction illustrative of the character, mode of life and achievements of the foreign nation, and lastly, direct descriptive accounts of the country, its customs and institutions. The two groups in many instances overlap. For instance, nearly all the plays of Molière, and certain plays of Schiller and Goethe, would find a place in both. To these groups might be added a third, the classics of childhood. To exclude Grimm's fairy tales on the ground that they neither conform to the highest standards of literary art, nor have direct reference to Germany or the Germans, would be to play the pedant.

Within the limits here defined, there is to be found ample material for the whole school course, excepting the beginners' stage, in which the choice of vocabulary has to be largely determined by special circumstances which will best be explained in the treatment of method.

The Course of Instruction.

4. To lay down detailed courses of instruction showing not only the books to be read, but also the degree of attainment in the use of the language to be reached at each stage, is outside the scope of the present chapter. Such courses, moreover, though of great value as models, would in practice require considerable modifications to suit the peculiar needs and conditions of any given school. But the determination of the general principles which should guide us in the construction of these courses is a matter of the first moment which no work of the nature of the present can afford to ignore.

(i) The Course divided into Literary and Linguistic.

If our pupils are to read the foreign language with pleasure, and this is what we wish, they must read with ease, therefore they must read much. If again they are to acquire a taste for what is best in the foreign literature, this taste must be developed; it does not grow unaided, but comes only as the result of reading good literature, and much. And, thirdly, if our pupils are to quit school with an adequate knowledge of the foreign nation itself, they must, once more, read much. As it is precisely these aims that are of most importance, a proportionately large amount of the time at our disposal should be given to reading, both close or 'intensive,' and rapid or 'extensive.'

What makes it all the more necessary to insist upon the supreme educational value of facility in understanding the written language is the deplorable neglect it has suffered in a past still recent, owing both to the excessive attention given by what is known as the Old Method to the grammar and also to the paralysing monotony of the classical construe, the result being that the average boy or girl left school not only unable to read a foreign author of

ordinary difficulty, but pardonably averse to repeating an experience which had brought them so little profit or pleasure. Even now, in spite of the almost startling results achieved by the Direct Method in respect to this particular attainment, we are still far from grasping its full practical import for the achievement of our highest aims.

A glimpse of what, in practice, these aims demand is admirably given by the following picture of what has been achieved in the case of a class of girls taught for some five or six years wholly on reform lines:

"The teacher of this form has need to be a very versatile person, and as the children outstrip the publishers in their zeal for stories suitable to thirteen to fourteen, she is sometimes driven, in the absence of a book, to read to them a short story or other sketch from some modern author. How their eyes gleam when *Mon petit Trott* or a book of anecdotes is opened! And for three-quarters of an hour the class of twenty sits spell-bound, enjoying not only the story, but the felicities of the narration, almost as much as would you or I."[1]

Here, then, we see a class actually enjoying itself in the process of realising the chief aim we have in view, glad not only in the feeling of achievement, but full of genuine enthusiasm for the subject and of good promise for the school years to come and after. In that other mental picture, easily conjured up from the record of past school-days, if any rare emotion comes to enliven the long hours of resentful boredom, it is due not to joy in the work but to a righteous indiscipline, the stimulus of the mark, or the sting of the cane. This is no exaggeration. There were no doubt exceptions. A great personality has some-

[1] From the report of a lecture given by Miss F. M. Purdie, of work done at the Exeter High School. It is published in full in the July number (1908) of *Modern Language Teaching*, the organ of the Modern Language Association (A. and C. Black).

times compensated for an indefensible system, but the system none the less remains indefensible.

There can be little doubt that, if we were content with teaching facility in reading, recognising that this suffices to realise the most important of our aims, little formal instruction would be necessary. When once the beginner's stage was past, the class would learn to read chiefly by reading. Our objects require, however, that at least enough skill in writing and speaking the language shall be acquired to serve as a basis for later specialised instruction. What this minimum should be has never yet been determined, and, even under favourable conditions, never can be determined absolutely; but it is of very great importance that it should not be pitched so high as to compel the teacher to give to training in linguistic expression time that, educationally regarded, might more profitably be devoted to literature. In practice the minimum is fixed by examining bodies, who show an undoubted tendency to exact a degree of proficiency in the use of the language that makes adequate attention to the literary side almost impossible under the conditions usually prevailing in our schools.

If we assume, then, that some degree of skill in speaking and writing the language has to be reached beyond what is strictly necessary for the purpose of enabling our pupils to read its literature with ease and pleasure, it becomes necessary to recognise frankly the dual nature of our task. The reading of a masterpiece as literature and the use of the same as a basis of instruction in vocabulary and grammar are in their nature entirely distinct processes that can only be associated at the risk of defeating at least one of the objects in view. It is far safer, indeed, that the former should not be associated in the mind of the average pupil with the compulsory drill

inseparable from even the most stimulating of methods. This need not prevent us from using portions of classical authors to serve as the basis of formal instruction. The essential is to keep separate the literary from the linguistic lesson. This can best be done by introducing, as soon as the class is able to understand, without much difficulty, an easy foreign author, two parallel series of reading-books differentiated by their objects and methods, but linked by their subject-matter.

The first series would consist of texts, either of the highest literary merit available for school use, or else having special reference to the life, character, and history of the foreign nation. The number of texts that should be put into this series depends of course upon the conditions of instruction. What may be done under favourable circumstances is illustrated by the work of an Upper VI. in the Exeter High School for Girls.[1] This class, average age 18, with five lessons a week of 40 to 45 minutes each, and one longer lesson lasting about 1¼ hours, read in the two terms up to Easter, 1908, sixteen French plays, selected from those of Racine, Corneille, and Molière, this in addition to the close study of set books, including some of the plays above mentioned, and all the other work required of candidates preparing for the Cambridge Higher Locals.[2]

The second or linguistic series would consist of a few graduated reading-books, sufficient for the whole school course, and specially adapted to serve as the basis of exercises in speaking and writing the language. In order to provide the necessary variety of vocabulary these readers

[1] See report of Miss Purdie's lecture previously quoted.

[2] The value of letting the pupils read much rapidly in addition to what is read closely and slowly is dealt with fully in § 6 under the heading of *Method in the Literary Course* (p. 91).

would be made up of extracts, each a complete whole in itself, not a fragment torn from its context. As the language should be modern, the extracts would be chosen from the best available literature of modern times. For the subject-matter there would be no need to go outside the limits already imposed by our canons. Thus, in this respect, the second series would resemble the first or literary series.

The two series could be made of mutual service in many ways. The Literary might occasionally supply subjects for test compositions. The Linguistic might be so arranged as to give a general view of the chief epochs of the foreign literature and history, for we wish our pupils to quit school not only able and keen to extend their knowledge of the best foreign literature, but, if one may be pardoned the expression, knowing the ropes. They must at least know what there is to read. They must in short be provided with a map of the foreign literature and, side by side with it, of the foreign history. Therefore, among the varied extracts dealing with the foreign nation, its life, its character and country, there should be found place for a series, rendered continuous by specially written connecting notes, giving an account of the chief epochs of its history and literature.

(ii) How far Instruction in Subject-matter is possible.

Before quitting this part of the subject, we have to face a question which has so far only received incidental treatment. To what extent is the content of the books read to be made the subject of instruction? Is the teacher, when reading with his pupils a foreign masterpiece or some account of the foreign nation's character, life, and history, to be satisfied with letting them assimilate what they can of the subject-matter without control on his part or reflection on their part? Or, secondly, is he to limit himself to

directing their attention to important points, adding comments where necessary? Or, thirdly, is he to lead them to analyse the content methodically, and discuss whether it is true or false, right or wrong, good or bad?

There can be no doubt that the third method is the best, and the second better than the first. Given adequate time, the third is quite possible at any stage of the instruction when the pupil has mastered a passage which contains something worth study, that is, if the lesson is to be in English. If in the foreign language, then instruction of this kind, unless of a very elementary nature, can only profitably be given when the class has reached a fairly advanced stage, for it demands the ability to express ideas freely in the foreign idiom. It involves 'free' conversation, and this, if introduced before the class is prepared for it by careful previous drill in construction and inflection, merely serves to foster habits of incorrect expression.

But adequate time for a systematic treatment of the content can by no means be postulated. Hence it becomes necessary to find guiding principles that will help us in any given case to decide which of the three methods of treatment to adopt, to what subjects to give the preference, and whether or not to make the foreign language the medium of communication.

Now if the objects we have in view in teaching a foreign language are to be realised, the first condition of success is that our pupils should reach the requisite degree of attainment in reading, writing, and speaking. In other words, the first duty of the foreign language teacher is to teach the foreign language. The extent to which he can at any part of the course turn aside to teach history or other forms of knowledge contained in the texts read must depend upon the balance of time available after this condition

has been satisfied. The same consideration will also necessarily determine whether he can employ the best of the three methods above described, or must be content with one of the less desirable alternatives. Each case, therefore, will have to be judged on its own merits.

The selection of the topics that are to form the basis of instruction must likewise be determined by the objects, preference being given to those which cannot receive adequate attention in other branches of the school course. In reading French history, for instance, it would be absurd for the teacher to spend time in discussing the causes of the Hundred Years' War, for this should be the function of the history lesson, but he would be quite justified in pausing to dwell upon the character and achievements of St. Louis.

Lastly, in deciding whether or not to use the foreign or the native tongue, one has to bear in mind that the special object of the lessons on subject-matter is not the attainment of skill in the use of the language, but knowledge. If in any given case, owing to the nature of the subject, unfavourable conditions, or other causes, the use of the foreign language, by impeding freedom of expression, stands in the way of this object, then it is obviously best to conduct the lesson in the mother tongue. To persist under such circumstances in using the foreign tongue is to attempt, at the same time, two things that are mutually obstructive.

Further, if we admit that even expert linguists are well advised, when discussing complex matters, to use each his native speech, there can be no necessity for exacting from our pupils an advanced degree of skill in conversational fluency. The attempt to do so becomes in fact very mischievious if it exceeds the demands of the objects of instruction and results in giving to the attainment of linguistic skill time that might more profitably be devoted

to literature. Subject, however, to the above reservations, everything is to be gained by conducting lessons on the subject-matter in the foreign language, for it permits us to pay greater attention to the content without any fear of neglecting the essential requirements of the form. That this is frequently possible, given an appropriate topic, competent teaching, and favourable conditions, no longer admits of reasonable doubt. The fact that in many schools it is not done is due merely to the ignorance in which teachers are often content to remain in respect to what is being achieved outside their own class-rooms.

(iii) The Art of Translation in the Course.

The stage at which the art of translation should be begun cannot of course be stated absolutely. It depends upon various conditions, such as the quality of the teacher and the class, or the time at their disposal. One rule for guidance may, however, safely be laid down: it is that the kind of translation we are here discussing should never be allowed to degenerate into the mechanical drudgery of dictionary-thumbing. If doing unpleasant tasks be good for young folk it should take some form, such as scrubbing the class-room floor, that does not tend to defeat the purpose of other activities no less commendable. To force the unhappy small boy or girl to hammer out laboriously *à coups de dictionnaire* the sense of every phrase, be the value of this exercise as an ethical gymnastic what it may, will not prove the means of making them appreciate the philological joys of discriminating between nice shades of meaning. The fine art of translation presupposes, if it is to be a stimulating and otherwise profitable educational discipline, a fair knowledge of both the languages involved, and an advanced knowledge of the one into which the rendering has to be made, for, as already explained, it is not penetrating the thought of the original that constitutes

the chief difficulty of translation, but finding for the thought, when grasped, the most appropriate setting in another language.[1] Now no one imagines that the literary taste which this exercise requires can be gained by energetic handling of a dictionary, however necessary this may be. It comes only from much reading of the best models. To hurry our pupils into translation is to ignore this patent fact, the result being that they murder both languages impartially, thus contracting a tendency to slovenly speech which it should be the one object of translation to overcome.[2] The necessity for delay applies, of course, with much greater force to translation into the foreign tongue than to that into the native, and experience may yet show that Prof. Viëtor was right when he said that the former is an art which has no proper place in the school.[3]

As it is of infinitely more importance that the mother-tongue should profit by translation than the foreign, it follows that translation into English must receive more attention than the inverse process. It follows, further, that the time given to the subject should not be taken solely from the hours allotted in the time-table to the foreign language.

(iv) The Course in Relation to Age.

That the course should be planned so as to make a complete whole for those leaving at 16 and at 18 respectively is obvious, the difference between the two, in so far, at least, as the first foreign language taught is concerned, being one of degree. In respect to the second foreign language, in cases

[1] *See* § 1 (v.), p. 8.

[2] It may be well to recall here the distinction between translation as an art and as a *method* of instruction. It is only with the former that we are concerned in this section.

[3] "Das Übersetzen in fremde Sprachen ist eine Kunst, welche die Schule nichts angeht."—*Der Sprachunterricht muss umkehren.* Third edition (with notes), 1905.

where the time for adequate treatment is not available, it would be advisable to limit the instruction of pupils leaving school at 16 to the acquisition of facility in reading, and it is unfortunate that examining bodies do not make this possible by allowing composition and grammar in the second foreign language offered to be an optional subject. The same applies to the limited course given in one foreign language in Higher Elementary and Higher Grade Schools.

In the absence of trustworthy experimental proof, nothing definite can be said as to the ideal age at which to begin the first foreign language. Opinions, as might be expected, conflict, and practice follows suit.

(v) The relative place of French, German, etc., in the Course.

A complete course under existing conditions is as a rule possible only in the case of one foreign (modern) language, the second receiving either partial treatment or being omitted altogether.[1] It becomes necessary, therefore, to consider which language should be given priority.

When only one can be taught, the choice lies between French and German. In practice a decision has already been reached, French almost universally having the preference. Nor are the reasons far to seek. French, in the first place, offers a far wider choice of first-rate prose literature suitable for school use. In the second place, its prose, in addition to its incomparable lucidity, possesses, to a supreme degree, a quality which is often conspicuous by its absence in English writings and still more so in German. This may be described as unity of design, the orderly arrangement of parts to form an organic whole freed from

[1] A type of school, corresponding to the German Realschule, in which modern languages receive adequate attention, is happily making its appearance, though none too quickly.

all that is not essential to its main purpose. The analysis of good French prose-works provides a training in the art of literary composition that it would not be wise to neglect. On the other hand, it has been urged in favour of German that it is the key to the central storehouse of modern learning. Supposing we grant this to be so, the argument can nevertheless only appeal to those who are prepared to abandon the accepted ideal of a general education and set the interests of the few above those of the many; it being certain that the number of persons ever likely to consult German works of a specialist nature is, comparatively speaking, very limited, and these are generally just the persons who quit school at 18, and should, therefore, have ample time to acquire facility enough in reading German to make further progress in any special direction a matter of no great difficulty.

As the second language seldom receives the attention bestowed on the first, the preceding arguments have also force when it is a question only of deciding whether to begin with French or German, assuming both taught. In this connection an additional argument urged in favour of German is that for beginners it is easier. This is true in the matter of the vocabulary and pronunciation, but not of inflection and construction.

Allowing, therefore, that the balance of arguments is in favour of the retention of French in its present position, we have next to meet the fact that, though German is the only alternative to be considered in selecting the first language, it has for second place an occasional rival in Spanish, and, as far as the Principality is concerned, in Welsh. The claims of the latter arise, however, from purely local circumstances and need not detain us. Nor is Spanish a serious rival except in certain localities, where for commercial reasons its claims are strong. Mr. C. Brereton has

suggested that "Italian might very well be taken up as a second language in some girls' schools."[1] The speech of Dante has certainly a claim to recognition, and, where efficient teachers are available, there seems no reason why the suggestion should not be acted upon. Though German has undoubted claims to precedence, there is nothing to be gained by giving it exclusive right to second place.

Little more on this subject can profitably be said without raising the whole question of the relative importance to be attached to the ancient and modern languages respectively, and of the place to be assigned to them in the curricula of different types of schools. This would lead us too far astray from the immediate matter in hand. But one statement may be ventured: it is that the chief of our difficulties, lack of time, would be considerably diminished if we were to exact skill in the use of the language only in the case of the modern, being content to require in the case of the ancient such facility in reading as would make it possible for our pupils to quit school able to understand, without frequent reference to a dictionary, any text of ordinary difficulty. Our mistake is, not that we teach too many languages, but that we insist on exacting the same kind of attainment in each, the first to suffer being the ancient languages themselves; for owing to the false stress laid on the formal side of instruction only few, very few, of our pupils ever reach the stage at which they can read a Latin or Greek classic as literature to be enjoyed and appreciated. The resulting loss is certain, whereas the gain offered by the so-called mental discipline conferred by formal instruction in the classics is at least problematic, the proof of its existence depending mainly upon

[1] *The Teaching of Modern Languages*, p. 46 (Blackie).

a psychological theory which psychologists themselves have generally abandoned.[1]

(vi) The Course Correlated.

