

SOME UP-TO-DATE HELPS
IN MODERN LANGUAGE
TEACHING

MASTER'S THESIS

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SOME UP-TO-DATE HELPS IN MODERN LANGUAGE TEACHING

Since language teaching was first begun there has always been some question as to the proper methods and the means of applying them so as to obtain the most effective results. The first foreign language to be taught in the school was Latin, which was, somewhat later, followed by Greek. As the purpose of studying these languages was to understand the classics, the proper textbooks were considered to be the classics themselves and from deciphering these the pupils gradually became acquainted with the language. Grammar was not taught per se and progress was very slow, but when a student eventually acquired the ability to speak the language, it was in the phrases of Cicero and Homer that he expressed himself. The school where I first studied Latin used a text containing the first chapters of Caesar as the basis of the lessons. The first lesson began: "Gallia est omnis divisa in partes tres". Below two or three lines of this there was a vocabulary containing the necessary words for translating the lines quoted. The teacher said: "Take to the end of the vocabulary." Of the twenty-eight in the class only one knew what to do with that lesson and she had previously studied Latin for

two or three months. Even after we learned what was expected of us progress was slow. The present day student is not content with such a rate but wishes quicker results, most particularly in the case of modern languages.

After the earliest days of language teaching more stress was laid on the teaching of grammar, and Melancthon spoke of it as a help for the writing and speaking of foreign tongues. However, it was not long until some instructors began to teach grammar more as an end than a means and from that time until the present there has been more or less friction among those discussing language teaching. Some contend that grammatical rules are crowding out the language itself and others maintain that there is too much "sugar-coating" in teaching. The latter believe that as a result the students are acquiring lazy habits of study and becoming careless in their language work, whether it be written or oral; pronouncing after any fashion whatever, misspelling more frequently than they should; in fact, doing everything they should not. As we observe different teachers and their classes we are forced to admit that both contentions are sometimes justified.

In 1783 Johann Meidinger published a French grammar which he believed was based on a new principle. In this text he retained the teaching of grammar but simplified it and gave frequent exercises for its application. When it was

so early realized that using the language as you learned it was one of the best methods of increasing the amount of knowledge and, in fact, the only way of retaining that knowledge, it is surprising in how many cases the method used resolved itself into nothing more than translation and teaching a few grammatical rules. This especially is true since it has always been a fact more or less widely recognized that the object of modern language study was not merely to obtain a reading knowledge but also the ability to speak it and understand it when spoken.

Partly as a result of too much stress on such methods a reaction has been taking place for a number of years, and we have heard an oft repeated cry of "new methods". We have heard of the inductive method, the natural method, the direct method, the phonetic method, and so on through the list. Unfortunately for making ourselves understood we have not always agreed as to what was meant by these terms and so we often find a state of hopeless confusion in discussions on methodology, many people confusing the direct method with the natural method, and at least one man has gone so far as to term "indirect method" what many others know as the "direct method".

Most teachers also agree that methods should vary according to the age of the students. Younger students

imitate more readily and remember with less conscious effort, while older ones must make more of a conscious effort to retain what they learn. Professor Aldrich of Worcester Academy gave the following precepts. "The order of teaching for the younger should be from the simple to the complex, and a jumble of pronouns, verbs, and adjectives does not disturb him. The more advanced pupil is often confused by a heterogeneous mixture of topics and can never get his soundings." "The younger the class, the greater the field for induction; the older the pupil, the more should we resort to deduction." To this he adds that the ideal teacher should connect deduction and induction. However, the discussion of the proper nomenclature of the various methods or even the choice of methods is not the purpose of this paper. The name does not affect results, and each teacher must, if he be successful, eventually select that method or those parts of various methods best suited to his own personality and the personnel and needs of his class. Doubtlessly there are few if any teachers of the present day who do not include in their plan to some extent at least what is commonly known as the "direct method" in which the foreign tongue is wholly or in part the medium of instruction in the classroom, and it is this large class of teachers which finds the following types of suggestions most helpful.

It is certainly never necessary to tell a class to go to the board in English nor is it necessary to explain in English when the instructor wishes the students to return to their seats. *Pasen ustedes a la pizarra; Gehen Sie an die Tafel; Allez au tableau noir*, may be used with a gesture toward the blackboard the first two or three days, but after that not even the slightest hint as to the meaning is necessary to the majority of the students. Likewise numerals may be taught by using the foreign tongue for the number of the page in assigning the lessons.

Some knowledge of pronunciation is desirable as soon as possible in the study of a foreign language. Even those who wish "only a reading knowledge" should not neglect pronunciation utterly as, though they should never have occasion to converse any other language than English, and seldom need to pronounce a foreign phrase, not only the visualization of the word as it is spelled but also the sound image helps recall the significance of the word. However, we have occasion to pronounce foreign expressions more frequently than is usually realized as is shown in such words as bouquet, oleomargarine, route, tête à tête, au revoir, auf wiedersehen, Sprachgefühl, Zeitgeist, Wanderlust, rodeo, arroyo, vista, pueblo, conquistador.

In teaching accurate pronunciation phonetics are an invaluable aid, more particularly in French which offers more difficulties than other foreign languages usually

there is a tendency to make the same changes in forms of the verb which retain the original stem. The same difficulty is found in such French words as appeler; with the present indicative j'appelle, tu appelles, il appelle, nous appelons, vous appelez, ils appellent. Likewise the changes of mener to mène, commencer to commençons, and the first person plural of manger which proves to a student's surprise to be mangeons instead of mangons, are sometimes troublesome, but all these are easily remembered if we once grasp the underlying phonetic principle.

During the years that have followed Rapp's and Ellis' early investigations in the science of phonetics educators have not been idle but have continued the investigations begun until now we have books and charts which are of much practical help to the language teacher. Of these investigators Tomás Navarro Tomás is the greatest authority on Spanish diction. In his laboratory and classroom he does not hesitate to use all available devices for showing the formation of the sounds of the Spanish language and his book, "Pronunciación española" is indispensable to any teacher of Spanish. In the realm of French phonetics Paul Passy occupies a leading position and his "Les Sons du français" is a very practical help. A number of French grammars also give short treatises on pronunciation in their introductions, and give the phonetic symbols in their vocabularies; e.g., Cerf and Giese, and the Fraser and Squair grammars. Among

other works on French pronunciation should be mentioned French Pronunciation - Geddes; French Pronunciation and Diction - Jaek; A Handbook of French Phonetics - Nitze and Wilkins; Dictionnaire phonétique français - - Michaelis - Passy. The Hinds, Hayden and Eldredge international phonetic dictionaries should be found in the library of every school where a foreign language is taught.

A number of pronunciation charts have been worked out among which are Vietor's phonetic charts in French, German, and English. These are highly recommended by Bahlisen in his Teaching of Modern Languages. Professor Bovée of the University High School at Chicago has arranged a chart of the French sounds in an unusually clear, concise form. The sounds and letter combinations giving, ^{them,} with examples, are arranged on a card of suitable size for the students' convenience in study. On one side of the card are all the vowel sounds and on the other the consonant sounds. It is to be hoped that in the near future this will be printed in a size suitable for use on the wall of the classroom.

Much time should be devoted to acquiring a correct pronunciation in the beginning of the course as it is difficult to correct false habits of pronunciation after they have been acquired. The teacher should read to the class and the members of the class should read aloud

individually and collectively. The students should close their books and ~~write~~ what the teacher dictates to them. The teacher should herself enunciate clearly and insist that the students do so. There is nothing that will replace careful practice. Truly the way to learn to speak a language is to speak it and whatever methods a teacher employs she should never allow herself to forget that they are merely a means to an end, nor should she permit the time devoted to learning how to pronounce encroach upon the time needed for practice as that will most surely result in a jumble of incorrect sounds unintelligible to anyone but the speaker.

Along with the acquisition of a correct pronunciation goes the acquisition of a vocabulary without which one can do nothing, read, write nor speak. The grammar is often spoken of as the "back-bone of a language" and I sometimes wonder if the vocabulary is not the body. Fortunately it is one thing all students are agreed upon wanting to learn whether they wish "a speaking knowledge", "a reading knowledge", or "a good pronunciation and enough reading ability to sing with expression." Naturally the teacher assigns the vocabulary which is given near the first of the lesson in most beginning books and, in the case of French at least, pronounces it, then expects the pupil to sit down and learn it, but this does not seem sufficient

and an alert teacher is ever on the look-out for new and better means of presenting the vocabulary. I once heard a lecturer say that we remember things by "tying mental strings to them", and it is some such "strings" or association of ideas that both teachers and pupils are constantly seeking. In fact, it is this seeking which gives rise to much of the discussion of natural and direct methods. In one's eagerness to impart as much vocabulary as possible one may neglect the accuracy of grammatical forms and have pupils who persist in such expressions as *il était courir* for he was running; *nous sommes aller*, we are going; *er hat geblieben*; *wir sind stehen*, we are standing and *wir haben gestanden*, we have stood. Immediately someone attacks the method as a whole and inquires if there can be much, if any, good in a method which allows students to use expressions in a foreign tongue which are comparable to such expressions as I have went, he done it, we had ought, in our own language.

However, we find that all successful teachers have some means of helping the pupils to "tie strings" to the words so that not too many will escape and be hopelessly lost to their would-be owner. The language club with its various forms of activities is a real help in this effort but of that I shall speak later, and at present mention only those helps which are proper for classroom practice.

Undoubtedly the sight of the object at the same time the word is pronounced is helpful and likewise the perform-

mance of an act. If one closes the window saying "Ich mache das Fenster zu", and opens it saying "Ich mache das Fenster auf", or closes one's eyes saying, "Je ferme les yeux", and opens them again, saying, "J'ouvre les yeux", it will not take many repetitions for the students to understand. If then they repeat after the teacher the sentences given opening and closing their eyes, or one student opening and closing the window the effect is to give them a clearer mental idea of what is being said and to stimulate the memory so that part of the class will remember without further effort what has been said, and will be able to understand when the teacher repeats the sentences the next day without going through the actions or themselves to perform the acts repeating the sentences describing them. This method of acting each idea is called the Gouin method after the first man who practiced it to any great extent. To many he and his most ardent followers seem extremists but any teacher who attempts to use the direct or natural method will adopt some such practices for part of their instruction.

In 1886 Klinghardt called attention to the field of Realien "that is, everything connected with the civilizations of modern nations in their interpretation of life." Since that time this field has been more thoroughly investigated and Realien has become an important factor in the teaching of modern languages. A few years ago the Modern Language Teachers' Association appointed a committee to collect data on this

field and report what seemed to it proper to use with recommendations as to their place in instruction. Among the Realien suggested by the committee were the following:

railway tickets	stamps	moving pictures
street car tickets	invitations	globes
theater tickets	cards	maps
pictures	bills of fare	plans of cities
coins	posters	flags
typical games	programs	industrial samples
toys	advertisements	cork
periodicals	frijoles	cocoa
telegraph forms	mantilla	rubber
stereoptican slides	fans	hemp
catalogues		coffee

The committee reported the following recommendations:

- (1) That realia in the first year should be introduced as soon as possible, but used only incidentally,
- (2) That in the second year realia may constitute the principal subject matter for instruction as a preparation for the literary study of the language;
- (3) That realia articles not being available in this country, steps should be taken by the association for helping teachers to secure suitable collections.

