

**CIHM
Microfiche
Series
(Monographs)**

**ICMH
Collection de
microfiches
(monographies)**



Canadian Institute for Historical Microreproductions / Institut canadien de microreproductions historiques

© 1994

Technical and Bibliographic Notes / Notes techniques et bibliographiques

The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming, are checked below.

L'Institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

Coloured covers/
Couverture de couleur

Coloured pages/
Pages de couleur

Covers damaged/
Couverture endommagée

Pages damaged/
Pages endommagées

Covers restored and/or laminated/
Couverture restaurée et/ou pelliculée

Pages restored and/or laminated/
Pages restaurées et/ou pelliculées

Cover title missing/
Le titre de couverture manque

Pages discoloured, stained or foxed/
Pages décolorées, tachetées ou piquées

Coloured maps/
Cartes géographiques en couleur

Pages detached/
Pages détachées

Coloured ink (i.e. other than blue or black)/
Encre de couleur (i.e. autre que bleue ou noire)

Showthrough/
Transparence

Coloured plates and/or illustrations/
Planches et/ou illustrations en couleur

Quality of print varies/
Qualité inégale de l'impression

Bound with other material/
Relié avec d'autres documents

Continuous pagination/
Pagination continue

Tight binding may cause shadows or distortion along interior margin/
La reliure serrée peut causer de l'ombre ou de la distorsion le long de la marge intérieure

Includes index(es)/
Comprend un (des) index

Title on header taken from:/
Le titre de l'en-tête provient:

Blank leaves added during restoration may appear within the text. Whenever possible, these have been omitted from filming/
Il se peut que certaines pages blanches ajoutées lors d'une restauration apparaissent dans le texte, mais, lorsque cela était possible, ces pages n'ont pas été filmées.

Title page of issue/
Page de titre de la livraison

Caption of issue/
Titre de départ de la livraison

Masthead/
Générique (périodiques) de la livraison

Additional comments:/
Commentaires supplémentaires:

This item is filmed at the reduction ratio checked below/
Ce document est filmé au taux de réduction indiqué ci-dessous.

10X	12X	14X	16X	18X	20X	22X	24X	26X	28X	30X	32X
				✓							

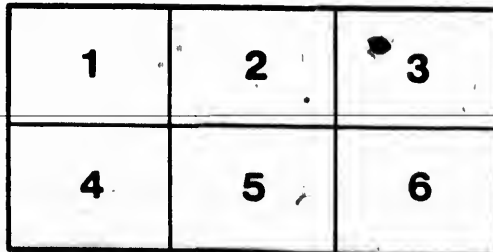
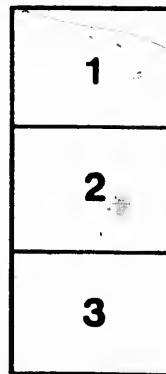
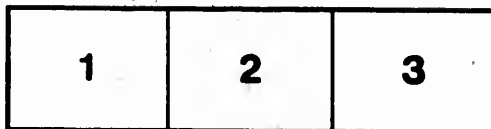
The copy filmed here has been reproduced thanks to the generosity of:
Ontario Institute for Studies in Education,
R.W.B. Jackson Library

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol \rightarrow (meaning "CONTINUED"), or the symbol ∇ (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:



L'exemplaire filmé fut reproduit grâce à la générosité de:
Ontario Institute for Studies in Education,
R.W.B. Jackson Library

Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier plat et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second plat, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole \rightarrow signifie "A SUIVRE", le symbole ∇ signifie "FIN".

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode.

MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)



1.50

1.56

1.63

1.71

1.78

1.85

1.92

2.00

2.08

2.16

2.25

2.33

2.41

2.50

2.59

2.68

2.77

2.86

2.95

3.04

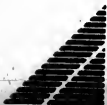
3.13

3.22

3.31

3.41

3.50



APPLIED IMAGE Inc

1653 East Main Street
Rochester, New York 14609 USA
(716) 482 - 0300 - Phone
(716) 288 - 5989 - Fax

Price 15 Cents.

*With regards of
The Publisher
T. S. Henderson*

ON
TEACHING READING
IN
PUBLIC SCHOOLS.

ALEX. MELVILLE BELL.

BRANTFORD, ONT.:
THOMAS HENDERSON.

1879.

T

A P

AL

Doll
Toll
107658

ON
TEACHING READING
IN
PUBLIC SCHOOLS.

