

of uttering the words of a book without clearly apprehending the meaning which lies in the words. Each lesson should be studied before it is read in class; and the teacher should, by questioning and conversation, satisfy himself that the main ideas and facts of the lesson are thoroughly understood before the lesson is taken up as a *reading* lesson, although much preparatory reading may be done during the progress of this conversation.

A pure tone, distinct articulation, and expressive modulation of the voice, are three indispensable requisites in good reading, the natural and unaffected use of which by his pupils it should be the constant aim of the teacher to secure. The voice should be freed from all whispering, lisping, guttural, strident, and nasal impurities. To improve the voice, the pupils should be practised in simultaneous deep breathing, first slow, then rapid, then explosive; also in the simultaneous prolonged utterance of the elementary vowel sounds, especially *ā, ō, ōō, ā,* and *ē*,—first, separately, then in combination,—as, for example, *ā-ō-ōō.* Pupils should be practised individually in these exercises, and in reading passages slowly and rapidly, alternately, and in high and low pitch, alternately. The introductory chapter on Expression, as well as that on Orthoëpy in the Third Reader, should be used as a basis for conversational lessons on articulation and modulation.

Pupils should be required to make rhetorical analyses of their reading lessons, and to state what tone, what sort of pitch, force, and time, and what inflections, stresses, emphases, and pauses, might be appropriately used in reading them. But this application of technical principles to reading should be very gradually and cautiously made; and the teacher should not be dissatisfied if his pupils are unable exactly to account for their use of technical rules. The main things to be secured are, an intelligent understanding of what is read, and a sympathetic rendering of it; and many pupils may make the latter unconsciously, either from superior faculty of sympathy, or from imitation of others. Imitation is a very strong factor in the process of learning to read expressively, and its power should be taken advantage of by the teacher, who should require his pupils to imitate his own reading, or that of their fellow pupils who read best.

As much as possible the readings in poetry should be committed to memory, and recited in class. Thereby the memories of the pupils will be strengthened, their minds filled with a store of beautiful thoughts, and their vocabularies greatly enlarged. In reciting, if the memorization has been perfect, the mind is left more free to attend to articulation and expression, than in ordinary reading, and voice culture can be pursued without the distraction of efforts to recognize word symbols.

It must not be forgotten that being able to read well, implies the ability to read correctly and effectively passages and pieces at sight. This ability is to be acquired largely by practice, which makes the mind alert to perceive the trend of thought, and the voice ready in varying its tones in sympathy with it; but it is due largely, also, to that general development of mind which follows "experience gained and knowledge won."