A teacher may enthusiastically introduce realia into her classroom, and she will receive unanimous approval from her colleagues for doing so if she keeps in mind the last part of the first recommendation, "used only incidentally" .

In many cases where the objects themselves are not available pictures may be obtained which will give some idea of the customs and life of the people of the foreign country

at the same time they help in the teaching of vocabulary and conversation. Fortunately many of our newer textbooks contain helpful illustrations and most teachers have or can obtain small pictures suitable for passing around in the classroom but pictures suitable for hanging on the wall or otherwise presenting before the class as a whole are not always so easily obtained. However, it is possible to find comparatively cheap copies of some good paintings which will serve the double purpose of increasing the students appreciation of art, and serve the teacher as the necessary foundation of a conversation lesson or as an illustration of some phase of foreign life. Any good art store will have such works of such men as Millet, and the Katalog der farbigen Kunstblätter der Münchener Jugend (München 1919. Jugend Verlag) will suggest many German pictures. Importers will gladly send such catalogues or suggestions. The Perry Pictures are teachers' true friends, but are not always large enough for all purposes.

There are those among the teaching profession who feel that the place of pictures in language teaching is in the high schools rather than in the colleges. It is their opinion that college students are beyond the stage where such a use of pictures appeals to them but Professor John A. Hess, formerly of the University of Indiana says that he has used them for a number of years in his elementary German classes and finds

that the students welcome them as a help. He reminds us that the points of association are much increased in this use of pictures and shows furthermore that pictures are sometimes time-savers as a glance at a picture shows more than a detailed description. He says, "If the student sees the picture representing a footstool, an ordinary chair, and an easy chair, and hears the German equivalents, Schemel, Stuhl, and Sessel, he will without much explanation ever afterward remember that there is an essential difference between stool and Stuhl, and that not every chair is a Sessel. And who can have an adequate idea of a Kachelofen, except the student who some day learns that what in the picture Die Wohnung he has been taking for a monument or a cabinet is in reality a stove." Similar examples can be found in any language. Each student's interest in the work is thus increased and he feels that the language studied is a vital living thing. Especially is this true when the pictures are well chosen so as to contain many of the everyday objects of life and to correlate them with the lessons in the text.

Among the best pictures for the purpose in German are the Hölzel Wandbilder; Der Bauernhof, Der Wald, Das Gebirge, Der Frühling, Der Sommer, Der Herbst, Der Winter, Die Stadt, and Die Wohnung. These are so complete that teachers may unconsciously omit some of the objects in their exercises, and for this reason some little booklets, Sprechübungen par Monat

et Wolfromm, covering the four seasons are especially helpful. These contain a small reproduction of each picture and about seventy pages of German material. Some of the chapter titles give a general idea of the work; Das Klavier; Verschiedene Teile eines Hauses; Der Schreibtisch, Baum des Hauses; Die Glieder der Familie; Das Wohnzimmer. These booklets are a good preventive of loss of vocabulary on the part of the teacher who has no occasion to use so large a part of his vocabulary in the classroom and no use outside of it. The pictures can be made to serve as the basis for any grammar drill as the following sentences illustrate:

Wo ist das Bett?

Das Bett ist hinter der Mutter.

Welche Farbe ist das Kleid der Mutter?

Das Kleid der Mutter ist grün.

Der Vater ist im Wohnzimmer aber die Mutter ist nicht da.

Sie ist im Schlafzimmer.

(Des Vaters Haar ist schwarz.

(Das Haar des Vaters ist schwarz.

Kafemann and Hirt have each arranged other excellent pictures and all of these and booklets to go with them may be purchased from G. E. Stechert & Company, New York, or from other importers. These pictures may be hung on the wall or may be arranged on a tripod so that three of them can be shown at once, thus greatly enlarging the possible fields of conversation.

Excellent pictures may be taken from magazines, and some of them will be large enough to use before the entire class at once. Pictures may be used when they are too small for the entire class to see them at once but this should be done with care as if they are passed during the recitation the students' attention tends to be scattered. They may be kept on the desk where students may look at them before and after class or they may be posted on the bulletin board. Whenever possible, however, they should be large enough to be used on the wall. Some of the magazines which furnish good pictures from a language teachers viewpoint are The National Geographic, La Esfera, Hochzeitsreise, L'Illustration La France, the Bulletin of the Pan-American Union. The latter is published in English, French, Spanish and Portuguese by the Pan-American Union, 17th and B Streets, Northwest, Washington D.C. Any of those published in foreign countries may be secured through some of the importers of books.

Former students of foreign languages often complain that their knowledge of the vocabulary of every day life is the weakest point in the language structure they have built; particularly is this true of scientists who are accustomed to reading technical articles, but have laid very little stress on topics of ordinary conversation. Some time ago an article was brought to me for help in translation. The man who brought it was familiar with the scientific vocabulary but he wished to know the meaning of two words which

and chat. From the context and his scientific knowledge ~~knowledge~~ he judged that they were two kinds of fishes. On reaching foreign countries the traveler has unexpected difficulties. One girl told me that ~~her~~ chief trouble was in making out her laundry list; another wished to buy some toilet articles, but only one lesson had been devoted to this subject and she had not the slightest recollection of the ~~meaning~~ of such words as comb, soap, brush. Many of the jokes we hear concerning the mistakes made by travelers are based on actual fact. An excellent teacher of German, while traveling in Germany, compared notes with a German acquaintance as to customs in the two countries. Among the things she told him we had to eat were drei Erbsen, and at his look of surprise she decided that it seemed too many and said that sometimes we had only zwei. By that time he had control of his expression and it was some time before she learned her mistake. Sometime she had learned the word incorrectly and seldom having occasion to discuss green peas and other vegetables she had never corrected the error.

There is no "open sesame" to a working vocabulary" and as I have shown above one may have a vocabulary which enables him to converse fluently on most topics and yet lack the right word to complete a simple statement on a most ordinary subject. Being of vital importance I have always regarded things to eat as among the words required for a good vocabulary. Closely allied with these are the objects

on the table and the act of making change. It is not always practicable to have these articles in the room nor even the pictures, but this is not necessary. On the teacher's desk are plenty of things which, aided by a little imagination will serve if necessary. She explains that she is going to "mettre la table." "decken den Tisch" "poner la mesa", and asks the class what she shall put on it. Some pupil suggests la nappe, another les assiettes, or the same things in German or Spanish. A piece of paper serves as la nappe, a pencil as un couteau, a pen as une fourchette and even a college class sits breathless in its anxiety not to have a poorly set table, while the Junior High School student can scarcely wait until he has a chance to do his part. After completing this as rapidly as possible one of the best students may be asked to set the table without help or volunteers may be called for. Of their own accord students when asked to do this usually add the things to eat. After one member of the class has set the table to his satisfaction telling the name of each object as he puts it down the other members of the class may be asked to name the things they think should be there which he has not named. I often ask a second member of the class to clear off the table, which he does while the class sits anxiously by to remind him if he forgets anything. If the room is so arranged that not every student can see the desk I draw a circle or other figure on the board to represent the table and place some sort of a mark in the proper

place whenever an object is named. For a rapid review I ask the class to write as many things to eat as they can think of in a given number of minutes. At the end of that time we compare notes to see who has the greatest number. I then write the words on the board as each one reads in turn and the members of the class add to their lists those which they had forgotten.

Another device which is very effective is the childish game of playing store. Merchants are appointed and each one chooses a clerk or more if the class is large. They use certain sections of the board to advertise their wares; the rest of the class convert small pieces of paper into "money" and the game begins. If it is an elementary class the merchants and their clerks should be chosen the day before so as to have their signs prepared, and the other members of the class should be told to make out their shopping lists. The entire conversation should be carried on in the foreign tongue and the customers should call on each merchant. If the merchants and their clerks take turns in keeping store they may all go shopping at all the various types of stores and the vocabulary used will quite cover the every day articles of life. Besides the names of the articles themselves the systems of measurements, numbers and values of foreign coins are learned. The present value of the German mark or even the French franc amazes most students. In this game the teacher becomes a revolving machine for she must be con-

stantly listening for the English word which will occasionally be heard and she will be needed now here, now there, with a suggestion or with a word of encouragement for the backward student who is afraid to try when the others all succeed in talking so much better. In some cases a class does not care for this even though the teacher may present the idea ever so enthusiastically and in such cases I do not believe it is wise to insist but these cases are the exceptions. Many times the classes become so interested that the members volunteer to come early and arrange their signs. Colored chalk enhances the value of these signs but white is always acceptable if there is no colored.

The much overworked but none the less useful subject of conversation, the weather proves of more lasting interest in the classroom when a weather report is kept for a reasonable period of time. To be most instructive this should be done during a time when the weather is changeable. It may be kept individually by each member of the class or the class may decide each day the proper report for that day, and it may be kept on the board where it is constantly before their eyes. The latter plan can be used only when there is sufficient blackboard space for the regular class work, besides that required for the weather report.

For teaching how to tell the time of day a clock is needed or at least a clock face with a pointer. The clock should rapidly be set showing first one time of day then another,

and the students asked the time. They may be asked to look at their own watches and compare the time. This exercise may be profitably increased by learning the different kinds of time pieces and their parts. Each student may be asked to draw a watch and indicate the names of each part.

One of the best teachers I know has her first-year classes make a primer similar to the ones used in our American primer classes. They are illustrated by pictures cut from catalogues and periodicals and the proper words written or printed beneath. Another teacher found that the pictures necessary for illustrating the Three Bears were easily obtained as they were being used as an advertising medium by one of the grocery stores. For some reason the majority of a class I was teaching at the same time failed to be very enthusiastic over this idea but were delighted with that of preparing pages of a Primer Chart where appeared such pictures as that of a boy looking at a man and below it the expression "Der Knabe sieht den Mann." Each of these pages was planned to illustrate some certain part of the work covered. One illustrated the nouns contained in a stated number of lessons, another the adjectives, a third certain verbs, a fourth prepositions. An infinite variety of subjects will suggest themselves to the teacher's mind. I was fortunate enough to have a bulletin board several times as large as the usual one found in classrooms (Too often there is none) and the best of these

charts were displayed from time to time on this board. The most attractive spot in the room was the bulletin board and the students who came there for study hall showed as much interest in it as those in my classes. I do not doubt that some of them still remember some words found there though they may never have studied the language a day.

