

**FRENCH, WITH OR WITHOUT A
MASTER. A PRACTICAL COURSE
IN FRENCH CONVERSATION FOR
SELF-INSTRUCTION AND
SCHOOLS. PART I**

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French, with or without a Master. A Practical Course in French Conversation for Self-Instruction and Schools. Part I by M. D. Berlitz

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FRENCH

WITH OR WITHOUT A MASTER

A PRACTICAL COURSE IN FRENCH CONVERSATION

FOR SELF-INSTRUCTION AND SCHOOLS

BY

M. D. BERLITZ

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PART I

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PREFACE.

THE advantages claimed for this method are :

(a) The lessons are mostly based on object-teaching ; this results in the student's associating perception with the foreign expressions ; he thus is soon able to think in the foreign idiom.

(b) Nearly all the lessons are in shape of conversation, in order to continually drill the student's ear and tongue.

(c) The most useful is always taught first, so that the student's mind is not encumbered with rules and word forms that he cannot immediately use and will forget again before needing them.

(d) Where rules are to be given, they are illustrated by striking examples, so that even those who are not good grammarians can fully understand them.

(e) The pronunciation of all difficult words or expressions is carefully transcribed, so that the students need not constantly rely on their teacher and can, if necessary, progress entirely without him.

(f) All idioms or other difficulties are carefully explained in order to emancipate the intelligent students from their teacher.

The method is designed :

(1) For self-instruction : the student in such case reads over aloud and several times each lesson and then asks himself the questions of the book, answering them.

(2) For reciprocal instruction in clubs or parties of

friends, each member alternately taking the role of the teacher, asking the questions and letting the others alternately answer. This has the advantage over self-instruction that the ear is more thoroughly drilled in catching the foreign sounds by hearing other people's voices, and as several heads know more than one, each student will be able in his turn to correct mistakes made by his fellow-students.

(3) For schools in which a course in conversation is desired, besides the ordinary course in grammar and translation, both courses being followed in this book.

(4) For schools that have large classes or cannot give a great deal of time to French; as in this book the students find all pronunciation and other difficulties thoroughly explained, so that they can do a great deal of work outside of their recitations.

By editing this work I, of course, do not at all mean to contradict my opinion, so frequently expressed and defended, that in schools where French is taught by native instructors and where the classes are small, it is far better to avoid all translation. Consequently, such schools I advise to employ not this book, but the regular Berlitz method as it has been used so far, containing no English whatever, and based still more on object-teaching.

The key to all exercises contained in this book is published separately.

Price, \$0.25.

SYNOPSIS OF THE LESSONS.

Introduction Pronunciation Page 3

PREPARATORY LESSONS (OBJECT TEACHING).

LESSON.	VOCABULARY.	GRAMMAR.	
I.	Objects and colors . . .	Affirmation and negation .	8
II.	Colors and dimensions .	Personal pronouns. Feminine of adjectives. Comparative Degree . . .	9
III.	{ Clothing; Parts of the body }	<i>De</i> as possessive case; possessive and demonstr. adj.	13
IV.	Place and position . . .	Preposition and adverbs of place; Indic. pres. sing. of <i>être</i>	16
V.	Motion	Verbs, indic. pres. sing. and imperative	18
VI.	Numbers	Plural of the first four lessons	24
VII.	Quantity	Plural of verbs. Adv. of quantity. Verb <i>avoir</i> .	29
VIII.	{ The alphabet and words needed for reading and writing }	Spelling and pronunciation	33
IX.	Review	Exercises for reading and writing	41
X.	{ Various words easily explained }	Partitive articles; pronouns; composed prepositions; reflexive verbs	44
XI.	{ The words <i>pouvoir, vouloir, &c., fort, faible, léger, &c., trop, assez, &c.</i> }	Infinitive, Gerund, subordinate clauses . . .	49
XII.	Donner, &c., dire, &c.	The indirect object . . .	55
XIII.	{ Avec expressing instrument; voir, entendre, sentir, manger, boire, &c., flowers, eatables and beverages }	Supplementary exercises on the use of the partitive articles and pronouns	62
XIV.	Continuation of the preceding		67

ELEMENTARY READING AND CONVERSATIONS.

