

Cartoons in the Language Classroom*

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In his widely-read, often-quoted article on "Teaching Culture in the Foreign Language Classroom," Nelson Brooks proposes a list of matters that appear central and critical in the analysis of culture.¹ His list is as follows:

- | | | | |
|--------------|-------------|-----------|------------|
| 1. Symbolism | 4. Order | 7. Honor | 10. Spirit |
| 2. Value | 5. Ceremony | 8. Humor | |
| 3. Authority | 6. Love | 9. Beauty | |

An analysis of *Symbolism*, [suggests Brooks] would tell us not only about a nation's language but also about its literature and art, its politics, and its religion. Under *Value* we would consider personal preferences and rejection, conscience, morality and philosophy. Under *Authority* we would note whose word is accepted and acted upon at various ages in one's life and in various situations and circumstances. Under *Order* we would study what dispositions there are toward a clear, methodical, and harmonious arrangement of thoughts and things in life of both individual and community. *Ceremony* would focus our attention upon the almost excessive human fondness for elaborate dress and complicated ritual, for congregations great and small on occasions gay and solemn. And what analysis of culture would be complete without *Love*, whether it be the attachment of parent and child, of husband and wife, the devotion of one friend toward another, or the attitude of an individual toward a supreme being? Even if we see in love no more than the reciprocal of aggression, it would appear to merit a place in our list. Under *Honor* we would consider the high standards of personal conduct that give evidence of our attitude toward ourselves, our families, our friends, our country. Under *Humor* we would note not only how important and popular is the sense of what is witty, comic and laughable but also what is found to be humorous and how this varies from one age group to another and from one culture to another. Under *Beauty* we would seek for and describe in the products of man's brain and hand that which is over and above the practical and the utilitarian, and marks a striving toward innovation and perfection, and is an indication of the esthetic sense which man is motivated to express. Finally, under *Spirit* our attention would be turned upon the evidence of man's awareness of himself as man, the special human capacity whereby his thoughts may range in time and space far from the situation in which he finds himself, contemplating both reality and non-reality, and permitting him to pursue the eternal quest of what it is that he is.

For Brooks, then, humour occupies an important place in the teaching of culture. Humorous anecdotes have often appeared in many language textbooks published on both sides of the border; cartoons have been used by several basic textbook authors particularly in recent years,² and comments about their use have been scattered here and there.³ A comprehensive dis-

*The Author wishes to express his gratitude to Corrado Tedeschi Editore of Florence and to Dr. Giulio Brunner for permission to reproduce the cartoons which appear in this article. He is also indebted to cartoonist G. Pellegrini without whose work this paper could not have been written. With the exception of six cartoons, all others are the work of cartoonist Pellegrini. The Author regrets that proper acknowledgement could not be given to these six cartoons because of the lack of the cartoonist's signature.

In order to reach a wider readership, the Author has offered a French version of the Italian caption and has given bilingual examples throughout. He wishes to express his thanks to two colleagues, Mlle Bernadette LaRochelle of the Ontario Ministry of Education, and M. Gérald Patenaude, Head of Modern Languages, Welland High and Vocational School, who read the French text and offered him invaluable suggestions.

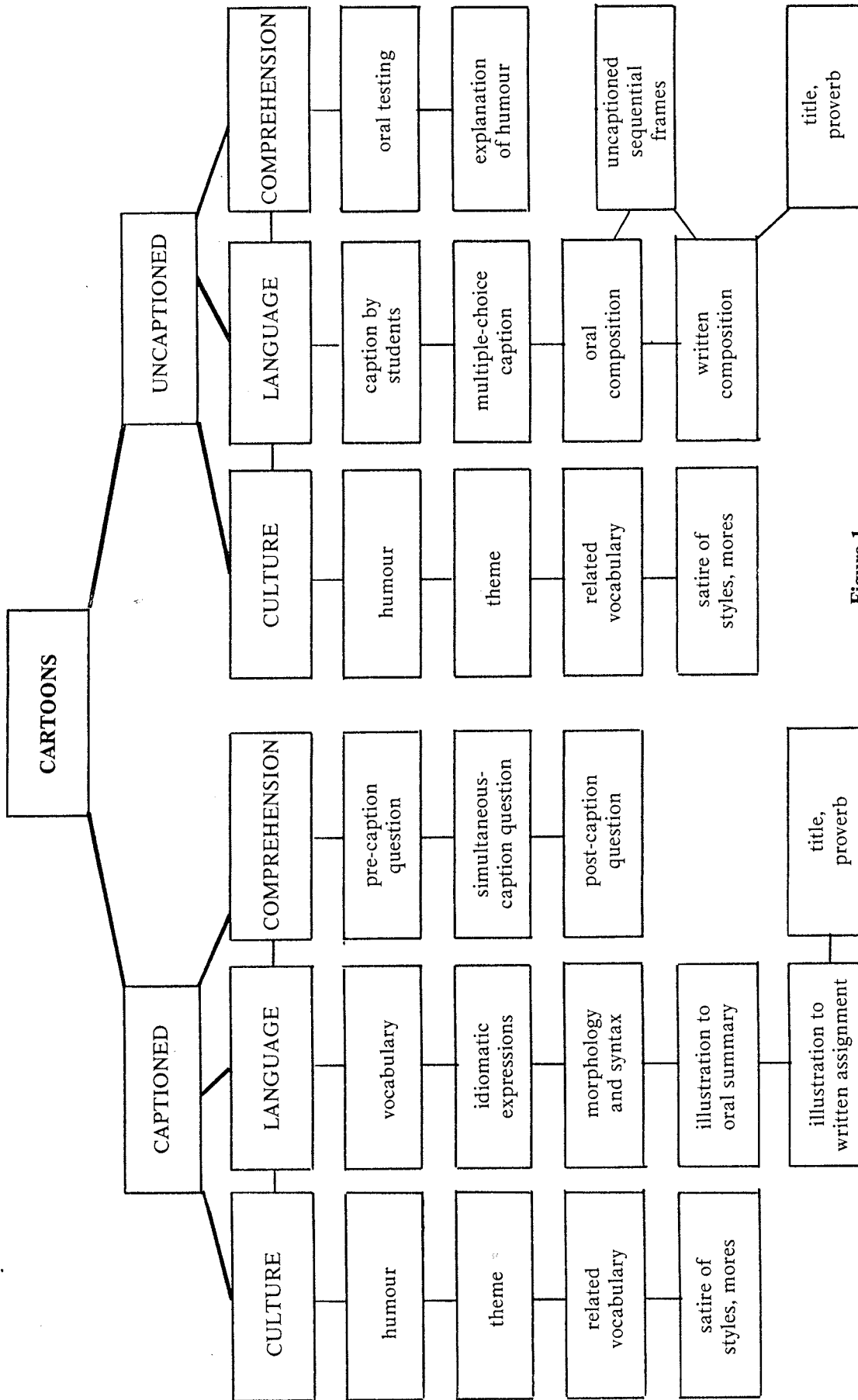


Figure 1

cussion on the various potential uses of cartoons to bring out cultural characteristics, to emphasize language structures and to test comprehension in the language classroom has not yet appeared, however.