Another chart which also interested all who saw it was one which consisted of four columns, the first containing a list of words in the foreign language commonly used in English, the second their meaning, the third words similar to our own, and the fourth the corresponding English word. There were found such words as bon ami, tête à tête, vis à vis, coupé, bête noire, garage, fiancé, música, atlántico, ácido, egoísmo, Vater, Bruder, Bush, Butter. The list increases with amazing rapidity. The class is always especially interested in this chart if they are told about it some time before it is to be prepared and make notes of the words they find in their other lessons and their general reading.

I have already mentioned the bulletin board and I fear that its importance is not sufficiently stressed. Every superintendent and every board of education should feel that a large bulletin board is as necessary to the well equipped language room as plenty of blackboard and good maps. This board should be the clearing house for the general information of the class. Pictures, ^{al} calendars, charts, newspaper clippings, all such means of associating the language

and country studied with the life of the student should appear here. When some member of the class finds an article announcing a contemplated journey by the King of Spain; that the Eiffel tower is not falling as has been supposed, Costa Rica is not on friendly terms with some of its neighboring countries, or that the French government has sent a commission to visit its cousins the French Canadians, it should be accepted as a natural fact that this article would find its way to the bulletin board.

Not only do these arouse an interest in the country and its people but they also furnish the material for lessons in conversation. So soon as a student realizes that he can make the most simple useful sentence in the foreign language his interest and attention increase to several times their

original quantity. Conversation is not only an end but also a means and cannot be too much encouraged. If the students can be persuaded to use the foreign language to the extent of their ability in conversing with each other outside of the classroom both they and the teacher are fortunate. Some teachers find it profitable to set aside a few minutes of each recitation period for conversation regardless of the lesson assigned in the text; others prefer to assign a certain day of each week as the one on which to stress conver-

sation. Which method is best depends on the teacher and the class: it is impossible to give a general rule for obtaining the best results, but no teacher can afford to neglect conversation nor can she afford to spend too much time in unorganized conversation which wanders around in an aimless fashion. The method of starting the conversational ball rolling depends on circumstances but should vary from day to day. The teacher may begin by asking a question or the students may ask questions to be answered by other students. The things seen from the window, what was seen on the way to school, the baseball scheduled for the next day or the play given the night before will afford material which will tend to arouse the conversational spirit.

Two important parts of the language room equipment are unfortunately so expensive that the majority of schools do not seem able to afford them. These are the Victrola and a stereoptican or moving picture machine of some sort. Slides can now be obtained which are carefully chosen and prepared for classroom work. These bring out more fully the details of the picture than can be done otherwise and no teacher who has once used one, is content to do without afterwards. We hope that more school officials will find it possible to equip their schools with some such machines. A better idea of the foreign peasant and of the old medieval towns and dwellings can be given this way than in any other. The student reads of the village women doing the family washing

in the book but even if there is a picture given in the book many parts are not clear, and too much depends on the student's imagination. In teaching such works as *Colomba*, *Don Quijote*, and *Wilhelm Tell* how can one give an adequate idea of the people and their customs without some such help? The dictionary gives definitions but they are far from establishing a clear mental picture in a youthful mind. There is for example the word *maquis* which may be sought in the vocabulary and found to mean *maquis* or bushes. Now to the average American school boy or girl the word *maquis* means nothing and if the definition bushes is accepted how can one explain the subsequent events? The entire story of *Wilhelm Tell* depends on the setting and nothing but good illustrations will give a clear understanding of what is read. The *Coleccion selecta de 25 Postales del Quijote Originales de Pahissa* furnishes exceptionally good material for use in a class studying *Don Quijote*. Any good importers of books can furnish these and others for illustrating books on any country. If used with a *balopticon* they take the place of slides.

It is becoming less and less difficult to find good language records. D. C. Heath and Company have recently published a Spanish book "First Spanish Course," Hills and Ford, in which all the exercises are based on Spanish records.

During the war a set of French records ^{was} were prepared for the Victrola and an accompanying pamphlet was printed containing the expressions given, their meaning and approximate pronunciation. Without a teacher their value was doubtful but with a teacher to first pronounce all of them, and later give occasional help, their value increased greatly. The field in which they have so far proved most profitable is the records of songs. Heilige Nacht, La Palomba, La Cantique de Noël, La Marseillaise and others are sung by artists for the Victrola and other companies which gladly furnish teachers with copies of their catalogues. How much it means to the eager student when he finds that he is able in part at least to follow the song as it is reproduced. To be sure, in order to follow the whole the students of the more elementary classes will probably have to hear it read first but the mere fact that he hears someone else pronounce as he has been taught to pronounce gives him confidence and courage to go on. The memorizing of songs is easier this way and no teacher can fail to realize the importance of memory work in forming correct habits of speech. Just as we have learned from experience and more or less unconscious observation to say I am sigging, he was singing, so the student by committing passages in which correct forms are used says fra

force of habit: Ich singe, er sang, instead of attempting to translate literally as the beginner so often attempt to do, with disastrous results.

The student of Spanish eagerly learns the Spanish translation of Silent Night:

Noche de Paz!

¡Noche de paz, noche de amor!
 Todo duerme en derredor.
 Entre los astros que esparcen su luz,
 Bella anunciando al niñito Jesús,
 Brilla la estrella de paz.

¡Noche de paz, noche de amor!
 Oye humilde et fiel pastor,
 Coros celestes que anuncian salud.
 Gracias y glorias en gran plenitud,
 Por nuestro buen Redentor.

¡Noche de paz, noche de amor!
 Ved que bello responder
 Luce en el rostro del niño Jesús
 En el pesebre, del mundo la Luz,
 Astro de eterno fulgor.

Much more beautiful is the original in German.

Stille Nacht.

Stille Nacht, heilige Nacht!
 Alles schläft, einsam wacht
 Nur das traute hochheilige Paar,
 Holder Knabe im lockigen Haar
 Schlaf in himmlischer Ruh. (Repeat line)

Stille Nacht, heilige Nacht!
 Hirten erst Kind gemacht
 durch der Engel Halleluja,
 tönt es laut von fern und nah:
 Christ, der Retter, ist da, (Repeat line)

Still Nacht, heilige Nacht!
 Gottes Sohn, o wie laecht
 Lieb' aus deinem göttlichen Mund,
 da uns schlägt die rettende Stund',
 Christ, in deiner Geburt, (Repeat line)

This record has been made by Schumann-Heink for the
 Victrola Company.

Another beautiful Christmas song which may be had on
 a Victrola record is Adam's "Cantique de Noel".

Minuit! Chrétien, c'est l'heure solennelle
 Où l'homme Dieu descendit jusqu'à nous,
 Pour effacer la tache originelle
 Et de son Père arrêter le courroux.
 Le monde entier tressaille d'esperance
 A cette nuit qui lui donne un Sauveur!
 Peuple à genoux
 Attends ta délivrance
 Noël! Noël!
 Voici le Rédempteur!
 Noël! Noël!
 Voici le Rédempteur!

De notre foi/que la lumière ardente
 Nous guide tous au berceau de l'enfant,
 Comme au trefois une étoile brillante
 Y conduisit les chefs de l'Orient
 Le Roi des Rois naît dans une humble crèche,
 Puisants du jour, fiers de votre grandeur!
 A votre orgueil
 C'est de là qu'un Dieu prêche
 Courbez vos fronts
 Devant le Rédempteur!
 Courbez vos fronts
 Devant le Rédempteur!

Le Rédempteur a brisé toute entrave
 La terre est libre et le ciel est ouvert.
 Il voit un frère où n'était qu'un esclave;
 L'amour unit ceux qu'enchaînait le fer!
 Qui lui dira notre reconnaissance?
 C'est pour nous tous qu'il naît, qu'il souffre et
 meurt.
 Peuple, debout,
 Chante ta délivrance,
 Noël! Noël!
 Chantons le Rédempteur!
 Noël! Noël!
 Chantons le Rédempteur!

When we find our own familiar and national songs in a foreign language, then indeed we feel as though we had met a friend in a strange land.

AMERICA

Oh, patria mía
Bendita tierra
De Libertad.
A ti dirijo,
Todos los días
Las armonías
De mi cantar

Amo tu nombre,
Amo tu rocas,
Amo tu sol,
Y ante ti siempre,
Tierra gigante
Palpita amante
Mi corazón

Dios adorado
De nuestros padres,
Oye mi voz;
Protege al pueblo
Que honró tu nombre
Dándole al hombre
La redención

Heimat.

Ruht auch auf Palästen und Marmor der Blick,
Das Herz sehnt sich immer zur Heimat zurück,
Der Zauber des Glückes umstrickt uns nur dort,
Die Heimat ersetzt uns kein anderer Ort.
Heimat, trantes Glück!
Das Herz sehnt sich immer zur Heimat Zurück.

Aus der Heimat verbrannt, lockt nicht fremdländ's ehen Pracht,
Mich zieht's zu der Hütte mit Stroh überdacht;
Dort sangen die Vöglein und flogen mir zu;
Gieb diese mir wieder und Frieden und Ruh!
Heimat, trantes Glück!
Das Herz sehnt sich immer zur Heimat zurück.

Although interested in learning this the student will quite readily feel that it is not so beautiful as in English and he may realize that when another language is translated into English it must lose some of its beauty too.

Canciones Populares by Allena Luce, published by Silver Burdett and Company is unquestionably the best collection of songs for the use of students of Spanish in this country and the best in French and German are *Chants de France Patriotiques et Populaires* by Jameson and Heacox published by D. C. Heath and Company and the *Deutsches Liederbuch* published by the same company.

It is also possible to obtain at a nominal price hymn books containing many of our well known hymns in other languages and I have seen these very effectively used in conversation classes. The same instructor had her students each read a verse in the Bible aloud until a chapter was completed. The instructor led the singing and read when it was her turn to do so. The students already had in mind the general meaning of the verses and rapidly increased both their vocabulary and skill in pronunciation. I was in the class only a short time and I was amazed when the others told me how little they had known when they entered the class. The American Bible Society publishes Bibles and Testaments which it sells for a few cents each.

The dramatic element in the human being is easily used to help in language teaching and as soon as the most elementary stories are read they may be dramatized by the class and the parts learned. If, for example, Little Red Riding Hood is read the class may be divided into a number of groups, each group dramatizing and presenting it to the rest of the class. There is great rivalry here and one group may think it has excelled by having Red Riding Hood wear a regular Red Riding Hood costume and the wolf a fur coat only to find that another has added to this by securing some pieces of wood from the manual training room and placing them on the floor to represent the woods through which Little Red Riding Hood must pass. As she wanders through these "woods" she "gathers flowers" by erasing from the board pictures of flowers, the significance of whose presence had not before been recognized.

Interest is one of the prime factors in learning and fortunate indeed is the teacher who can increase the students' interest in their work. If it is in any way possible for such a dramatization to be given before other members of the school the student eagerly "puts on the show" and then returns to the routine of the regular classroom work with renewed animation for has he not just made a successful appearance before his small world and may he not hope to do so again? A German class having dramatized Little Red Riding Hood was asked to repeat the performance at the next general assembly or chapel and a happier group of people is seldom found in

the school room nor are the programs of general assemblies often so unanimously considered interesting. A teacher of French in a small high school told me that her class was allowed to present their dramatized version of the story to the rest of the school and the whole town became interested, one woman lending a very valuable wolfskin for the occasion.

