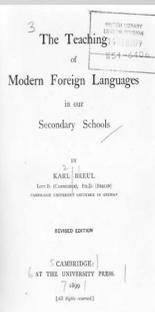
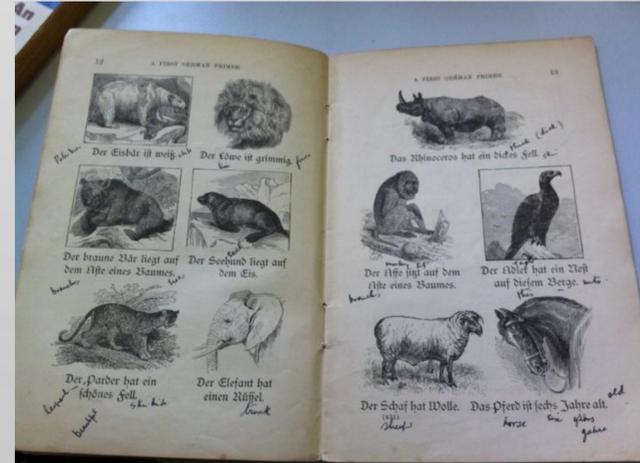


The Professionalization of Language Teaching and the “Reform Movement” in the late 19th century



Wilhelm Viëtor’s *Language Teaching Must Transform* (right) asked why, when so much effort went into teaching modern languages, the results were so poor. Proposing radical changes to language teaching methods, his pamphlet marked the beginning of a Europe-wide Reform Movement. Pedagogues offered insights into how children learn, and the new study of phonetics held out the hope of teaching the sounds of a foreign language with scientific accuracy.

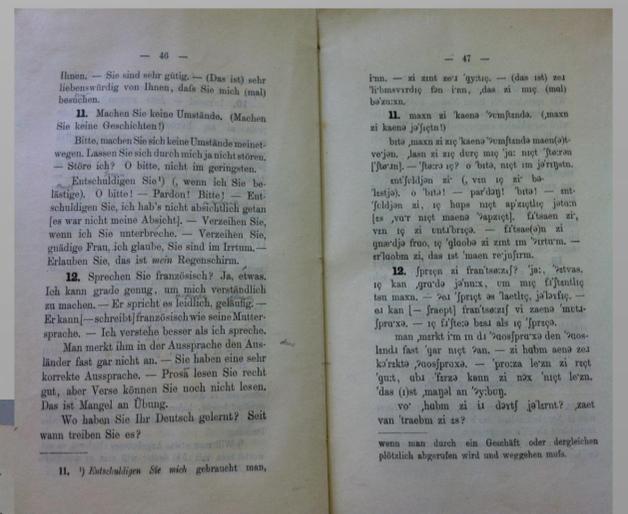


This *First German Primer* (1903) was one of the very few books designed specifically for very young language learners.

Phonetic script was used in to describe precisely how the sounds of the foreign language were produced: the 1912 textbook below has phonetic transcriptions on the page facing the main text.



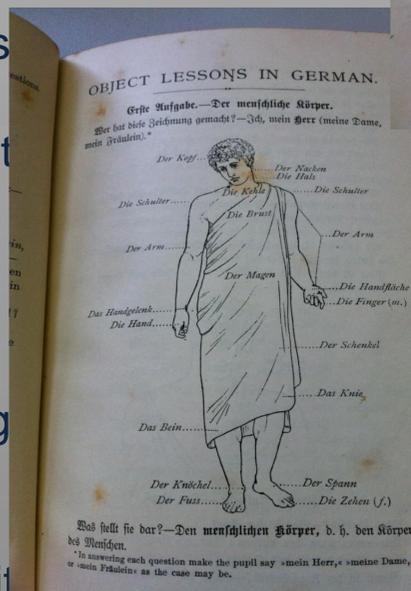
Henry Sweet (1845-1912) (the “real Professor Higgins” of *My Fair Lady* Fame) was a leading light in British phonetic studies.



The “Object Lesson” was a new pedagogical method based on the insight that children learn through direct sensory experience. Trotter’s *Object Lessons in German* (1898) began with naming the parts of the body – later lessons were devoted to common household objects that could be passed around, such as a petroleum lamp.