A PRACTICAL ESSAY READ BEFORE THE TEACHERS'
CONVENTION OF THE COUNTY OF BRANT,
ONTARIO, MAY 31, 1879.

BY

ALEXANDER MELVILLE BELL, F.E.I.S., &c.

Author of "VISIBLE SPEECH," "PRINCIPLES OF ELOCUTION,"
"UNIVERSAL LINE WRITING," &c., &c.

Lecturer on Elocution in Queen's University, Kingston, Ontario.

BRANTFORD, ONT.:
THOMAS HENDERSON.

1879.

J. H. CHOATE, *Printer,*
Salem, Mass.

w
I
th
b
b
re
B
I
of
th
J
m

re
of
ye
in
ri
ac
th
ro
or
of
flo

for
die

TEACHING READING

IN

PUBLIC SCHOOLS.

THERE is an adage, which, in days long gone by, was frequently quoted to me by my father,* when we discussed theoretical professional points, and which I have come more and more to recognize as applicable to the Art of Teaching generally, namely: that "what is best administered is best." You may have a good plan, but fail by carelessness or inaptitude to produce good results; or you may have an inferior method, and yet, by carefulness and tact, achieve comparative success. I hope to show you, from my own experience, a system of teaching Reading which is calculated to produce the best results if skillfully put in practice; and which I think cannot fail to work a large measure of improvement under any circumstances.

One of the chief drawbacks to success in teaching Reading arises from the insufficient preparatory training of teachers. This is a disadvantage, however, which you can lessen or remove by your own efforts; which, indeed, you must remove, or be content with mediocrity, where you might obtain distinction. The most advanced teacher is still a learner; and he should retain the learner's spirit when beyond the walls of the classroom. Within the walls, he is a fountain of supply only; without, he draws from every source the means of keeping the perennial stream of knowledge in full flow.

* Alexander Bell, the founder of a very successful system for the removal of impediments of speech. (Born 1790; died 1865.)

Your Association meetings tend greatly to this end. Here you teach and learn from each other. Here you find a range of standards for comparison. Here you have the advantage of mutual criticism; and you have also the most valuable opportunities for self-measurement—without which there can be no real progress.

The first point in teaching reading is to regulate the Apparatus of Speech. This involves nothing beyond the comprehension of the youngest pupils. The *modus operandi* is so simple that I may specify all necessary particulars even in this short section of a brief address. It is of course advisable that teachers should know more than they may be called on to communicate; such as the physiology of the chest, the diaphragm, the larynx, the pharynx, etc.; but for the training of their pupils, it is enough to look on the whole apparatus of speech as a bellows, of which the mouth is at once the aperture and the handle. When you open the mouth you enlarge the passage to the lungs; and an influx of air, from atmospheric pressure, naturally accompanies the act. Teach your pupils to open the mouth at the commencement of every utterance, and you will secure two important results at the same time:—you will establish a habit of healthful, vocal respiration, and facilitate the acquirement of a style of sharp, distinct, and light articulation. The majority of persons—even public speakers—fail in a free opening of the mouth; they push the plastic organs—the lips and tongue—from point to point, without disengagement, and their utterance is consequently heavy and indistinct. The opening of the mouth before speech is the secret of ease, and fluency, and clearness.

Mr. Catlin, the author of a work on the North American Indians, recommends people to breathe only through the nose, for hygienic reasons; and some teachers have copied the precept as if it were universally applicable. This is a mistake. There is wisdom in shutting the mouth when you pass from a heated room to a cold atmosphere; but there would be the reverse of wisdom in shutting the mouth every time you take breath in speaking; and in order to

breathe solely through the nose you must close the mouth, either by means of the lips, or of the tongue and palate. Apply the theory of nasal respiration, if you can, while you are asleep — and stop snoring — or at any time when the organs are at rest, but not when they are in action in speech. You require an extra supply of air while speaking, and you want the largest possible channel for its entrance — by both mouth and nostrils. Use the jaw as the handle of your bellows, and the process will go on noiselessly and freely, replenishing the lungs by mere atmospheric pressure.

This maxillary action is apt to be overdone at first, or to be awkwardly done, — either by jerking the jaw downwards, by snapping it bitingly upwards, or by moving the head backwards. The desired action is more internal than external. The head should be perfectly still, and the movements of the jaw so light and floating as not to be in any degree obtrusive on the attention. But all art thus hides itself in facility.

“Ars est celare artem.”