Language students may be given an introduction to humour by the teacher's posting carefully-chosen cartoons, comic strips and anecdotes on the bulletin board. Cartoons may be cut out from newspapers and magazines, mounted on coloured art paper and then posted on the bulletin board for display.⁴ If a number of cartoons is available — and students are often more than willing to collect them — the teacher may decide to post a different one every day, thus providing "Today's Smile" in Italian or in French. A part of the bulletin board may be reserved for a section entitled *Sorridiamo in italiano/Sourions en français, Ridiamo insieme/Rions ensemble, Un po' d'umorismo/Un peu d'humour, etc.*⁵

Just as there are only a few basic plots — but many variations — used by novelists and short story writers, so, too, there are only a few basic gag cartoon ideas. Roy Paul Nelson⁶ identifies eight:

1. *The cliché*: this involves taking a well-known or trite expression and carrying it out to its literal conclusion.
2. *That's life*: this classification includes those cartoons which cause identification with the reader or exaggerate realism.
3. *Hopeless or ridiculous situations*: these depict real predicaments; the humour consists in the fact that they happen "to the other guy."
4. *Out-of-character*: this is a popular type of gag cartoon that gets its laughs by showing a character doing something he ordinarily would not be expected to do.
5. *In character*: somehow, cartoonists are able to create a humorous effect by showing people acting as one would expect them to act.
6. *Stupidity*: the main character in a cartoon misses the point; there is a certain thrill for the reader because he has the satisfaction of seeing what the cartoon character missed.
7. *Inventiveness*: this type of cartoon often does not need a caption and illustrates a clever way of solving a problem.
8. *Understatement*: This is a humorous cartoon of a fairly high level; it is often associated with the British and depends upon a choice of words that is not really adequate.

An imaginative teacher can use cartoons in a wide variety of ways and always to his/her advantage. Since cartoons may be either captioned or uncaptioned, their uses vary. For an overall view, see chart. (Figure 1).

CAPTIONED CARTOONS

Captioned cartoons can reflect humour, cultural characteristics, stress language structures and test comprehension. Language and culture are inseparable; to teach one means to teach the other. Comprehension is essential for effective language communication. The three divisions, therefore, cannot be easily divided.

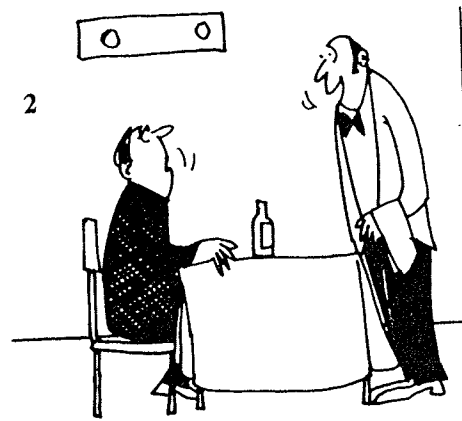
A. Culture

1. *Cartoons may be used to express humour.* An examination of cartoons will show us what is humorous in a given country, how the humorous element changes from one age group to another. The cartoonist may make fun of several topics: matrimony, women, sex, restaurants and hotels, professions, etc. (See Cartoons 1 - 13).



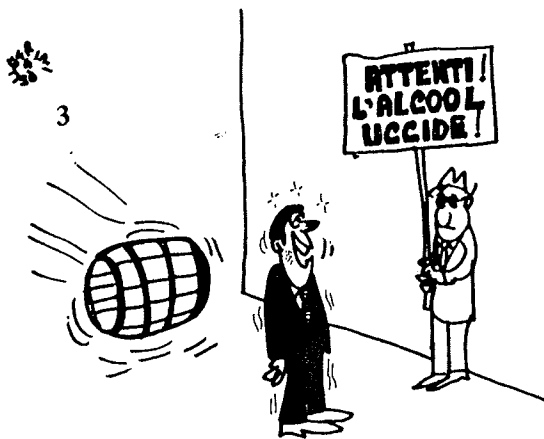
1

— Miao!
— Miao Tse Tung!



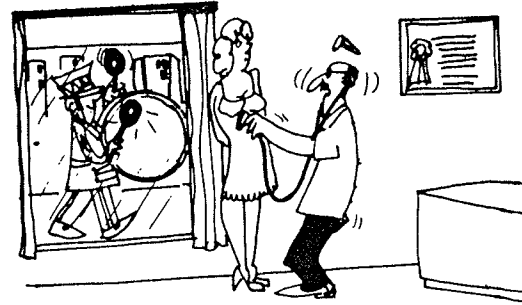
2

— Qual è la specialità del vostro ristorante?
— Il conto...



3

— Tutte bugie! L'alcool non ha mai fatto male a nessuno!



4

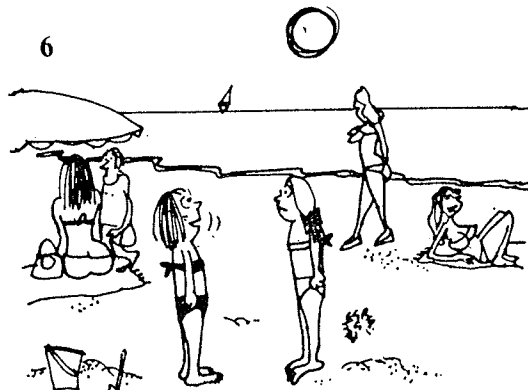
— Come le batte forte il cuore!

5



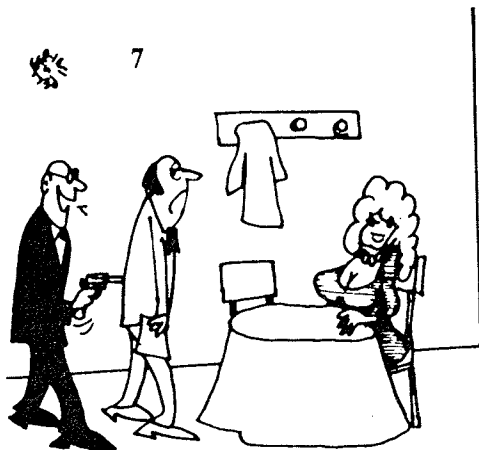
— Non riesco a camminare eretta!

6



— Tu che numero hai di regginiente?...

1. — Miaou! — Miaou Tsé-Toung!
2. — Quelle est la spécialité de la maison?
— L'addition.
3. (Attention! L'alcool tue!) Tous des mensonges! L'alcool n'a jamais fait mal à personne!
4. Comme votre coeur bat fort!
5. Je ne réussis pas à marcher droit!
6. Toi, quel numéro de soutien-rien portes-tu?

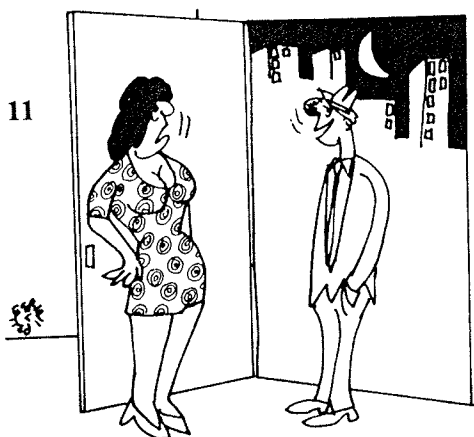


— Sono stato fortunato, cara: ho trovato un cameriere!



— Le avevo detto di stare parecchi giorni senza bere!

— Io infatti ho bevuto solo di notte...



— E hai il coraggio di guardarmi in faccia!

— Che vuoi, col tempo ci si abitua a tutto...



PER LA COMMOZIONE NON RIESCO A TROVARE LE PAROLE!...



— Infermiera, faccia passare il prossimo imbecille...

PSICANALISTA



— Ma il resto dell'anno nessuno mi guarda in faccia!...