It remains to note briefly, what is sometimes overlooked, namely, that the foreign language course is part of a larger whole. We have already seen that the French or German lesson is closely connected with the English history lesson in respect to one of its aims,[2] and this connexion might be rendered more systematic with advantage to both studies. For instance, periods of French and English history might be read concurrently. The same applies to English literature.

Success both in planning and working the course above outlined depends largely upon the conditions of instruction. To take one example that has already forced itself upon our attention more than once; it is clear that adequate attention cannot be given to the literary side, if the time allotted to the language is so limited that the bulk of it must be devoted to the purely formal instruction required for examination purposes.

II.

Method of Instruction in the Linguistic Course.

5. Training in the appreciation of literature and in translation as a fine art cannot be given until the learner has already made considerable progress in the foreign language itself. Consideration of the method suitable to each can, therefore, be deferred. The rules that govern instruction in the content do not fall

[1] The Faculty psychology, which assumes the mind to be divided into separate faculties, a Reasoning faculty, a Memory faculty, and so forth. Having assumed this, it naturally cost the classical teachers no effort to assume further that each faculty was best trained by the subject they taught.

[2] *See* § 1 (iv.), p. 6.

within the scope of the present inquiry and must be sought for in works dealing with the teaching of the particular subject, historical or other, that is to supply the matter of any given lesson. We have then, for the present, to concentrate attention upon how to teach facility in understanding, speaking, and writing the language. As all three have to be considered under the head of Method in the Linguistic Course, any additional remarks on points peculiar to the Literary Course can be added later. This mode of treatment, in addition to making for conciseness, has the advantage of rendering the inquiry into method independent of the question as to whether the division into parallel courses is in itself practicable or even desirable.

(i) Beginner's Course: Pronunciation and Spelling.

At the outset we find ourselves faced with two difficulties arising from the fact that (1) not only are there in the foreign languages we teach sounds which are absent from the native, but, when there is correspondence, there is seldom, if ever, identity; (2) each language has its own peculiarities of accentuation, intonation, and quantity.[1] These difficulties can be overcome only by paying very careful attention to both the processes that are involved: listening and imitation; the latter being assisted in the case of each sound by just so much information about the position and

[1] Accentuation means the *relative* degree of force or loudness with which syllables are uttered. Cf. French *o-pé-ra* with English *op'ra*, the stress in the latter being strong on the first syllable, and in the former slightly on the last. (Force, Stress, Tonic, Syllabic Accent.) Intonation is the rising and falling of the voice in pitch. It is sometimes termed 'inflection,' a word here avoided as it is liable to be confused with grammatical inflection. Quantity refers to the longer or shorter duration of a sound, as in English *seize*, *cease*, or French *pâte*, *pas*.

movements of the speech-organs as is strictly necessary for correct articulation.[1]

In order to ensure clear hearing it is advisable to take certain precautions which, though seemingly trivial, save both time and temper. The deafer pupils should be placed on the front benches. Cases in which deafness affects one ear more than the other should be noted, and the position of pupil and teacher arranged accordingly. To aid imitation, the teacher should stand where all the pupils can see clearly, and without straining, how he pronounces each new sound.

The use of hand-mirrors is strongly recommended by those who have tried it. As these can be purchased at a stationer for about a penny each, there should be no difficulty in placing one in the hands of each pupil. Advantage should also be taken of the instructive fact, frequently observed, that a pupil will often learn more quickly from a class-mate than from the teacher. This involves arranging the class so that the quick learners are in a position to help the slower.

It may happen that, owing to adenoids or other causes, the hearing or articulation of a pupil is so defective that to give the individual attention he demands would unduly delay the progress of the class. The best the teacher can do is to report the case for medical inspection; the worst, of course, is to forget that this kind of 'stupidity' has often removable causes. The possibility of cure should be assumed until the contrary is proved.

Full use should be made, especially when teaching large classes, of the method of pronouncing in chorus, for it

[1] Information as to the mode of articulating each foreign sound will be found in the text-books on phonetics given in the select bibliographical list at the end of the chapter.

increases greatly the possibilities of practice for all. Experience shows, moreover, that the teacher with a normal ear soon acquires the habit of detecting any false sounds occurring to mar the purity of the united response. Several writers of experience insist upon the great value for articulation of class-singing; and some introduce it on this account as early as the third or fourth lesson.[1]

It is sometimes suggested that the use of hand-mirrors and the grimaces involved in the successful production of the apparently strange foreign noises are calculated to disturb the order of the class-room. This depends upon the teacher. If he takes it all as a matter of course, the class will do so also. If, however, he proceeds on the assumption that disorder will occur, his expectations are likely to be fulfilled. But he will only have himself to blame.

As the pronunciation of a foreign speech involves muscular combinations that are new to the pupil, and as these constitute by themselves difficulties enough to cope with at one time, the first few lessons should be given to drill in the new sounds themselves. It is important that this drill should never be carried to the point at which it becomes wearisome. When in the case of young beginners the lesson period is more than thirty minutes, it may be advisable to give only half the lesson to phonetics and the other half to oral vocabulary practice. But the matter is distinctly one about which each teacher must exercise his own judgment. After the initial course is over the drill should still be repeated at regular intervals for several months. It plays in the teaching of pronunciation exactly the part that is performed by voice exercises in the teaching

[1] See Dr. Max Walter: *Zur Methodik der Neusprachlichen Unterrichts*, p. 6, and the April (1908) number of *Modern Language Teaching* (A. and C. Black) for an article by Miss F. M. Purdie on *French Plays and Songs in Schools*.

of singing. A few minutes at the beginning of a lesson will suffice.

If the pupils have had no previous phonetic training in their own language, it is advisable to devote the first lesson or so to a non-technical explanation of the way in which sounds are produced, illustrated by examples taken from English, the object being to prepare the class to understand clearly the instructions afterwards to be given it as to the movements of the speech organs in the articulation of the foreign sounds. This lesson will probably reveal defects in the pupils' pronunciation of the mother tongue itself, which may very profitably be utilised for purposes of illustration.[1]

There is no precise agreement among phoneticians as to what order of teaching the foreign sounds presents least difficulties to English pupils. The following alternatives may be regarded as distinctive types. The first starts with the Back group of normal vowels, *u*, *o*, *ɔ*, *a*, passing to the Front group a, *ɛ*, *e*, *i*.[2] The abnormal vowels *y*, *ɸ*, *œ*, representing combinations of mouth positions occurring in the two preceding groups, form a natural sequence, the practice being from *i* to *y*, from *y* to *u*, etc., and *vice versa*. The neutral *ə* can be taken with them. The series for French is completed by *ɛ̃*, *œ̃*, *ɑ̃*, *ɔ̃*, which are practised in conjunction with the previously taught sounds of which they are the

[1] A specimen first lesson in sounds will be found in O. Jespersen's *How to Teach a Foreign Language*, pp. 145-153 (2nd edition, 1908, Sonnenschein).

[2] The phonetic script here used is that of the *Association Phonétique Internationale*. The reader to whom it is unfamiliar will find it sufficiently explained by the Figures A and B that follow, it being of course understood that in B all the possible orthographic equivalents are not given. The sound *ɑ̃*, for instance, is represented both by *an* and *en*.

nasalised forms. The same order can be followed in the case of German, the nasal group being of course absent. The consonants are taken in the horizontal order in which they appear in the sound-chart (Viëtor), beginning with the series *p, b, t, d, k, g*. The question, however, as to whether it is worth while to teach the differences between the native and foreign consonants, when these are not strongly marked, is still, in theory, *sub judice*, the answer depending upon whether the object in view is a perfect pronunciation or one that is intelligible to the foreigner. In practice the finer distinctions are generally ignored.

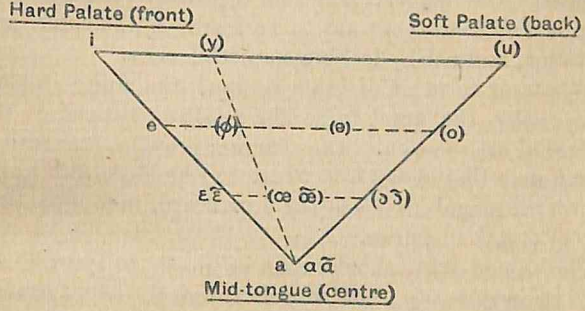
The second order begins differently: (1) *i, a, u*; (2) then the normal vowels horizontally in order to impress upon the class the definite relation of *i* to *u*, *e* to *o*, *ɛ* to *ɔ*; (3) Front and Back vowels closed to open; (4) *i* to *y*, *y* to *u*, etc.; (5) Nasal. The significance of these changes will be understood by reference to Figs. A and B below.[1]

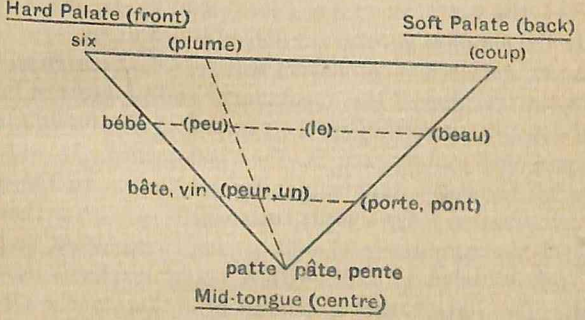
When the bare sounds have been sufficiently practised, the exercise can be extended by taking vowels and consonants together, e.g. *bu, bo, bɔ*, etc., and there can be no objection to using any suitable words, the meaning being explained either by translation or reference to an object.

As soon as the Back and Front vowels have been learnt, many teachers introduce the familiar triangle (Fig. A) either upon the blackboard or the chart, and the sounds are practised in serial form. The triangle, which is here shown with all the French vowels, assumes the interior of the mouth to be viewed in section from the side (profile), the inverted apex resting on the middle of the tongue in

[1] The first order is advocated by Mr. D. L. Savory (Goldsmiths' Coll.), the second by Mr. M. P. Andrews (Lancing). The difference is one of the order only, the same varieties of practice are given in both cases. Mr. von Glehn (Perse) would eliminate the practice *y* to *u*. The present writer ventures no opinion on the subject.

repose, the sides rising from this point in a forward and backward direction towards the palate. Its use will best be understood by reading the corresponding word series in Fig. B, proceeding from *coup* by way of *pâte* to *six*, then back, and also across from *six* to *coup*, *bébé* to *beau*, and so





on. The brackets indicate that the lips must be rounded. The position of the consonants is shown in vertical and horizontal columns on the same chart.

The above diagram is not, of course, the only one available. There are the square tables in Dr. Sweet's

excellent *Primer of Phonetics*, or, again, one may be content with drawing a rough section of the mouth showing by a series of curves the tongue positions in the case of each sound. The latter device makes it easy to dispense with the use of any lettering during the drill stage, and so emphasise the fact that language is primarily composed of sounds, and that these are to be learnt by listening and imitation, and not by looking at written signs.[1]

Whatever form of diagram be used, the object in view is to enable the pupil to fix the *relative* positions of the centres of articulation. The diagram provides him with a sketch-map that shows him where to reproduce in his own mouth the sound that his ear has heard, and it is thus of real practical service.

The sound drill should also be made to provide an exercise in quantity; both the short and the long forms of the vowels being practised. This can easily be done in the serial form, e.g. *u*, *u:* or *ku*, *ku:r*; *o*, o: or *gro*, *gro:s*, etc. Only the simplest general rules should be taught.

Accentuation and intonation will be learnt concurrently with the teaching of the vocabulary, and progress in both will depend entirely upon the amount of the foreign language heard and spoken in the class-rooms. It will be slight if the native tongue is in frequent use. In the case of accentuation a few simple rules will help, such as that in French the same stress should, generally speaking, be put on each sounded syllable, with a slight emphasis on the last. The importance of paying attention to the stress can scarcely be exaggerated; it may best be illustrated by Dr. Sweet's anecdote of the learned German professor who, desiring to explain that he was "occupied," succeeded

[1] This is the course followed by Mr. L. von Glehn, of the Perse School, Cambridge, and for the reason given.

only in proclaiming himself "a cupid," a statement that consorted ill with the gravity of his appearance.

German intonation is comparatively easily learnt owing to its similarity to English, but the French presents great difficulties, which can only be overcome by listening to and imitating good models. It is here that the phonograph will prove of value. This instrument, let us add in passing, will also supply a means of accustoming the ear of the class to an accent other than that of the teacher. It may be used both to give dictations and to provide exercises in understanding the spoken language, and also, occasionally, as a means of letting pupils hear their own pronunciation reproduced. The effect is said to be salutary. To the teacher himself the instrument is of course invaluable.

The preliminary sound drill, which may occupy half-a-dozen or more lessons, is followed and sometimes accompanied by systematic teaching of the foreign vocabulary. The method by which the meanings of the words are taught and their use practised will be described in the next section. Here we are concerned only with their pronunciation, which, as already explained, is taught by listening and imitative practice, both processes being facilitated by splitting each sound-group into its elements and practising these apart as well as combined, full use of course being made of the wall-chart or diagram.

In these initial lessons it is not strictly necessary to use any form of lettering even in connection with the diagram, curves or points sufficing. There is, indeed, something to be said for concentrating the whole attention of the pupil at the start upon listening and articulation. But sooner or later the written word must be introduced, and when the time comes, be it in the first lesson or the twentieth, we have to face the difficulty caused by the fact that the traditional or nomic orthography of the foreign language

does not necessarily represent the same sounds as that of the native. The difference is liable to exercise a misleading influence upon the pronunciation of the beginner, the tendency on his part being to give to the foreign written word, e.g. *plume*, the sound it would have in English. The old method of introducing the beginner at once to the printed page ignores the difficulty and makes the acquisition of a correct pronunciation not perhaps absolutely impossible, but far less rapidly attainable than when a more intelligent method is adopted.

There are two recognised methods by which it is sought to avoid the misleading influence of the ordinary orthography: (1) by not introducing it until the sounds have been orally practised[1]; (2) by excluding it completely from the earlier stages of instruction (a year or term) and substituting for it the phonetic script, in which each sound is represented by one symbol, and each symbol only represents one sound.[2]

The first method may take the form of making the instruction exclusively oral for a year or so, thus imitating that by which the child learns its native tongue. But the imitation can only be incomplete, for children of school age, with whom alone we are here concerned, develop in the process of acquiring the native tongue a habit of expecting sounds to be rendered by visible signs, which is well advanced by the time they approach the study of the first foreign language. Unless evidence is forthcoming to show that the habit so acquired can be broken by practice

[1] Cf. H. Sweet: *Sounds of English*, p. 119 (Clarendon Press), and L. Bahlsen: *The Teaching of Modern Languages*, p. 39 (Ginn and Co.).

[2] The term "one sound" must not be taken too literally; it covers a number of slight variations, even when used by individuals of the same nation.

and without loss, this form of the method can scarcely be regarded as practicable.

Another form of the first method, here termed the Nomic to distinguish it from the purely Oral form just mentioned, and from the second or Transcript method, will best be explained by describing the present writer's experience of it with several classes of beginners in French, ranging in number from 26 to 4, and in age from 15 to 9.

Let us assume that the preliminary sound-drill is over,[1] that the systematic instruction in vocabulary has begun, and that the first half-dozen names of objects or figures have been thoroughly practised orally. Then, either in the same lesson, or after revision in the next, the teacher announces that he is going to write the French words on the board, and hints that their spelling is likely to cause surprises. This never fails to excite interest, which is by no means lessened when the apparently eccentric orthography of each foreign word is revealed. This is all to the good, the object being to impress the written sign firmly upon the memory and, in close simultaneous connection with it, the corresponding sound already known, so that the two are bound indissolubly together. At the moment each word is being chalked, the teacher repeats the sound, has the word immediately *read* in chorus and then practised individually, the eyes of the class being kept upon the board. When all are written, they are read backwards and forwards, copied slowly and carefully into the note-books, and finally once more read. The copies should be collected and revised by the teacher, who will be wise in insisting upon a high standard of neatness, which, considering the small amount to be written, should not be difficult to attain.

[1] It may be assumed also, for the moment, that the diagrams used will be unlettered, unless figures are used.

A variety of ways of practising the sounds in association with the written words can be devised, one being the serial drill based upon the triangle (Fig. B). The words attached to the diagram can be varied from lesson to lesson.