The preparatory separation of the organs, which speech is to bring in contact, is really a mechanical necessity; it illustrates the same principle as that which raises the hammer before its downward stroke — which draws back the arms before an outward push — or bends the knees before an upward spring. Thus to pronounce the letter P — which requires the lips to be closed — we must first separate the lips in order to make their momentary contact light and graceful.

The second point in teaching reading is to make pupils pronounce the elements of speech correctly. I assume, of course, that letters are thoroughly known; but even with elder people than school children, it would not be safe to assume that sounds are practically familiar. Every syllable has, or should have, its definite impulse of sound, and every word its articulate boundary, delineated as clearly to the ear as the outline of the printed word is shown to the eye. This precision of utterance requires, on the part of the teacher, a perfect knowledge of the elements of

speech. These are supposed to consist only of the two classes called "vowels" and "consonants," but they comprise, besides, an unrepresented class of transitional effects, or glides, on the use of which—although they have not been noticed by writers on the subject—a good pronunciation depends. The percussive which is heard between a consonant and a vowel in the same syllable should be regarded as a real element of speech, and as such, the effect should be heard, even when no vowel follows the consonant. An example will give you a clear idea of what is meant by these consonant glides. Let us again take the letter P. This is said to be pronounced by closing the lips, but it really derives all its audibility from opening the lips after closure. The percussive result of this opening is the glide of the consonant P. The same principle of organic separation applies to all consonants, each of which, when final, should be finished with its glide. Glides are thus transitions either to another phonetic element, or to a position of rest.

Your pupils, then, must be taught to pronounce every vowel with its true quality, every consonant with its glide, or percussively, every syllable with a definite impulse, and every word or group of words, compactly and with well-marked initial and final boundaries. The initial boundary will be given by opening the mouth; and the final boundary, if the concluding element is a consonant, by the articulate glide of organic separation. The latter being the least obvious of the elements of pronunciation, requires special attention on the part of teachers.

The best exercise in pronunciation is the separate utterance of syllables. This would be easy but for the anomalies of orthography, which have accustomed us to an unphonetic syllabication. But in dealing with sounds we must disregard letters. Double consonants, for instance, are divided in writing syllables, but they must be treated as single consonants in pronouncing syllables. Thus we write *pos-ses-sion* as the syllables of the word *possession*, but we pronounce *pō-zē-shun*, and we must teach our pupils to analyze the sounds of words into their actual phonetic syllables.

bles. Combinations of consonants are divided in speaking—as in the word *apprehension*, which would be analyzed into *ap-re-hen-sion*—but otherwise every syllable (except the final syllable of a word ending with a consonant) will terminate with a vowel. You must not be misled by any theory of so called “shut-vowels,” into supposing that you cannot end a syllable with a short vowel; you do so in every sentence. You certainly will never make your pupils pronounce well until you teach them to individualize syllables with the exact effect they receive in the concrete utterance of words and sentences. You cannot pay too particular attention to this point. A pure pronunciation is the rarest of all qualities both among pupils and teachers.

The third point in teaching reading is to distinguish the tones of the voice. Tones are not subordinate matters of mere taste and fancy. On the contrary, the tones accompanying language are the interpreters of its meaning. By the very same words you may express a variety of meanings, differentiated by tone alone. Tones must then be considered as essential elements of speech, and carefully discriminated. This is not a matter of any difficulty. The complete gamut of speaking tones may be taught even to infant pupils, and it cannot be acquired too soon. The voices of school children are often harsh and unnatural, while they may easily be modulated by a competent teacher.

The most insensitive ear can generally be taught to recognize all the essential parts of the expressive vocal changes. Every change is simply to a higher or lower degree on the musical scale—a higher or lower pitch, or an upward or downward progression of voice. If the teacher cannot discriminate these changes he must acquire the power, or abandon the attempt to teach reading. A blind man may as well teach linear perspective, or a deaf man singing.

The general fault in school intonation is the prevalence of a high-pitched monotony. The middle pitch should be the one most commonly used, and monotony never. The characteristic of all speaking tones is in-

6 *Teaching Reading in Public Schools.*

flexion, and not even the A, B, C, or the multiplication table, should be rehearsed without inflexion.

Children take a great delight in exercises on the voice, so that there is no difficulty in fixing their attention on lessons of this kind. We have only to listen to the reading of our most highly educated men to discover that the public school teachers of the risen generation had not done their duty in this particular. Let it be your aim to lay the foundations of a higher style of public and professional reading in the rising generation by the regulation of the voices of your pupils in the earliest, and in every stage of their public school career. In no department is the adage more true that "the child is the father of the man," than in the management of the voice in reading. The blemishes in the public readers of to-day are the uncorrected habits of their childhood; and the excellences of your little learners now, will survive as the ornaments of their mature professional style, in the pulpit, at the bar, on the bench, or in the school-room.