7. J'ai été chanceux, ma chère: j'ai trouvé un garçon!

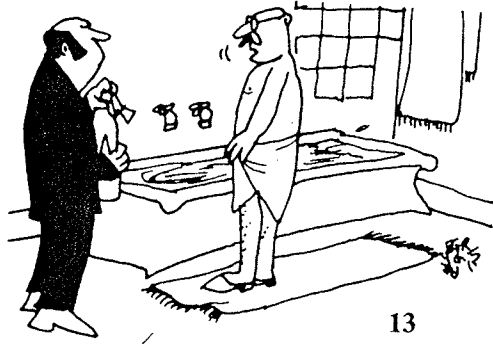
8. — Parle-moi de la triste fin de Napoléon. — Je suis tellement ému que je ne trouve pas les mots...

9. — Je vous avais dit de ne pas boire pendant plusieurs jours!

— Mais je n'ai bu que pendant la nuit...

10. (Psychiatre) Mademoiselle, faites entrer le prochain imbécile...

11. Et tu as le courage de me regarder en face? — Que veux-tu, avec le temps on s'habitue à tout...



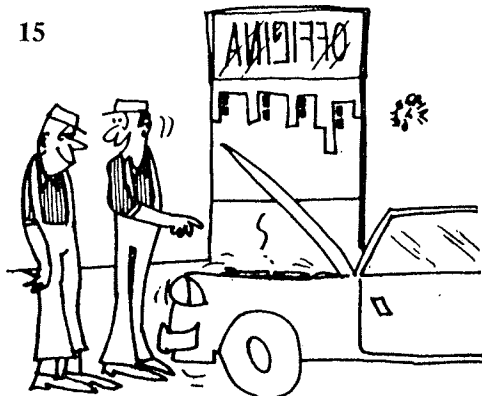
— Battista, aggiungi un po' di seltz!



— Sarebbe stato un viaggio di nozze delizioso, se lo avessi fatto da solo!...

2. Cartoons may be used to bring out cultural characteristics. These characteristics are clearly shown when a native cartoonist addresses his cartoon to readers of his own country. (See Cartoon 14). The number 2 on the train coach obviously indicates that the honeymooners travelled in a second-class coach. North American trains do not carry that numerical distinction.

3. Cartoons may be chosen to highlight a certain theme. The teacher may select a number of cartoons which have a specific item, person or idea as target for its humour. The humour in the cartoons chosen here centers around cars. (See Cartoons 15-17). This series of cartoons may be used as a



— Mi sembra un rumore da duecentomila lire...



— Il motore è una novità: ha dieci cavalli e una cavalla...



— L'avete pagata la tassa di circolazione?

12. (Psychanalyste) Mais tout le reste de l'année, personne ne me regarde en face! . . .
 13. Baptiste, ajoute un peu de seltz!
 14. Cela aurait été un voyage de noces délicieux si je l'avais fait tout seul! . . .
 15. Il me semble que c'est un bruit de deux cent mille lires . . .

point of departure to teach vocabulary related to the theme: parts of the car (See Figure 2), traffic signs, situational dialogues centering on service station episodes, accidents, dialogues between motorists and pedestrians, dialogues between policemen and motorists.

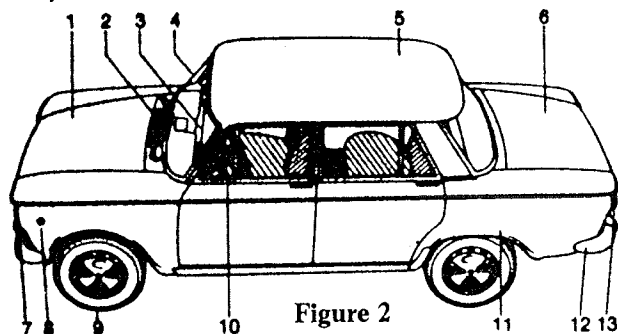


Figure 2

The teacher may also decide to use variations of the same theme. Fun is often made of the situation where the wife threatens to leave the husband to return to her mother. Here are some captions which might illustrate some cartoons:

- | | |
|--|---|
| a. (<i>La moglie al marito:</i>) Ho riflettuto: sarei troppo contento se tornassi dalla mamma! Farò venire lei qui! | a. (<i>La femme à son mari:</i>) J'ai bien réfléchi: tu serais trop heureux si je retournais chez ma mère! J'ai décidé de la faire venir ici! |
| b. (<i>Il marito alla moglie:</i>) Torna pure a casa di tua madre: tuo padre l'ha lasciata e sta venendo qui. | b. (<i>Le mari à sa femme:</i>) Retourne chez ta mère: ton père l'a quittée et s'en vient ici. |
| c. (<i>Il marito alla moglie:</i>) Devi rivedere i tuoi piani: tua madre ha litigato con tuo padre ed è andata da sua madre. | c. (<i>Le mari à sa femme:</i>) Tu dois réviser tes plans: ta mère et ton père se sont querellés et ta mère est retournée chez sa mère. |
| d. (<i>La moglie al marito:</i>) Ora che ci penso, non posso tornare da mia madre: sta facendo le pulizie . . . | d. (<i>La femme à son mari:</i>) Maintenant que j'y pense, je ne peux pas aller chez ma mère: elle est à faire le ménage . . . |

4. *Cartoons may be used to satirize styles, ways of dressing, current and historical events.* Cartoonists have a field day with this type of gag. Provided that cartoons are not politically-oriented (which would require the reader to have some knowledge of the country's political situation) the student will appreciate the satire on general topics or well-known historical facts. (See Cartoons 18-27).

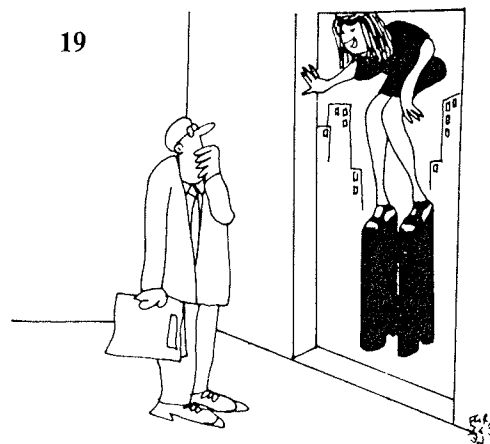
B. Language

1. *Cartoons are most useful to teach vocabulary.* The object mentioned in the caption is obviously illustrated and the student will have very little difficulty in understanding or identifying the lexical item. (See Cartoons 28-34).

2. *Cartoons are excellent for the illustration of idiomatic expressions.* In this type, the cartoonist gives a literal illustration of the idiom which adds to the humour. (See Cartoons 35-44). This is a delightful way of recalling some of these idiomatic expressions but it may be wise to "translate" the literal illustration into its real meaning. For example:



18 — Sono venuto per un preventivo...



19 — Ho comperato le scarpe all'ultima moda...



20 — Scusami, ma la casa dei miei è vergognosamente pulita!!



21 — Ma tu me lo hai chiesto il permesso per andare a questa manifestazione?



16. Le moteur est une nouveauté: il a dix chevaux et une jument . . .
 17. Avez-vous payé la plaque matricule?
 18. Je suis venu ici pour un devis . . .
 19. J'ai acheté une paire de souliers à la dernière mode . . .
 20. Excuse-moi, mais la maison de mes parents est honteusement propre!!
 21. (Liberté et égalité pour tous) Mais est-ce que tu m'as demandé la permission d'aller à cette manifestation?
 22. — Elle est belle cette ceinture-là!
 — Mais, mon cher, c'est ma mini-jupe!



23

— Papà, i nostri problemi di rifornimento di gasolio sono finiti: ti presento il mio fidanzato!



25

— Cosa ti succede, Icaro? Mi sembra che tu non abbia una buona cera!...