Walter Rippmann was one of the leading figures in the Reform Movement in Britain. Besides publishing numerous textbooks of German and French, teaching phonetics at UCL and at summer schools, he also taught at Queen’s College (where the young Katherine Mansfield had a teenage crush on him, writing to a cousin, “I am ashamed at the way in which I long for German. I simply can’t help it”).



The History of Teaching and Learning Modern Languages in the UK and Europe

Research network 2012-2014 led by Dr Nicola McLelland
(Nottingham) and Dr Richard Smith (Warwick)

<http://historyofmfl.weebly.com/>



“Today’s modern language education policy, curricula and methods / techniques must be developed with an awareness of the history of modern language education in mind, which can tell us what measures have been tried, and with what success, to promote particular languages or particular approaches to language learning in primary, secondary, tertiary and lifelong educational settings.”

HOW TO LEARN A LANGUAGE?

Early language manuals consisted of bilingual lists of phrases and words, as well as conversations – the Italian translation appeared next to the German. No grammar “rules” were given.

WHAT TO TEACH?

Grammars of European languages did not appear until the mid to late sixteenth century. But as the example on the right shows, earlier manuals could teach **specialist vocabulary** (e.g. *Barchent*), and focus on **language functions**, such as comparing (*good, bad, better, best*), and commands (*Show me!, Bring it here!*).

WHY LEARN A LANGUAGE?

The earliest surviving manuals for learning German were written for 14th and 15th century Venetian cloth merchants like those shown in the manuscript illustration below, trading with southern German cities such as Nuremberg.



An excerpt from a 15th-century German-Italian language manual

- Zaig her den parchant fon der chron
- Ich mag euch chain pösen zaigen, also helff mir Got. Ich bird in euch allesampt zaigen und ir bert nemen den der euch aller paz gefelt.
- Du sagst wol, du magst nicht poz sagen.
- Pring her! Lass in sehen!
- *Show me the ‘Barchent’ cloth with the crown on it.*
- *I won’t show you any bad one, so help me God. I’ll show them all to you, and you will take the one which pleases you best of all.*
- *You speak well, you cannot speak better.*
- *Bring it here! Let’s see it!*



German Through English Eyes

How and Why British Learners have Learnt German 1500-2000

A research project by Dr Nicola McLelland (Nottingham)

<http://historyofmfl.weebly.com/german-through-english-eyes.html>

German for a social elite – the language of the Grand Tour

By the late 17th century, the social elite of Europe were becoming tourists. Many grammars appealed to this wealthy leisured class, with model conversations that presented the language for “paying a call”, making polite small-talk, etc., as well as the practical language of renting a room and arranging travel.



Grand Tourists admire the interior of the Pantheon in the 18th century in this painting by Giovanni Paolo Panini

- Learning the language of polite society in a foreign language (examples from (from Johann König's *Royal Compleat Grammar*, 1715))
- Pray make my compliments to him' *Ich bitte euch, meine Complimenten bey ihm abzulegen'*
- Sir I come to pay my humble Respect to you. *Ich komme mein Herr, meine unterthänige Aufwartung bey euch abzustatten'*
- 'Bring us some long pipes. And the best Tobacco you have. *Bringt uns lange Pfeiffen und von dem besten Taback, den ihr habt*)

Martin Aedler's *High Dutch Minerva* (1680) – the first ever grammar of German for English speakers

High Dutch was the label used to distinguish *Hochdeutsch* 'High German' (or *Hohteutsch*, as Aedler preferred to spell it – see the shield on the title page below) from Low Dutch, the language of the Low Countries, i.e. today's Dutch.



Martin Aedler – who taught Hebrew at Cambridge – bankrupted himself in paying for the publication of his grammar or German, which did not sell well. Unlike most language learning manuals of the time, Aedler's *High Dutch Minerva* contained no model conversations to practise everyday communication. Its grammatical theory was genuinely “cutting edge”, but clearly this scholarly approach was not what buyers wanted.

Heinrich Offelen's *Double Grammar* (1687) could be used by English learners of German or German learners of English.