The gamut of inflexions consists of a rising and a falling tone of each of the four varieties: high, low, simple, compound. The ear requires to be trained to discriminate these varieties. Follow this plan: read slowly to your class and ask them whether your voice is rising or falling wherever you make a stop. When they can distinguish this radical difference, read again and ask whether your closing inflexion was relatively high or low in pitch. Then read a third time, and ask whether the inflexion of any given word was simple or compound. In this way, you both test and train the ear, and you will find that what the ear can apprehend, the voice will readily execute. I have heard a class of "deaf and dumb" children* produce

* In the day school for the deaf, in Boston, Mass. This school was the first to adopt the author's system of "Visible Speech" for teaching articulation to the deaf. Prof. A. Graham Bell, (son of the author) had the honor of training the accomplished Principal of the school — Miss Sarah Fuller; as well as the teachers in many of the State Institutions, where Visible Speech is now being generally employed. Prof. A. G. Bell introduced exercises for teaching inflexion and pitch to the deaf. His subsequent extension of the field of Phonetics, by the invention of the Telephone, has overcome the universal deafness of distance.

the characteristic differences of inflexion and pitch ; so that even those of your pupils whose ears are dull to such effects may be made to apprehend them, and to render them satisfactorily in practice.

The fourth point in teaching reading is to group the words of sentences according to their mutual relations. A child expresses ideas by single words, and the most eloquent speakers express ideas singly, although by combinations of words. Sentences are divided into clauses, which have been happily called "oratorical words," and each of these must be presented to the mind as a separate fact. For example, take this sentence: "During the recent thunderstorm, an unfortunate man travelling on the road, was struck by the lightning and killed." This would be expressed by the child narrator in the three words, "Lightning kill man." But though, in the sentential statement, more words have been used, they arrange themselves into three groups corresponding to the three single words in the child's imperfect version. On this principle the reader should deliver the words of the longest sentence. Composition is often so involved that words forming part of the expression of one idea are separated in construction ; and the reader must show the mutual relation of the detached words by keeping them apart from the intervening words. The necessary ideas in a sentence are its subject and its predicate ; but, beside these, the sentence may include a variety of subordinate ideas expressed in adjective, adverbial or complemental clauses. In the delivery of these various members of a sentence much care is often required to show the connection of governing and dependent words, to avoid ambiguity of reference, and to bring out the intended meaning with clearness. The principle of grouping words must be recognized as one of the most important in the whole art of reading. Teach your pupils to unite no words which do not make sense together, and they will soon acquire a perception of the principle which guides to appropriate clausung.

Poetry is subject to the same rules as prose. The

8 *Teaching Reading in Public Schools.*

end of a line is not always the end of a clause. For example:

Every lady in the land
Has twenty nails upon each hand,
Five and twenty on hands and feet
This is correct and no deceit.

The correctness of this statement can only be shown by clausing instead of reading by rhythmical lines.

Every lady in the land
Has twenty nails; upon each hand
Five; and twenty on hands and feet.
This is correct, and no deceit.

The clausal divisions of sentences furnish the natural breathing places. Punctuation is no sufficient guide for the regulation of the breath. Commas are often used where a break in the flow of sound would be inappropriate, and the boundaries of important clauses frequently occur where no comma is required by the rules of punctuation. Learners would read better, if, instead of being told to "mind the stops," they were directed to "mind the thoughts, and pay no heed to commas."

For example, in Lord Byron's lines on a "Thunder storm among the Alps," we read by punctuation:

And storm | and darkness | ye are wondrous strong." "O night |
But the thought is not of these objects individually; it is their *combination* that is "wondrous strong," and we should read:

And storm and darkness | ye are wondrous strong." "O | night
In the same stanza there is another illustration. Punctuation reads:

From peak to peak | the rattling crags among | "Far along |
Leaps the live thunder!" Leaps the live thunder!"

But thought-clausing dictates, instead:

From peak to peak the rattling crags among | "Far along |
Leaps the live thunder!" Leaps the live thunder!"

Again in the same stanza, punctuation reads:

"And Jura answers | through her misty shroud |
Back to the joyous Alps."

But we should disregard the comma after "answers," and read:

"And Jura | answers through her misty shroud |
Back to the joyous Alps."