Notebooks are often regarded as an unmitigated evil and in many cases this opinion seems fully justified but not always is this true. One ingenious teacher asks her students to bring their notebooks to class and in them to keep such things as the weather chart ^{and} new words they have learned in the day's vocabulary which they have formerly used not knowing that they were using any language but English, as encore, Wanderlust, salon, menu, au revoir, mantilla, Rio Grande.

Copies of songs to be learned; nursery rhymes, proverbs; a grammatical point that has almost proved to be a Waterloo; what we export to and import from the country studied; whatever attracts special attention may find its way into this sort of notebook. It is not a bugbear to be laboriously prepared at home nor does it require much of the teacher's time. It need not be used every day and should not occupy too much of the class period. The songs may take longer than we would like but how quickly we copy such doggerel as the following:

Digori, digori doge,
 Le rat ascend l'horloge,
 L'heure frappe,
 Le rat s'échappe
 Digori, digori, doge.

SEP 8 1933

or

Ganso, ganso gansite,
 A donde va usted?

Diaries have been kept in some classes and the student has ~~soon~~ found himself as he goes to practice football or tennis, asking mentally "How am I going to put this in my diary? Before he realizes it he is thinking in French, German, Spanish, as the case may be. A second-year French student fell down on her way to school and in describing the incident to her schoolmates told them she fell in a "fosse". Another says she often tells her other teachers "Je ne sais pas."

At no time can a teacher afford to neglect grammar. As someone has well said, "It is fatal to ignore it. It is deadening to be too attentive to it." The same writer suggests that if we can succeed in making a student realize that grammar is simply how a language behaves it becomes more interesting to him. However, there is no universally easy way for this to be taught or learned. There are rules and irregular verbs which must be learned and it matters not whether the instructor prefers the inductive or deductive method of approach the verbs and rules still appear to many school boys and girls as enemies which one would rather avoid than capture if necessity were not so stern a commander.

Drill cannot be replaced. No wise teacher ever attempts to deny that fact but it may be varied from time to time so as to kill the deadly monotony which sometimes steals over a class. One day the work may be oral, another written. The conjugation of a verb may be given as follows. The teacher says: "Yo tengo el lápiz"; the first student repeats the sentence after him; the next student says "tu tienes el lápiz", the third, "Usted tiene el lápiz" and thus continues until the end of the conjugation is reached.

Flash cards with the English form on one side and the other language on the other are effectively used in teaching both conjugations and declensions. They may be used one time with the English side toward the class, another with the other side showing. There may be a tendency for the quicker ones to answer without waiting for their slower companions and the motto should be "Hands up" to avoid a monopoly or hopeless confusion. Cards suitable for this purpose may be reasonably obtained from any printer and the students are usually glad to help with the printing; one of them often having a small printing set which hastens the work.

A number of book companies publish verb blanks which make the work of both pupil and teacher easier. Anything in graphic form tends to reduce the difficulty in learning. The students become accustomed to associating certain endings with certain tenses more readily when they

recall the clear picture of a verb as a whole and any teacher will know how much easier is the correction of papers where every form is in the exact place on one sheet as on any other. Henry Holt and Company have recently published a French Verb blank which has the unusual feature of containing sentences for drill on the verb giving a fairly thorough grammar review. The first sheet contains the blank form and is perforated so that it may be detached. The next sheet is not detachable and contains the drill exercises. Teachers of other languages are hoping that some such set of verb blanks will soon be arranged for their courses.

Other grammatical principles can be arranged in various graphic forms and while the student may find difficulty in grasping the ideas, if they are first presented in chart form it is the part of wisdom to do so as soon as possible, enlisting the help of the class if the subject has been sufficiently explained to make this possible. Moreno-Lacalle gives some such charts in his book *Elementos de Español*.

Los adjetivos posesivos

a. Antes del sustantivo

	Singular		Plural	
	Masculino	Femenino	Masculino	Femenino
Persona singular				
1a persona	: mi libro	: mi mesa	: mis libros	: mis mesas
2a -----	: tu tío	: tu casa	: tus tíos	: tus casas
2a -----	: su lápiz	: su pluma	: sus lápices	: sus plumas
3a -----	: su primo	: su madre	: sus primos	: sus tías
plural				
1a persona	: nuestro padre	: nuestra casa	: nuestros padres	: nuestras casas
2a -----	: nuestro amigo	: vuestra tía	: vuestros amigos	: vuestras tías

Los adjetivos posesivos (continued)

Antes del sustantivo

plural

2a persona: su maestro: su clase : sus lápices : sus sillas
 3a - - - - : su país : su escuela : sus libros : sus mesas:

B. Construcción redundante del posesivo.

su)		(de usted
or) clase)		(de el
la )	)	(de ella
	)	(de ustedes
sus )	)	(de ellos
or) libros )	)	(de ellas
los))	

c. Después del sustantivo

	Singular	Plural
<u>Personar:</u>		
<u>Personar:</u>	Masculino	Femenino
	Masculino	Femenino
1a Persona	: el libro mío: la mesa mía	: los libros míos: las mesas mías
2a - - - -	: un lápiz tuyo: una tía tuya	: los tíos tuyos: las tías tuyas
2a - - - -	: un tío suyo : la casa suya	: los tíos suyos : las casas suyas
3a - - - -	: el primo suyo: la prima suya	: los primos suyos: las primas suyas

plural

1a Persona: un amigo nuestro: una casa nuestra: los amigos nuestros:
 2a - - - - : un mapa vuestro: una mesa vuestra: los tíos vuestros :
 2a - - - - : un hermano suyo: una mesa suya : los amigos suyos :
 3a - - - - : el país suyo : la clase suya : los países suyos ::

Feminine

: las casas nuestras
 : las tías vuestras
 : las mesas suyas
 : las clases suyas

A few explanations are given with the above to make them clear, in case the explanations given by the teacher are forgotten, but the lesson should not be assigned without careful explanation in the class, as part of the assignment.

Mnemonic schemes are of particular value in remembering grammatical principles. The two given below are used by Professor Arnold in his Spanish classes at the Oklahoma Agricultural and Mechanical College.

Glimpett. - uses of the definite article

g - generic

l - languages

i - infinitive

m - measures and weights.

p - possessives replaced by definite articles

e - countries (descriptive)

t - time

t - titles

Examples:

Las mujeres aman las flores

Escribe el inglés.

El aprender es difícil.

Juan se lavó la cara.

La Gran Bretaña es poderosa.

Son las tres.

El señor López es médico.

For the uses of para and por he gives two mnemonic words

dupfg and decm .

para - dupfg

(destination
(use
(purpose
(future time
(qualifying phrase

par - decm

(duration of time (past)
(exchange
(cause
(motive

In teaching the position of the German adverbs of time, place, and manner he counts four, five, six as time has four letters; place five; and manner six.

The table commonly used for teaching the position of French personal pronouns may be more readily learned if the students' attention is called to the fact that first and second come before third and that in case they are both third the one in the longer list comes first.

me)					
te	)		le	)	lui)
se	)	Before	la	)	before leur	) before y) before en)
nous	)		les	)		before verb.
vous))					

A certain amount of written work should be required frequently as the knowledge of something definite to be placed before the teacher is a strong incentive to prepare that one thing well without the thought that some one member of the class may relieve the others of the necessity of reciting on that point. The Department of Romance Languages at the University of Kansas has a system of correcting papers which decreases the number of careless mistakes. In the margin are placed marks representing the mistakes in each line. Misspelled words have one sign, grammatical errors another, miscellaneous a third, etc. Each sign appears in the margin the number of times the mistake it indicates appears in the line opposite. The papers are returned to the students who

must correct and rewrite the incorrect sentences and hand them in the next day with the original papers so that he may be checked on the sentences corrected. This system has greatly reduced the number of mistakes but, of course, not every teacher has sufficient time to use it regularly and must employ other means. At times it seems wise to correct the work during the recitation period in which case it may be placed on the board, or the students may be given seat work while the teacher passes rapidly from one to another. In the latter case the students must have their papers unfolded and flat on their desks ready for the teacher to find the mistakes at a glance. If note books are used this is often an opportune time to work on them. Even if the work to be corrected is placed on the board I have often found an awakened interest when I merely indicated where an error was found, passing on to the next student's work while the first one looked up the correction for his errors. Having indicated the mistake made by each student I returned to the first for him to correct his work, then to the second and on down the line. If a student failed to find the correct form another was asked to give it.

Professor Warsaw of the University of Nebraska has arranged and classified an extensive list of teaching devices for Spanish which may be adapted to other languages. To give the reader a definite idea of the nature of these devices

I will give only a few.

Purpose	No.	Device	Aim of exercise
Reenforcement of grammatical principles	1.	Place the proper articles before 10 given nouns.	Articles
	2.	Substitute the indefinite articles for the definite articles in a given passage and vice-versa	
	3.	Give 10 examples of words beginning with <i>ser</i> <i>sed</i> <i>a</i> or <i>ha</i> , and require proper articles in singular and plural, and with and without preceding adjective.	
	4.	Give the plural of each noun in one of the short vocabularies of the grammar.	Noun
	5.	Change singular nouns to plural and plural nouns to singular in a given passage.	

	10.	Give a list of adjectives ending in a consonant and request the formation of the feminine.	Adjectives.

	20.	Replacing a noun phrase with a pronoun in 10 sentences; e.g., Yo hablare con su tío (con él).	Pronouns
	21.	Teacher gives 10 sentences in Spanish in which the pronoun and the verb are in English. Students are to substitute the Spanish forms.	

Increase and recognition of words.	33.	Students are asked to select from some lesson a dozen words having the same derivation as certain English words.	Words by association

(Continued from page 33)

Purpose	No.	Device	Aim of Exercise
Increase and recognition of words	40.	Students give 10 sets of synonyms.	Words by association
	41.	Students give 10 sets of contrasted meanings (antonyms) e.g., pobre, rico; pequeño, grande.	

There are many more of these and it is suggested that the teacher file them on separate cards with the purpose at the top of the card so that he can select them in groups as he needs them. They can be used at any time and help bring a review lesson into a clearer more concise form than it so often has.

The complete plan is given and discussed in the Modern Language Journal for December 1919 and January 1920.

Unquestionably a language should be taught by means of its aural as well as its oral side and for this reason dictation cannot be slighted. It can be used to teach pronunciation, grammar, vocabulary; no matter what the immediate purpose it will do all three things. In this way alone does the average pupil ever come to a realization of the necessity for paying careful attention to the spelling of a word and to what sounds are given by the different combinations of letters. After a class has acquired a good enough pronunciation to make it permissible students may occasionally be asked to dictate to the rest of the class. In this way they soon learn to articulate clearly. Where a word has several forms pronounced the

same way dictation teaches students to watch for correct usage so as to distinguish between such written forms as j'alle' (incorrect) and J'allai(correct) .