Offelen, who called himself a “Professor” of seven languages, also published a multilingual emblem book. Emblem-books – illustrated collections of proverbs and idioms – were extremely fashionable in the 17th century, and Offelen's use of them indicates the kind of learner he anticipated: well-educated and fashionable.

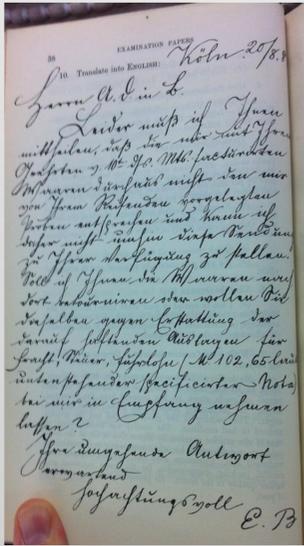




Teaching and assessing German in 19th-century British schools

The first modern language exams in England (1858)

Try your hand at this, the first ever paper in German for school-leavers set by the Cambridge Local Examinations Syndicate (now Cambridge Assessment), in 1858

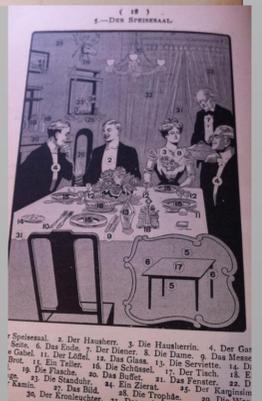


German for Business is far from a new idea.

A short-lived examination in Commercial German in the 1880s and 1890s included a sample of handwritten correspondence to be translated into English. Despite repeated calls for employees with good commercial German, few candidates sat the exam, and even fewer passed: in the first year only six out of 24 candidates passed, and by 1893 there were only 8 entrants, and the exam was discontinued.

Translation – a hardy perennial

The sentences below are from passages set for translation into German in school-leaver examinations from 1858 to 1994. Despite teachers' repeated pleas, from the 1890s onwards, for more weight to be given to oral assessment, Examining Boards were very slow to change until the second half of the twentieth century – partly for practical reasons

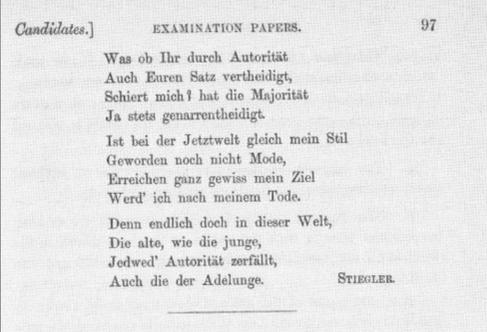
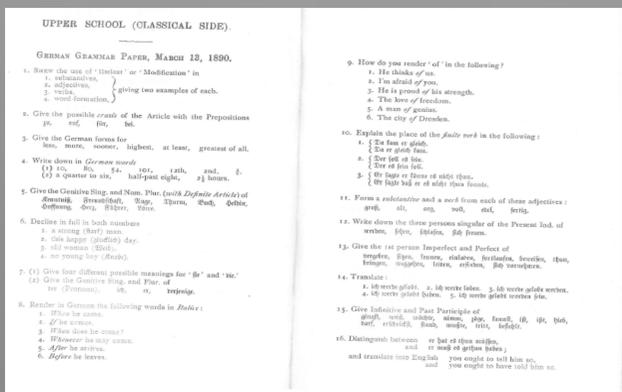
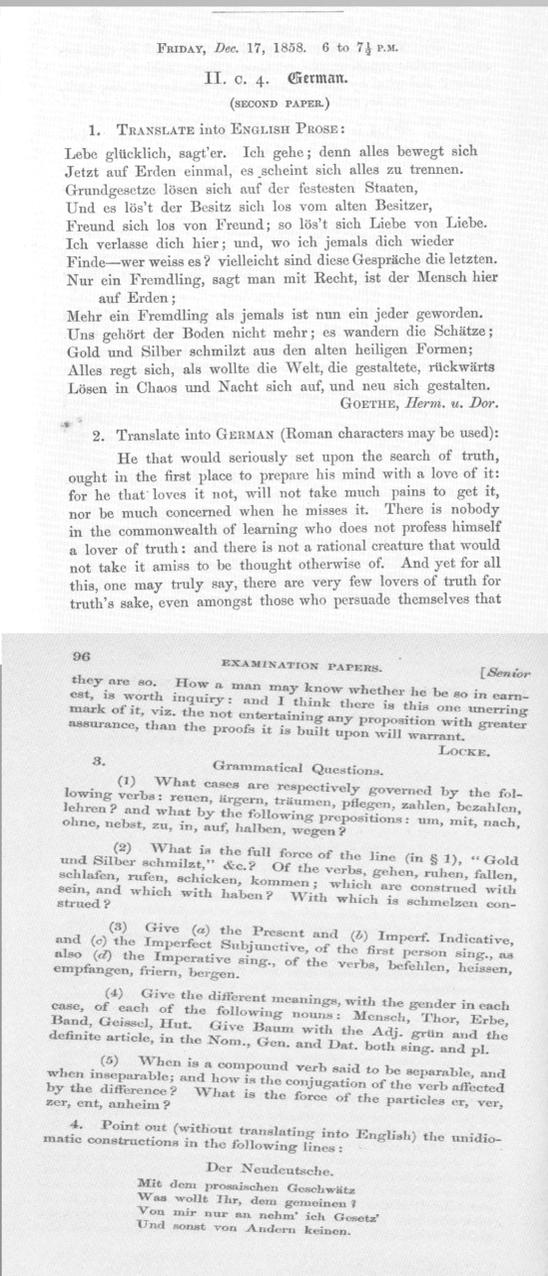