In another passage in the same context, effective reading requires division into three separate clauses, and yet there is not a single comma in the printing:

"Let me | be
A sharer | in thy fierce and far delight."

These examples show that good reading requires close thinking, and that clausing is one of the most important means of lucid expression. Punctuation is regulated by stereotyped mechanical rules of the printing-office; clausing must be the thoughtful work of the reader, under the guidance of insight and judgment.

The fifth point in teaching reading, is to emphasize the sense. In this matter young pupils will of course depend on the direction of the teacher; although they should be encouraged to think for themselves as much as possible. It is not, perhaps, generally known that the selection of emphatic words is regulated by principles, which can be exactly formulated for teaching. The study of these principles is one of much interest, and no more improving exercise can be prescribed for advanced pupils than the application of the principles of emphasis to passages from the writings of our best authors. Many mistaken ideas have been entertained with reference to emphasis; the fundamental mistake being that *no* rules could be laid down for the reader's guidance. You can, however, not only point out the emphatic words with confidence, but you can explain the reasons for your selection to those pupils who are qualified to comprehend them. Everything is best done that is done by rule, and all teachers should make themselves familiar with the very important laws of emphasis.

I am sorry to see, that, in some recently published books in use in Canadian schools, this subject is treated in the old indefinite and arbitrary way. Not only are principles wanting, the application of which

would secure uniformity in the teaching in different schools, but the illustrations furnished are full of violations of the natural principles. It is an old error—but still reproduced—to suppose that words are emphatic in virtue of their grammatical rank; and that “articles, pronouns, conjunctions, prepositions, and auxiliary verbs” are necessarily of inferior emphasis to “verbs, nouns and adjectives.” Such thoughtless teaching will be confuted by the first example that may be taken at random.

“To *be* or *not* to be.” Here we have the negative particle under emphasis. Why not read “to *be*, or not to *be*?” Because any word or thought already stated is unemphatic. This is an absolute law, admitting of no interference from the rank of words.

“*That* is the question.” Here a pronoun is the emphatic word. Why not read “*That* is the *question*?” Because the previous words constitute a question, and any word involved in the context, is unemphatic. This is another law, equally absolute and independent of the rank of words.

“Whether ’tis *nobler*, in the mind.” Why not read “Whether ’tis nobler, in the *mind*”? Because the idea of “nobleness” *implies* “in the mind”—as the estimate of nobleness cannot be elsewhere—and any word or thought necessarily implied is unemphatic. These laws are definite, easily comprehensible, and of universal application.

We have in this illustration, in the most compendious form, a complete category of the reasons for words being unemphatic. Now, look at the converse, which of course will show the reasons for emphasis. Any word or thought which has *not* been previously stated, or involved in the context, or which is not necessarily implied in the nature of things—in other and fewer words: any word which is *new* to the context, is in virtue of novelty, emphatic. Emphasis has nothing to do with the grammatical rank of words. It depends entirely on the three principles; novelty, contrast and suggestion.* I shall elucidate these principles by

* See this subject fully developed and illustrated in the Author's “Principles of Elocution.” [Fourth Edition, 1878.]

showing their application to the whole of the speech from which the above passages are taken.

EMPHATIC ANALYSIS OF HAMLET'S SOLILOQUY ON DEATH.

To *be*, (new) or *not* to be? (contrast) *That* is the question; ("question" involved) Whether 'tis *nobler* (new) in the mind (implied) to *suffer* (new) the slings and arrows of outrageous fortune; (involved in Hamlet's gloomy view of life) or to take *arms* (contrast) against a sea of troubles, (same as "slings and arrows," etc.) and by opposing (same as "take arms") *end* them? (new) To die? (same as "not to be") To *sleep* (new) no more; and, by a sleep, to say (explicative) we end (involved in "die") the *heartache* (new) and the *thousand* (contrast) natural shocks (involved in "heartache") that flesh is heir to; (involved in "natural") 'Tis a consummation (involved in "end") *devoutly* to be wished! ("wished" implied) To die? To sleep; (repetition) To *sleep*? (new, as a question) Perchance to *dream*; (new) Ay! *there's* the rub; (suggested contrast) For, in *that* sleep (contrast) of death (explanation) *what* (contrast) dreams may come, (same as "perchance," etc.) when we have shuffled off this this mortal coil, (involved in "death") must give us *pause*; (new) *There's* the respect (suggested contrast) that makes calamity of so long life: (involved in "give us pause") For *who* would bear ("bear" involved) the whips and scorns of time, (same as "calamity") the *oppressor's* wrong, ("wrong" implied) the *proud* man's contumely, (contrast) the pangs of despised *love*, (contrast) the *law's* delay, ("delay" implied aphoristically) the insolence of *office*, (new) and the spurns (involved in "insolence") that patient *merit* (new) of the *unworthy* takes, (contrast) when he himself might his *quietus* make (contrast to "bear") with a bare bodkin? (expletive) Who would fardels bear, to groan and sweat under a weary life, (same as "who would bear the whips," etc.) *but* that the dread ("dread" implied) of something *after* death, (contrast to "life") that undiscovered country, from whose bourn

