

**DEATH'S MODERN LANGUAGE
SERIES; EXERCISES IN FRENCH
SYNTAX AND COMPOSITION,
WITH NOTES AND VOCABULARY**

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Death's Modern Language Series; Exercises in French Syntax and Composition, with Notes and Vocabulary by Jeanne M. Bouvet

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JEANNE M. BOUVET

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Heath's Modern Language Series

EXERCISES
IN
FRENCH SYNTAX AND
COMPOSITION

WITH NOTES AND VOCABULARY

BY

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PREFACE.

THE chief obstacle to obtaining the best results from a course in French composition, is usually the student's lack of practice in applying the elementary rules and principles of grammar; yet, these must be mastered if he desires to speak or write the language correctly, or even to read it intelligently. The conviction that this mastery can be obtained only by thorough and systematic work from the foundations, has led to the preparation of a text-book, which I should not venture to submit to the attention of teachers of French, if its practicability had not been thoroughly tested in the class-room.

It is hoped that the novel plan of combining, in the same volume, exercises in grammar and syntax with selections for prose composition, will recommend itself to teachers for reasons of economy and of convenience for reference, but especially because such an arrangement insures progressive work in grammatical construction, side by side with practice in composition, to the end of the course. In schools and colleges where a short elementary grammar only is used, this book should be found especially valuable as supplementing or completing the study thus begun, and affording an opportunity to utilize the rules and new facts necessarily acquired in too rapid succession from such works. On the other hand, where more time is devoted to grammar and larger text-books are used, it seems equally necessary to review and emphasize the great universals of the language.

This has been my sole aim in the selection of topics treated in Part I., which lays no claim to grammatical completeness,

but includes a number of subjects offering special difficulties to American students, and on which they need more practice than grammars usually give. The material in these exercises has been graded with the utmost care, so that, with copious footnotes and a complete vocabulary, students might be able to translate the first of them early in their course. My endeavor has been to make the majority of the sentences mean something, to make them express a thought or an idea in a language that should be simple, natural, and sufficiently idiomatic. Rules and inflections to which pupils can be easily referred in any grammar previously studied, have been omitted, while certain subjects are supplied with extra exercises.

Part II. consists of interesting selections for connected translation, taken from French sources and relating to French topics, chiefly historical, biographical, and literary. The style of these selections, however, is neither stiff nor formal, as is too apt to be the case with composition work on these subjects. My aim has not been to impose upon the pupil a polish and an elegance of expression which would be unnatural to him if he were using his own tongue, but to furnish him with ordinary, though correct and idiomatic, English, so constructed that, with the aids given, it might readily be turned into good French. The size and character of the vocabulary will show that quite a variety of styles has been exemplified.

The book is planned in such a way that continuous work in syntax can be made to alternate with the translation of the connected prose, after the first lessons in grammar have been reviewed. In a college course of three years, the grammatical review of the first year might extend through the study of the pronouns; that of the second, through the conditional constructions; that of the third, devoted to the study of the subjunctive and past participle. This work is so graded in difficulty that each division may be supplemented by one of the sections of Part II., marked respectively *Easy Prose Composition*, *More*

Advanced Prose Composition, and *Idiomatic Prose Composition*, thus varying the lessons, but effecting a closer connection between practice in composition and the higher study of grammar, — subjects too often separated. Of course, other schemes of arrangement may be devised according to the age of pupils and the length of the course in different schools.

I would strongly recommend that instructors require frequent oral and written reviews of both exercises and selections after correction. I need not say that the systematic study of regular and irregular verbs is an indispensable part of the plan of work here suggested.

Great pains have been taken to make the notes easily comprehensible to the student and adapted to his needs; in the amount of help given, I have considered the necessities of each exercise rather than its position in the book. The vocabulary also was made slowly and with much care, so as to secure completeness and accuracy in that part of the book where these are most desirable. As, however, errors and omissions are only too possible, any corrections or suggestions will be gratefully received.

JEANNE M. BOUVET.

CHICAGO, January, 1901.

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