Images like these, from a 1910 textbook, say much about the social class of the learners expected to be learning languages at school.



An examination paper from Rugby School, 1890. Until the second half of the twentieth century, the teaching of modern languages was largely restricted to elite private schools and grammar schools. Girls might learn French or German from a governess at home, and languages were also available at Evening Institutes and Evening Colleges from the late 19th century onwards.

1858 Seniors:	“He that would seriously set upon the search of truth ought in the first place to prepare his mind with a love of it: for he that loves it not, will not take much pains to get it, nor be much concerned when he misses it.”
1916 Seniors:	“At last the condition of affairs became so intolerable that the German princes assembled to elect a new emperor who would restore the peace of the Empire.”
1919 Seniors:	“King William the Third being on a march, for some secret undertaking, was asked by a general to tell him what his purpose was.”
1948 Higher School Certificate:	“A few months after my great-grandfather had gone to Germany, the neighbouring farmers began to complain about inexplicable losses of sheep from among the flocks browsing in the quiet meadows.”
1967 A-level:	“Mary opened her handbag and made sure that her handkerchief, purse, keys and all the other important things were in it.”
1970 A-level:	“Richard and his wife were travelling along the motorway from Frankfurt to Munich.”
1987 A-level:	“It was a fine evening in May when the station taxi drove her to the gate of the house.”
1994 A-level:	“When we reopened conversation we talked about what we had done since school.”



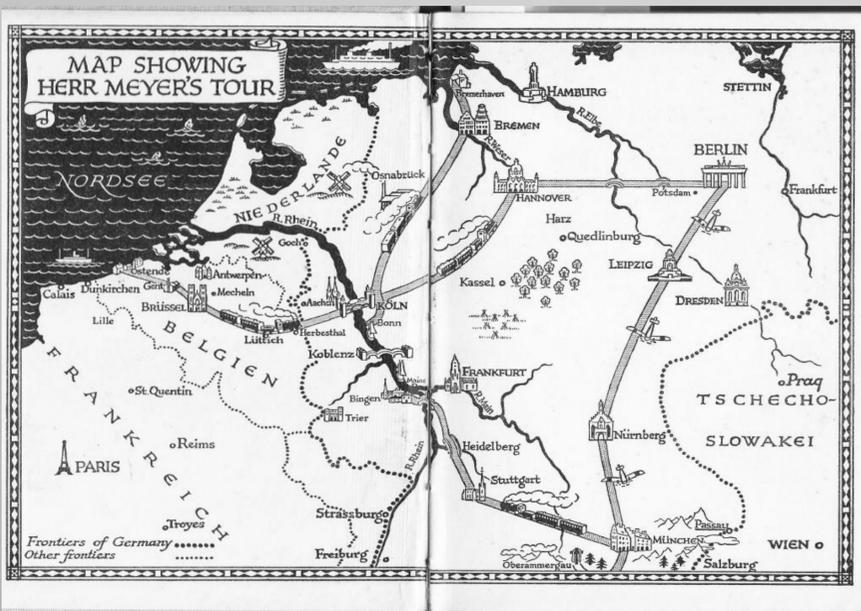


Teaching about the target culture – Where is Germany? What is Germany?