ools.
n different
full of, vio-
ld error—
words are
rank; and
positions,
ferior em-
" Such
e first ex-
negative
to *be*, or
t already
w, admit-
s.
n is the
he *ques-*
stitute a
ntext, is
bsolute
Why not
Because
nd"—as
re—and
mphasic.
, and or
mpend-
r words
which
Any
stated,
essarily
fewer
t, is in
othing
epends
st and
es by
in the
1878.]

no traveller returns, (explanation) *puzzles* the will, ("will" implied) and makes us *rather* bear those ills we have, ("bear," etc. implied) than fly to others that we *know* not of? (contrast to "ills we have") Thus, conscience (implied) does make *cowards* (contrast) of us all; (expletive) and thus the native hue of resolution (involved in "will") is *sicklied o'er* (contrast to "native hue") with the pale cast of thought, (involved in "conscience") and enterprises (involved in "resolution") of *great* pith and moment, (contrast) with this regard (implied) their currents turn *awry*, (new) and lose the *name* of action. ("action" involved in "currents." To "lose the *name* of action" is to become no longer "currents" but to stagnate.)

All intelligent reading must be emphasized; and although no doubt, thoughtful readers will be generally right in their perception of emphasis, without being consciously guided by definite principles, yet this is not enough in teaching. You must be able not only to bring the expression of a thought to a focus, but to do so as it were, mathematically; and to test, and, if need be, prove your results by rule and theorem.

Emphasis is one of the few points in which all good readers will nearly coincide. There is a boundless latitude for variety in other respects; but emphasis depends on the appreciation of the intended meaning, which leaves comparatively little room for difference.

Portia's Speech on Mercy is a favorite reading extract, and in many school-books it is printed with directive markings, some of which forcibly illustrate the prevailing errors in emphatic expression. The subject is sufficiently important to justify further exemplification. I shall therefore add an

EMPHATIC ANALYSIS OF PORTIA'S SPEECH ON MERCY.

"The quality of mercy is not *strained*."

When the speech stands alone, this would be the emphasis; but when read in connection with the pre-

ools.

es the will,
ar those ills
others that
e") Thus,
ntrast) of us
olution (in-
to "native
d in "con-
solation")
his regard
) and lose
currents."
no longer

l; and al-
generally
out being
et this is
ot only to
but to do
d, if need

all good
oundless
hesis de-
neaning,
fference.
ding ex-
with di-
trate the
e subject
nplifica-

EECH

be the
he pre-

Teaching Reading in Public Schools. 13

ceding context the emphasis would be different. The introductory dialogue is:

"Do you confess the bond?"

"I do."

"Then must the Jew be merciful?"

"On *what* compulsion must I? tell me that."

"The quality of mercy *is* not strained;
It droppeth, as the gentle rain —"

I find the next lines marked thus in a school book:

"From heaven

Upon the place beneath:

But rain necessarily drops "from heaven" and "on the place beneath," and we should read:

"It droppeth, as the gentle *rain* from heaven
Upon the place beneath. It is *twice* blessed —"

Then the school book reads:

"It blesseth *him* that gives and him that *takes*."

But this prominence of "him" unjustly excludes the other sex, for the statement would be equally true of *her* that gives; and the emphasis on "takes" is a superficial error. We ought to imply, as a matter of course, that the recipient of mercy is blessed; and the only point to be enforced here as an argument for mercy, is that the *giver* is also blessed. We should then read:

"It blesseth him that *gives* and him that takes:
'Tis *mightiest* in the mightiest;—"

Here the school book reads:

"It becomes

The throned monarch *better* than his *crown*."

But the idea of "crown" is involved in that of "monarch," and we should read:

"It becomes

The throned monarch *better* than his *crown*;
His *sceptre* (antithetic to "crown.")

Now the school book reads:

"Shews the force of *temporal* power,"

But this is involved, "temporal" being a necessary part of the idea of "monarch" or of "the mightiest,"

"The attribute to *awe* and *majesty*,"

Both implied.