The method here outlined is based on the fact that, in the course of one or a few lessons, the time varying with the size of the class and other conditions, a habit of pronouncing a sound or sounds in a given way can undoubtedly be formed strong enough to resist the disturbing influence which the first sight of the corresponding written words in the traditional spelling would otherwise exert. That the sound thus learnt is not necessarily the perfect or model one goes without saying. What we seek to avoid is an alteration in the pupil's pronunciation, such as it is at the moment, when the written sign is introduced. There is nothing to prevent further improvement as the result of further practice.

Further, the method assumes a strictly limited number of words *written*. The right amount can only be determined by experience. Here it is taken as half-a-dozen or so new words to each lesson during the first twenty or thirty, the amount being afterwards progressively increased. This limitation, it may be added, applies equally to the words *spoken* by the class, a point insisted upon very strongly by experienced teachers. "It is a mistake to let too much be spoken by the class in the beginner's course, the result being to jeopardise the pronunciation."[1] But much may be *heard*, such as questions or class-room directions, which need not at once be spoken or written.

Before passing to the alternative method, it will be convenient to follow the one under consideration to the point when the class is expected to be able to read texts without

[1] Dr. Max Walter: *Aneignung und Verarbeitung des Wortschatzes im Neusprachlichen Unterrichts*, p. 11 (Marburg, 1907).

fear of its pronunciation being disturbed by the traditional script; a point that must sooner or later be reached whatever the method, phonetic or other, previously adopted. In other words, it must be able to recognise the sounds it has learnt under at least the more common of the various disguises that they may assume in the usual orthography, the sound ɛ, for instance, in the words *bec, mai, très, bête, reine.* This involves knowing, not only what sounds each nomic symbol can represent, but under what conditions. The discovery that the ordinary or nomic *a* can represent both the sounds a and ɑ is of little use unless one knows when it stands for one and when for the other. The class must, in short, classify according to sound the vocabulary it acquires, and formulate general orthoepical rules.

This classification can be begun at a comparatively early stage of the beginner's course, a special note-book being kept for the purpose, with pages ruled in columns, a page being allotted to each sound, so as to permit of carelessly written work being recopied on the same page. At the head of one of the columns the pupil will, for instance, enter the word *banc*, adding to it, as they occur, every other containing the same sound, e.g. *encrier, dans, enfant,* etc. He will learn without much difficulty from this column that *en, an* have the same sound, and further, after comparison with other words, e.g. *animal,* etc., that this is so, as a general rule, when they occur before a consonant or are final. Words containing more than one sound will of course appear in more than one column. The rules so formulated may be applied by the simple process of asking the pupils to pronounce examples written upon the blackboard. When this can be done correctly and without hesitation, the classification will have served its purpose. Unusual forms may be learnt as they occur, and practised without reference to any rule.

The sound-columns, beside serving as a basis for classification, provide a further means of practising the sounds in conjunction with the written words, it being possible in any lesson to practise a given sound by reading in the column devoted to it all the words in which it has previously occurred.

Let us now turn to the alternative method, that of using "a phonetic transcription, which should be employed to the exclusion of the traditional spelling during the first period."[1] The actual learning of the transcript will occupy no time worth mentioning; it will be acquired almost unconsciously in connection with the chart.

At the end of a term or a year, the transition from the phonetic to the unphonetic spelling is made by re-reading in the latter passages that have previously been worked through in the former, and, in addition, by classifying the ordinary symbols according to identity of sound, using some such method as the one already described. The classification is common to the two methods, being in fact unavoidable for the reasons already given.

Having described the alternative methods, it remains for

[1] *Aims and Principles of the International Phonetic Association.* (English Editor: Daniel Jones, 7 Copse Hill, Wimbledon.) The Association was founded in 1886 by a group of French Teachers. Besides seeking to popularise the use of the phonetic transcription, it "has always favoured a radical reform of language teaching by the adoption of 'direct' or 'inductive' methods. It has waged war on the so-called classical method, consisting of grammatical rules learnt by heart and translations of unconnected sentences into the foreign language, and it is to a great extent responsible for the growing disfavour which attaches to this method all over the world. It has also done much towards encouraging phonetic research, and the scientific study of languages as they are really spoken."

us to ask which is the more effective in overcoming the disturbing influence upon pronunciation of the traditional orthography. This is the question we set out to answer, and by the answer the relative merit of the two methods must primarily be judged.

Now the Nomic method, though it serves to counteract any influence that the first sight of the written word may exert upon the pronunciation of the class, is by its very nature insufficient to guard weak or inattentive pupils from subsequent lapses into error. The source of error remains. The *p* in *sept*, the *g* in *rang*, the *u* in *plume* may yet prove a snare to the unwary. The snare is, however, removed if we substitute *set* for *sept*, *rã* for *rang*, and *plym* for *plume*. The use of the transcript, by eliminating the disturbing factor for as long a period as a year or more, renders possible the formation of a habit of correct pronunciation strong enough to defy permanently the demoralising action of the traditional orthography. It saves the time and energy that have otherwise to be expended in correcting mistakes. It serves exactly the same purpose as would be served by the exclusion during the same given period of written signs altogether.

The inherent superiority of the Transcript as a mistake-preventive being admitted, are there any valid reasons for avoiding its use ? Leaving out of account the unimportant amount of time required to learn the transcript itself, the chief objection offered is that the ultimate transition from the phonetic to the unphonetic spelling exercises a disturbing influence upon the latter, which is avoided by the alternative method. In respect to this there is practical agreement that phonetic symbols are liable to make their appearance in written exercises (e.g. *fwa* instead of *fois*) for some time after the traditional

spelling has been introduced. But the experience of the majority seems to show that, if proper care is taken, the difficulty cannot be regarded as serious. At the end of a given period the result is, of course, the same, whichever method has been adopted; but this only means that the errors are in time eliminated, which no one doubts. Some go further, and maintain that pupils taught in the first place by the Transcript method will, at the end of a year, know the ordinary spelling better than those who have used it from the start. No evidence on this point ought to be accepted as conclusive until based on a considerable number of experiments in which both methods have been practised under similar conditions.

Another argument against the use of the transcript is that it delays the introduction of the unsounded word-inflections, *e.g.* the *s*, *x* of the plural, *e* of the feminine, and several tense endings. But it has yet to be shown that the delay has any practical importance. The reduction of the grammatical difficulties to be encountered by the beginner may indeed be claimed as an advantage.

On behalf of the Transcript several arguments, more or less valid, have been urged in addition to the essential one already given. Of these only the following can here be noticed.

In the first place, besides its essential negative value in eliminating the disturbing influence of the unphonetic traditional script, it possesses, by the mere fact of being a phonetic script, a positive value in keeping the attention of pupil and teacher constantly directed to the correct pronunciation. It thus renders comparatively easy the almost unconscious formation of a right habit.

It also aids home-practice of pronunciation. But this claim has doubtful force as far as the first stages of

instruction are concerned, for it is questionable whether home-practice away from the ear of the teacher should then be allowed at all, especially in the case of pupils with a weak auditory memory. The sound that a phonetic symbol represents for the beginner is not the model sound, but his own more or less imperfect imitation of it. There is no virtue in the symbol that, during homework, will either enable him to attain a better accent than the one he achieves in class, or prevent him from assiduously practising a worse. It will not, for instance, prevent him from pronouncing badly the sound ɛ in the name of the month *mɛ*. What it can do is to prevent him from altering it to *e*. The use of the transcript in home repetition is, therefore, obvious enough when once the learner has mastered the more difficult sounds.

A further argument in favour of the use of the transcript is that it induces the teacher who has not received a phonetic training to pay far greater attention to pronunciation. On this account, if for no other, the method deserves to be encouraged, for, though the acquisition of a good pronunciation, compared with other objects of instruction, is of minor importance, there can be no excuse for the neglect it at present suffers.

Many teachers have attempted various forms of compromise, the traditional spelling being introduced from the start, and the phonetic used to a greater or less extent concurrently, apparently with a certain measure of success. "To be sure the advantages of phonetical transcription are made use of by this method: several teachers have expressed their satisfaction at the results thus obtained, and I have no doubt they are better than when phonetical transcription is dispensed with. However, I am convinced that by this method it is difficult sometimes to prevent the less intelligent pupils from confusing two systems of

spelling, so that they neither learn the pronunciation nor the orthography very well."[1] But the chief objection to this Mixed method is that which has already been made to the Nomic, of which, in fact, it retains the characteristic defect: it leaves the source of error untouched.

To summarise. A good pronunciation can be gained only by careful listening to a good pronunciation followed by repeated imitation, the latter being materially assisted by diagrammatic representation of the relative positions assumed by the speech organs in the production of each sound. As the introduction of the traditional spelling undoubtedly tends to influence unfavourably the newly acquired pronunciation of the learner, time and labour will be saved by eliminating the disturbing factor altogether from the earlier stages of instruction, a phonetic script being substituted.

(ii) Beginner's Course: Vocabulary.

The requirements of pronunciation, dominating as it does the Beginner's Course from start to finish, determines both what vocabulary is to be taught in it and the method of teaching it, for which reason the consideration of the former finds itself deferred to this stage. Now, if a correct accent is to be acquired without waste of time, it is self-evident that the class must hear the foreign speech as much as possible, be immersed in it so to speak. A vocabulary, therefore, must be chosen which reduces to a minimum the necessary use of the mother tongue. It is supplied by the names of objects actually visible to the class, that is, either present in the class-room or figured in pictures, to which must be added the terms necessary for the conduct of the lesson in the foreign tongue itself. The latter, which should gradually be made to cover all the

[1] O. Jespersen, *How to Teach a Foreign Language*, p. 170.

incidental intercourse between teacher and class (explanation of absence, permission to go out, marking, discipline, praise, etc.), are of especial value, for not only do they greatly increase the possibilities of hearing the foreign language, but provide as well a thorough grounding in a number of useful grammatical forms and idioms, *e.g.* dates, interrogations, imperatives; in addition to supplying material that will serve later to illustrate grammatical points. If, for instance, the rule that adjectives of colour follow their nouns be connected in the minds of the class with the familiar word *tableau noir*, it will not be forgotten. Taught only when wanted for immediate use, class-room terms are readily learnt, and their constant recurrence fixes them permanently upon the memory. The following will serve as an example. The teacher, beckoning to a pupil, says *Viens ici* —; then giving him the duster, and pointing to the board: *Essuie le tableau*, and, holding out a hand: *Donne-moi le torchon*, followed by *Retourne à ta place*, a little personal conducting, if necessary, making this clear even to the dullest. At first, of course, these expressions need only be understood, not spoken or written.

The subject-matter of the pictures should be such as interests the pupils, and they will be most readily interested by that which combines the novel with the familiar.

The method of instruction need only be dealt with here shortly and with a view chiefly to giving a complete view of the Beginner's Course. The various problems involved (direct association, etc.) will receive detailed treatment when we come to consider the subsequent Course based upon the reading-book.

The method is simplicity itself. The teacher points to an object, *Buch*, has the name repeated, then repeats it in sentence form: *Das ist ein Buch*, and requires the same in

answer to a question: *Was ist das?* Or he attaches the foreign words to an action or series of actions, e.g. *J'ouvre le cahier. Ouvrez les cahiers. Qu'est-ce que vous ouvrez?* This involves so far nothing more than understanding and repeating set phrases. At the start nothing else is possible or desirable, but the process, though apparently tedious, is by no means so to the learner when the object and picture method is used. As his vocabulary grows it becomes possible, with a little ingenuity, to devise a number of forms of practice that permit him to use the words he has learnt in varying contexts. The class, for example, knows the meaning of *Le papier-buvard est dans le cahier, le cahier est sur la table,* and is able to give these in answer to *Où est le papier-buvard? le cahier?* The teacher takes any other object of which the name has been taught, *e.g.* the ink-pot, and placing it on the *cahier,* asks *Où est l'encrier?* Then, placing the pen in the ink-pot: *Où est la plume?* thus building up a series which can be reconstructed in a variety of forms. Here the pupil does not merely imitate. He has each time to judge whether *dans* or *sur* has to be used. Or, again, associating word and action: *Ich gehe an die Tür, ich mache die Tür zu,* etc. *Was tue ich?* each answer in the series requiring an alteration of person, which must be made by the pupil himself. These examples mark the first step in the gradual transition from the purely imitative to the free use of the language, which goes on developing itself throughout all the stages of the Linguistic Course, from the lowest to the highest classes.[1]

Parallel with the development of the pupil's ability to use the language is the ever-growing facility he acquires in understanding what is said to him. This comes as a result

[1] For further examples see the writer's *French Lesson Notes* (A. and C. Black).

of being trained to listen carefully to questions in order not only to understand them, but to acquire material for the answer. For instance, the question is: *A quelle heure es-tu sorti de chez toi ce matin?* The pupil who has been taught to listen will note that *sortir* is conjugated with *être*, and that one says *de chez* in this context, not *chez* only; and he will frame his answer accordingly. Nothing is more important in learning a language than the habit of careful listening.

Even at this early stage it will be found possible to teach new words through the foreign tongue itself, e.g. *Paris est une ville, Calais est une ville, Londres est une ville*, etc., *Qu'est-ce que Paris? Berlin? Brest?* etc. Then the plural *Paris et Calais sont des villes*, etc., *Qu'est-ce que Bordeaux et Marseille?* On the other hand, time and trouble are sometimes saved, especially in the case of the class-room terms, by beginning with the use of the mother tongue, *e.g.* "I am going to ask you to put away your things."—*Serrez vos affaires.* In this and many similar cases, it is with the action and not the native equivalent that the expression is virtually associated.

The little grammar which is required at this stage will be taught by the inductive method to be explained later. Written work will take the form of copying new words both into the note-books and into the sound columns, and such simple tests as *Écrivez au pluriel: Paris est une ville* or dictations.[1]

(iii) The Reader as Centre: Interpretation.

The Beginner's Course is allowed to pass into the main Linguistic Course when a habit of correct pronunciation has been formed strong enough to remove the only obstacle to our placing in the hands of the class a first reading-book printed in the traditional script. In this

[1] Page 86.

reading-book and its sequels the whole teaching of the Course is made to centre.

The method of the "reader as centre" has found favour for the following reasons. In the first place, the interpretation of a text written to say something in itself interesting provides an end far more obviously worth striving after than did the translation of the old familiar assortments of disconnected phrases invented solely to illustrate grammar. Secondly, the fact of the grammar following instead of determining the text ensures that the points which are the most important, that is, which occur most often, shall receive the most attention. It has in actual practice revolutionised our ideas as to the relative value of grammatical forms, and also as to the order in which they shall be taught. Thirdly, the method instead of dividing attention between two or three independent sets of vocabulary (grammar-book, exercise-book, reading-book), none completely studied, concentrates it upon one, which is taught in all its forms, oral and written, idiomatic and grammatical, by a connected series of steps proceeding to a definite end. We seek to apply to the art of constructing a lesson the same principle of unity that governs the making of a great picture, symphony, or book. A curriculum, course, or even a single lesson perfectly composed is itself a work of art second to none.

Each lesson based upon the reader has three chief steps: (1) the interpretation of the text whether read or heard, (2) the discussion of the subject-matter when thought desirable,[1] and (3) the use in speaking and writing of the vocabulary acquired. It is with the first that we are now concerned.

Let us assume, then, in the hands of the class a reading-

[1] See § 4 (ii), p. 19.

book of the kind described in § 4 (i), graduated with sufficient care to ensure that only a limited number of new words are likely to occur in each lesson. The teacher or a pupil begins by reading, with special attention to pronunciation and elocution, through the whole or any convenient portion of the passage which forms the basis of the lesson, and which may vary in length from a half to three or more pages, according as to whether we have in mind a class at the beginning or end of the Course. During the reading, and even until towards the end of the lesson, the books of the class may remain closed, being opened only for a final reading. This method has the advantage both of accustoming the class to listen carefully to the foreign language and of serving as an exercise in understanding it when spoken.

The first reading gives the pupils an opportunity of trying to grasp the general sense. On the second or third a pause is made at the end of each sentence, and those who think they have not understood say so. This brings us to the question as to how the meaning of the new words is to be made clear, and how the teacher is to assure himself that all have understood.