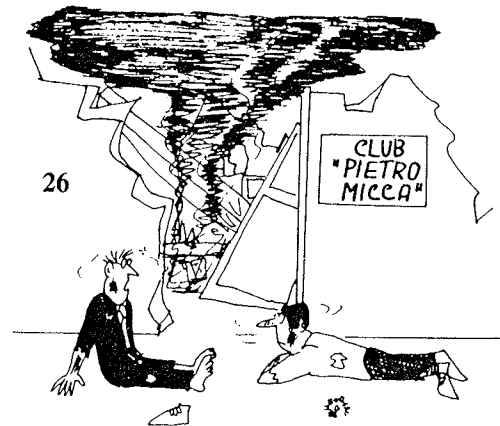
27

— Vi avevo ordinato il ratto delle Sabine, non il ratto delle cabine!!



24

— No, grazie! Preferisco un grappolo d'uva...



26

— E' la terza volta che succede! Bisogna assolutamente cambiare il nome al nostro club...

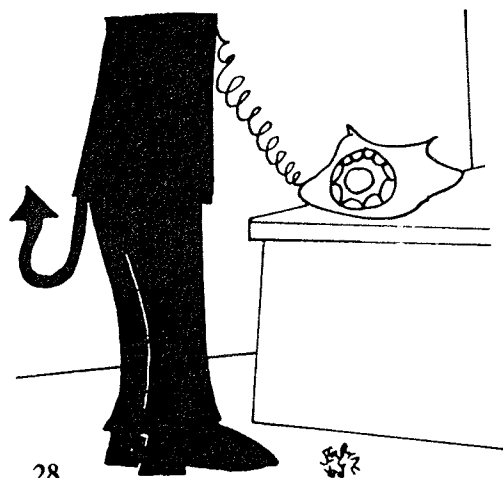
23. Papa, nos problèmes de provision d'essence n'existent plus: je te présente mon fiancé!

24. Non, merci. Je préfère une grappe de raisins...

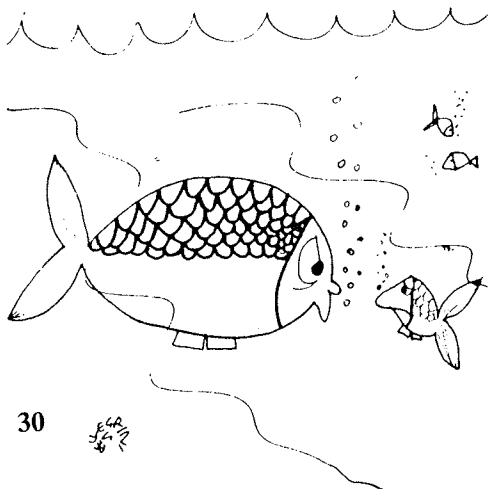
25. Qu'est-ce qui t'arrive, Icare? Il me semble que tu n'as pas bonne mine!... (The pun is on *cera/cire*).

26. C'est la troisième fois que ceci se produit. Il faut absolument changer le nom de notre club. (Pietro Micca was in charge of explosives.)

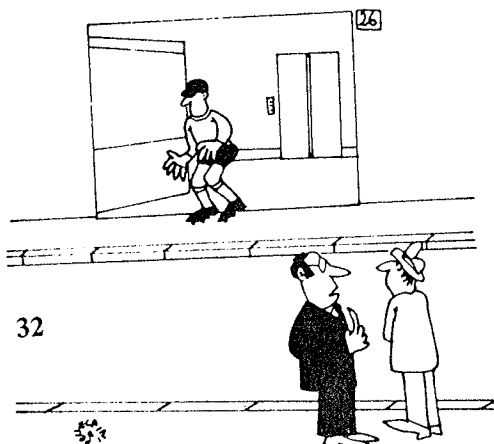
27. Je vous ai ordonné l'enlèvement des Sabines, pas l'enlèvement des cabines!!



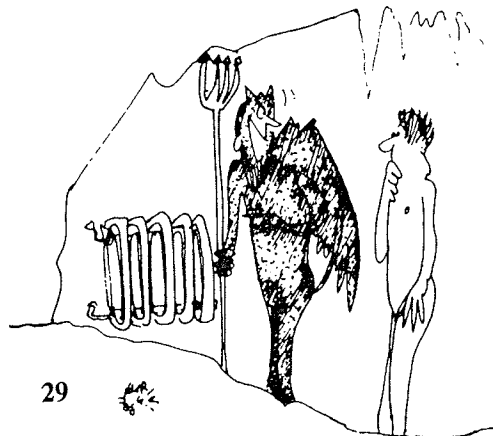
28 — Perché, cara, mi sfuggi?
Non sono mica il diavolo!...



30 — Comincia a far freddo:
mettiti le scaglie pesanti...



32 — È il nuovo portiere dello
stabile...



29 — Ci siamo modernizzati:
ora abbiamo i termosifoni!...



31 — Il suo vestito è troppo
chiassoso!!

28. Pourquoi est-ce que tu me fuis, ma chère? Je ne suis pas le diable . . .
29. Nous nous sommes modernisés: maintenant nous avons les calorifères! . . .
30. Il commence à faire froid: mets-toi des écailles plus lourdes . . .
31. (Bibliothèque. Silence!!) Votre toilette est trop tapageuse!!
32. C'est le nouveau gardien de l'immeuble . . .

Cartoon 35

costare un occhio: pagare moltissimo⁷

Cartoon 37

il cielo a pecorelle: cielo percorso da nubi d'aspetto e colore simili alla lana delle pecore

Cartoon 38

un groppo alla gola: un senso di stringimento alla gola

Cartoon 40

cadere dalle nuvole: essere fortemente meravigliato

Cartoon 41

occhio per occhio, dente per dente: la legge del taglione, pena che consiste nell'infliggere al reo il danno stesso da lui recato alla vittima

Cartoon 43

fare il diavolo a quattro: fare gran confusione

Cartoon 44

mettersi le gambe in spalla: fuggire a gran velocità

Cartoon 35

coûter les yeux de la tête: payer fort cher

Cartoon 37

le ciel moutonné: ciel marqué de petits nuages gris, ciel frisé comme la laine d'un mouton

Cartoon 38

gorge nouée: gorge serrée comme par un noeud

Cartoon 40

tomber des nues: être extrêmement surpris

Cartoon 41

oeil pour oeil, dent pour dent: la loi du talion, punition qui consiste à traiter un coupable de la même manière qu'il a traité les autres

Cartoon 43

faire le diable à quatre: faire beaucoup de bruit

Cartoon 44

prendre ses jambes à son cou: partir au plus vite

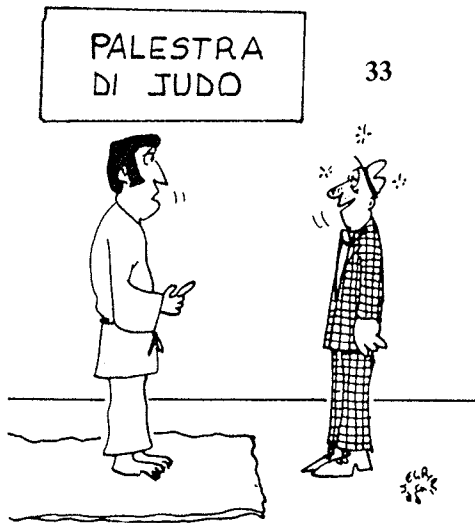
These cartoons may be followed by a multiple-choice question to test the student's comprehension of the idiomatic expression. For example, three statements for Cartoon 35 might be:

- | | |
|---|---|
| a. Il signore ha venduto un occhio per comprare la pelliccia. | a. Le monsieur a vendu un de ses yeux pour acheter une fourrure. |
| b. La pelliccia è costata molto cara. | b. La fourrure a coûté très cher. |
| c. Il signore ha dato un occhio in cambio della pelliccia. | c. Le monsieur a donné un de ses yeux en échange pour une fourrure. |

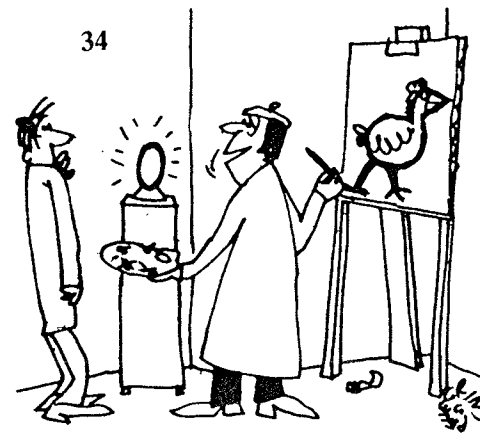
The teacher may decide on still another activity: to give the students a series of idiomatic expressions and to ask them to illustrate them accordingly.⁸ For example,

- a. fare d'una mosca un elefante: faire d'une mouche un éléphant
- b. a volo d'uccello: à vol d'oiseau
- c. metter il bastone fra le ruote: mettre des bâtons dans les roues
- d. menar il can per l'aia: tourner autour du pot
- e. aver un diavolo per capello: avoir les nerfs en boule
- f. essere tutt'orecchi: être tout oreilles
- g. topo di biblioteca: rat de bibliothèque
- h. c'erano quattro gatti: il y avait quatre pelés et un tondu
- i. essere tutt'occhi: être tout yeux
- j. finire in bocca al lupo: se mettre à la gueule du loup
- k. avere la mano leggera: avoir la main légère
- l. mordersi la mano: se mordre les doigts

3. *Cartoons may be used to reinforce the teaching of both morphology and syntax.* A cartoon may illustrate in a more pleasing way a grammatical rule. For example, (i) *volere/vouloir* + subjunctive mood (Cartoon 45), (ii) a conditional sentence (Cartoon 46), (iii) the imperative mood (Cartoon 47), (iv) *da/depuis* + present tense (Cartoon 48).



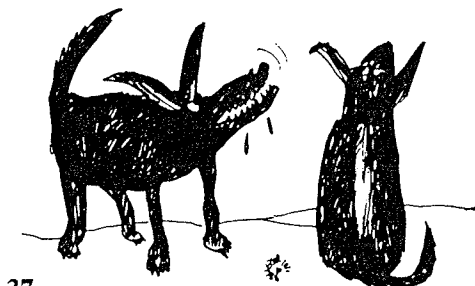
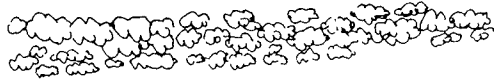
— Cintura nera?
— No, bretelle marroni...



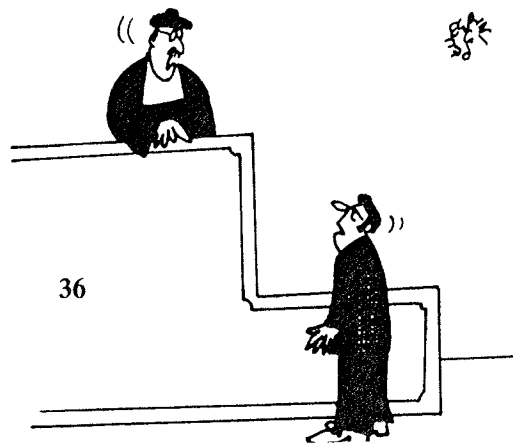
— Sono un pittore futurista...



— Questa pelliccia mi è costata un occhio!



37
— Mi piace moltissimo il cielo a pecorelle...



— Come mai al momento dell'arresto avete dato un nome falso?

— Ero molto arrabbiato e quando sono in quello stato divento un altro!

33. (Palestre de judo) — Ceinture noire?

— Non, bretelles brunes . . .

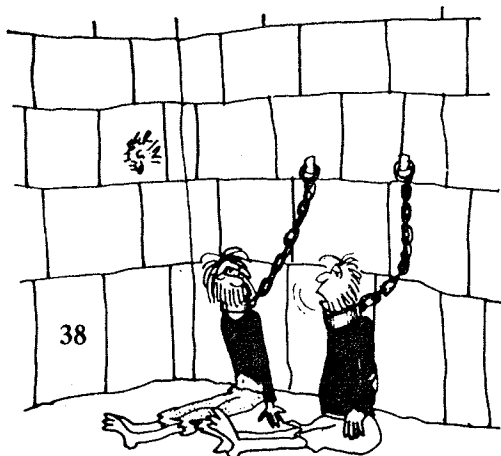
34. Je suis un peintre futuriste . . .

35. Cette fourrure m'a coûté les yeux de la tête!

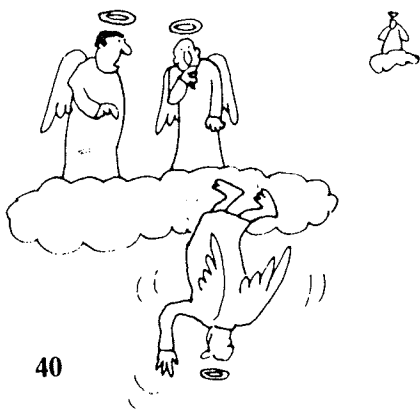
36. — Pourquoi avez vous donné un nom faux lors de votre arrestation?

— J'étais en colère et quand je suis dans cet état je suis hors de moi.

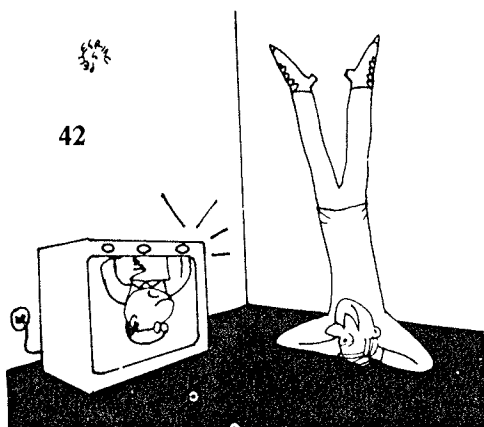
37. J'aime beaucoup le ciel moutonné . . .



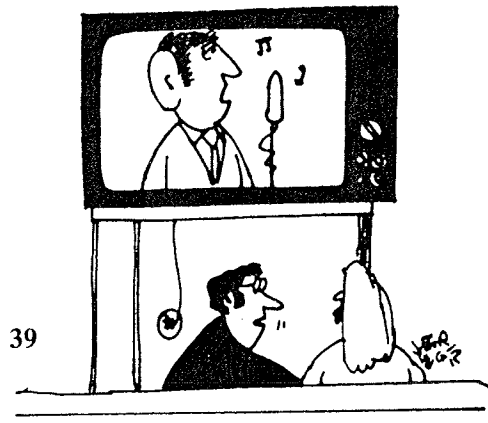
— Quando penso alla nostra situazione sento un groppo qui alla gola...



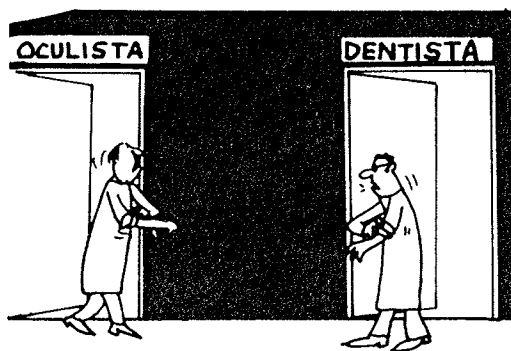
— Qualunque cosa, gli si chiedi, cade sempre dalle nuvole!..



