

FRENCH COMPOSITION

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French Composition by L. Raymond Talbot

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L. RAYMOND TALBOT

**FRENCH
COMPOSITION**

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BY

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οὐ πολλὰ ἀλλὰ πολὺ

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FOREWORD

THE author hopes these exercises will prove interesting. They aim to give to descriptions of French life and scenes the human touch too often lacking in composition texts. Entertainment cannot, however, be the main consideration. To be useful, exercises must be *practical*.

The word *practical*, as used here, means this: Exercises must supply *abundant* practice in the *use of all* constructions which the pupil studies. It is futile, for instance, to make him study partitive articles, and then include only two or three partitives in the corresponding exercises. Only when such constructions are abundant can the pupil learn to apply his rules correctly.

Each lesson contains three sections. Section *A* consists of detached sentences affording copious illustrative material. *B* and *C* are in connected prose, but abound in the constructions the pupil has been studying. *C* is somewhat more difficult than *B* and may be used either for additional practice, for alternate exercises, or for a second review course. In general it may be said that lessons can be readily divided, the order of sections changed, and the work otherwise adapted to the needs of the class.

At the head of each lesson are given topics for grammatical study. No rules are printed, but subjects are assigned such as are treated in any good grammar. In

the later lessons references are more and more frequent to subjects for which little time has been available in regular class work. The object is to send the pupil to the grammar, that he may form the habit of finding out things for himself.

Notes are brief and to the point. They are placed at the end of each lesson because a large majority of teachers prefer them there. The arrangement is sufficiently convenient in the preparation of the lesson, while not so convenient as to serve as a crutch in recitation.

There is no apology for the lesson which calls for French equivalents of the word *get*. Some may omit these sentences because they employ rather liberally our native colloquialisms. Yet it seems advisable to teach pupils how French expresses the ideas for which we overwork this little word.

Lesson X gives no facts regarding French geography, since any statement made now may be inaccurate at the close of the war. The lesson consists of questions on geography; the grammar assigned is on interrogative pronouns. Why not? Pupils are glad to learn the facts for themselves and to answer the questions in French!

Many composition texts follow corresponding readers too closely. This book is not based on the author's reader, "Le Français et sa Patrie." But in subject matter it covers the same ground, and accordingly references to the corresponding pages of the reader are given in parentheses in the heading of nearly every lesson. Teachers who wish to use the two books together, will find these references helpful. Teachers using the Composition independently will, of course, disregard them.

FOREWORD

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The author appreciates gratefully valuable help from Professor James Geddes, Jr., of Boston University; Miss Alice M. Twigg, of the Girls' High School, Boston; Miss Frances L. Hoyt, of the Everett (Mass.) High School; Miss Abbie I. Durkee, of the Malden (Mass.) High School; and Miss Laura G. Willgoose, of the Melrose (Mass.) High School.

L. B. TALBOT.

OCTOBER, 1915.

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