Mapping Germany

Throughout the twentieth century, mapping Germany was a highly political and ever-changing task.

A map from *Brush Up Your German* (1931) shows Mr and Mrs Meyer travelling across German in a way that would be impossible for many decades after.



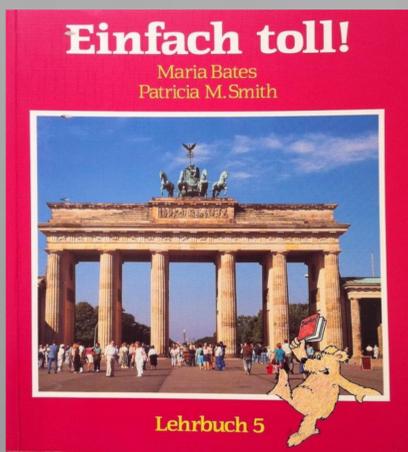
In *Sprich Mal Deutsch 1* (1967), the Federal Republic looks almost like an island – no bordering countries are labelled, avoiding the problem of what to call the East German state.



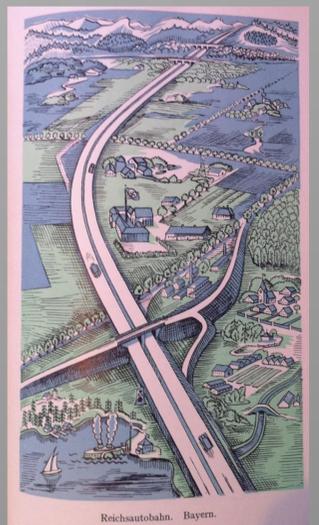
Where is the centre? In 1987, *ZickZack* (1987) puts Kassel "in the east" (A). In 1992, after unification, *Alle Einsteigen* (B) declares Kassel to be in the centre of Germany. *Durchblick* (2000) presents Germany at the centre of Europe, specifically the EU.



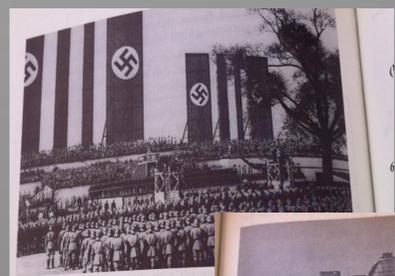
Changing images of Berlin. Text images of the iconic Brandenburger Gate from 1909, 1971 and 1992 show the changing status of Berlin with Germany / the Germanies



Don't mention the war? A Swastika waves gently next to a new Autobahn in this 1941 textbook., but after the war, Nazism was a taboo topic until the late 1960s – *Sprich Mal Deutsch 3* (1969), which included the photos below, right, was one of the first to tackle Germany's recent past.



What are Germans like? Images like those on the left tell us more about the social class of the learners expected to be learning languages at school than they do about German society. The 1980s *Kulturspot* strives to present an image of a more diverse Germany.



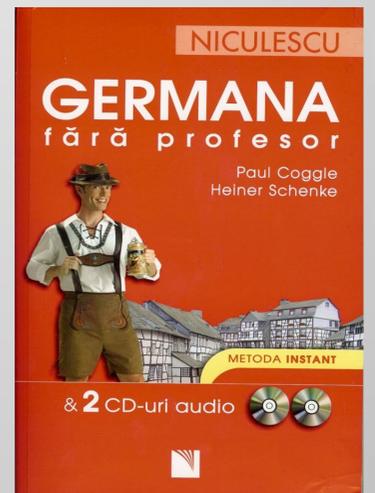
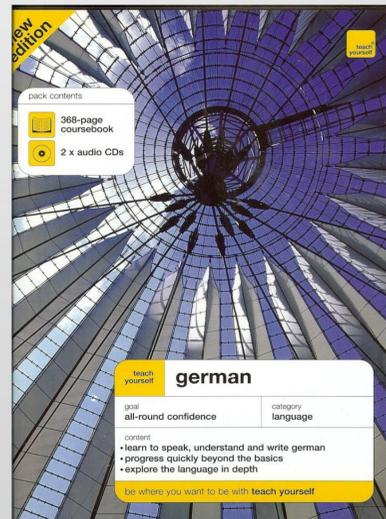