— Rispetto a pochi giorni fa, la situazione politica sembra essersi capovolta...

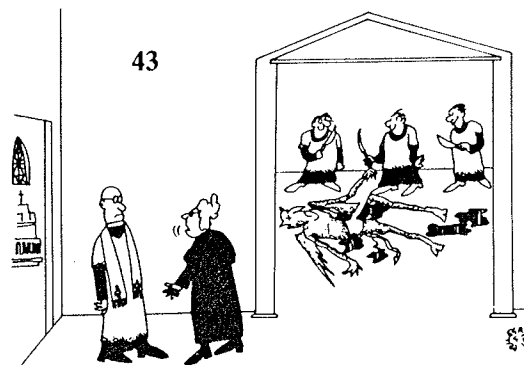


— Canta a orecchio...



— Occhio per occhio!

— Dente per dente!!



— Mentre lei non c'era, i chierichetti hanno fatto il diavolo a quattro...

38. Quand je pense à notre situation je me sens la gorge nouée . . .

39. Il chante par oreille . . .

40. N'importe quelle question on lui pose, il tombe toujours des nues! . . .

41. (Oculiste. Dentiste) Oeil pour oeil! Dent pour dent!!

42. Par rapport aux événements d'il y a quelques jours, il semble que la situation politique se soit renversée . . .

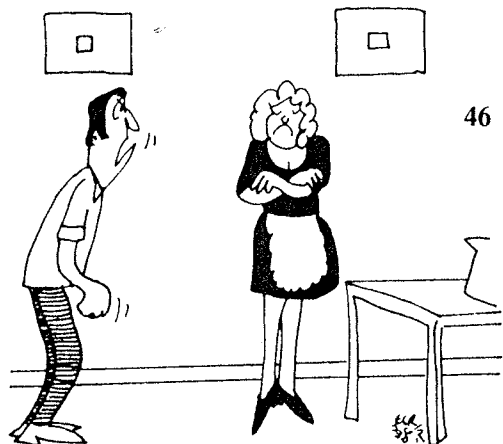
43. Pendant votre absence, les enfants de chocur ont fait le diable à quatre . . .



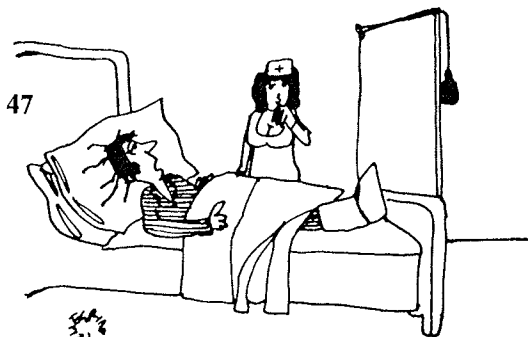
44 — Mi hanno detto di mettermi le gambe in spalla e andarmene...



45 — E, bada, non voglio nemmeno che tu dica che non ti lascio mai dire niente!



46 — Se non fosse per la Società Protettrice degli Animali, ti picchiereì a sangue!



47 — Per favore, signorina, brontoli, m'insulti, mi strapazzi, mi rompa in testa qualcosa. Ho tanta nostalgia di casa mia...



48 — Da qualche tempo cominciano a piacermi i programmi televisivi...

44. On m'a dit de prendre mes jambes à mon cou et de m'en aller.

45. Et, fais attention, je ne veux pas même que tu dises que je ne te laisse jamais rien dire!

46. Si ce n'était pas de la Société protectrice des animaux, je te fouetterais jusqu'au sang!

47. S'il vous plaît, grommelez, grognez, insultez-moi, grondez-moi, cassez-moi quelque chose sur la tête. J'ai le mal de chez-moi . . .

48. (Psychanalyste) Depuis quelque temps je prends plaisir aux programmes télévisés . . .

4. *Cartoons are excellent for oral practice.* The student may be asked to describe the cartoon and tell the anecdote. This assignment will require changes in pronouns and a wide use of verb tenses particularly if the student is required to narrate the entire anecdote by using verbs of the secondary sequence. And since the caption requires an introductory verb of *saying*, the student will have to select one which, in his opinion, best suits the situation:

affermare: affirmer
ammettere: admettre
annunciare: annoncer
assicurare: assurer
attestare: attester
avvertire: avertir
balbettare: bégayer
bisbigliare: chuchoter
confermare: confirmer
comandare: commander
comunicare: communiquer

confessare: avouer
confidare: confier
consentire: consentir
declamare: déclamer
dichiarare: déclarer
domandare: demander
esclamare: exclamer
insinuare: insinuer
mormorare: murmurer
negare: nier
notare: remarquer

ordinare: ordonner
raccontare: raconter
ribattere: répliquer
riferire: rapporter
ripetere: répéter
rispondere: répondre
rivelare: révéler
sottolineare: souligner
suggerire: suggérer
sussurrare: murmurer
etc.

The completed assignment for Cartoons 17 and 14 may be somewhat similar to the following:

Cartoon 17

Un vigile domanda a due marziani se hanno pagato la tassa di circolazione.

Cartoon 17

Un agent de police demande à deux martiens s'ils ont payé la plaque matricule.

Cartoon 14

Di ritorno dal viaggio di nozze, il marito, ovviamente deluso, confida agli amici che sarebbe stato un viaggio di nozze delizioso se lo avesse fatto da solo.

Cartoon 14

De retour de sa lune de miel, le mari, évidemment déçu, confie à des amis que sa lune de miel aurait été un voyage délicieux s'il l'avait fait tout seul.

The student should also be encouraged to capture the "mood" of the person uttering the remark or to describe the facial expression of either (or both) the speaker and the listener. A select list of adjectives follows:

annoiato: ennuyé
adirato: en colère, irrité
allegro: gai, joyeux
arrogante: arrogant
burbero: bourru
confuso: confus
contento: content, heureux

desolato: désolé
estatico: extatique
gioviiale: jovial
malinconico: mélancholique
meravigliato: étonné
sbalordito: étourdi
severo: sévère

sgarbato: impoli
soddisfatto: satisfait
sorpreso: surpris
sorridente: souriant
stupefatto: stupéfait
stupito: étonné
etc.

Similarly, the action of the speaker and/or the listener may also be modified by an adverb or adverbial phrase:

attentamente: attentivement
bruscamente: brusquement
delicatamente: délicatement
diligentemente: diligemment
gentilmente: gentiment
lentamente: lentement

tristemente: tristement
con cattiveria: méchamment
con calma: calmement
con cura: avec soin
etc.

If the assignment is to be a written one, then perhaps the student might be asked to provide a suitable title to the anecdote. This may also be drawn from a wide variety of proverbs.⁹ For example, a cartoon might show an octogenarian and a young man whose dialogue is as follows:

Giovane: Come state?

Ottuagenario: Alla mia età non si deve domandare "Come state?" ma "Dove vi fa male?"

Jeune homme: Comment allez-vous?

Octogénaire: A mon âge on ne demande pas "Comment allez-vous?" mais "Où avez-vous mal?"

The anecdote might have as a title: *Domanda precisa/Question précise.*

Domanda precisa.

Un ottuagenario a un giovane che salutandolo gli chiedeva "Come state?" rispondeva che alla sua età non si doveva domandare come stesse ma dove gli facesse male.