In many cases the sense is suggested by the context. For instance: in "La France a quatre grands *fleuves*: la Seine, la Loire, la Garonne, le Rhône. La Seine *prend sa source* dans le plateau de la Côte d'Or. . . ." The meanings of *fleuve* and *prend sa source*, assumed to be occurring for the first time, will be evident to most pupils, the teacher having only to make sure they are known, which he can do either by having them translated or by such questions as *Citez le nom d'un fleuve. Qu'est-ce que la Seine? la Tamise?* The sentence *La Seine prend sa source* . . . could be paraphrased, *e.g. La Seine a sa source* . . ., or *La source de la Seine est dans* . . . . The possibility of reaching the sense

of a word through its context increases of course with the growth of the pupils' vocabulary, and in the later stages it acquires the importance it has in the native tongue.

When the context fails to make clear the sense, it is usually explained (1) by translation, (2) by explanation in the foreign language itself, or (3) by performing an action or showing an object or a picture, a rough drawing on the board often sufficing.

The simplest is the first, and it generally takes the form of having the whole passage translated. If done without care, it is a most undesirable exercise in dog-English. If done with great care, the result, though highly stimulating, supposing the class advanced enough to profit, oversteps the end here in view, which is to discover the sense and not the most irreproachable form of giving it expression in English. If done with ordinary care, translation undoubtedly suffices, except in the case of words representing objects and ideas unknown to the class, to make clear the sense of any foreign expression for the purposes of the particular context in which it occurs. It is, moreover, the only practical means available in the case of many abstract words, e.g. *Gerechtigkeit*, justice, and even in the case of some concrete words, e.g. *pinson*, a chaffinch. The definition *Petit oiseau chanteur de l'ordre des passereaux* (Larousse) is not illuminating, and a picture of the bird, even if well done, might be mistaken for something else ; in a town school possibly for a sparrow or a crow. It is true that if the bird itself were unknown, translation would prove equally ineffective. The teacher would then, in this and like cases, have to consider whether it was worth while to go into a detailed explanation of the term. We may, however, conclude that, as a means of interpretation, translation does for all practical purposes suffice. But whether or not it is better than the object method or explanation in the foreign tongue

does not depend solely upon its efficacy in making clear the sense. The learner has not only to understand but also to remember. The meaning of a new word must be impressed upon his mind in such a way as to make its recall, when the word again occurs, as certain as possible. We must, therefore, compare the three methods in respect to their value for memory.

Now ability to recollect, whether in respect to *things* or *words*, depends primarily upon the inborn power of retentiveness, which varies not only in degree but in kind from individual to individual. Some recall things seen better than those heard, touched, or acted, others have the visual memory weak as compared with the auditory or motor, some lack one form altogether. The visual type is probably the most common, though subject to great differences in character and strength. In the case of words there seems no longer any doubt that, for the vast majority, the process of recall takes the form either of mental audition or incipient articulation, or both concurrently in varying degrees. In silent thought most of us are, in fact, more or less distinctly conscious of hearing or uttering our words. The visual memory for word images is less common and varies greatly in different persons, some possessing a remarkable power of visualisation, being able, as Galton has shown, to "see mentally in print every word that is uttered; they attend to the visual equivalent, and not to the sound of the words, and they read them off visually as from a long strip of paper." Such persons may indeed habitually think in typographic images.[1]

[1] For the summary contained in this paragraph the writer is chiefly indebted to Dr. F. W. Mott, F.R.S., Pathologist to the London County Asylums. In the same connection may be read an interesting article in *Modern Language Teaching* (Jan. 1908), by Professor Welton, who classes himself among those "who can get no

For the teacher the important point to grasp is that, in any given class-room, each of the above-mentioned types with their innumerable intermediate varieties is likely to be represented, and that care must, therefore, be taken to give due attention to the claims of all. And, further, as in word memory the auditory and motor forms predominate, he must recognise the paramount importance of listening and speaking, in other words of the oral method.

Let us apply these conclusions to a particular case, for instance, to the sentence *Bayard courut se mettre à l'entrée du pont* occurring in the story of how the French hero kept a bridge single-handed against a troop of Spanish cavalry, and containing the new word *pont*, which has to be interpreted. To begin with we may safely conclude that the word *pont* itself should be both heard and seen, spoken and written. But this precaution can be taken whatever method of explaining the meaning associated with it be employed. As it happens to be a concrete term, all three are possible, assuming that in the second here given the words are known to the class:

Pont by (*a*) "bridge."

(*b*) "construction servant à traverser un cours d'eau."

(*c*) Picture of a bridge, preferably as part of a picture illustrating the historic incident.

It is, at least, certain that the picture (*c*) will prove the most effective in stamping the *meaning* on the minds of

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visual image whatever, either of thing or word." Those wishing to know more of the subject should read the works of S. Stricker, G. Ballet, W. Wundt (*Die Sprache*), V. Egger (*La Parole intérieure*), and F. Galton, etc. As far as the localisation of articulate speech is concerned, it is well to bear in mind that the views on the subject are undergoing revision. The latest work is Montier's *Aphasie de Broca* (Paris).

the visual types. It is probable, moreover, that showing the picture will prove more effective than requiring the pupil to visualise a bridge, for, except in abnormal cases, the picture will give a clearer impression than a revived mental image. But neither the picture nor the mental image can be of any special value in the case of pupils in whom the power to recall visual impressions is weak or absent, a fact which, it may be worth noting, was overlooked in the psychology of Gouin.

The question of the relative value of the two verbal forms (*a*, *b*) of interpreting *pont*, regarded as means of impressing the meaning of this word on the mind, depends largely, *whatever be the type of memory*, upon the amount of meaning they respectively summon to consciousness. This is ultimately limited, of course, in the case of each individual by his previous experience. The thing and consequently the word *bridge* have, for instance, a much fuller meaning for an engineer than for the man-in-the-street, and more for the latter than for a child. And they will mean something different to each of three individuals having different memory types. But in none of these cases will the use of the word be accompanied by the full re-instatement of its meaning except as a result of deliberate effort. And, generally speaking, there will not be even partial re-instatement, the word being used as a label for its content. We, in fact, habitually read, write, speak, and hear words without thinking of their meaning. This being so, there is always the danger that translation, e.g. "*pont*" = "*bridge*," will result in a purely mechanical association of two symbols. In the case of a type of mind able to retain such mechanical associations no great harm will have been done, but this type can hardly be common. The danger is least likely to be serious when the word is met with as part of a context which arrests attention. For instance, in

order to understand why Bayard should run to post himself on the bridge instead of awaiting the onset in the open, one must realise to some extent the structure and position of the thing represented by bridge, in other words its meaning. The danger is most to be feared when lists of detached words and phrases in two languages are learnt side by side. It practically ceases to exist when, instead of translation, explanation in the foreign tongue (or the native) is used. The form "construction servant à traverser un cours d'eau," whether accompanied by "bridge" or not, does by its form and its novelty cause partial re-instatement of the meaning. In any case, whether translation or definition be used in the first place, it is always possible to elicit a fuller meaning simply by questioning or by collecting and comparing the contexts of a word. To this we shall revert later.[1] For the moment it is enough to note that, if no such questioning follows, the meaning of a new foreign word is more likely to be impressed upon the mind by definition than by translation.

The power of recalling anything depends upon not only the degree and kind of native retentiveness, but also the amount of interest attaching to the first impression, the greater the interest aroused, the greater the attention bestowed. This interest may be either due to the inherent attraction, just noted, that a given impression has for a particular type of memory, in which case it will be limited to the individuals predisposed to experience it, or it may arise from the related circumstances, and make a wider appeal. Thus the recollection of a word's meaning will be aided by the interest felt in the text of which the word is a part. The greater the interest, the closer the attention given, and the stronger the impression left upon the mind.

[1] See 5 (iv) under *Questioning on the context of a word* (p. 64), and *Questioning on the meaning of a word* (p. 65).

For instance, the meaning of the word *pont*, met with a second time and recognised, will be more readily remembered if the first context is recalled, and with it the story of Bayard holding the bridge. Hence, as already noted, the importance of learning vocabulary from a text written to say something in itself interesting. Hence also the value of the well-known *questionnaires* on the text, for they serve still further to impress the context of a word on the mind.

Interest may be gained or lost as a result not only of the nature of the context but of the method itself. Whatever may be said, for instance, in favour of translation treated as an occasional exercise in style, there can be no doubt that when used exclusively and persistently as a means of interpretation, it fails to maintain interest merely by reason of its slowness and monotony. Hence the wretched results it produced. The use of the other two methods of interpretation introduces a welcome variety, each, moreover, being in itself more interesting than the construe.

Subject, therefore, to verification by experiment, we may conclude that, if the three methods of interpretation are compared, explanation by object or definition in the foreign language itself are as a rule superior to translation as a means of ensuring that the first impression made upon the mind shall be as strong as possible.

Facility in understanding a foreign language depends, further, upon the creation of what is known as the *direct* connection ; the learner must not only associate the foreign word and its meaning, but must do so in such a way that the one recalls the other without the intervention of the native word. He must acquire the ability to grasp the sense of what is heard or read in the foreign, as he grasps it in his mother tongue. If unable to do this, if continuously and consciously translating, progress will be

relatively speaking, both slow and laborious, as anyone will find who puts the matter to a practical test. Habitual translation hinders the end we have in view, which is to make the reading of good foreign literature as easy and pleasant as that of our own masterpieces. We have, therefore, to consider how far the direct connection is helped or hindered by the three methods of interpretation under discussion.

It is immediately created only when the new word is attached to the actual object, e.g. *encrier* to some inkpot in the class-room, or *Ich gehe an die Tür* to the corresponding action. The process that takes place when translation or definition are used may be illustrated as follows :—

A. 1. Le loup s'habillait en berger.
2. celui qui garde les moutons.
3. shepherd.
4. The meaning.

B. 1. Il n'y a pas de petit chez soi.
2. On est mieux chez soi que chez les autres.
3. There is no place like home.
4. Meaning.

In example A the word *berger* has to be explained, in B the whole sentence. In both, the explanations (2, 3), whichever be used, carry with them a certain amount of meaning (4), varying in kind and degree with the individual learner. They link this meaning to the French word or phrase (1). Unless, however, the mental link (be it 2 or 3) is maintained by persistent repetition, it must tend to disappear of itself, for the simple reason that its presence is not essential; the word *berger* and the phrase *Il n'y a pas de petit chez soi* sufficing to perform in the foreign speech the function their equivalents perform in the native, that of labels for their content. If, therefore, the indirect

connection is not deliberately rendered *habitual*, it will naturally perish from disuse, whether the method of interpretation adopted be definition or translation. In respect to the latter let us note, then, that the fact of its being employed to explain new words does not exclude subsequent direct association, which can, in fact, very readily be created, provided the translation is not repeated, except as a test, when once it has served its purpose of interpretation.

The same applies to the mental translation that may occur when a non-translation method is used, as, for example, when the thing handkerchief has been used to explain *mouchoir*, and the word *handkerchief* rises to the pupil's mind. To what extent this occurs is unknown. In any case it is unimportant, the more so as the native word does not in this case intervene; it supervenes. The order is not *mouchoir* + *handkerchief* + *thing*, but *mouchoir* + *thing* + *handkerchief*. The last falls away of its own accord, if not purposely revived as part of the process.

The three methods have been compared in respect to their value for interpretation, for the first impression upon memory, and for direct association. It remains to be asked which leads to the greatest possible use of the foreign language in the class-room, it being obvious that the more it is used, the quicker it will be learnt. The answer at once diminishes the relative importance of translation; and unless investigation shows that it has a definite value for some type of memory, not equally conferred by explanation in the foreign tongue, which is unlikely, it follows that its use must at this stage of the teaching be limited to the amount unavoidable for purposes of interpretation.

As the use that can be made of pictures, objects, or

actions in connection with a reading-book is relatively very restricted,[1] chief importance must be attached to explanation in the foreign tongue itself. The extent to which it can be used depends, of course, upon the vocabulary available, *i.e.* known to the pupil, the amount growing at each stage of his progress. It depends also upon the perseverance of the teacher. "It makes all the difference whether one's ideal is to use the mother tongue 'as little as possible,' or 'whenever it seems necessary.' If one does not aim at avoiding it, one does not discover all the ways there are of avoiding it."[2]

The following is a brief summary, with examples, taken from the writer's lessons: (1) simple definition, e.g. *veuf = celui qui a perdu sa femme; argent gaspillé = argent dépensé follement; blanchir* (*cheveux*) *= devenir blanc; pont* (*vaisseau*) *= plancher d'un vaisseau; canot = petit bateau sans pont;* (2) synonym and antonym: *jadis = autrefois; 'hisser la voile' = le contraire de 'descendre la voile';* (3) example, e.g. *écrire*, e.g. *on écrit avec une plume;* (4) reference to corresponding parts of speech, e.g. *subst. bonté, adj. bon,* or *bonté = qualité de celui qui est* BON *pour les autres; subst. prise, verbe prendre;* (5) reference to a previous context. The following example given by Dr. Max Walter from his own experience will exemplify both this and the second: *Orgueil—L'adjectif qui correspond au substantif orgueil est orgueilleux. Le mot orgueilleux est synonyme de*

[1] Those who favour the use of action and dramatic gesture will find this method of interpretation fully dealt with in M. Ch. Schweitzer's *Méthodologie des Langues Vivantes* (Colin, Paris).

[2] Mr. L. von Glehn, speaking of the results of his experience at the Perse School, Cambridge, one of the few in this country at which modern language teaching has been organised on reform lines (*Modern Language Teaching*, March 1908).

l'adjectif fier que vous connaissez déjà et que vous retrouvez dans la phrase suivante : Les Gaulois étaient si fiers . . . .[1]

The above examples serve also to illustrate the important fact that the method of explaining new words in the foreign tongue itself has the additional merit of providing not only easy exercises in understanding the spoken language, but a means of re-practising a number of words in fresh contexts, and incidentally also of practising in the best way possible, namely, for immediate use, a number of idiomatic and grammatical expressions, for instance, *celui qui* and *celle qui* in connection with *veuf, veuve*, or *servir à* with *Le casque sert à protéger la tête, l'épée . . . .* These and other forms occur so frequently that they are learnt almost unconsciously, as are the expressions used for the conduct of the lesson to which reference has already been made.

An occasional method of interpretation may here be noted which, judiciously used, provides a strong aid to recollection, the etymological, e.g. *Voie*—du latin *via*; cf. *via* Newhaven and Dieppe; *pâte*—en ancien français *paste*, d'où l'anglais *paste*; *rade*—emprunté de l'ancien anglais *rade*, aujourd'hui, *road*, employé dans le sens de "a place where ships ride at anchor." Again, "children soon observe the permutation of letters, *e.g. é* for *s* initial (*étable, étrange*), *g* or *gu* for *w* (*guerre, guêpe*)—so that, later on, the more advanced student practised in this sees at once scaffold in *échafaud*, wicket in *guichet*, and even starling in *étourneau*."[2] Used thus, as a means of instruction, and not as an end in itself, etymology finds its legitimate place in the school course.

[1] *Aneignung und Verarbeitung des Wortschatzes*, p. 18 (N. G. Elwert, Marburg), in which many useful practical hints will be found.

[2] Mrs. L. C. Miall in *My Little French Class*, an article in Vol. I., No. 8, of *Modern Language Teaching* (December 1905). The examples quoted are from actual experience.

When the passage that forms the basis of the lesson has been interpreted by one or other of the means above mentioned, the teacher may still be in doubt as to whether every pupil has understood not the text only, but the foreign explanations used. With large classes, or those into which new comers, knowing little or nothing of the subject, have been drafted after the course has been begun some time, a test translation of the whole passage may be necessary, especially when time is limited. Translation is an effective check, but it is by no means the only one, and should not be employed unless strictly necessary. The following are a few examples of ways of avoiding it. The teacher asks: *Que signifie ici le mot pont?* Pupil: *Plancher d'un vaisseau.* The teacher: *Montrez le plancher de cette salle.* Or again: *Que veut dire le mot gaspiller?* Pupil: *dépenser follement.* The teacher: *Qu'est-ce qu'il ne faut pas dépenser follement? Combien d'argent avez-vous dépensé cette semaine? Qu'avez-vous acheté? Quel est l'adjectif correspondant à follement? Citez le contraire du mot fou, du mot follement.* The invention of devices of this kind becomes easy with practice, and they provide, once more, excellent practice of "the old in the new."