The question is often asked, "Do you conduct your classes in Spanish (French, German). And I have heard teachers answer "yes" or "almost entirely" when I had been in their classes frequently enough to know that they did not, and yet not for a moment do I believe that those teachers meant to be untruthful. They simply did not realize how much English crept into the explanations. I do not mean that English should not have been used for quite possibly it should. We need to use the language taught as much as is practicable, during the recitation but just what that amount is has never been definitely decided, except by a few who do not agree. There are a few who can teach the most difficult grammatical constructions with very few English words but these build a careful approach to the subject and I have yet to find one who does not rely to some extent on the English words in the text and who does not when necessary write them on the board. The consensus of opinion seems to be that the most difficult and possibly all of the grammatical rules should be explained in the vernacular. The explanation may then be repeated in the other tongue.

The composition lesson is the one most universally dreaded. There are so many chances for mistakes, so many details which assume unexpected importance when the teacher draws lines through what one considered a well written sentence.

Sometimes we feel that perhaps too many difficulties have been included in the exercises given, but it is hard to say definitely that "this" may be expected of one class of students and "that" of another for they differ in language preparation and ability. There are a few things, however, upon which it is agreed we must insist. Professor Warshaw has suggested five constants for Spanish composition and these are equally good for French, the first four being good for any language.

- | | |
|-----------------|-----------|
| 1. Position | 3. Gender |
| 2. Agreement | 4. Mood |
| 5. Accentuation | |

Whether the work is taken from the usual composition book, is based on part of the reading lesson, or is entirely original, the above points remain the same. Not all composition should be written; a student should learn to make more than the shortest oral statements correctly. Each student may be assigned a subject or told to select one on which he is prepared to talk two or three minutes and the entire recitation may be spent on these speeches, or they may all be assigned the same subject and told that one will be asked to talk the next day, another subject taken and a second person asked to speak the next day and so on. I sometimes select articles in the French newspaper taken by the department and ask different members of the class to read them and report to the rest of the class what they have read. This is done, of course in French

Correspondence with students of other countries is a form of composition which often proves quite as interesting as helpful. These letters should be corrected by the teacher and the correspondence should be carried on in such a manner that the replies received are considered class rather than personal property. However, the receiver of the letters should be allowed to have them later with all enclosures such as picture post-cards, newspaper clippings, advertisements, etc., In order to be of the greatest benefit to both parties the correspondence should not be all carried on in one language, and most students are perfectly willing that this should be so although I had one boy who insisted that neither he nor his correspondent should write in English as he wanted to learn all he could from the correspondence.

Peabody Institute of Nashville, Tennessee, has a Bureau of International Correspondence which will arrange to supply the addresses of students in other countries who wish to correspond with those of our own country.

Just how to handle the reading lesson is a problem that puzzles many beginning teachers. It often happens that they have had only one or two teachers for all their language work and the methods used by these are more frequently than not the only methods they know. Naturally they select the one which seemed to them to secure the best results and usually this means the one that seemed to give the best results in their own personal case. This is where the large majority of teachers make a mistake. The very fact that we

choose to teach certain subjects usually indicates a certain tendency on our part to find those more interesting and easier than others. In some instances, to be sure, we find instructors attempting to teach branches in which they are not vitally interested but they should not be teaching such subjects. These teachers then, we will say are teaching modern languages because they have found them likeable. Into their classes came students who are impelled to do so by different forces. Some enter the class to be able to sing in the foreign tongue, others to speak, others to read, and still others because their friends or family have urged them to do so or because it is required in the course they are taking. Also there is a too prevalent belief that languages are easy and consequently many take them for that reason. Now a teacher who decides that because a method was good in her case it is good with even the majority of a class may be sadly mistaken. Just as soon as a teacher ceases to take this attitude and takes instead the reactions of the class, individually and as a whole, to the situations presented by the teacher (devices, class apparatus, texts, maps, verb charts, formal grammar) as the test which should be the deciding factor in determining methods, then the instruction of that teacher becomes more valuable to her students.

If I have seemed to digress from the subject here it is because of a desire that those extremists who believe in a wholly translation method together with those who taking

an exactly opposite view refuse to believe in any translation whatever may be inclined to read the following suggestions with an open mind.

Having studied under teachers who insisted on some conversation in the classroom, I was amazed when, soon after leaving college, I taught in a town where a professor of German in one of our state schools never used nor asked his students to use German in the classroom except to read the text. The remainder of the period was spent in translation and the teaching of formal grammar. Fortunately we no longer have many teachers who confine themselves so closely to the vernacular. Many texts are now edited with exercises in the back of the book from which the teacher may select those which seem to her best suited to the personnel and needs of the class. These exercises may be in the form of idioms or unusual constructions to be learned; questions based on the text or sentences to be translated.

Bahlsen suggests a short German poem which is an example of a work of some poetical worth and at the same time contains only such simple sentences that it is suitable for elementary classes. It has also the valuable factor, unusual in works not especially written for the purpose, of grouping definite grammatical points to be studied, in this case the nominative singular forms of the definite article and the most common form of the verb.

The poem suggested is as follows:

Die Jahreszeiten

Die Wiese grünt, der Vogel baut,
Der Kuckuck ruft, der Morgen taut,
Das Veilchen blüht, die Lerche singt,
Der Obstbaum prangt. Der Frühling winkt.

Die Sonne sticht, die Rose blüht,
Die Bohne raukt, das Wurachen glüht,
Die Ahre reift, die Sense klingt,
Die Garbe rauscht. Der Sommer winkt.

Das Laub verwelkt die Schwalbe flieht,
Der Landmann pflügt, die Schneegans zieht,
Die Traube reift, die Kelter rinnt,
Der Apfel lacht. Der Herbst beginnt.

Der Sang verstummt, die Axt erschallt,
Das Schneefeld glänzt, das Waldhorn hallt,
Der Schlittschuh gleitet, der Schneeball fliegt,
Die Flut erstarret. Der Winter siegt.

The pictures of the seasons already mentioned bring about a more animated recitation the day this poem is read.

Such questions as the following introduce the interrogative pronouns *wer* and *was* while, drilling on the article and verb, and fixing in mind the names of the objects mentioned in the poem. Was tut der Vogel? Wer furt? Wer winkt? Was erstarret?

Many first year readers give what is practically a very simple geography lesson and with the aid of a map the student soon learns to bound countries and locate cities and rivers. There are now, too, a few good commercial and industrial texts such as Sparkmann's Industrial Spanish. After reading a set of examination questions based on this text one college

professor remarked that he could not answer most of the questions in English. The following are representative questions:

1. ¿Par qué observan los lecheros modernos las leyes de higiene?
2. ¿Como se desinfectan los recipientes?
3. ¿Cuáles son los tres métodos de mejoramiento de la producción del maíz?
4. ¿Qué se dice acerca de la fabricación de las películas?

Such work as this gives the student a large store of general information and a definite feeling that there is a good reason for his choice of studies.

Owing to the time used in laboriously looking up words in vocabularies and dictionaries, and hunting rules in grammars, pupils progress so slowly that they often forget the connection of what they are reading or fail to understand the meaning of a sentence that would be perfectly clear to them in English. This is sometimes true to such an extent that a teacher feels that it is absolutely impossible to begin to teach literature as such before the third or fourth year.

For this reason I believe that easier and shorter texts should be selected for the early reading. My experience as a student and teacher shows that when the time taken to complete a book is too long interest decreases. There is a sense of accomplishment about completing one thing that gives animation to the beginning of the next.

A student may be asked to relate the story of the day's lesson. He may be allowed to complete it or he may tell part and another student asked to continue. When it is ended others may be asked to give additional details. Each student may read part of the lesson aloud and then tell what he or another student has read, or members of the class may be asked to explain who some character is or what is meant by a certain part of what has been read. All this should of course be done in the foreign language. If easier texts are chosen more may be read and a greater range of vocabulary obtained and comparisons made which will give a better insight into the literature and ideals of a country and this will serve as the finest kind of preparation for more advanced work of any kind in that language.

If the book/^{is}read in dramatic form the student's dramatic instinct is again of aid, as parts may be assigned to individuals who will read in turn as the character assigned them speaks in the play. This may be varied by each reading in turn without reference to which character speaks, or one member of the class and the instructor may read the parts in turn while the other members of the class sit with closed books. This gives a greater opportunity to the class to hear correct reading and aids them to pronounce correctly through the process of imitation.

A member of the class may be told, "Vous etes malade Paftri. Racontez ce que vous avez vu." Another may be told,

"Soyez l'ami du coloner Sir Thomas Nevil qui est de retour de la Corse et racontez l'histoire d'un jour de chasse dans cette île."

Newspapers and other periodicals may be introduced into the classroom. A vocabulary and choice of subjects thus obtained will be greater than that found elsewhere. Besides those already mentioned there are Aus Nah and Fern published by the Francis W. Parkman Press, Chicago; La Presse, Montreal; La Prensa, New York; El Eco and Le Petit Journal, the Doubleday Page Co., Garden City, ^{New York}; Le Courrier des États-Unis, New York; Le Petit Journal, Aus Nah and Fern, and El Eco are inexpensive enough to be required as texts.

One ingenious teacher has arranged a language table in her room on which are kept dictionaries and various periodicals. Students are permitted to come to read at this table at any time they have a study period and extra credit is given for this reading. A register is on the table in which the students sign their names and the amount of time they are there. The teacher checks this register and at intervals calls for reports on what has been read.

The Eastman Kodak Company publishes a little pamphlet in several languages on the use of the kodak. The catalogue of the Manufacture Française D'Armes et Cycles de Saint-Etienne and other catalogues such as may be obtained from large department stores as Le Bon Marche of Paris, would be

interesting additions to such a table. The catalogue of the Manufacture Francaise d'Armes et Cycles is somewhat on the order of the Sears Roebuck and Montgomery Ward catalogues of our own country, and it is by using such catalogues that a teacher increases her own working vocabulary, in fact, Professor Hess, ex-professor of the University of Indiana, recommends it as the best means a teacher has of increasing his or her vocabulary without going where the language is spoken.

Among the books that should be accessible to teachers, besides the usual dictionaries and works on pronunciation already mentioned should be found *Le Petit Dictionnaire Raisonné, Des Difficultés et Exceptions de la Langue Française*, by Soulice et Sardiou; *Some Stumbling Blocks of the French Language* by Tricocke; *A Handbook of Methods for Teachers of Spanish* by Wilkins, Benj. Sanborn and Company; *of Spanish Verbs* by Peter E. Traub, The American Book Company. Many Spanish grammars do not give the irregular verbs fully and the teacher needs a complete treatise for reference. This book contains over two hundred pages giving each verb in full with a translation of each form.

Armstrong's *Syntax of the French Verb*, Henry Holt and Company is of a very different nature but equally valuable.