"Wherein doth sit the *dread* and *fear* of kings;"

But "dread" and "fear" convey the same idea, and there is no real antithesis.

The reading should be:

"His *sceptre* shows the force of temporal power.—

The attribute to awe and majesty,

Wherein doth sit the *dread* and *fear* of kings;—"

Suggesting contrast to *love*, the product of mercy.

"But, mercy is *above* this sceptred sway;

It is enthroned in the *hearts* of kings;"

Antithetic to the *external* emblems of majesty.

"It is an attribute of *God* himself."

New, and contrasted with "kings."

"And earthly power doth then show *likest* God's."

Here the school book reads:

"When *Mercy* seasons *Justice*."

But we surely ought to imply "justice" as an attribute of the Deity, and we are already speaking of "mercy," therefore neither of these words can be emphatic. We should read:

"And earthly power doth then show *likest* God's

When mercy seasons justice. Therefore, Jew,

Though justice be thy plea, consider this,

That in the *course* of justice, none of us

Should see *salvation*. We do *pray* for mercy,

And that same prayer doth teach us all to *render*

The deeds of mercy."

In connection with this speech, I can give you an exemplification—which will no doubt be interesting—of the manner in which these words were spoken at the time they were written. Mr. Alexander John Ellis, the well known philological scholar, author of the "Essentials of Phonetics," "Early English Pro-

nunciation," etc., has been enabled to fix with certainty the exact Elizabethan pronunciation of almost every word in this speech; and from Mr. Ellis's utterance, I had the opportunity of writing the lines in the absolute symbols of Visible Speech, so that I can present you with a facsimile of phonetic English as it was undoubtedly heard in the days of Shakespeare.

[The Brant Teachers' Convention of course heard this speech spoken; but the reader may easily learn to vocalize it in the same manner for himself, from its presentation in Visible Speech typography. This system of letters—difficult as it may seem to the uninitiated eye—is really much more simple than the common A, B, C, or any other alphabet. The notation of sound by the Visible Speech types is *organically* directive, so that readers of all nationalities pronounce every element with exactly the same effect. The following specimen may perhaps induce the reader to give the subject some attention.]

PORTIA'S SPEECH ON MERCY.

IN VISIBLE SPEECH TYPOGRAPHY.

ʌl ɔɔjʌfɔl tɛ ʌlɔɔjɪ ɪw ʔtɔ ɔɔɔjɪʔtɔ;
 ɪɔ ʔɔtɔɔɔɔ, ɪw ʌl ʔɔɔɔɔɔɔ ʊjɪʔ ʔɔtɛ ɔɔɔɔ
 ɪtɔtɔ ʌl ɔɔjɪɔ ʔɔɔɔɔɔ; ɪɔ ɪw ʔɔɔɔɔ ʔɔɔɔɔɔ;
 ɪɔ ʔɔɔɔɔɔ ɔɔɔ ʊjɔ ɔɔɔɔ, ɪw ɔɔɔ ɔɔɔ ʔjɪɔɔ;
 ɔɔɔ ʔɔɔɔɔɔɔɔ ɪw ʌl ʔɔɔɔɔɔɔɔ; ɪɔ ʔɔɔɔɔ
 ʌl ʔɔtɔɔɔɔ ʔtɔɔɔɔ ʔɔɔɔɔ ʊjɔ ɔɔɔ ɔɔtɔɔ;
 ɔɔɔ ɔɔɔɔɔ ɔɔɔɔ ʌl ʔtɔɔ tɛ ʔɔɔɔɔɔɔ ɔtɔɔ,
 ʌl ɪw ʔɔɔɔɔɔ ɔɔ ɪɪɪ ɪw ʔɔɔɔɔɔɔ,
 ʔtɔɔɔ ɔɔɔ ɔɔɔ ʌl ʔɔɔɔ ɪw ʔtɔɔ ʔtɔɔ tɛ ɔɔɔ;
 ʔtɔ ʔɔɔɔɔɔ ɪw ɪtɔtɛ ʌlɔ ɔɔɔɔɔɔ ɔɔɔɔ,
 ɪɔ ɪw ɔɔɔɔɔɔɔ ɪw ʌl ɔɔɔɔ tɛ ɔɔɔ.

The sixth point in teaching reading is to graduate the qualities of high and low pitch, weak and strong force, slow and quick time. Uniformity in any of these qual-

ities is a defect; and in the nature of the changes made by the reader, or dictated by the teacher, there is abundant scope for the exercise of taste and judgment.