The interpretation of the text on the lines here described is best done under the supervision of the teacher. If the pupil is left to "hammer it out himself," he is tempted to rely too much upon notes, the bi-lingual dictionary or weak parents, and also to do the work without care. The latter proceeding may, of course, bring retribution, and necessitate doing the work over again. Justice may be satisfied, but, on the other hand, we shall be defeating the chief end we have in view, which, once more, is to create an interest that shall endure. In both the elementary and the middle forms this part of the work had best be done in the class-room, all the pupils cooperating, the teacher

guiding, inspiring, and using judicious praise and blame to stimulate the indolent into self-activity. Revision can, of course, be done at home. In the middle forms uni-lingual dictionaries can be put in the hands of the pupils, who will use them to find out the meaning of the new words, the teacher simplifying or translating where necessary. In the upper forms the same dictionaries can be used to prepare the work at home, pupils simply leaving, till they come to class, words that they have not been able to interpret.[1]

What has been said of the methods of interpreting the foreign language heard or read applies with equal force to the reverse process, that of teaching the foreign words necessary to speak or write. Examples were given in explaining the method of the beginners' course.

An additional argument often urged against the use of translation as a means of teaching foreign expressions, that may here be noticed, is that it leads the learner to construct the foreign sentence on the model of the native. An example of this is provided by the following exhortation uttered in the course of an impassioned address by a Scotch minister to a French congregation: *Buvez l'eau de vie, mes frères, buvez l'eau de vie!* His mistake, however, was due not to translation, but mistranslation. He would not have given such intemperate advice if he had learnt the correct foreign equivalent for "Drink the water of life," or even if, in this particular case, he had known a

[1] For the results of many years' experience with uni-lingual dictionaries see Dr. Walter's *Zur Methodik des Neusprachlichen Unterrichts*, p. 34. The best French dictionary for the purpose is *Le Petit Larousse Illustré* (1664 pp., 5-0), or the smaller *Dictionnaire complet illustré* (1404 pp., 3-50), both published by the *Librairie Larousse* (Paris). The best German dictionary is Hoffmann's *Wörterbuch*, 4s.

little elementary grammar. What has to be avoided is giving the learner opportunities for mistranslation. This was a common vice at all stages of the so-called old method. A book of disconnected English sentences or continuous prose passages was put into the hands of the class, which was left to turn the same into the foreign language with the aid of dictionary and grammar. The results were appalling, for the learner, not having the grasp of idiom that comes from much reading and frequent usage, had to depend upon more or less literal and grammatical translation. The following are examples of just the mistakes even a conscientious pupil will make under such conditions :—

Un jour une pièce de l'arbre fut vue coupée par un canif.

Ils ressemblèrent l'un à l'autre plus que frères firent (*did*) usuellement.

L'empereur fut étonné au vieillard parlant si bien.

L'empereur désirait savoir si elle était aussi avisée que le paysan avait dit.

This method of building up a language on a basis of blunders is not only very circuitous but generally ineffective. The blunder, which has cost the learner some mental effort to make, will persist after the correction has been forgotten. Anyone who takes the trouble to keep a record of mistakes will find that they tend to persist in spite sometimes of repeated corrections.[1]

It may be worth while to refer in passing to the assertion sometimes made that all speaking, writing, and understanding of a foreign language is translation, "blitzschnell"

[1] For details and results of such a record see the Addendum to this book.

it may be, but still translation. If such takes place, it must for most of us be subconscious. Whether there is any such subconscious translation we have at present no means of knowing. But even if there were, the fact would have no practical importance. We should simply have to substitute the term "subconscious translation" or "lightning translation" for direct connection, and proceed exactly as before, that is, take all the precautions necessary to prevent the relatively slow conscious translation from becoming habitual.

(iv) Vocabulary Practice.

After investing the first impression made by a new word or phrase with the maximum of interest possible, it remains for us to exercise by repetition the process of recall itself. The value of the exercise will depend upon the amount of attention it commands. Repetition by itself is not enough. One may, for instance, repeat the *Te Deum laudamus* fifty-two times a year for fifty-two years, and yet at the end be unable to recite it from memory correctly. If repetition is to be effective, if it is to re-arouse attention, "the subject must be made to show new aspects of itself, to prompt new questions, in a word to change."[1] What interests in the old is the new. To repetition with variety let us add repetition at intervals, for excessive iteration of the same thing at one time results not only in loss of attention but in mental revolt and disgust, a state of affairs that is not in the least improved by the use of "thundering tones," or even by the forcible impression of painful stimuli upon the epidermis.

If the greatest possible amount of repetition is to be secured in the limited time at our disposal it must be chiefly oral, the reason being that speech can be uttered at least six

[1] W. James, *Talks to Teachers*, Chap. IX.

times as fast as it can be written. The written work may be confined to spelling and testing.

If, again, the necessity of creating the direct connection be granted, the repetition must be in the foreign language itself, for it is certain that if the teacher persists in having the association of a word or phrase and its meaning practised by repeated translation, as is still frequently done, he is strengthening not the direct but the indirect process. He is creating that *habit* of translation that it is our object to avoid. This applies not only to repeated translation of a text, but also to learning lists of words and phrases side by side with their native equivalents.

And finally the repetition must be in sentence form, because only thus can variety be obtained, and because the sentence is for practical purposes the unit of speech.

The various methods of practising the vocabulary in sentence form and directly in the foreign language will best be made clear by examples:

Questioning on the context of a word. The following lines from About's *Roi des Montagnes* will serve for illustration:

Les moines du Pentélique ont de vastes terrains au-dessus de Castia. Ils y élèvent des ABEILLES. *Le bon vieillard qui exploite la ferme a toujours du pain, du* MIEL, *et des poules: il nous donnera à dejeuner.*

The two words *abeille, miel* are new, and have been interpreted. They can be practised by the following questions: Qu'est-ce que les moines élevaient au-dessus de Castia? Qu'est-ce que le bon vieillard avait à vendre? D'où lui venait le miel? Pourquoi élevait-il des abeilles? etc. A certain number of questions on the text forms a regular step in the method and will be considered more fully in the next section. New vocabulary of any importance is thus generally certain to receive this kind of practice

automatically. Unusual words or phrases need not of course receive special attention.

Practising the contexts of a word has not only value as a means of re-impressing its meaning upon the mind, but serves in many cases to build up its full connotation. Compare, for instance, the following sets of contexts: (1) Le chien *poussa* (uttered) un hurlement de douleur. Il *poussa* (pushed to) la porte. Ces choux ont *poussé* (sprung up) tout seuls. (2) Il faut tourner sept fois sa *langue* (tongue) dans sa bouche avant de parler. Le français est une *langue* (tongue, language, speech) vivante. La poésie ne manque jamais de refleurir quand reverdit *la langue* (language). Taught in this way the connotation of *pousser*, *langue*, which it will be observed does not coincide with those of *push*, *tongue*, is learnt by a cumulative process similar to that by which we acquire the meaning of much the greater part of our native vocabulary. Experience has shown that these contexts may impress themselves with such force upon the pupil's memory as to enable him, years after, to recall them and cite the place in the book where they occurred;[1] and further that the teacher, though using different books with different classes, is yet easily able to keep in separate compartments of his mind the groups of contexts that have in each class been formed to illustrate a given word, say *langue*.

Questions on the meaning of a word. These serve not only to vary the form of repetition, but also to revive in direct association with the foreign word much of the meaning latent in the native. They take the form of asking for qualities, uses, habits, time, place, and the like. For instance, in connection with *abeille*, *miel*, the following

[1] Walter: *Aneigung und Verarbeitung des Wortschatzes*, p. 30 (1907, Marburg).

are among the questions that may be put: Comment appelle-t-on l'insecte qui fait du miel? Qu'est-ce qu'une abeille? Citez le nom d'un insecte. Qu'est-ce que l'abeille va chercher dans les fleurs? Où l'abeille va-t-elle chercher le miel? De quoi se sert-elle pour voler? A quoi servent les ailes? Combien d'ailes a l'abeille? A quoi sert le miel? L'avez-vous goûté? Qu'est-ce que vous avez goûté? A quel insecte le devez-vous? Or again, let us suppose that the abstract word *oisiveté* in the context *L'oisiveté est la mère de tous les vices* has to be practised. Questions: Comment appelle-t-on le vice de celui qui ne fait rien? Qu'est-ce que l'oisiveté? Qu'est-ce qu'un homme oisif? une femme oisive? une vie oisive? un homme qui ne fait rien? etc. This exercise, which need not, of course, be used with words occurring only rarely, provides an excellent introduction to free conversation, and, if full use is made of the blackboard, to free written composition also.

Making up examples. The pupils are required to make up examples in which the word or expression to be practised is combined with other words they know; another simple form of free composition.

Grouping words. In addition to practising the direct association of the individual word or phrase with its meaning or meanings, the vocabulary acquired can be grouped by some relation either of form or sense. The group so made affords material for further practice.

The *Form-groups* are based upon identity of suffix, prefix, or root. Whether the words having a common prefix or suffix be grouped by the pupil, teacher, or editor is comparatively unimportant. The essential is that the pupil should arrive by a personal effort of induction at the significance of the inflection. He is far more likely to remember that the German *-chen*, *-lein* are diminutive endings, if he discovers the fact for himself. The root-

groups are the most useful under this head. A good example is provided by *boire, boisson, buvard, pourboire.* More important still than the grouping is the practice which takes one or other of the three forms already indicated: questions on the context, or on the meaning, or composing examples. It might in the case of *boire,* etc., begin with: Conjuguez le présent de 'boire.' Then: Qu'est-ce que vous buvez au petit déjeuner? Qu'est-ce qu'on boit au petit déjeuner en France? Qu'est-ce que le café? Nommez d'autres boissons. Comment appelle-t-on un papier qui boit l'encre? Qu'est-ce que le papier buvard? A quoi sert-il? Où l'achète-on? etc.

The *Sense-groups* can take a large variety of forms. They may be based upon a picture occurring in the text. An armed figure will, for instance, supply the occasion for a revision and grouping of the names for weapons, followed, as always, by the inevitable oral and blackboard practice, *e.g.* Qu'est-ce que le guerrier porte à la main droite? A quoi sert l'épée? Avec quoi est-ce qu'on donne des coups? etc. A number of class-room terms can be regrouped under the head *Papeterie* or *Librairie,* and practised in connection with *vendre, acheter, payer, entrer, e.g.* Vous entrez dans une papeterie. Où entrez-vous? Pourquoi? or, Qu'est-ce que vous allez y acheter? Then to another pupil: Vous êtes le papetier. Qu'est-ce que vous vendez à —? Quel prix lui demandez-vous? etc. This form is particularly effective, because it appeals to the child's strong dramatic instinct. He needs little encouragement to enlarge the dialogue. Under the head *Parenté* can be grouped *père, fils, mère,* etc. These can be practised by drawing on the board the genealogical tree of an imaginary family, or of the characters in the texts with imaginary additions, or of the Kings of France and then questioning: De qui — est-il le fils? or Quel est le degré de parenté

entre — et — ? Again, the parts of a room or house can be grouped, and practised with appropriate verbs.

A number of useful *idiomatic expressions and proverbs* can be collected and repractised under suitable heads, new related expressions being added, when necessary. Under *Sommeil*, for example: avoir sommeil, avoir envie de dormir, passer une nuit blanche, etc. Questions: Si on a sommeil, qu'est-ce qu'on fait? Pourquoi va-t-on se coucher? Va-t-on se coucher toujours parce qu'on a sommeil? Comment appelle-t-on une nuit sans sommeil? Qu'est-ce qu'une nuit blanche? Combien de nuits blanches avez-vous passées ce mois-ci? Vous travaillez peut-être trop!

Synonyms may be placed either in the Form or the Sense groups according as to whether they have the same or different radicals. Under the first head would come campagne, champs; cervelle, cerveau; secret, secrètement; and under the second: apprendre, enseigner, instruire, côte, bord, rive. Wherever possible, the class should be allowed to try and discover the distinctions for themselves from the comparison of contexts. Then follows practice on the lines already indicated.

All these groups not only may, but should overlap. The more associated systems a word can form part of the better, both for the deepening of its meaning, and as an aid to the process of recall. They should also be frequently revised. One form of doing so is to ask for a group, e.g. *Coup.* A pupil gives *coup de pied.* Another gives the context in which it occurred. A third is asked to compose an original example, *e.g.* j'ai donné un coup de pied au chien. And so on with coup de poing, coup de bâton, etc.

Though they are here both classed under the head of Vocabulary Practice, it will be found convenient in actual class work to distinguish between (1) the practice of the

new words occurring and (2) the practice based upon the groups. In the first case the words are supplied by the passage that forms the subject of the lesson, and can best be practised as soon as they have been interpreted. In the second case they are collected largely from passages preceding the one that serves as the occasion for the composition of the group. They have no necessary connection with the work of interpretation, and their practice can be deferred to a later stage of the lesson, or can form a separate lesson. To this point we shall return later.[1]

(v) Text Questions.

The interpretation of the text and the questions on the new words are followed by questions on the content. In the case of beginners the answers must be in the exact wording of the original, but as progress is made alterations are introduced that gradually increase in difficulty. The varying degrees of difficulty may be illustrated by the three following sets of questions upon the passage above quoted:

Les moines du Pentélique ont de vastes terrains au-dessus de Castia . . . . ; il nous donnera à déjeuner.

If this may be supposed to occur in the beginners' lessons the questions on the first line would run:

Qui est-ce qui a de vastes terrains au-dessus . . . . ?
Les moines du P., qu'est-ce qu'ils ont . . . . ?
Où sont les vastes terrains ?

If at a later period:

A qui appartenaient les vastes terrains au-dessus de Castia ?

Or later still:

Qu'est-ce que Dimitri répondit à Mme Simons ?

[1] See § 5 (viii), p. 89.

The answer would be:

Il répondit que les moines du Pentélique avaient . . . . , qu'ils y élevaient des abeilles, et que le bon vieillard . . . . leur donnerait à déjeuner.

It involves changes both in the tenses and the conjunctive pronoun.

In the earliest stages one or more questions are asked on each sentence, for each word has to be practised. As the vocabulary of the class grows the necessity for this detailed treatment ceases, three or four questions to a page being often enough. We have therefore to find some principle to guide us in distributing our questions. It is supplied by asking only those which serve to summarise the text. This summary, besides being a starting point for the word-groups and grammar exercises that are to follow, provides also a basis for the lesson on subject-matter, supposing the latter important enough to deserve special attention.[1]

The summary, or, in the earlier stages, the more or less complete reproduction of the story, is made up by uniting in one continuous answer the series of answers previously required by the text-questions. This continuous answer is given in response to a general question. For example, in the case of *Le Corbeau et le Renard*, it would run: *Racontez la fable du Corbeau et du Renard.* In the earlier stages the process of learning the continuous answer can be facilitated by writing on the board a column of recall words, each word taken from and representing one of the component answers. In the case of the passage quoted the words *terrain, abeille, exploiter, donner* would serve the purpose.[2] When the recall words have been written, the corresponding questions are once more asked, with the texts, first open, then shut. This practice continues

[1] § 4 (ii), p. 19. [2] Page 64.

till the class is able to give the series as one answer. The extent to which the continuous answer can be varied in vocabulary and form at this point in the lesson depends upon the progress of the class; the more advanced it is the freer will be the rendering. The recall words are not necessary in the later stages. Experience has shown that even in middle forms the cleverer pupils will be able to give a good reproduction of the content immediately after the process of interpretation is complete, the text questions and the recall words being necessary only for the weaker pupils. While the answers to the text questions and the continuous answer are being practised orally, one or more pupils might be engaged at the board or boards writing them down, the results being subsequently corrected by the class.[1]

If the text is a continuous one, a complete abstract of it will be supplied by the combined summaries.

(vi) Grammar Practice.

If, as here assumed, the pupil is expected to utilise the foreign language as a medium of self-expression, it follows that he cannot limit himself to practising the vocabulary in the form it takes in the text. He must be able to make the necessary changes in inflection and construction. He must, for example, learn to use each verb not only in the singular but the plural, not only in one but in three persons, not only in one tense but in all. The same applies to the inflections of the other parts of speech. Further, it is not enough for him to acquire facility in altering given inflections; he must learn to apply the rules that govern their changes. He must be able to say correctly both "*J'ai* perdu *ma* plume" and "*Elle a* perdu *sa* plume"; "Je regrette que j'*aie* perdu ma plume" and "Je regrette

[1] Cf. Walter: *Zur Methodik des Neusprachlichen Unterrichts*, p. 39.

que je l'aie *perdue*." Again, he must know how to express differences, not only by changing the inflection of a grammatical form, but by substituting one form for another, as in "*Les* plumes sont utiles" and "*Elles* sont utiles"; or "Donnez-moi *des* plumes" and "Je n'ai pas *de* plumes." And he must be able to place his words in the right order, as in "Je le lui ai donné" and "Ich habe das Buch noch nicht gelesen." Not only must he know when to make these changes, but, facility in self-expression being the object in view, *he must acquire the ability to use the right inflection and the right construction without conscious effort.* He must, in other words, be able, within the limits of his vocabulary, to use the foreign speech in the same way as he uses the native.[1]

Learning the art of correct self-expression in speech involves, therefore, two processes: (1) studying the relations illustrated by the preceding examples, in other words, grammar; (2) practice in forming the relations.