Pictures Speak a Thousand Words

Pictures – which began appearing in textbooks in the late 19th century – can be valuable learning aids, but also convey a great deal about attitudes to the target culture, as well as to our own society.

Introducing learners to everyday life in the target culture

These images of Nuremberg and Berlin, from *Black's First German Book* of 1916, are the earliest colour illustrations to be found in a German textbook. They reflect the new desire of modern language educators to give an impression of life in the target country, not just a knowledge of its great literature, which had become the main focus of attention in the 19th century.



What is Germany? The **Teach Yourself Series** has catered to generations of language learners since the early 20th century. These two book covers are from the 2003 British edition and its 2009 Romanian translation. The British cover image – with the iconic dome of the German parliament – represents Germany as a modern, transparent democracy. The Romanian cover suggests a pre-modern Germany with traditional regional costume, medieval towns – and beer.

Writing samples

As these samples from 1797 and 1800 show, German textbooks used illustrations to introduce learners to the unfamiliar German type and handwriting, until their use was dropped in Germany after World War II.

The adjoining Plate exhibits three Alphabets of German Handwriting.

No. 1. is known by the name of *Fraktur Schrift*, i.e. the broken letters, because the characters are formed by interrupted strokes of the pen. It is used for inscriptions, and to begin the first lines of any formal writing.

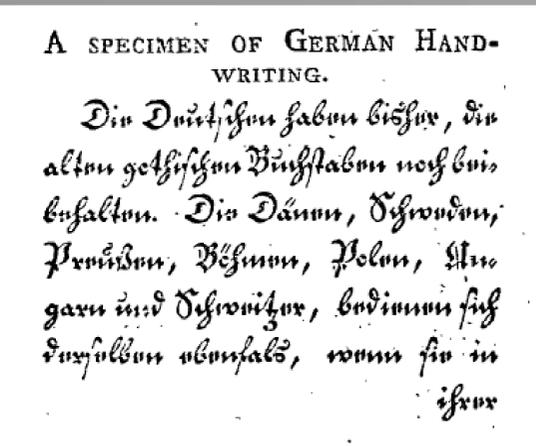
No. 2. called *Gaupte Schrift*, i.e. chancery writing, serves commonly for engraving.

No. 3. is the current hand.

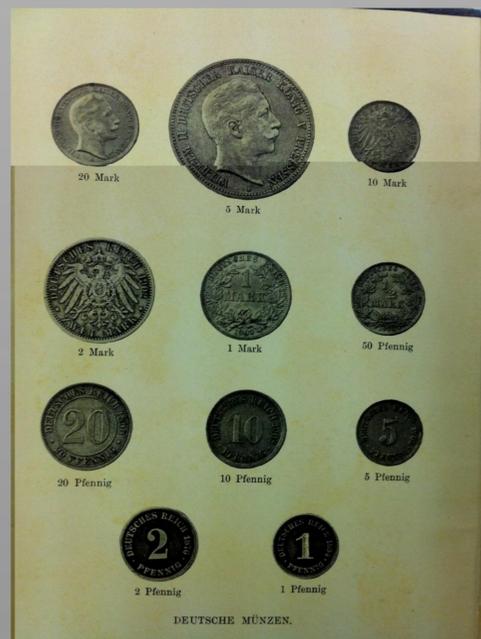
Of these three Alphabets both the capital and small letters are represented; and a specimen is added, to show them in connexion.



Finding common ground? Sport has been a favourite topic of curriculum designers and textbook authors for the whole of the twentieth century and beyond, from the Munich Olympic Games to fitness fanaticism. This photo of a German tennis team is one of the earliest textbook photos: 1907.