The verb forms are not given but the uses and difficult

constructions are given a more complete concise treatment here than in any other work I have been able to find. special stress is laid on the use of the subjunctive, transitive and intransitive verbs and such constructions as those with faire, laisser, entendre and voir, followed which present peculiar difficulties when followed by the infinitive.

Le Dictionnaire Raisonné, explains many things which sometimes puzzle a teacher, such as the meaning of an adjective before or after a noun; of a verb used reflectively and otherwise, e.g., Pauvre adjective, les deux genres et substantif. Le substantif pauvre a pour correspondant, féminin pauvre.

Arc-en-ciel. s.m. On prononce arkanciel, même au pl., qui s'écrit arcs-en-ciel. (Acad.).

Pied-Fort. s.m. T. de Monnaie. Pièce de monnaie frappée pour servir de modèle. Au plur., piels-forts.

Pied à pied. locut. adverb.

On l'écrit sans trait d'union. Peu à peu, graduellement.

On ne fait point sentir le l.

serton
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Dans le sens de Chetif, mauvais dans son genre, il se place ordinairement avant le substantif. Il a fait un pauvre discours. C'est un pauvre esprit. C'est un pauvre poète, un pauvre musicien (Acad.).

Devant les substantifs exprimant une idée de profession, d'attribution, il se prend toujours dans ce dernier sens, c.-à-d. ^{c'est un mauvais peintre;} ~~en~~ mauvaise part. Un pauvre peintre; un peintre pauvre, C'est un peintre sans fortune."

Insert → The following taken from the table of contents of French Stumbling Blocks gives a general idea of its nature.

I. Words similar in French and English but with different meanings.

II. A list of the common mistakes made in French by English-speaking people.

III. French idiomatic expressions particularly ~~difficult~~ difficult to understand.

IV. Stumbling Blocks in French Pronunciation.

Difficulty No. 1 the letter s.

Difficulty No. 5 tous, tout

In the list of common mistakes are such as the following:

<u>If you mean</u>	<u>: Do not say</u>	<u>: Say or write</u>
I am interested in him	: Je suis intéressé à lui	: Je m'intéresse à lui
Do you play chess?	: Jouez-vous des échecs?	: Jouez-vous aux échecs?
Do you play on the violin?	: Jouez-vous sur le violon?	: Jouez-vous du violon

(Continued from page 50)

If you mean	: Do not say	: Say or write
The Misses B. were there.	: les mademoiselles B. y étaient.	: les demoiselles _____
I had a pleasant journey	: J'ai eu une plaisante journée.	: J'ai fait un plaisant voyage.
let us resume our conversation	: resumons notre conversation	: reprenons _____

Remarks: *Journée* means a day's work, a whole day
resumer is to sum up.

The names of the rest are self explanatory but the books are none the less important because they need no explanation. The Baedekers of the various countries are a source of information little realized. They contain maps of the different cities, custom house regulations, values of money, descriptions of art, points of interest in cities and their history. If one is interested in any part of a country he will find interesting information concerning it in the Baedeker. It is quite impossible to realize just how much is contained in these small books until one has them.

The Modern Language Journal, the official publication of the Modern Language Teachers' Association should be among the papers received by each teacher of modern languages and Hispania, the publication of the American Association of Teachers of Spanish is of equal value to the teacher of Spanish. Each magazine contains discussions and suggestions that are helpful to teachers. If an inexperienced teacher is at a loss for means of interesting her class or if an inexperienced one finds himself growing lax and unable to longer hold the interest of his classes

let him join one of these organizations and receive its magazine for a year, and before the end of that time she will not only find abundant material for enlivening a dead class but will become more alive herself. Here one finds where other teachers agree with ones methods and where they disagree. One learns what new things have been successfully tried and what new books are receiving favorable attention from other teachers. Let me add here the suggestion that teachers will derive real benefit by attending the meetings of these associations where many live discussions take place, which are never printed.

An occasional visit to another school is always helpful. In case the visiting teacher really learns nothing new (and this seldom happens if she visits an entire day and observes carefully) he has at least the satisfaction of comparing the work of other students with that of her own and will be able to go home encouraged that her students compare so favorably or else with a determination to work a little harder. One class complained that after the teacher visited another school she used the foreign language more in the classroom. The teacher continued doing so and soon the class understood her much more readily than before. New methods of drill are suggested and the quick-witted teacher has already planned many adaptations and variations of them before reaching home.

It is the natural ambition of every teacher of a foreign language to visit the country where it is the native tongue,

as soon as possible. This time is sometimes hastened by means of an exchange scholarship or a position to teach in the foreign country, both being more easily obtained in some countries than formerly. The United States Department of Education at Washington can give information about these and the addresses to which to write for details.

However, there are many times when one must stay in America, and yet wants to be where the language used in conversation and social intercourse is some other than English. For a number of years it has been the custom of certain universities and colleges to furnish houses where students who are studying a certain language may stay and hear and speak that language. In ~~these~~ houses are able instructors, usually at least one native of the foreign country. The tables are each provided with one or two instructors and the general atmosphere is as foreign as possible. During the war Cornell set aside one wing in one of its dormitories, and the University of Wisconsin replaced the German House with a French House and Spanish Table. Middlebury College is highly recommended for its French and Spanish atmosphere. The Universities of Columbia and Chicago have added French houses to their equipment.

In San Antonio there are many educated Spanish speaking people and in any of our large cities may be found homes of refined and educated foreigners where one may live and acquire a knowledge of their language and customs.

The Young Womens Christian Association has a department which gladly helps locate teachers in work where they deal with foreign people and stay in such homes.

Mexico has long been recognized as a possibility among places to go to learn Spanish but the Province of Quebec is a neglected opportunity of learning French, since French life and customs prevails throughout the province. One hears French on the streets, in stores, schools, and churches. This is especially true in the country, smaller towns and city of Quebec. When the idea of visiting Quebec for the purpose of studying French was first suggested to me, I, in common with many other people had the idea that the French heard there was a distinct patois with no claims to good French, but upon investigation I learned that it is quite possible to secure excellent teachers there and live with French families where one hears as good French as that heard while staying with private families in France. The people have intentionally kept their language and the customs and ideals of France so that the province has rightfully earned the name of "Little France". McGill University offers excellent work in French and it is possible to live with a French family while attending that school, but the majority of students are English and there are many English in the city. About fifty miles down the Saint Lawrence there is the little town of Berthier-en-haut where English on the streets and in the stores is so seldom heard as to attract

attention when it is spoken. For many years there was located here what was known as the Amaron Pension where English girls whose parents wished them to learn French were sent to school. The members of the Amaron family have become scattered or are no longer living, until now the pension has ceased to exist, but in the summer Mlle. Louise Amaron returns and receives those who wish to come to her for work in the summer. At one time Mlle. Amaron had charge of the French Department in McGill University and was recently asked to take charge again for a summer but she says she is too old for the responsibility and prefers her few students in Berthier. For those few who wish truly French surroundings without crossing the ocean this is fortunate for here one gets expert individual as well as classroom instruction and speaks English only by associating with the tourists and few English families who come there for the summer. It is an ideal spot to spend a vacation while learning French.

The time each pupil has an opportunity to really learn the language has been variously estimated; one teacher recently gave it as six hours during the year and others think it less. Of course this depends on the size of the class and the number and length of recitations as well as the class itself and the teacher, but it is readily agreed that this is too small an amount of time and that additional occasions for speaking it are necessary. For this purpose

and to stimulate interest language clubs have been organized. But having organized a club a teacher sometimes wonders what to do with it. In the larger school where only the advanced students are eligible to join the club it is not so difficult to arrange a variety of programs. Readings, plays, lectures and debates may be given but in the smaller schools where more elementary students are allowed membership and where the teacher herself is not so well informed it is more difficult to arrange programs which will not be too difficult for the majority of the members.

The Instituto de las Españas en los Estados Unidos, 419 W. 117th Street, New York City, publishes a small pamphlet entitled "Suggestions for Spanish Clubs", and a larger more complete pamphlet entitled "Le Cercle Français" is published by the college press at Oberlin College, Oberlin, Ohio.

Professor Jameson is the author and the suggestions he gives are those drawn from years of experience in charge of French clubs. Easy Spanish Plays by Ruth Henry and Fifteen French Plays by Francois contain easy plays which may be presented in any clubs and the former contains a list of parliamentary expressions for use in club work. The book of French plays includes one entitled L'Initiation in which are found the entire proceedings of one meeting of a club. The pamphlets already mentioned give suggestions for minutes of the meetings, and Le Cercle Français includes a model constitution for a French Club. The constitution given below is ~~used~~

in the Spanish Club at Oklahoma Agricultural and Mechanical College and will serve as a model for other clubs.

La Constitución De "El Casino."

Artículo I. El Propósito.

Para fomentar el interés por el español en nuestra universidad y para facilitar el uso práctico de la lengua castellana:—

Artículo II. El Nombre y el Lema.

Se acuerda el establecimiento de un club español y formado por los estudiantes de español de "The Oklahoma Agricultural and Mechanical College" del estado de Oklahoma, el cual llevará el título de "El Casino" y cuyo lema será "Peñas arriba."

Artículo III. Los funcionarios

Item, se acuerda que dicho club esté bajo la dirección de una junta directiva constituida por un presidente, un vicepresidente, secretario, un tesorero, un maestro de música, un noticiero y un agasajador, el último de los cuales debe tener cuatro ayudantes, nombrados por el presidente.

Artículo IV. Los Socios.

Cualquier alumno del departamento de español podrá ser socio del Club mediante el pago de una cuota trimestral de veinte y cinco centavos y recitando de memoria en la presencia de los socios reunidos en un mitin regular, "El credo del americano".

Artículo V. Los reuniones

Las sesiones ordinarias se celebrarán el segundo y el cuatro lunes de cada mes, de las cinco a las seis de la tarde.

Artículo VI. La elección de los oficiales.

Se acuerda que los oficiales se nombren por la vocación ordinaria en el último mitin de cada trimestre y que estos oficiales desempeñen las funciones de sus destinos el trimestre siguiente.

Artículo VII. Los deberes de los oficiales.

El presidente debe presidir en todas las reuniones, nombrar las comisiones, y con la ayuda del vicepresidente y del secretario, preparar los programas.

El vicepresidente será el jefe de la comisión de los programas. En el ausencia del presidente debe hacer las veces de ese oficial.

El secretario debe escribir el acta de cada reunión, leer el acta al proximo mitin, contestar a la correspondencia, conservar todos los documentos del club y preparar una lista alfabetica de los socios del mismo.

El tesorero debe cobrar las cuotas y las multas de los socios del club conservar una lista de los socios. quienes han pagado su cuota, y debe poner en el conocimiento del club el estado financiero cuando el presidente lo quiera.

El maestro de música debe preparar algún número de música para cada mitin, y debe tomar a su cargo la preparación

del coro o de los programas especiales que presenta el club.