As grammar regarded as an end in itself found no place among the objects of instruction set out in the first part of this essay, and as it must here, therefore, be regarded solely as a means to the end just stated, it is essential that we should define the limits of its utility. To carry it beyond the point where it ceases to serve the purpose in view is to waste both time and energy.

The first use of grammar is that, by classifying under convenient heads the laws that govern the relations of words to one another in a sentence, it enables us to

[1] What amount of systematic grammatical instruction would be necessary if we were concerned only to teach facility in *understanding* the written and spoken language is not known, for the problem has not faced us in practice. The object in view would, however, no longer be ability to *use* the grammatical forms, but only to *recognise their meaning.* The same applies to vocabulary.

isolate the difficulties and concentrate upon one at a time. Secondly, these laws can be converted into rules, under which term may here be included tables of inflections. A model paradigm like *je porte, tu portes, il porte* is after all only another way of expressing the rule that verbs in *-er* must form their present singular by the inflections *-e, -es, -e*.

The function of a rule in learning a language is the same as its function in learning any art whatsoever; it serves as a guide to practice. The difference between rule and practice is that between how to do and doing. And when doing has progressed to the stage at which attention to the how ceases to be necessary and may become even a hindrance, then the rule has obviously discharged its office.

The pupil has learnt, for instance, that when two French personal pronouns of the third person come together before the verb the direct must precede the indirect. In practising this rule he passes inevitably from a stage in which it is being consciously applied to one in which, if the practice is carried far enough, the nervous and muscular associations represented by *le lui*; *la lui*; *les leur* establish themselves, whenever required, without conscious effort. When in this or in any other given case, the latter stage has been reached, the rule may be forgotten with an easy conscience. It would in fact naturally be forgotten but for the mistaken intervention of the pedagogue.[1]

Without practice no art can be learnt. The rule, on the other hand, often can and sometimes should be dispensed with. The latter is the case when it is too overburdened

[1] "The chief aim of practice is right habit—habit so certain of itself that it has become involuntary. If the consciousness of the rule help this process, well and good: if it embarrass, then it has been converted from a good servant to a bad master."—Findlay, *Principles of Class Teaching* (1904), p. 370.

with exceptions to be of any practical use, *e.g.* "German names of persons and animals ending in *-e* are masculine, excepting the names of insects and small birds, etc." A number of grammatical relations can in fact, as in the native tongue, be learnt by imitative practice only, a good example being the association between articles and nouns of the same gender. To what extent this is possible or desirable is a point well worth more investigation than it has yet received.

Assuming then the use of grammar to be sufficiently defined, how is it to be taught? There are three possible ways: (1) The rule is given and the pupil applies it; (2) the particulars are given, the pupil compares them, formulates the rule and applies it; (3) the pupil collects the particulars, compares them, formulates the rule and applies it. It will be seen that these methods differ only in their points of departure. Excepting for its final application, the last is the one that has to be followed by the grammarian himself in establishing his science. To impose it, except in an occasional and limited way, on our pupils would scarcely be practicable, and, even if it were, would be introducing into the instruction a factor which was not strictly relevant to the issue. The first has for long dominated in our schools, but the stress was laid on the rule; the application, limited to the translation of a few disconnected sentences, being practically left to take care of itself. Assuming the application thoroughly done, it is effective enough, provided the rule is not more than a simple instruction, *e.g.* When two personal pronouns of the third person come together before the verb, the direct must precede the indirect. If this is thoroughly practised the desired result is achieved, as well as if it had been found out by the pupil for himself. But though one need not take too literally Pestalozzi's advice "never to rob a

child of his sacred right of discovery," there can be no doubt that the second method is the best, because (1) an abstraction is most easily understood by arriving at it through the particulars of which it is the concentrated essence, (2) the process of finding a thing out for oneself stimulates attention. The pupil adventuring into the unexplored regions of grammar may not experience the thrills of a Columbus finding a new world, but, as anyone knows who has tried the method, he does feel a genuine joy in the work.

Let us pass from the study to the practice of the rule, in their nature two fundamentally different processes. In the first case knowledge is being acquired, in the second case skill. And skill in self-expression, whether this take the form of arranging words, musical notes or colours, is, as we have already seen, the result of practice only. Though practice of the right sort makes perfect, one has of course to recognise degrees of perfection. All that practice can ensure is perfect *technique*, which, in the art of composition, whether oral or written, means grammatical and idiomatic accuracy. This "mere" technique is, however, by no means to be despised. Without it the inventive genius needed for finer creations is crippled by its limitations. In teaching a foreign language we may well be satisfied if even sound *technique* is the result.

If we grant that practice alone makes perfect, it follows that the more we can give the better. Hence again the supreme value of the oral method. Grammar-practice, like vocabulary-practice, must for the most part be oral, if appreciable progress is to be made. It was the neglect of this fact that led in the past to the production in our schools of so many grammarians and so few linguists. If we grant, again, that the direct connection is necessary;

that, as already assumed, the learner must be able, within the limits of his vocabulary, to use the foreign as he uses his native tongue, grammar-practice, like vocabulary-practice, must be in the foreign language itself and free from translation.

Before showing how the direct oral method can be applied to the teaching of grammar, let us note that the points which may be studied in any given lesson fall under three heads: (1) Revision. Each lesson will give opportunities for some revision of previous practice. (2) Forms practised in the process of altering the inflections and constructions of the continuous answer referred to in the preceding section. (3) Forms specially practised in connection with a particular passage because it supplies the examples necessary to complete the series required for the formulation of a rule or paradigm.

A few typical examples taken from different parts of speech will serve to illustrate the method.

Dative of the Definite Article.—Contexts illustrating each inflection are collected either by the class, the teacher, or the book from passages that have already been studied by means of text-questions, etc. These are compared by the class and a few forms classified as follows:

Singulier		Pluriel	
Masculin	Féminin	Masculin	Féminin
au roi	à la reine	aux rois	aux reines
à l'épicier	à l'épicière	aux épiciers	aux épicières

The pupils are required to explain why *à l'* is used instead of *au*, *à la*. The table thus built up is left on the board to aid the first stages of the practice, which may take the following course: (1) A preliminary oral exercise in the inflections themselves is provided by practising the nominative and dative of any or all the nouns previously

learnt, *e.g.* "Mettez au datif: le tableau, la plume, l'encre, l'encrier, etc."; and "Mettez au nominatif: au tableau, etc." (2) Sentences like the following, made up of words known to the class, are written on the blackboard: J'ai donné la plume — enfants. Il a donné la plume — enfant. These sentences, with the addition of the missing word, are given orally by the pupils in turn as answers to the questions, A qui ai-je donné la plume, etc. In order to permit of repetition the datives are left unentered. (3) Groups of words, e.g. *cahier, professeur, donner; livre, Henri, demander*, etc., are written on the board, and the class required orally to turn each group into examples of the dative. A pupil gives, for instance, Il donna un cahier au professeur. Another is then asked to turn it into a question, *e.g.* Qu'est-ce qu'il donna au professeur? A third converts both into the plural. (4) A large variety of questions can be put requiring answers in known words, *e.g.* the teacher begins: Je suis entré ce matin chez le libraire. J'ai demandé une plume. A qui ai-je demandé la plume? Or, A quel animal donne-t-on du lait à boire? des os? etc. Or, A quoi pensez-vous? The answer can be supplied by déjeuner, leçon, etc., written without article on the board. Similarly with A qui avez-vous vendu, donné, prêté, volé cette plume? Or, A qui le roi Édouard VII a-t-il succédé? le roi Édouard III? etc. Throughout the practice one or more pupils should be at the blackboard writing the answers.

Noun and Adjective Inflections.—In the case of the French noun inflections it will be enough to practise the spelling. All the examples of a given form occurring in a text are as a rule collected in the better class of elementary Reform readers, *e.g.* table*au*, table*aux*, morceau, couteau, etc., so that the pupil can be led to notice how the plural is formed, and can also, when a new example occurs in

any lesson, repractise all that have preceded. This revision at frequent intervals is the sure road to complete mastery. The German declensions present, of course, a much greater difficulty. The procedure will be that adopted with the dative of the article, above described. But a complete method of teaching the declensions has yet to be worked out.

The adjective inflections are best practised in connection with concord and comparison, *e.g.* De quelle couleur est la craie, un mouchoir, la neige, l'encrier? etc. Or such sentences as Le cheval est un animal —— can be written on the board, the pupil supplying an appropriate adjective as part of his answer to the question, Qu'est-ce que le cheval? A list of possible adjectives can be written on another part of the board, the pupil making his selection. Or again: Comparez la Loire et la Seine par rapport à la longueur, la rapidité, etc. Let us add that the text-questions on the contexts prove exceedingly useful for teaching the position of adjectives. The pupil who remembers some striking expression such as

> Un jour sur ses *longs* pieds, allait, je ne sais où,
> Le héron au *long* bec emmanché d'un *long* cou,

will easily remember the position of *long*, one of the group of important exceptions to the rule that adjectives generally follow their nouns. The quicker boys will probably be able to suggest exceptions to the exception, e.g. *les voyelles longues*, learnt during the phonetic drill. Another good example is: Le vaste gilet rouge du gros cocher parisien.

Prepositions and Adverbs.—Prepositions may be taught (1) in connection with actions, wall-maps, pictures, and, as often as possible, in serial form, *e.g.* Je mets la plume *dans* l'encrier, Je met l'encrier *sur* le cahier, etc. Questions: Où est-ce que je mets la plume? etc. Le Rhône a

sa source *dans* les Alpes. Il coule d'abord *vers* l'ouest . . . . ; Questions: Où le Rhône a-t-il sa source? etc. Versailles est *près de* Paris, et *loin de* Madrid. Questions: Où est Versailles? etc. (2) A series can be based upon the text, generally in connection with verb-drill and frequently associated with adverbs, *e.g.* Je partirai *pour* Paris demain, J'arriverai *à* Paris dans trois jours, Je resterai *à* Paris un jour . . . . Then the questions: Qu'est-ce que je ferai demain? or Qu'est-ce que vous ferez demain? nous ferons? Or again: J'arrive à la station, Je descends de l'omnibus, Je vais au guichet . . . . (3) The pupils may be set to collect from the passages they have studied examples of given prepositions. To these they can add examples of their own. All should be written on the board and practised wherever possible by question and answer. (4) From time to time all the examples of a given preposition that have been learnt should be collected and studied with a view to discovering the variations in meaning, *e.g.* Il est sorti *vers* midi, Le Rhône coule d'abord *vers* l'ouest; or Er kommt *in das* Zimmer. Er ist *im* Zimmer. The differences, having been found out, should then be thoroughly practised by some such simple exercises as those described above in (2) and (3) under the Dative of the definite article. All these methods, especially the last three, apply equally to the adverbs. The French inflected adverbs will of course be taught in close connection with the feminines of adjectives.

Verb Inflections.—First and Second year books are now so arranged that each tense is taught intensively, that is, one at a time through all conjugations. The inflections, or most of them, are first learnt in the ordinary course of oral instruction. When enough examples have occurred, they are compared and classified. In the case of

the French present indicative, for instance, the process of comparison should result finally in the following table, which should become perfectly familiar to the class:

	Verbes en **er**, and the group **ouvrir**.	Verbes en **-re**, **-ir**, **-oir**.
Sing.	e	s
	es	s
	e	t (d)
Plur.	ons	
	ez	
	ent	

Having reached this table by a process of induction, the pupils are taken through the process of deduction (not to be confused with application or practice) with any new verb that occurs. If the form *il court* is met with, they are led to argue from the table of endings that the first person must be *Je cours*, and the second *tu cours*. Irregularities must be practised by themselves, and can be introduced, if wanted, at an early stage. The present of *aller*, for instance, is very easily practised in connection with the class-room terms, and, as it can be repeated in varying forms from lesson to lesson, is very rapidly mastered, *e.g.* Vous allez ouvrir les livres. Qu'est-ce que vous allez faire? or Je vais lire les lignes . . . . Qu'est-ce que je vais faire? Or to Jones: Essuyez le tableau. Then: Qu'est-ce que tu vas faire? To Brown: Qu'est-ce qu'il va faire? And so on in every person, plural and singular. It may be noted in passing that the past indefinite may be thoroughly practised at the same time: Essuyez le tableau. Qu'est-ce que vous allez essuyer. Qu'est-ce que vous avez essuyé. Or the imperative: Dites à Jones d'essuyer le tableau. All the necessary class-room instructions at the beginning

or end of a lesson can be given by a pupil, *e.g.* Levez-vous, Jones. Allez ouvrir la porte. Premier banc, levez-vous. Sortez, etc.

The value of the direct oral method is nowhere more evident than in its application to the practice of the verbs. It may begin (1) with the familiar tense recitation, *J'ai, tu as*, etc., which is useful as a preliminary drill in inflections themselves, and as a means of ensuring that the verbs in the passage of the text being studied are known before the other exercises are begun. (2) A more advanced form of the tense practice is provided by having a passage re-read in different persons. The same provides a very useful though far more difficult exercise when it comes to changing the tense, *e.g.* from present to past. The same changes can be made with sentences upon the board. A variation is provided by exercises like Remplacez l'infinitif par l'indicatif: Si (avoir) une perle, je la (vendre), or by writing on the board in the infinitive sentences like the following:—

faire claquer le fouet
faire trotter le cheval
faire allumer le feu.

Questions: Qui est-ce qui fait claquer le fouet? Eh bien, moi, je suis cocher. Qu'est-ce que je fais claquer . . .

(3) In the elementary stages of instruction the practice can be based upon the wall-picture, or class-room objects, *e.g.* pointing to a figure in the wall-picture: Que fait Henri?—Il mange du pain. Then: Vous êtes Henri. Que faites-vous? etc. Or, in connection with the parts of the body: Avec quoi est-ce que je vois? vous voyez? etc. The same kind of exercise can be based upon the pictures in the reader, which should always and can very easily be utilised. (4) One of the best elementary forms of practice is the well-known series, which may be built either upon pictures,

objects, or the text, *e.g.* je prends le torchon, je vais au tableau, j'essuie le tableau, j'accroche le torchon à une des chevilles . . . . The following example is based on a chapter describing a visit to Mont St. Michel: J'arrive au mont, je me fais conduire à l'hôtel Poulard, où j'ai l'intention de déjeuner. Je me fais servir une omelette. Je la trouve bonne. Après le déjeuner je m'épuise à monter les degrés qui conduisent à l'abbaye. Je ne les monterai plus . . . . Such a series can be varied and extended indefinitely by the class itself. The practice should end in the series being given in any person as a continuous answer to a general question, recall-words being used as in the case of the continuous answer described above under the head of Text-Questions. (5) The continuous answer last mentioned can and often should itself be made to serve as a similar exercise. The following provides a good example of an answer given by a boy of fifteen. It was written at the time he gave it and just as he gave it, errors included. It summarises in the first person the life of St. Martin given by the text in the third person. Help was afforded only at the words in italics:

Je vivais au quatrième siècle, j'exerçais la profession de soldat, je me fis remarquer par mon bonté et ma charité. Un jour je vis un mendiant; il était *à demi-nu*. Il implorait la pitié des passants. Je tire mon épée, je coupe mon manteau en deux et je jette un morceau de mon manteau sur les épaules du mendiant. Quand je rentrais dans le camp, je fus reçu par les rires moqueurs de mes camarades, parce que je n'avais sur les épaules qu'un morceau de manteau. Je devins évêque de Tours. Je mourus à l'âge de 80 ans, et je fus enterré à Tours et des pèlerins *visitèrent en grand nombre mon tombeau*.

If it is thought desirable to be very realistic, the pupil may be supposed to represent the benevolent bishop revenu tout exprès de l'autre monde to help in the instruction of the class.

In cases in which the passage describes the proceedings of more than one character, the parts can be distributed, each person in turn taking one.

Besides the varied practice that this method gives in the verb-forms, it has the merit of familiarising us with their use in a number of different contexts. Each new context either enforces a meaning already known, or adds a new meaning or shade of meaning. Each verb, so to speak, grows, and it is a living growth.