La pendule et la montre (with exercises),	} Containing the ex- pressions for telling time, dates, &c.	72	
L'année, " "		78	
Le jour et la nuit, " "	} The sky, sun, moon, &c., &c.	86	
Le mauvais temps, " "		93	
Le passé . . . (simple conversation)	} The past indefinite with "avoir" . . .	100	
" (with exercises) "		} The past indefinite with "être" . . .	107
" " " "			
" " " "	} The past indefinite of reflexive verbs . .	116	
Le futur " "		} The future tense . .	123
Les animaux (with exercises)	} Description of ani- mals, &c.		132
" " " "		} The verbs: vivre, mourir, &c., mar- cher, voler, nager, &c., the five senses	
L'homme " "	} The verbs: penser, apprendre, oublier, &c., être content, fâché, avoir peur &c.		143
L'invitation " "		} Names of countries, rivers, mountains, &c.	151
Le départ (with exercises)	}		156
L'arrivée " "		}	164
Promenade dans Paris, 1st part (with exercises)	} Containing the vocab- ulary needed for traveling, shopping, stopping at a hotel, &c.		179
Promenade dans Paris, 2d part (with exercises)			
Synopsis of the most necessary tenses	Appendix		

INTRODUCTION.

RULES FOR PRONUNCIATION.

Most of the French sounds have no exact equivalent in English; we can therefore only approximately describe French pronunciation, and not speak at all of minor shades of sound. For this reason we advise the students, if possible, to have some educated Frenchman pronounce for them at least the most peculiar sounds, such as the *u*, *eu*, *gn*, the nasals, and the "liquid *l*."

ACCENT: Lay the same stress on every syllable of the word, but if the latter ends in *r* lay a trifle more stress on the last syllable.

THE VOWELS: *a* is as in *father* (we shall represent it by *ah*); examples: *chat*, *rat*, *pas*, *étalage*, *table*; pronounce: *shah*, *rah*, *pah*, *ettah-lah-sh*, *tahbl*.

i is (1) as in *fit* (we shall represent it by *ɪ*, at the end of words by *y*); examples: *lit*, *fini*, *sorti*, *fidèle*, *fier*; pronounce: *ll*, *flunny*, *sorty*, *flldail*, *ft-air* (nearly like: *f'yair*).

(2) like *ee* in *meet*; examples: *venir*, *lire*, *fle*, *vive*; pronounce: *v'neer*, *leer*, *eel*, *veeve*.

y is generally like the French *i*.

o is (1) as in *short* (we represent it by \bar{o}); examples: robe, école, dévote, globe, loge; pronoun: *röbb, ecköll, daivött, glöbb, lözh.*

(2) as in *pole* (we represent it by \bar{o}); examples; rose, chose, idiome; pronounce *röze, shöse, idd-yöme.*

u is similar to the German *ü*; in English there is no sound like it. It is produced by pronouncing *ee* as in *meet*, but with the mouth rounded, protruding and nearly closed (as in whistling), so as to give a thick sound of *ee*; we shall represent it by \bar{u} . Try to pronounce: rue, du, lu, culbute, flüte, = *rü, dü, lü, külbüt, flüt.*

é is about as *a* in *late* (= ai) or like *e* in *Edison*; examples: été, énorme, répété, préféré; pronounce: *ettai, enorm, rep-pet-tai,¹ prai-fai-rai.*

ê, ê is a sound half-way between the *e* of *met* and the *a* of *mat*; examples: dès, progrès, mène, ère; pronounce: *day* (the *ay* nearly as the Irish pronounce it) *progray, man* (with the flat "down-east" pronunciation of *a*), *air.*

e (1) at the end of a word or syllable is not pronounced; examples: venir, mener, appeler; pronounce: *v'neer, m'nai, app'lai.*

¹ In doubling these consonants to make the syllables end with them we violate the rules of French syllabication: we had to do this to break the English student from the habit of dragging the vowel sound and of giving the vanishing sound to the \bar{e} or \bar{o} — a sound so very disagreeable to the French ear.