El noticiero debe recoger noticias interesantes y referirlas al club. Deben ser noticias ~~extranjeras~~, nacionales y domésticas.

El agasajador debe preparar junto con sus ayudantes para cada reunión un dulce o una bebida o un plato español.

Artículo VIII. Los deberes de los socios.

Los socios deben en todas las ocasiones trabajar para el bienestar del club, ayudar a los oficiales, dar su auxilio en la propagación de la lengua castellana entre la gente educada de este país, para el conocimiento mejor de nuestros vecinos, los hispanoamericanos.

Artículo IX.

Esta constitución puede enmendarse por la votación de los miembros componentes del club, y solo en el caso que haya un quórum.

The following is a short list of parliamentary expressions for use in French and Spanish clubs. More complete lists will be found in the books and pamphlets mentioned above.

<u>English</u>	<u>French</u>	<u>Spanish</u>
1. President	Le président La vice-présidente	El presidente La presidenta
2. Vice-president	Le vice-président La vice-présidente	El vicepresidente La vicepresidenta
3. Secretary	Le (la) secrétaire	El secretario La secretaria
4. Treasurer	Le trésorier la trésarière	El tesorero La tesorera

5. The secretary will call the roll.	Monsieur, le secrétaire va faire l'appel nominal	El secretario pasará lista.
6. The secretary will read the minutes.	Monsieur, le secrétaire va lire le procès-verbal	El secretario va a proceder a la lectura del acta.
7. Are there any corrections to the minutes?	Y-a-t-il des rectifications de détail?	Se aprueba el acta?
8. The minutes stand approved.	Le procès-verbal est adopté.	queda aprobada el acta.
9. I move that	Je propose que (followed by a verb in the subjunctive)	Propongo que (followed by a verb in the subjunctive)
10. I second the motion.	J'appuie la proposition.	Aproyo la proposicion.
11. To elect	Elire	Elegir
12. To vote by ballot.	Voter au scrutin	Votar por escrito.
13. The motion is carried (lost)	La motion est donc votée (rejetée)	La proposición ha sido (aprobada (rechazada)
14. Committee	(La commission) (Le comité)	La comisión El comité.
15. A report	Un rapport	El Reporte
16. Dues	Droits	Cuota

There are a number of games some of which may also be used for classroom drill. Many have been adapted from English and others will suggest themselves to teachers and members of clubs.

There is the "yes" and "no" game which is played two ways.

One player may leave the room while the others select some object in the room. Player number one returns and asks the other players questions which they must answer with "yes" or "no". When player number one, guesses correctly, the one whose answer suggested the object must leave the room.

Another method of playing is to permit one player to select the object and the others ask him questions in turn and he gives the answer "yes" or "no". The one who guesses correctly, selects the next object. The questions asked should tend to obtain a description of the object; e.g., Est-il noir? Est-il petit? Est-il sur le bureau? It may be neither very large nor very small in which case the answer would be "oui et non".

A small number of toothpicks or beans may be given to each person present with the instructions to refrain from using the words "yes" and "no". If a player uses one of the forbidden words he must forfeit one of his beans or toothpicks to the player addressed. The one who has the greatest number at the end of the game wins.

The game of bird, beast, or fish or its sister animal, vegetable or mineral kingdom may be used. The players sit in a circle if possible and one in the center suddenly points at one of the others saying, Fier, (Mineral, Pflanze). The one addressed should answer with the name of one of the objects

in this group before the first player can count to ten.

The English game of buzz, German zum, is played as follows: The leader says eins; the other players continue counting zwei, drei, vier, fünf, sechs, zum, acht, neun, zehn, elf, zwölf, dreizehn, zum, etc. The trick being to always remember to substitute the word zum for any number that contains a seven or is a multiple of seven. This is not so easy as it seems. A player hears the one at his left say zum for twenty-seven and calmly adding twenty-eight is startled to learn that he has forgotten that twenty-eight is a multiple of seven. The same game is played in Spanish as gilencio.

is that

The game of stage-coach, in which one player names the others parts of the coach, the harness, the horses and people, taking a journey, and then sits in the center of the circle telling a story, in which he repeats these names. When anyone hears the name given him mentioned he must rise and bow to the rest then be seated again. When the story-teller is ready he says the stage-coach upset and the players must exchange places. The player in the center tries to secure a seat during this exchange and the one who is left without must continue the story or begin another one. The same principle may be used in playing fruit basket in which case the players are given names of fruits and it is the basket which upsets.

When the members first enter slips of paper with names of famous people, cities in Spain, (France, Germany) animals, characters in some story read, or other subjects may be pinned to their backs. By conversing with other players each one attempts to learn who or what he is, at the same time taking care not to give a hint to the others whom they represent.

One of the most interesting forms of entertainment and at the same time instructive is that where a blank sheet of paper is pinned on the back of each person present and they are all asked to write their opinions of each *one* on his back. After this has been done much amusement is furnished by reading them all aloud.

There is a French game "Le roi n'aime pas les eaux(o)". The first player makes the statement to the player at his left who asks "que faut-il lui donner à manger ~~ou~~ à boire?" The first must answer with a suitable word which contains neither the letter nor the sound o. Then the second player turns to the one at his left and repeats the statement. Player number three asks the question, and player number two gives the answer. No player must repeat a word previously given. When a player fails to supply a word he is out of the game. This may be continued until all but one player have ceased to play. The one staying in the game until the last is the winner.

Another French game more easily adapted to other languages is Corbillon. Player number one turns to number two saying, "Jouons au corbillon!" Number two asks "Qu'y met-on?" The answer must rhyme with corbillon as dindon, bonbon, jambon, saucisson. Instead of corbillon, panier or automobile may be used. The attempts of the players to stay in the game sometimes give rise to a good laugh as when one player decided to put Simon dans le corbillon".

Charades are an excellent test of one's knowledge of words. The players are divided into two groups each presenting a word for the other to guess or a few members may be selected before the meeting to be prepared to give charades for the rest of the class. Each syllable is first acted out and then the word as a whole.

Below are a few words easily represented in French and German.

French

orange
souris
Paris
affaire
chanson
rideau
couleur

soupir
plancher
sortir
ajouter
boucher
autour
dentelle

drapeau
lapin
charbon
chanter
danser
malheur

German

Spielmann
stockfinster
Stockwerk
Trauerkleid
Umstand
Bahnhof
Haugang

Wegweiser
Wirtshaus
Mitgeselle
nachten
Grossvater
Handwerk
Hauptstadt

Grossmutter
ratlos
Vorvater
bildhübsch
bisher
Hauptmann

It is a good plan to give a long word such as Guadalajara, la Marseillaise, Weihnachtzeit and see who can form the most words of these letters, each word to contain not less than three letters. Words may be written with the letters in strange order and the members of the clubs spell the word correctly.

The old-fashioned spelling match furnishes infinite fun and brings a realization of the need for more careful study. Vocabulary matches and verb matches may take the place of the spelling match. Either the English word may be pronounced and the corresponding French (German, Spanish) word given by the player or the plan may be reversed; the player giving the English meaning of the words in the vocabulary. I have found this one of the most enlivening methods of conducting a vocabulary review.

In conducting a verb match I sometimes give an English form as, I was running, he will go, they sang, he would like or I give the French, j'irais, nous pourrons, ils avaient mis. At other times when I find that it is not the proper forms to use but the endings and formation of these forms that causes trouble I stress that side by asking each player for a certain tense form.

There is the journey to France, (Spain, Bavaria). In this game the majority of players should not know how to play. The leader tells them that there are certain things that each may take with him on his journey but that they are not all

permitted to take the same things. If a player does not select something he can take he must remain at home until the leader starts on another trip, then he is given the second chance. Each must select the name of an object beginning with the same letter as his initial; e.g., if the player's name is Brown, he may take Blumen, Butter, Brot or Bucher. If his name is Taylor he may take einen Fisch, ein Tier, etc., The players begin by trying just anything but soon each has a theory which he wishes to test and tries to think of words to prove his theory. Sometimes his theory proves good for one trip but the second trip shows that this was a mere accident and he must think of an entire new list.

Another vocabulary game is one in which player number one gives a word and each player in turn must name a word beginning with the same letter; e.g., player number one says madre; player number two manana; number three mano. If any player cannot supply a word he is declared "out of the game." This goes around the circle until all players but one have failed to think of a word. It is sometimes varied by giving each player three chances before he is declared "out." In this case a new letter is chosen, each time a letter has been around the circle, player number two being allowed to choose the letter the second time and player number three the third, etc.,

Professor Jameson suggests an interesting game, La fable découpée. He gives the following instructions:

"Prenez une fable plutôt courte, ou bien une anecdote, une courte histoire. Copiez la fable sur des fiches de manière à couper brusquement le récit. Après avoir distribué ces cartes aux joueurs, on en fera la lecture. Celui qui n'aura pas sa lire à propos le passage qu'on lui aura donné doit donner un sage. On peut faire cette lecture deux ou trois fois de suite en faisant une nouvelle distribution de fiches. Ce jeu est excellent pour l'éducation de l'oreille."

The French game of Colin-Maillard is mentioned in several readers without a complete description. In the following description many will recognize a variation of a childish favorite, Blind Man's Buff.

"Ce jeu se joue debout. On se groupe en rond, en mettant au milieu un joueur qui a les yeux bandés. On donne à chaque joueur un numéro. On marche autour de celui qui est au milieu, jusqu'à ce qu'il crie: "Halte!" Alors il prononce deux numéros. Les deux joueurs qu'il appelle ainsi doivent changer de place en évitant d'être pris par l'autre qui les cherche à tâtons. S'il réussit à attraper un joueur, celui-ci doit le remplacer. Le jeu continue à volonté."

The game of I pack my trunk requires the close attention of all taking part in it. The leader says, "I am going to _____ and I shall put a hat, (gloves, dresses) in my trunk. The next player must repeat the sentence adding

some other article as handkerchiefs, and each player in turn repeats what has been said before adding something else until someone forgets one of the things already mentioned when he is "out" of the game.

If the Club is not too large each member of the club may be asked to answer roll-call with a proverb or the name of an author; or the evening may be devoted to one author and each member asked to name one of his works or give a quotation from one of them. The club furnishes unlimited opportunities for the use of the dramatic instinct already mentioned. I have sometimes asked the group of first-year students who best dramatized Little Red Riding Hood to give it to the French Club to which they were not yet eligible. Students should be encouraged to do such things and to talk about them. The interest of the other students is aroused and in its reflex action increases that of the students who give the play.

Some of my more advanced students have dramatized children's fairy tales and Mother Goose stories, such as The House that Jack built, "Jack and the Bean-Stalk", "The Old Woman Who lived in a Shoe", "The Old Woman with the Crooked Six-Pence", "The Three Bears", "The Four Seasons". One teacher prefers to let his students give their plays uncorrected but with my own students I find that it does not interfere with the interest if their parts are corrected before they are learned and if the stories have not first been read in French they are often so full of idiomatic constructions and strange

expressions as to need many corrections. In a few cases the corrected product was scarcely recognizable as the work submitted to me for suggestions. At times the teacher may prefer to save time by doing the original work himself but if it is not entirely beyond the ability of the class they should be allowed to do it either individually or in collaboration with each other.