Syntax.—One example will suffice to show the method of finding and applying a rule, using this word in its more limited sense. What has to be found out is the rule for the agreement of the past participle conjugated with *avoir*. Sentences illustrating it, occurring in the passage of the text that forms the basis of the lesson, are written on the board. To these may be added examples either taken from previous passages, or made up from words well known to the class. The following will suffice for present purposes :—

Jean a *vu* Louise dans la rue.
C'est Louise que Jean a *vue*.
C'est à elle qu'il a parlé.
C'est dans la rue qu'il l'a *vue*.
Il l'a *vue* dans la rue.

The questions may be written thus: Avec quoi le participe *vue* s'accorde-t-il? Pourquoi le participe *vu* ne s'accorde-t-il pas? It is explained to the class that the answer is given by the examples, and they are first left to find it for themselves. It is generally possible to tell what progress is being made during this silent contemplation of the blackboard by noting the ray of satisfied comprehension that illuminates the faces of those who think they have won the solution. When a sufficient number of these radiations have occurred, the teacher

begins by demanding the rule from a pupil still unilluminated. All answers, right or wrong, are submitted to criticism, each pupil who expresses an opinion being required to state why he dissents or assents. The work throughout must be done by the class, which must be made to feel that it is cooperating in a search for the truth and that it must not rest satisfied until a conclusion has been reached which is unassailable. The lesson resolves itself, in fact, into an orderly discussion with the teacher in the chair. The less the latter intervenes the greater will be his merit. If the discussion can be conducted in the foreign language so much the better, but it is by no means essential to the end in view, and, if the class is not sufficiently advanced, becomes indeed a hindrance. Finally, when the rule has been found, it is written on the board, the pupils once more cooperating to find for it the most exact form of wording.

A lesson thus given may take longer than learning the rule by heart from a book, but in the long run it saves time because the rule reached by personal effort on the part of the pupil is both better understood and longer remembered. With the experience of the last thirty years behind us, it is scarcely necessary to add that the method is practicable, even in elementary classes.

To stop at the rule, however, is to leave the most important part of the process undone. The object of the lesson is not to find the rule only. The latter is but a means, a guide to the oral practice which is to make the correct concord a matter of habit. It can begin with (1) questions on the sentences: Qui est-ce qui a vu Louise? etc., the participle being spelt after each answer and the rule once more given. (2) Sentences like J'ai vend— mon cheval are written on the board, questions put, and the spelling required. (3) Verbs which have

the feminine inflections sounded are practised. The teacher putting on the table a book, pen, etc., asks in each case: Qu'est-ce que j'ai mis sur la table? and requires the answer in two forms. Vous avez mis . . ., and C'est la — que . . . . So with *ouvrir, écrire, apprendre,* etc. The pupils should also put the questions, *e.g.* Quelles langues avez-vous apprises? Those who make blunders should be taken once more through the process of induction. The practice should be repeated at intervals with variations until the rule is applied correctly and without hesitation.

These examples will suffice to give some idea of the value of the oral method in the teaching of inflection and construction. If our pupils are to acquire not so much knowledge about the foreign language, not merely the facile and in itself quite useless skill in the patter of the paradigms that still delights the hearts of school-examiners, but the ability to express themselves in it correctly and without conscious effort, then direct oral grammar practice must receive much more attention than it has hitherto been accorded. This has yet to be realised even in Germany, to say nothing of England. Where it has been systematically practised for many years, as in Dr. Walter's Musterschule at Frankfurt, the results have been admittedly satisfactory. It is well, however, to recognise that the method is at present in the making. The work of perfecting it is the most important perhaps that can engage the attention of the modern language teacher.

It will have been seen that the method leads naturally to the systematising of the grammar, and though it is convenient that the class should possess grammar books for reference, it is very doubtful whether these should contain more than paradigms and examples of rules. The rule itself, though reached inductively, tends, when resorted

to for reference, to become for the pupil a mere abstraction. A few simple examples ought to suffice to bring it back to his mind, just as a few examples instead of a rule suffice in the case of tense or noun endings.

(vii) Written Work.

The written work has two uses: (1) it provides, short of questioning each pupil out of hearing of the others, the only possible *test* of how far the individuals in a class have grasped what has been taught; (2) it provides also the only means of giving each pupil an *exercise in composition* that leaves him entirely to his own resources. But just as in learning to speak the language one is met by the initial difficulty of pronunciation, so here one is met by the initial difficulty of spelling. And just as in pronunciation the first step towards the desired result is attentive listening, so here it is attentive looking. In the earliest stages this is secured by having the words copied from the board into the exercise-books or the sound columns, as described under the head of pronunciation, the essential condition of success being that only a few words should be taught at a time. Copying secures attention and at the same time provides practice, but not enough. As it is no longer manual dexterity that has here to be acquired, but the habit of placing the letters of a word in a certain sequence, the oral method once more comes into play. It has the advantage not only of giving the maximum of practice in a minimum of time, but also of making it possible to correct mistakes as soon as made. If done briskly it is always an exhilarating exercise, and does in practice very considerably reduce the percentage of errors. During the initial stages the texts or copy-books should be open before the class, so that when a pupil is uncertain as to the spelling asked for, he can turn to the written word before him. The fact that he does so with an immediate practical end in view ensures

that the spelling will receive a far more careful scrutiny than would otherwise be the case.

In the course based upon the reader similar spelling practice of the new words occurring in a lesson may precede the writing on the board or boards of the sentences, series, groups, and continuous answers. In order to save time and also secure the cooperation of all the pupils, the mistakes made in writing are corrected by the class orally. This blackboard work seldom fails to arouse lively interest and saves much subsequent correction.

Only when the spelling has been thus thoroughly *taught*, instead of being left to chance, as is still frequently done, are the tests introduced. These need neither be more frequent nor longer than is strictly necessary to show that the class has mastered the inflections or constructions taught, as well as the orthography. They can take one or other of the following forms: (1) questions in the foreign language dictated by the teacher, and written by the pupils, who then add the answers from memory; or reversing the process, sentences dictated, and questions added by the class; (2) composition by the class of sentences out of disconnected words supplied on the blackboard, or else sentences copied to which a missing word has to be added; (3) dictation; (4) translation of sentences or continuous passages made up of the English equivalents of foreign words known to the class and so written as to require the use of the latter in a new setting: the sentences may simply be read out to the class and translated in writing at once; (5) composition in the foreign language based upon the text. This practically amounts to the writing from memory of the continuous answers, series, dialogues previously composed orally.

Whereas all the above are simply tests of the oral work, the second form of written work, the exercise in composition

is itself a form of practice in the use of the language, differing from the ordinary oral work in that the pupil is left to his own devices with only such help as he can get from the dictionary. The composition may be either translation into the foreign language of an unseen English passage, or else an original essay. The stage at which the former should be introduced has been discussed in a previous section.[1] The latter can profitably be introduced earlier and may take the form of essays on the subject-matter of books read, especially of those read 'extensively,' letters on familiar subjects, or reproduction in the foreign language of a story read aloud in the foreign language, if easy, or, if more difficult, in the native.

With respect to the correction of individual written work it may safely be laid down as a general rule that mistakes should be *found* as well as rectified by the pupils themselves. To return an exercise corrected or even underscored for correction has very little value, as anyone can discover for himself by keeping records of mistakes made,[2] the reason being that whereas the offender may devote considerable attention to the making of the blunder he finds little to spare for the corrections. It is the former, therefore, that tends to persist.

The most profitable time for mistake-correction is immediately after the exercise has been done, for it is then that the pupil is keenest to know the result of his labours. The following method will probably be found to serve the purpose as far as the first four *tests* are concerned. Each pupil has his exercise before him. One is asked to read out the first sentence, and this is written on the blackboard. Then anyone whose sentence differs in construction or

[1] § 4 (iii), p. 22. For method see § 7, p. 94.
[2] See Addendum.

spelling from the one read out submits for criticism what he has written. In this way the whole test is carefully worked through, and corrected. From time to time, at the end or beginning of a lesson, the teacher takes half a dozen copy-books containing corrected exercises, opens them one after another, and has the corrections repractised orally there and then, not only by the pupils who made them, but by others. This both helps to eradicate blunders, and, if different copy-books are selected on each occasion, enables the teacher to ascertain that the work of correction is being properly done.

In the case of the free compositions, in which individual differences of treatment are likely to be considerable, it will probably be best for the teacher to read through each, appraise, and make notes for purposes of comment and illustration, and then work out a model composition on the blackboard with the aid of the class.

(viii) Order of Steps in the Lesson.

The order which the various steps in the method above described would take in any given lesson depends somewhat on the stage of progress the class has reached, but generally speaking it would be as follows: (1) Reading and interpretation of the passage forming the basis of the lesson, with direct oral practice of each new word, as it occurs, provided it is worth remembering.[1] (2) Questions on the passage leading to a continuous answer that summarises its content.[2] These questions need not necessarily be deferred till the whole passage has been interpreted, but can be asked at the end of each sentence, after the questions, if any, on the new words have been answered. (3) Vocabulary-practice of word-groups. When this involves the revision of the vocabulary of a number of lessons, it might be taken as an independent self-

[1] § 5 (iii), p. 47; (iv), p. 65. [2] § 5 (v), p. 69.

contained lesson.[1] (4) Grammar-practice based largely on the preceding continuous answer.[2] (5) Written tests.[3]

Outside this series, which forms an organic whole, stand the revision of vocabulary groups already alluded to, and the written exercises in free composition and translation unrelated to the "centre-reader."

To what extent the method can be carried out in its entirety depends upon the qualifications of the teacher, and the conditions of his work. If the latter are unfavourable, he will have, however good his qualifications, to be content with a mutilated method. If the qualifications are lacking, favourable conditions will not compensate for the inaccuracies taught. The latter state is much worse than the former.

(ix) Home-work. As already explained, preparation or home-work should not till the upper stages take the form of preparing the text.[4] It should be limited to revision of the various forms of work done in class, and to collecting from the text examples to illustrate vocabulary or grammar. As progress is made the class can of course be trusted to do much more of the work by itself, and in the later stages especially an increasing amount of time should be given to private rapid reading.

(x) Accessories. The following accessories will be found of value either as direct aids to teaching or, indirectly, as a means of stimulating interest in the work. (i) An almanack showing nothing but the initial letters of the days of the week and month, and the date figures. It can be made in a few minutes with coloured chalks and cardboard, and should be made the subject of question and answer in every lesson in the elementary stages. (ii) Foreign wall-maps, lettered on one side, unlettered on the other. An unlettered outline map will do, names being added,

[1] § 5 (iv), p. 66. [2] § 5 (vi), p. 71. [3] § 5 (vii), p. 86. [4] P. 60.

when and if required. (iii) A plan of the school-buildings and surroundings. This was found by the present writer useful both for illustration and as a basis for making up series of sentences. (iv) A clock-face, indispensable for teaching the time of day. (v) Pictures, photos, picture post-cards, grouped geographically, illustrating foreign customs, history, persons, buildings, etc. These can for the most part be pasted on cardboard and hung on the wall. (vi) Pictures of animals, plants, implements, human body, etc., for vocabulary teaching, especially in the preparatory stage. (vii) Stamps, coins, telegrams, tickets, match-boxes, hand-bills, etc. (viii) An album of newspaper cuttings on all possible subjects, *e.g.* births, deaths, and marriages, petites annonces, petits faits divers, foreign cables, anecdotes, accidents, etc., all useful in creating 'atmosphere' and enriching vocabulary. (ix) Table of the metric system. (x) As much blackboard space as possible.[1]

Method in the Literary Course.

6. The object of this course is to arouse an interest in the foreign literature strong enough to endure beyond the end of the school period. It is an object that stands perhaps foremost among those we seek to achieve in teaching a foreign language.[2] Failure to achieve it must be held more than anything else to condemn our instruction, be the cause in the teacher or the system. And it must be confessed that we frequently do fail. To recognise it frankly is the beginning of wisdom.

The first condition of success is facility in understanding

[1] For some of these suggestions I am indebted to Mr. M. P. Andrews (Lancing College). Several French and German publishers supply good wall-pictures, historical and other, which will be found useful. The best plan is to write for catalogues, especially to A. Colin et Cie, Hachette, and Delmas (Bordeaux).

[2] See § 1 (i).

the foreign language. This the pupil acquires in a systematic way by the method adopted in the Linguistic Course. Our duty, however, is not only to give him the key to the treasure house, but to make sure that he turns the lock and enters to find what it has in store. In other words he must, *during the school period*, learn to regard foreign books as literature and not merely as a basis for linguistic exercises.

A beginning can be made as soon as the class can without much difficulty follow a simple story read out by the teacher. Such reading might take place at least once a week. It is not essential that *every* word should be understood. The essential is that the class should grasp the sense well enough to be keenly interested in the story itself. This once achieved, the rest is easy. That it can be achieved, provided the lesson is conducted in the right spirit, is beyond dispute. Lack of interest will most probably be due either to the story being unsuitable or too difficult.

Later the reading may be done by the pupils themselves. Uncommon words should be explained at once, but difficulties that are not beyond the ability of the class to understand should, as far as possible, be overcome without aid. The habit of scrutinising a passage until it gives up its meaning without the necessity of resort to dictionary or teacher should be encouraged. No attempt, however, should be made to introduce vocabulary drill. Once the meaning is clear, the reading proceeds.

If it is urged that this rapid reading is superficial reading, the answer is, firstly, that it suffices, nevertheless, to achieve the purpose in view; namely, the creation of an interest in reading foreign works for their own sake. It results, secondly, in the acquisition of a considerable vocabulary by unconscious assimilation, the same process that is responsible for much the larger part of the native

vocabulary we each possess. The commoner words in fact impress themselves by repetition upon the memory, and the recurrence of each in a number of different contexts ensures the building up by accretion of its full connotation.[1]

It must, further, be remembered that side by side with the rapid or extensive reading there is the detailed treatment of the text that forms the basis of the linguistic course, and later also the close study of selected masterpieces by the methods proper to literary appreciation, the aim being to bring out as fully as possible not only the beauty of the form as seen in the fitness of its wording, the harmony of its rhythm, the unity of its parts, but also the significance of its content. Here, again, care must be taken not to lose sight of the end in view and destroy interest by academic subtleties. And due regard must be paid to the "right to discover."

The same cautions apply to teaching the history of literature, which becomes positively mischievous if made a substitute for reading the masterpieces themselves. It should not in any case be introduced except incidentally, until the reading has been wide and the interest created. It is doubtful whether it should have any place in the school curriculum as a systematic study beyond providing the map of the foreign literature to which allusion was made in a former section.[2]

In good middle and in upper forms, much of the rapid reading may be done at home instead of in class, so many chapters of a book being read, and then discussed orally in class, questions upon it being asked and answered in the foreign tongue, or a summary of the content required, the latter providing a good exercise in free composition. In

[1] In this connection should be read *The Modern Language Learner's Vocabulary*, by Prof. W. Rippmann (*Mod. Lang. Teaching*, Vol. 4, No. 8, Dec. 1908).

[2] § 4 (i), p. 19.

connection with the extensive reading, form libraries should be established, and also reading circles, consisting of top form pupils, teachers, and friends, with a view to encouraging a habit of reading foreign books as a recreation. "The form library would have to be chosen very carefully, with due grading in difficulty, so that on the one hand discouragement might not ensue from difficult or abstruse books being supplied too early, and on the other hand the dignity of the form not be insulted by literature of too childish a type."[1] The best test that a teacher can have of the worth of his method is the use made of this library.

What progress can be made in literary culture depends largely upon the time that has to be devoted to the linguistic course. The problem of striking the just balance is one of the most pressing and difficult that faces the foreign language teacher. There can be little doubt that at present the linguistic side is unduly favoured, and has been so ever since the introduction of foreign languages as a regular part of a modern curriculum. What the Reform has achieved is the substitution of the living language for the grammar book. It has still to win for the literature its due.

Method of teaching Translation as a Fine Art.

7. What follows applies equally to translation from and into the foreign tongue, but the latter, as already pointed out,[2] is scarcely likely to prove a profitable exercise except in the case of a very advanced form.

The pupil will be spared many mistakes if, for some time at least, the work is done orally in class.

[1] Miss F. M. Purdie: *Training in Literary Appreciation* (*Modern Language Teaching*, Vol. 4, No. 5, July 1908). An excellent article by Miss V. Partington on the *Teaching of French in Higher Forms* (id., Vol. 5, No. 1, Feb. 1909) should also be read. And see Max Walter: *Zur Methodik des Neusprachlichen Unterrichts*, 65-67.

[2] See § 4 (iii).

The passage chosen should be short and of the best.[1] This, when it has been read through and the sense made clear, should be taken sentence by sentence, all the pupils co-operating to produce the best possible rendering, the teacher confining himself to rejecting anything that does not reach the required standard. Whether the final rendering takes one or many lessons to produce is unimportant. The essential is that when the task has been once undertaken, it should be done with the utmost care, a whole lesson being devoted to one sentence if necessary.

