

ALIEN PROPERTY CUSTODIAN

FILMS FOR THE TEACHING OF LANGUAGES

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The invention has for object the application of cinematography to the teaching of languages, and it is materialized by the production of films, of a new type, intended for said teaching which will generally be collective.

In its principle, the invention consists in recording, on a film, then in projecting on a screen, the expression of a professor or teacher pronouncing one or more words, or one or more sentences, of the language to be taught, said recording and said projection of a sentence or word being realized sonorously or, on the contrary, silently, according to the development, previously studied, of the lesson.

The pupil or pupils, present at such a cinematographic lesson of languages, will pronounce the same sentence as the teacher, at the same time as the latter pronounces them on the screen, and they will endeavour to imitate as exactly as possible the facial movements of the person projected and the sounds of the projection.

For instance, for teaching the pronunciation of a word, the operator will record, first sonorously, the professor pronouncing said word, then the same recording will be effected silently, and, eventually, once again sonorously. The projection will take place in the same order, so that the audience will practise their sight and their hearing during the first period, will be left to themselves as regards the sound in the second period, and, in the third period, will have a complete repetition (sight and hearing) of the word.

The visual projection and sonorous emission will be accompanied by the projection, on the screen, of the word written, or of the sentence written, on the one hand, in the foreign language, on the other hand, in the language of the listeners, with, eventually, the shorthand of the foreign expression. These words or signs could also be presented on an auxiliary board, adjacent to the screen.

This intimate association of the sight, hearing and also of the memory of the words written, allows of imparting remarkable penetration and efficiency to the teaching, by the visual and sonorous figuration, at the same time, of the words or sentences pronounced, and by the mechanism it imposes, so to speak, on the muscles of the pupil.

The projection can, of course, be effected with a certain slow motion.

For the sounds of difficult pronunciation, use may be made of fore-grounds, with explanatory

drawings, animated or not, showing the respective position of the palate, tongue, teeth and throat of the professor, in proportion to the emission of said difficult sounds, for instance for lessons given to French people: the guttural German "h," or the English "th."

It will be understood that these indications are not given in a limiting sense and that this teaching of languages by films, procures extremely rich specific resources of which pedagogy can take advantage, to the benefit of the efficiency of the lesson. The advantages of the invention, in this order of ideas, and its superiority over other methods for teaching languages,—since it allows the indefinite repetition of the word taught, without fatigue for the teacher,—are combined with the possibilities of diffusion imparted by the cinema to the single document recorded only once, and capable of being diffused before multiple audiences, an indefinite number of times.

Of course, without departing from the scope of the invention, a recording on a record, synchronized with the projection of a silent film, can be substituted for the sonorous recording on a film.

By means identical to those which have just been described, the invention extends to the teaching, collective or individual, of elocution, as well as to the presentation of artists, singers, imitators, reciters, performing music-hall numbers or the like, for instance, for decomposing the expressions of said artists during the vocal emission, and for allowing the audience to imitate said expressions.

An application of this kind can be devised as follows:

On the screen, the artist sings a song, or simply the verse of a song. In sonorous fore-ground, then he passes again on the screen in the fore-ground, but silently, and this second passage can be accompanied, or not, by recorded voices, appearing to come from the hall and singing the song that the artist, on the screen, mimics silently. Finally, the artist passes again a third time on the screen but sonorously.

It is to be understood that this example of an application of the invention for the presentation of artists and for the decomposition of their acting during the performance of a vocal number, is only given by way of example of the possibilities of the invention.

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