In presenting these plays I have found that more or less imagination was necessary on the part of the audience and ingenuity on the part of those presenting the drama. In some cases an announcer or herald was used to announce the scenes, in others certain characters or properties were indicated by placards. In giving "La Maison que Jacques a Bâtie" we used the name Jacques as most nearly corresponding in sound to the English Jack.

La Maison que Jacques a Bâtie.

Chaque personnage entre à son tour en portant la maison, la drêche, etc.

___ Voici la maison que Jacques a bâtie.

---- Voici la drêche qui a reposé dans la maison que Jacques a bâtie.

---- Voici le rat qui a mangé la drêche qui a reposé dans la maison que Jacques a bâtie.

---- Voici le chat qui a tué le rat qui a mangé la drêche qui a reposé dans la maison que Jacques a bâtie.

---Voici le chien qui a tracassé le chat qui a tué le rat qui a mangé la drèche qui a reposé dans la maison que Jacques a bâtie.

---Voici la vache avec la corne bouchonnée qui a berné le chien qui a tracassé le chat qui a tué le rat qui a mangé la drèche qui a reposé dans la maison que Jacques a bâtie.

---Voici la jeune fille toute misérable qui a traité la vache avec la corne bouchonnée qui a berné le chien qui a tracassé le chat qui a tué le rat qui a mangé la drèche qui a reposé dans la maison que Jacques a bâtie.

---Voici l'homme tout déchiré et en loques qui a baisé la jeune fille toute misérable qui a traité la vache avec la corne bouchonnée qui a berné le chien qui a tracassé le chat qui a tué le rat qui a mangé la drèche qui a reposé dans la maison que Jacques a bâtie.

--- Voici le prêtre tout rasé et tondu qui a marié l'homme tout déchiré et en loques qui a baisé la jeune fille toute misérable qui a traité la vache avec la corne bouchonnée qui a berné le chien qui a tracassé le chat qui a tué le rat qui a mangé la drèche qui a reposé dans la maison que Jacques a bâtie.

--- Voici le coq qui a chanté le matin et a éveillé le prêtre tout rasé et tondu qui a marié l'homme tout déchiré et en loques qui a baisé la jeune fille toute misérable qui a traité la vache avec la corne bouchonnée qui a berné le chien qui a tracassé le chat qui a tué le rat qui a mangé

(La Maison que Jacques a bâtie) Con.

la drêche qui a repose dans la maison que Jacques a bâtie.
 — Voici le fermier qui a semé le blé que a gardé le coq
 qui a chanté le matin et éveillé le prêtre tout rasé et
 tondu qui a marié l'homme tout déchire et en loques qui
 a baisé la jeune fille toute misérable qui a traîné la vache
 avec la corne bouchonnée qui a berné le chien qui a tracassé
 le chat qui a tué le rat qui a mangé la drêche qui a repose
 dans la maison que Jacques a bâtie.

This is so simple and there is so much repetition that it was not necessary to make many corrections ~~to the~~ parts were easily learned. The properties for it may mostly be found with little difficulty among the playthings in the homes of the actors unless they are students from out of town as in college. If the town possesses a ten cent store that often provides all the needed properties. Le chien may be borrowed from a Victrola dealer and le coq from a Pathe dealer. The De Laval Cream separator dealer will be glad to furnish a tin cow as an advertisement and one's landlady may be a user of log cabin maple syrup. Dolls may be dressed in tissue paper to represent "le prêtre", etc. or one of the actors may enter and pointing to herself give the lines: "Voici la jeune fille toute misérable". Any kind of grain will pass as "la drêche". When it was impossible to supply all the animals we have used pictures of some of them.

The fact that the dog is larger than the cow and the cock could not possibly get into the tiny house only adds to the amusement without detracting from the value of the representation.

Jacques et la Tige de la Fève is more difficult to stage and requires frequent drawing of the curtain. In giving it we arranged for the curtain to be drawn as Jacques started to climb the beanstalk which went through the doorway into the next room. When the curtain was drawn back again the scene was laid at the giant's home although it still bore a strong resemblance to the scene at Jacques'.

Jacques et la Tige de la Fève.

La Mère à Jacques: - Cruel Fils! Tu m'as fait enfin une mendiante. Je n'ai pas assez d'argent pour acheter du pain. Nous ne devons pas mourir de faim. Il nous faudra vendre la vache.

Jacques: Je vais au village pour vendre la vache.

La Vache: Moo! Moo!

(Jacques sort par une porte et le boucher entre par une autre. Jacques rentre d'un autre côté que celui par lequel il est sorti).

Le Boucher: Où allez-vous?

Jacques : Je vais au village ^{pour} vendre ma vache.

{Jacques et la Tige de la Fève, continued}

Boucher: Je vous donnerai toutes ces fèves pour la vache.

Jacques: Eh, bien! Voici votre vache.

La Vache: Moo! Moo!

(Ils sortent. Jacques rentre accompagné de sa mère qui lui parle.)

La Mère: Ah! Tu as vendu la vache?

Jacques: Oui. J'ai reçu ces jolies fèves pour elle.

La Mère: Oh, imbécile! qu'est-ce que tu as fait?

Jacques: J'ai vendu la vache.

(Ils sortent)

Le matin prochain.

Jacques: Ah ma mère! Regarde la grande tige de la fève!

Je vais la grimper.

La Mère: Non, non, mon fils!

Jacques: Oh, oui! Il faut bien.

Rideau.

La scène se passe chez le géant. (à la porte).

Jacques: Oh, une jolie fée!

La Fée: Pauvre garçon. Un géant a tué votre père et a volé tout son argent. Allez chez le géant, je vous ferai faire tout ce qu'il vous faudra.

(La fée sort)

Jacques: (à la géante qui vient du coin.):

(Jacques et la Tige de la Fève, continued)

Je suis très fatigué. Voulez-vous me donner une chambre à coucher?

La Géante: Non! Non! Mon mari est géant et il vous mangera.

(On entend le géant frapper).

Aïè! Le géant! Où faut-il vous cacher?

(Elle le cache derrière une chaise)

Le Géant (entre en parlant). Apporte-moi ma poule!

(À la poule) Poids! Poids!

(Il s'endort et Jacques vole la poule.)

Rideau.

Jacques (à la géante): Je suis très fatigué. Voulez-vous me donner une chambre à coucher?

La Géante: Non! Non! Mon mari est géant et il vous mangera.

(Le géant frappe)

Aïè! Le géant! Où faut-il vous cacher?

(Elle le cache derrière la chaise).

Le Géant: Ma femme je sens de la viande fraîche.

La Géante: Oui les corbeaux ont laissé tomber de la viande sur le toit.

Le Géant: Ma femme, apporte-moi ma harpe.

(La harpe joue jusqu'à ce que le géant s'endort. Jacques vole la harpe.)

La Harpe: Mon maître au secours.

Le Géant: ^{Au} Voleur! Arrêtez-vous!

(Le Géant commence à descendre la tige et tombe par

la porte où on l'entend gémir en parlant); Oh, je meurs.

The most simple way to dramatize anything is by means of pantomime. In this way three members of my French club once gave "Le Rat de Ville et le Rat de campagne." Two boys impersonated the rats while a third read the story. The story is poetic in form, has been set to music and may be sung instead of read.

Pageants afford the opportunity of using many characters and situations, in one program. In this way may be used the Old Woman Who Lived in a Shoe, Little Boy Blue, Old Mother Hubbard, Little Bo-Peep. Mother Goose may call them forth one at a time to make their little speeches or Little Boy Blue or some other character may act a herald and The Old Woman may spank them all soundly and send them to bed as a closing to the pageant. This takes them on and off the stage without the use of a curtain.

For a Christmas program I once arranged for ten or twelve students each to look up the customs of one country and tell it to us in French. Each dressed so as to represent the country he was telling about as nearly as possible. We were fortunate in having a boy from Guam and he told us of customs there and showed us how his people dressed, very much like Americans. Uncle Sam represented our own country but Columbia would have done as nicely. John Bull was present and a French girl told us about Christmas in France.

Uncle Sam was the first to appear and he explained that he was going to ask some friends to tell us how Christmas was celebrated in their countries, after which he called them in.

One of the chief difficulties in organizing a club is that of finding a suitable time. Both class and teacher may be eagerly looking forward to the first meeting only to find that apparently there is no time when the necessary number of those eligible for membership can be present. The High School at Stillwater, Oklahoma has met this difficulty by setting aside one hour of the week for club activities. Various departments in the school have organizations as literary societies, science clubs and language clubs to one of which each student must belong, and in which he must participate. The first modern language club I ever organized could find no time except the noon hour, and once a week we all took our lunch to school and talked French as we ate. My present club found a similar difficulty and finally decided to meet every week, with alternate evening meetings and luncheons at the Home Economics lunch room. Those who can, come to both and the others attend only one type of meeting. There is a lively interest in the conversation at the table and those members of the club who attend both types of meetings feel that they get more benefit from the meetings at luncheon than at the evening meetings with programs and games.

The following books contain dialogues which are easily given and other helps for club work.

Scenes of Familiar Life (French) - Frazer
MacMillan Publishing Company.

French Life (Part II), Allen and Schoell.
Henry Holt and Company.

Fifteen French Plays,
Allyn and Bacon.

Easy Spanish Plays - Ruth Henry
MacMillan Company.

Mottis Italian Dialogues,
G. E. Stechert and Company.

Für kleine Leute - Gronow
Ginn and Company.

Scientific German Reader - Dippold,
Ginn and Company.

German Life, - Philip S. Allen,
Ginn and Company.

There are several card games published and they may be secured from any of the companies listed below. However, we have found only two which we have been able to use successfully at Oklahoma Agricultural and Mechanical College. They are an Illustrated French Game and Si Nous Dînons and are both played like Authors.

I wish again to call attention to the fact that none of the devices proposed in this paper are intended to replace drill but as was suggested in the report on realia should be

used only incidentally. They are merely offered as possibly at times able to lessen the tendency of schoolwork to become drudgery.

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Importers.

A. C. McClurg and Co.,
103 West 9th Street,
Kansas City, Missouri.

Brentano's,
5th Avenue and 27th Street,
New York, New York.

Schoenhof's
15 Beacon Street,
Boston, Massachusetts.

G. E. Stechert and Company,
151-155 West 25th Street,
New York, New York.

E. Steiger and Company,
49 Murray Street,
New York, New York.

Dorbon-Ainé,
561 Madison Avenue,
New York, New York.

Zabala and Maurin,
126 West 49th Street,
New York, New York.

SLIDES AND PROJECTORS.

Victor Animatograph Company,
Davenport, Iowa.

Underwood and Underwood,
417 Fifth Avenue,
New York, New York.

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