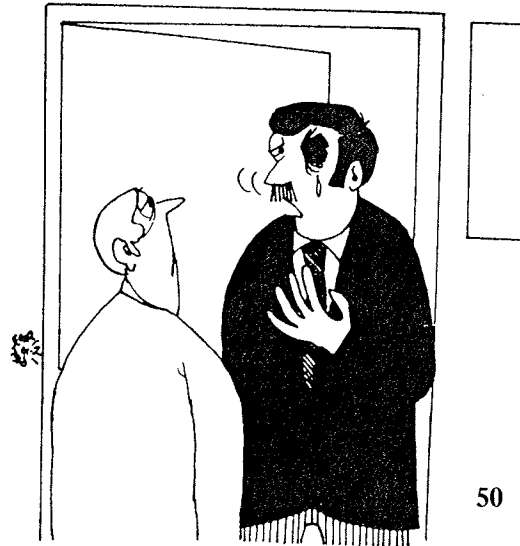
Question précise.

Un octogénaire à un jeune homme qui, en le saluant, lui demandait "Comment allez-vous?" répondait qu'à son âge on ne devait pas lui demander comment il allait mais où il avait mal.



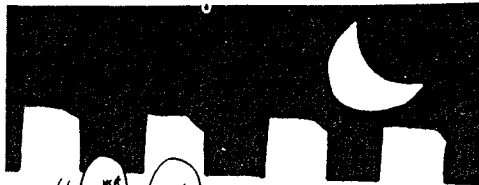
— Spiritoso!

49



50

— E' l'ultima volta che ad un incontro di boxe prendo posto vicino al ring!



51

— In lui c'è qualcosa di diverso che mi affascina...



52

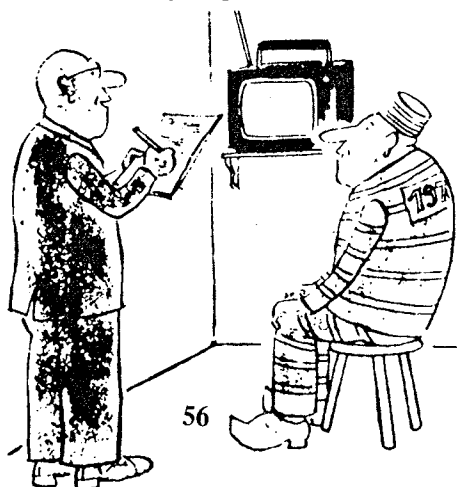
— Scusate il ritardo...

C. Comprehension

Student comprehension can be tested by a question which may precede the action or caption of the cartoon, by a question which takes place at the same time as the caption or by a question which follows the events of the caption or illustration. (See Cartoons 49-55).

B. Language

1. *Cartoons may be captioned by the students.* If the teacher deletes the original caption, the student should be able to provide what he feels would be a suitable caption. The cartoon itself will suggest the necessary vocabulary and students might be interested in comparing their caption with the cartoonist's original. To promote competition, the teacher might select a number of judges whose task is to decide on the best caption submitted.



The winning caption as well as the runner-ups may be posted on the bulletin board. (See Cartoons 56-57). Possible captions for these cartoons might be:

Cartoon 56

- Che cosa rappresenta per Lei la televisione?
- Un'evasione . . .

Cartoon 56

- Qu'est-ce que la télé représente pour vous?
- Une évasion . . .

Cartoon 57

Guarda. Arriva Colombo. Ci ha scoperti!

Cartoon 57

Regarde. Voilà Colomb qui arrive. Ils nous a découverts!

Students may also be presented with a cartoon and a possible four-choice caption. If the student understands the captions and the humour of the cartoon, he will have very little difficulty in selecting the correct one.

2. *Cartoons may be used for oral or written compositions.* Cartoons are ideal for this activity provided that a series of uncaptioned sequential cartoons are made available. (See Cartoons 58a, 58b, 58c). In this case, the teacher should act as moderator/secretary. As moderator, the teacher should elicit from the students as much vocabulary as possible; as secretary, he/she should write these words on the blackboard under their grammatical terms:

Sostantivi/Substantifs

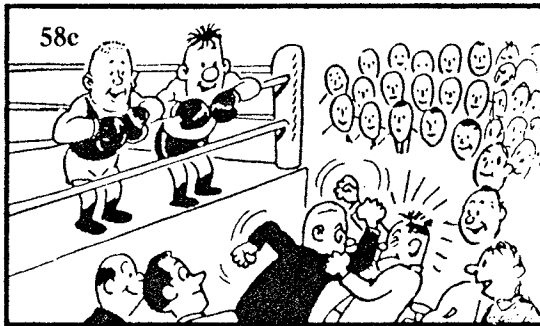
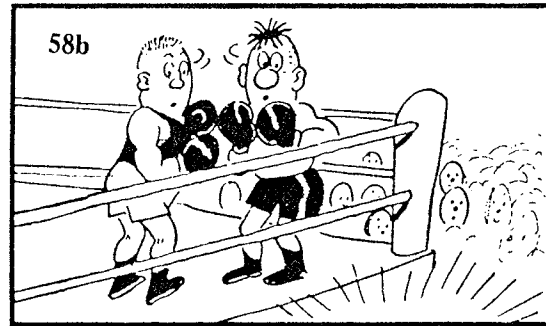
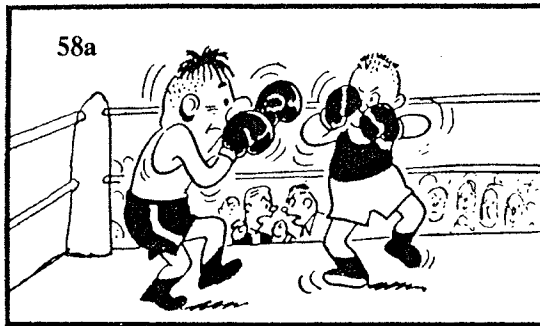
- la boxe, il pugilato: la boxe
- il pugile: le boxeur, le pugiliste
- il pubblico: le public
- gli spettatori: les spectateurs
- l'azione: l'action
- l'arena: l'arène
- i tifosi: les partisans

Aggettivi/Adjectifs

- aggressivo: agressif
- sorpreso: surpris
- sorridente: souriant
- etc.

Avverbi/Adverbes

- con calma: calmement
- con soddisfazione: avec satisfaction
- etc.



Verbi e locuzioni/Verbes et locutions

finire a pugni: s'achever à coups de poings

guardare: regarder

boxare: boxer

aver luogo: se passer, avoir lieu

spostarsi: se déplacer

non essere d'accordo: ne pas être d'accord

litigare: se battre, se quereller

sferrare un pugno: asséner un coup de poing
etc.

Once all the necessary vocabulary is written on the blackboard (and, if desired, copied in the students' notebooks), the students will be assigned either an oral or a written résumé. The lexical aids placed before him/her will be of great assistance in his/her assignment. On the other hand, the teacher may decide to guide the student with a series of either written or oral questions, the answers to which will be an oral or written summary.

- | | |
|--|---|
| a. Dove ha luogo questa scena? | a. Où cette scène se passe-t-elle? |
| b. Che fanno i due spettatori mentre i pugili si mettono a boxare? | b. Que font les deux spectateurs pendant que les pugilistes commencent à boxer? |
| c. Perché si fermano i pugili? | c. Pourquoi les boxeurs s'arrêtent-ils? |
| d. Descrivi la scena finale. | d. Décris la scène finale. |
| e. Sono delusi gli spettatori? Rendi ragione della tua risposta. | e. Les spectateurs sont-ils déçus? Motive ta réponse. |

C. Comprehension

1. *Cartoons may be used for oral testing.* Both captioned and uncaptioned cartoons may be used for this activity. If captioned cartoons are used, it is wise to remove the caption. The following are suggested questions which could be used for oral testing for Cartoons 59 and 60.