Polissez-le sans cesse et le repolissez.

If the lesson is skilfully conducted, due praise being given for any happy contribution to the joint work, the pupils will take a genuine pleasure in it, and this must be our aim, for we have not to produce a fine rendering only, but to make it the means of inspiring joy in the beauty of words, and respect for the artistic qualities of our native tongue in particular.

The following is a select list of books for the teacher's use. A more detailed bibliography will be found for German in Dr. Breul's *Teaching of Modern Foreign Languages* (4th edit.), and for French in Dr. Braunholz's *Books of Reference for Students and Teachers of French.*

On Methods of Teaching.

W. Viëtor: (Quousque Tandem) Der Sprachunterricht muss umkehren, 1882, 3rd edit. (with notes), 1905 — 8d. — (Henninger, Heilbronn.)

This book has a special interest as marking more than any other the beginning of the Reform Movement.

Max Walter: Aneigung und Verarbeitung des Wortschatzes, 1907 — 1/- — (Elwert, Marburg.)

[1] Excellent advanced passages are to be found almost monthly in the *Journal of Education.*

Max Walter: Zur Methodik des Neusprachlichen Unterrichts, 1908 ... ... 2/- (Elwert, Marburg.)

A. Dubrulle: Explication des Textes français, 3rd edit., 1904 ... 3/- (Belin, Paris.)

Dictionaries. (The more expensive alternatives should be chosen, when possible.)

Hatzfeld, Darmesteter and Thomas: Dictionnaire général de la langue française. Etymological and explanatory ... ... half calf 30/- (Delagrave, Paris.)

Littré: Dictionnaire de la langue française. Abrégé par A. Beaujean ... ... half calf 14/- (Hachette, Paris.)

Gasc's French Dictionary. New edit. ... ... 12/6 (Bell.)

Moriz Heyne: Deutsches Wörterbuch. 3 vols. Revised edit., 1905-6 ... ... half calf 30/- (Hirzel, Leipzig.)

H. Paul: Deutsches Wörterbuch 10/- (Niemeyer, Halle.)

Grieb-Schröer. English-German. Vol. i. ... ... 14/- (Neff, Stuttgart.)

German-English. Vol. ii. ... 12/- (Neff, Stuttgart.)

Breul: Cassell's New German Dictionary ... ... 7/6 (Cassell.)

Lafaye: Dictionnaire des Synonymes ... ... 21/- (Hachette.)

E. Sommer: Petit Dictionnaire des Synonymes Français ... ... 1/8 (Hachette.)

De V. Payen-Payne: French Idioms and Proverbs ... ... 3/6 (Nutt.)

Carré: Le vocabulaire Français. Livres du Maître. Cours Préparatoire, 1/-; Cours Elémentaire, 1/3; Moyen et Supérieur ... ... 2/6 (Colin, Paris.)

Eberhard: Synonymisches Handwörterbuch der Deutschen Sprache. 16th edit., 1904 ... 13/6 (Leipzig.)

Nutt's English-French Conversation Dictionary	2/6	
Nutt's English-German Conversation Dictionary	2/6	
Sachs-Villate : Handwörterbuch (Französisch-Deutsch, Deutsch-Französisch)	15/- net, or in two parts 8/- net each.	(Haar and Steinert, Paris.)

Grammars.

Brachet and Dussouchet : Grammaire Française. Cours Supérieur. Revised by Rocques ...	2/-	(Hachette.)
G. Stier : Französische Syntax ...	6/-	(Zwissler, Wolfenbültel.)
A. Darmesteter : Cours de Grammaire historique de la Langue française. Four parts : Phonétique, par Muret, 2/- ; Morphologie, par Sudre, 2/- ; Formation des Mots, par Sudre, 2/- ; Syntaxe, par Sudre, 2/6	8/6	(Delagrave, Paris.)
Translation by A. Hartog ...	12/6	Vol. II. 3/6. (Macmillan.)
G. O. Curme : German Grammar	15/- net.	(Macmillan.)
H. G. Brandt : A Grammar of the German Language	6/- net.	(Putnams.)
F. Blatz : Neuhochdeutsche Schulgrammatik...	2/6	(Lang, Karlsruhe.)
O. Brenner : Grundzüge der geschichtlichen Grammatik der deutschen Sprache	2/6 net.	(Lindauer, München.)

Phonetics. (English phonetics are included, a knowledge of the subject being important to the Foreign Language Teacher.)

Sweet : Primer of Phonetics ...	3/6	(Clarendon Press.)
Viëtor and Rippmann : Elements of Phonetics (English, French, and German)	2/6 net.	(Dent.)
Sweet : Sounds of English ...	2/6	(Clarendon Press.)
Passy : Sounds of the French Language. Trans. by Savory and Jones	2/6	(Clarendon Press.)

Viëtor and Savory: Sounds of the German Language (in preparation)	(Clarendon Press.)
Le Maître Phonétique, Organ of the International Phonetic Association. Subscription 5 francs.	(See note p. 40.)
Michaelis et Passy: Dictionnaire Phonétique	6/- (Meyer, Hannover.)
Viëtor, W.: Deutsches Aussprachewörterbuch (in preparation) ...	8 parts, 1/3 a part. (Reisland, Leipzig.)
E. Legouvé: Art de la Lecture ...	3/- (Hetzel, Paris.)
History of Literature.	
P. de Juleville; Histoire de la langue et de la Littérature françaises. 8 vols., each unbound ...	20/- (Colin, Paris.)
G. Lanson: Hist. de la Littérature française	4/6 (Hachette.)
W. Scherer: Geschichte der deutschen Litteratur	10/ net. (Berlin.)
History of German Literature, 2 vols.	15/-, or without Appendices and Bibliographies, 7/-. (Clarendon Press.)
G. Freytag: Tecknik des Dramas	5/- net. (Leipzig.)
Prosody.	
F. Kauffmann: Deutsche Metrik	4/6 net. (Marburg.)
F. Spencer: A Primer of French Verse	3/- (Pitt Press.)
History, Geography, and Customs.	
E. Lavisse: Histoire de France, 7 vols. so far	12/- each. (Hachette.)
A. Rambaud: Histoire de la Civilisation Contemporaine	5/- (Colin, Paris.)
E. Lavisse: La nouvelle Première Année d'Histoire de France ...	1/3 (Colin, Paris.)
A. Aulard: Eléments d'Instruction Civique	-/6 (Cornély, Paris.)
Lamprecht: Deutsche Geschichte, 11 vols. in 14 vols. paper ...	84/- net. (Gärtner.)
2 supplementary vols. in 3 vols. paper	23/- net.

O. Kämmel: Deutsche Geschichte	12/6 net.	(Gärtner.)
D. Müller: Leitfaden zur Geschichte des Deutschen Volkes...	2/6 net.	(Berlin.)
K. Biederman: Deutsches Volks- und Kulturgeschichte für Schule und Haus	7/6 net.	(Wiesbaden.)
Aug. Sachs: Deutsches Heimat, Landschaft und Volkstum. Illus.	7/6 net.	(Halle.)
P. Foncin: Première Année de Géographie	1/6	(Colin, Paris.)
E. Debes: Schulatlas	1/6	

Innumerable works on Life and Ways have been written. For France may be noted those by Bodley, H. Lynch, Betham-Edwards, P. G. Hamerton, Hillebrand. For Germany: W. H. Dawson, Mrs. Alfred Sidgwick.

For current articles on methods of instruction the teacher should read (1) *Modern Language Teaching*, the monthly official organ of the Modern Language Association.[1] Annual subscription 4/- to

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[1] The Modern Language Association, which now (1909) has a membership of over 700, has for objects—

(*a*) To raise the standard of efficiency in the teaching of Modern Languages and promote their study in our schools and Universities and in the country generally;

(*b*) To obtain for Modern Languages the status in the educational curricula of the country to which their intrinsic value, as instruments of mental discipline and culture, entitles them —apart from their acknowledged scientific and utilitarian importance;

(*c*) To provide means of communication for students and teachers of foreign languages, by publishing a journal or journals and by holding meetings, debates, or conferences, for the discussion of language, literature, methods of teaching, etc.

Members of the Association consist of teachers of Modern Languages, and others interested in the study of Modern Languages.

The annual subscription is 7/6. This covers the subscription to *Modern Language Teaching*, and gives access to the Loan Library, lantern slides, etc., of the Association.

non-members. Free to members. (A. and C. Black.) (2) *Les Langues Modernes*, monthly organ of the Société des Professeurs de Langues Vivantes. Subscription 6/-, but supplied at half the rate to members of the English Modern Language Association. (H. Dupré, 25 Boulevard de Vaugirard, Paris.) (3) *Die Neuren Sprachen*, Herausgegeben von W. Viëtor, 12/- yearly. (Elwert, Marburg.)

ADDENDUM.

AN EXPERIMENT IN RESEARCH.[1]

With Suggestions.

The following experiment will suffice perhaps to illustrate more clearly than any description the application of the experimental method to a problem of linguistic instruction. Beyond serving this purpose it is too incomplete and tentative to have much value.

RECORDING MISTAKES.

The object was to find out how long it takes to eradicate a blunder once made. Arguing *a priori* one would conclude that, unless the correction were repeated more or less often, the mistake would tend to persist, for as a rule its perpetration costs the learner more effort and is attended with more interest than its rectification. Now if it is true that a mistake is more likely to be remembered than its correction made once, it follows that, if the former is to be eradicated, the correction must be repeated the necessary number of times. As this method of cure involves much

[1] In its first form this note appeared in *Modern Language Teaching* (April 1905), and was, as far as Modern Language Instruction is concerned, probably the first experiment of the kind made.

more time and labour than the method of prevention, it follows that any form of instruction which sets a premium upon blundering should be condemned. These deductions, however, are far from meeting with general acceptance, witness the still common practice of giving unprepared dictations or unprepared passages for translation into the foreign language, not as an occasional test, which is in any case legitimate, but as a regular means of instruction. Experimental proof to settle the matter one way or the other is therefore necessary. Even if it only serves to enforce the conclusion reached *a priori*, it will at least have removed it from the region of debate into that of demonstrated fact.

The mistakes here to be dealt with are both oral and written. The former are difficult to record except in classes where more than one teacher (*e.g.* a student teacher) is present. In his absence, the best plan is to pick out a few typical pupils, and record their errors on a slip of paper as soon as made.

The following particulars should be given about each pupil whose mistakes are recorded:—(1) sex; (2) age; (3) natural capacity in not more than four terms: clever (cl.), average (av.), dull (dl.), abnormally dull (ab.). Allowance would, of course, have to be made for the different interpretations given to these terms by different observers. The date and hour of the entry of each mistake should be stated. The hour is important, as it may serve incidentally to show whether, owing to mental fatigue or other causes, mistakes are more numerous on the average at certain times than at others.

While the investigation is proceeding it is best to make no attempt to forecast the conclusion. Attention should be strictly limited to recording the facts with the utmost accuracy.

The following is a record of an oral mistake made by an abnormally dull boy. It is exceptional, but none the less valuable for that. The mistake consisted in prefixing the feminine article *une* to the word *tableau* in answer to the question *Qu'est-ce que ceci?* Each entry refers to a different lesson, all given in a public school by the writer. His method, after the first lesson, was either in revision or at any opportune moment to point to the blackboard, ask the pupil the question, as if it came in the ordinary course of business, and have the answer corrected when wrong by the pupil himself. The W means that the answer was wrongly given, R rightly given. WR wrongly given, but immediately corrected by the pupil.

Record I.

1	2	3	4	5	6	7	8	9	10
W	W	W	W	W	R	WR	R	R	R

It will be seen that the mistake was regularly repeated up to Lesson 5. In Lesson 6 the word was given correctly. The WR in Lesson 7 was due to momentary flurry, and is interesting as showing that in the absence of concentrated attention the W impression was still dominant—in other words, that the R impression had not yet become habitual. By Lesson 10 the blunder was eradicated, or appeared to be so, for it is just possible that after a lapse of time, say a term, it might have been revived more readily than the rival impression.

The chief immediate use, at the time, of this record was that it showed the necessity of following up a boy's mistake. In the case of ordinary pupils the mistake was eliminated in about the third lesson.

It is of course possible to deal with written mistakes in a much more complete manner. The pupils referred to in

the following records were the three top boys of a class of twelve in a public school. They were of average ability. Age ten. Each entry (1-13) refers to a separate written test.

Record II.

Pupil	1	2	3	4	5	6	7	8	9	10	11	12	13
1	dictée	R	R	R	dictèe	WT	WT	R	R	R	WO	R	
2	dictée	R	R	dictàe	WO	WO	R	dicteè	WT	R	R	R	R
3	cing	WP	WP	R	cinque	WT	R	WR	R				

R = Right.
WT = Wrong and corrected in writing by the Teacher, the pupil's attention being directed to the mistake.
WP = Wrong and corrected by the Pupil on being pointed out by the teacher.
WO = Wrong and not corrected in writing at all.
WR = Wrong, but the error crossed out and Rectified by the pupil while the test was being written.

The following interesting points may be noted in the above:—Boys Nos. 1 and 2 started with the correct spelling. The mistake was due to the introduction of the grave accent for the first time in connection with the ordinals. It was the introduction of the same disturbing factor that caused the variant blunder *cinque* (*cf.* cinquième). More careful teaching would have obviated both. These records have, by the way, an awkward trick of bringing the fault to the door of the teacher. In column 11 the WO and in column 8 the *dicteè* are also interesting and not a little perplexing. A further point is that, as far as the above record is concerned, it seems to matter little whether the mistake is corrected in writing by the boy, the master, or not at all, provided there is correction by oral spelling. But conclusions are premature until several hundred similar records are to hand.

The following are a few subjects of practical importance that may be found to lend themselves to experimental investigation :—

(1) The causes that make one pupil less capable than another of learning languages, and the question as to how far and by what means these causes are removable.

(2) The extent of the disturbing influence upon pronunciation of the use of nomic spelling.

(3) Methods of avoiding the occurrence of phonetic symbols in written work after the nomic spelling has been introduced.

(4) The comparative value, as judged by some common memory test, of the various direct methods of teaching vocabulary and grammar.[1]

The chief object of the first attempts to investigate experimentally the above problems will be to submit to very close scrutiny the method of investigation itself. Even when a method that merits the name of scientific has been worked out, the results of its application to the study of education can seldom be more than approximately correct owing both to the complexity of the subject and to the difficulty of obtaining identity of conditions, especially in respect to such important factors as the age of the pupils, their stage of progress, the size of the class, the time-table, the teacher's qualification, and his standard of values. Hence the necessity of repeating experiments and observations a considerable number of times. Hence also the need

[1] For a detailed form of enquiry into the relative merits of the direct and indirect method see *Die Experimentelle Pädagogik*. Organ der Arbeitsgemeinschaft fur experim. Pädagogik. Herausgegeben von Dr. W. A. Lang und Dr. E Meumann. Band III. Einzelpreis Mk. 8 (O. Nemnich, Leipzig). For a less exhaustive treatment of the same question see *An Experiment in Method* by the present writer in *Modern Language Teaching*, Vol. 4, No. 7. 1908.

not yet recognised, for a body of trained investigators, a new kind of Special Inquiries Department, free to give its whole time to the work, and set to find out only the things that matter—that is, that the teachers need to know.

It is only right to add that the best method of research and the best method of teaching will avail little unless we can secure an amelioration of the conditions under which the work in the class-room takes place. In respect to the teacher, fewer hours of class teaching (not more than 20 a week) and a higher average salary are needed. There should be a maximum limit to the size of the classes, and a grading of the various types of schools that will render impossible the discreditable and much too prevalent system of drafting at a late stage from one school into another pupils who, knowing no foreign language, disorganise the work of classes that have already made a fair start. Equally important is it to ensure that adequate time is given to each language taught instead of, as at present, exacting so many languages, ancient and modern, regardless as to whether they can be properly taught or not. And, finally, we shall sooner or later be compelled to distinguish between liberty to teach well and licence to teach badly. At present both exist. We need only the former, and every means, including efficient inspection and examination, must be taken to stimulate it to the utmost.[1] But the difficulties in the way must not prevent us from setting to work. The essential is to make a beginning, though it be tentative.

[1] For a compact survey of the whole subject see the *Report on the Conditions of Modern (Foreign) Language Instruction in Secondary Schools* (1908), published by the Modern Language Association, which can be had on application to the Hon. Secretary. (Price 6d. post free.)

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