Can you read it? The passage on the left reads : *Die Deutschen haben bisher, die alten gotischen Buchstaben beibehalten. Die Dänen, Schweden, Preußen, Belgien, Polen, Ungarn und Schweizer, bedienen sich derselben ebenfalls [...]*



Coins became a popular way of bringing so-called *realia* (everyday aspects of the target culture) in to the classroom to engage learners' interest.

Helga Kluge-Pott, whose lino-cut illustrations appeared in *Efficient German* (1965), went on to have a successful career as an artist in Australia. The adjacent illustration was a visual aid to help learners master the vocabulary for telling the time in German.



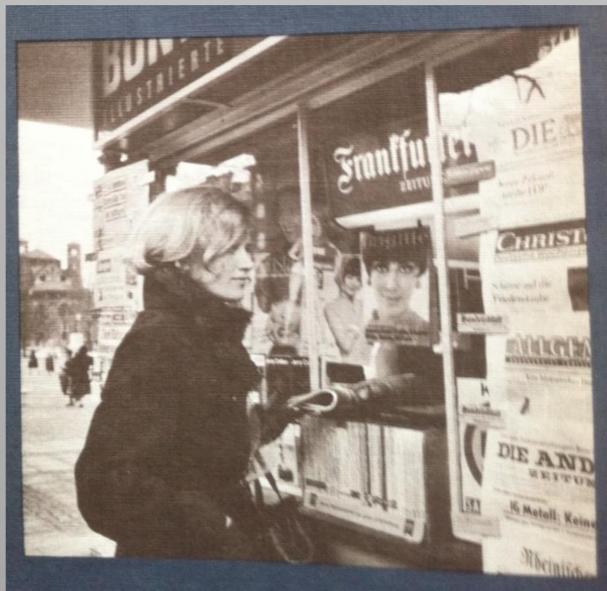
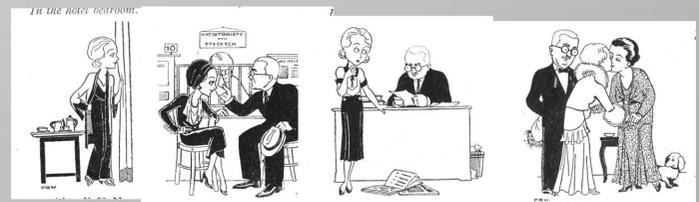
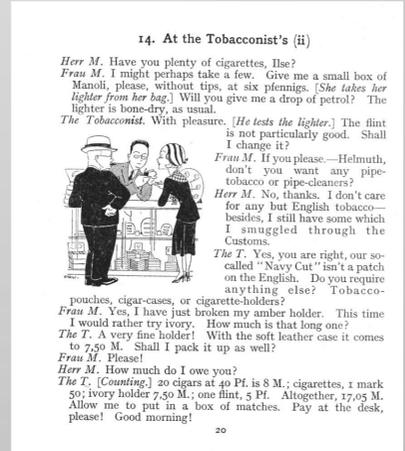


Gender in Modern Language Textbooks

The 1910 *Pictorial German Course* (below) is one of the earliest in which female learners are present. But contrast the modest downcast gazes of the female figures, including the teacher, with the confident upturned faces of the boys and their authoritative, stick-waving master.



The “Little Woman”: In *Brush up Your German* (1931), the accomplished line drawings by Phyllis J. Ward give Mrs Meyer a child like innocence, with her infant-like large head and eyes. With an extensive fashionable wardrobe, she is largely the passive object of our gaze. Her main interest is shopping.



Women are still the object of the male gaze on the front cover of this 1969 textbook. Innocently titled “Newspaper Kiosk”, the image shows a carefully styled young woman standing at a kiosk, in whose window three magazine front covers all show women in sexualized poses – on the left, the woman sucks suggestively on her fingers, while the second and third gaze at the camera from under their lashes.

Gender stereotyping is carefully avoided in *Alle Einsteigen!* (1992) GET TITLE, where a feature on “What is their job?” shows women in the role of nurse, but also doctor, lawyer, polic officer and lorry driver.



Gender roles become an explicit theme in many later 20th-century textbooks, as in this 1989 textbook *Neue Perspektiven*, which has features both on a working woman who still carries most of the burden at home, and a “professional househusband”.