Cartoon 59

- Dove ha luogo questa scena?
- Perché sono sorpresi i due signori?

Cartoon 60

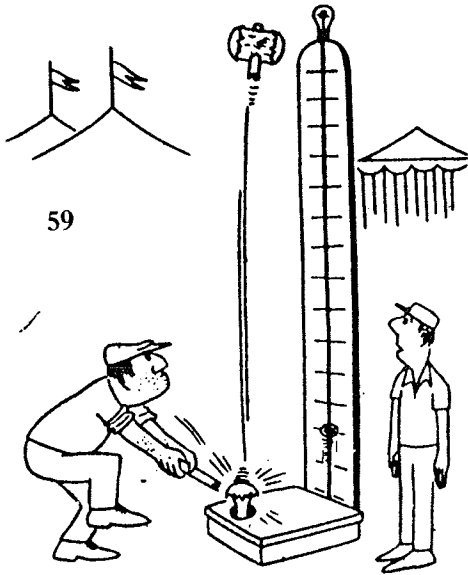
- Chi guarda dalla finestra?
- Perché sorride il signore?
- Descrivi la moglie dell'ubriaco.

Cartoon 59

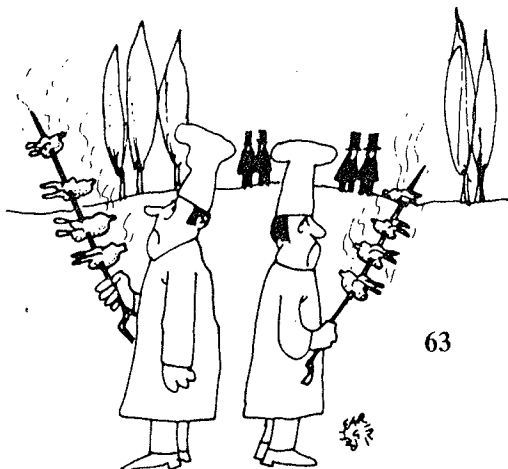
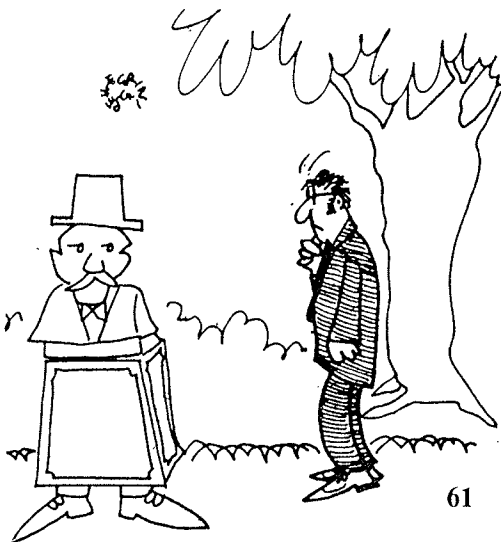
- Où cette scène se passe-t-elle?
- Pourquoi les deux hommes sont-ils surpris?

Cartoon 60

- Qui regarde par la fenêtre?
- Pourquoi le monsieur sourit-il?
- Décris la jeune femme.



2. Students may be asked to explain the humour in a cartoon. It may be that a cartoon will be humorous to different students for diverse reasons. This type of humour may be an expression of an apparent *non sequitur* and



the students will be able to identify it easily. (See Cartoons 61 -64). Any one of the following might be suitable instructions:

- | | |
|--|--|
| a. Perché è buffa questa vignetta? | a. Pourquoi cette caricature est-elle drôle? |
| b. Che c'è di buffo in questa vignetta? | b. Qu'est-ce qu'il y a de drôle dans cette caricature? |
| c. Perché ti fa (sor)ridere questa vignetta? | c. Pourquoi cette caricature te fait-elle (sou) rire? |
| d. Spiega l'umorismo di questa vignetta. | d. Explique l'humour de cette caricature. |

CONCLUSION

Cartoons can be a good stimulating and motivational force in language learning. Provided that they are used wisely, sparingly and effectively, they can become an indispensable tool in the acquisition of language and culture.

MINISTRY OF EDUCATION, ONTARIO

1. Nelson Brooks, "Teaching Culture in the Foreign Language Classroom," *Foreign Language Annals*, I, No. 3 (March 1968), 204-217.
2. Cf., Pierre Calvé, Claude Germain, Raymond LeBlanc and Florence Rondeau, *Le français international* series (Montréal: Centre Educatif et Culturel, 1972); Morgan Kenney, Victor Burville, Brian Hickox, John Hill and Crawford Potter, *Passeport français* series (Toronto: D. C. Heath of Canada Ltd., 1973); Elaine Limbrick, *Nouvelle grammaire pratique du français* (Toronto: Copp Clark, 1972); Zenia Sacks Da Silva, *Invitación al español* series (New York: Macmillan, 1969); etc.
3. Anthony Mollica, "Audio and Visual Aids in the Italian Program" (Paper read at the AATI Pedagogy session of the MLA annual convention, Chicago, Illinois, December 28, 1973) and "Language and Culture in the Italian Classroom" (Paper read at the AATI Pedagogy session at the MLA annual convention, San Francisco, California, December 27, 1975). Robert J. Di Pietro makes reference to Mollica's first paper in his "Speech Protocols and Verbal Strategies in the Teaching of Italian," *The Canadian Modern Language Review/La Revue canadienne des langues vivantes*, 32, No. 1 (October 1975), 24-38. Cf., also Anthony Papalia, "From Manipulative Drills to Language for Real Communication," *The Canadian Modern Language Review/La Revue canadienne des langues vivantes*, 32, No. 2 (January 1976), 150-155; and Joan S. Freilich, "Imagination — Let's Tap It," *Accent on ACTFL*, IV, No. 2 (November 1973), 26, 38.
4. Corrado Tedeschi Editore, Via Massaia 98, 50134 Firenze, Italy, publishes *Nuova Enigmistica Tascabile*, *Giocchi e Curiosità*, *Facili Cruciverba*, *Nuova Antologia Enigmistica*. These are excellent sources and I recommend them highly for classes of Italian. *Facili Cruciverba*, in fact, might be suitable for students studying Italian in senior grades. The cartoons for this article were chosen from *Nuova Enigmistica Tascabile*, *Giocchi e Curiosità* and *Nuova Antologia Enigmistica*.
5. Mr. Italo Tiezzi of Ottawa Technical High School, who has implemented my suggestion, tells me that whenever his classroom is used for a subject other than Italian, those students ask their friends who are studying Italian (and who may be on their way to other classes!) to translate the various captions.
6. Roy Paul Nelson, *Fell's Guide to the Art of Cartooning* (New York: Frederick Fell, Inc., 1962), pp. 76-77.
7. The Italian idiom stresses *un occhio*, the French *les yeux* and the English *an arm and a leg*.
8. Two sources which illustrate idioms are Carla Pekelis, *A Dictionary of Colorful Italian Idioms* (New York: George Braziller, 1965) and Etienne and Simone Deak, *A Dictionary of Colorful French Slang and Colloquialisms* (New York: E. P. Dutton and Co., Inc., 1961).
9. An excellent source is Jerzy Gluski, comp. and ed., *Proverbs. A Comparative Book of English, French, German, Italian, Spanish and Russian Proverbs with a Latin Appendix* (Amsterdam/London/New York: Elsevier Publishing Co., 1971).