The seventh and last point in teaching reading is to express the sentiment. This requires not only modulations of inflexion, stress, pitch, force and time, but a general suiting of the sound to the sense that shows the reader to be in full sympathy with his subject. Analogies that can scarcely be enumerated will influence the style in various ways to produce this effect. The principle may be laid down that every sentence should be so read as not only to express its meaning but to indicate the reader's sentiment in regard to it—whether of approbation, condemnation, indifference, etc. You will therefore treat as a fault in your pupils a style of reading that—however perfect, otherwise—is merely mechanical; warming what is cold, enlivening what is dull, and inspiring a sympathy of manner as the highest attribute of excellence in your most advanced pupils.

I have now sketched the system which I proposed to set before you. To facilitate your recollection of it, let me recapitulate the various points to be attended to.

- I. The apparatus of speech—the bellows.
- II. Pronunciation—phonetic syllables.
- III. Tones—gamut of inflexions.
- IV. Clausing—oratorical words.
- V. Emphasis—definite laws.
- VI. Expressive variety—pitch, force and time.
- VII. Sentiment—sympathy of manner.

I know that this arrangement works well; and I cannot conceive of any mode better calculated to make good readers. But if you have your own plans already formed, and producing satisfactory results. In such case, it will be well, before attempting to modify your procedure by any theory, to bear in mind the adage to which I referred at the commencement of my address, "That which is best administered is best."

There is but one other point I wish to notice, in conclusion ; that is the importance in teaching reading, of simultaneous exercise. We know how the voices of a congregation are led in singing, by a single precentor. The same influence of voice developing voice will be found in the simultaneous exercise of a class in reading. Of course the individual voices will be tested from time to time, and separate readings will be occasionally prescribed ; but the general exercise of a class will, with great advantage, be simultaneous. You can readily distinguish a discordant vowel or inflexion, even when twenty or thirty voices are sounding together. Your pupils in this way receive a much larger amount of exercise and the interest of the class is much better sustained than when each individual is called on for the few moments which can be allotted to him for separate reading.





PRINTED BY THE GOVERNMENT OF CANADA

So



THOMAS HENDERSON,

Sole Agent for Canada.

BRANTFORD, ONT.

WORKS ON SPEECH

BY

Alex. Melville Bell, F. E. I. S., &c.

PUBLISHED AND SOLD BY

James P. Burbank, Salem, Mass.

Any of the following Publications sent to any address,
post paid, on receipt of price.

Physiological Alphabetics.

υηθϵϰω εϰϰ ωπδωελϰωφε βγδρσα ϰε ϰω ωλρεεεεωκωλ
(*Symbols for representing sounds in all Languages.*)

Visible Speech—The Science of Universal Alphabetics :
or Self-interpreting Physiological Letters for writing all
Languages in one Alphabet ; and for teaching the Deaf
and Dumb to speak. Illustrated by Tables, Diagrams,
and Examples of Printing and Writing. Inaugural
Edition, 4to, cloth \$5.00

CONTENTS.— Popular Description of the Organs of Speech. Diagram of
the Organs of Speech. The Invention of Visible Speech. Tabular Exposit-
tion of Visible Speech; Theoretical Explanation, Exercises, etc. Applica-
tion of Visible Speech to Languages. Visible Speech applied to English.
Plates.

Explanatory Lecture on Visible Speech.—Delivered to the
Royal College of Preceptors (Feb. 1870.) Illustrated
by Diagrams and Universal Alphabet15

English Visible Speech for the Million.—For teaching the
exact Pronunciation of the Language, to Native, For-
eign, or Illiterate Learners. Illustrated by Physiologi-
cal Diagrams, Exercises, &c., 4to., paper covers . .40

CONTENTS.— English Visible Speech. Explanation of Consonant and
Vowel Letters, Glides and Modifiers. Note on Diagrams. Organic
Formation of the Principal Elements of Speech. English Alphabet of Visible
Speech. Reading Exercises. Notes on the English Sounds.

Class-Primer of English Visible Speech.—The Diagrams
and Reading Exercises, without the explanatory por-
tions of the preceeding Work. 4to., paper covers .20

Universal Line Writing and Steno-Phonography.—A New Work, on the Basis of "Visible Speech." In five Sections: I. English Vernacular and Orthoepic Line Writing for use in schools. II. Universal Line-Alphabet for Languages, Telegraphy, &c. III. Universal Line-Alphabet for Embossed Printing for the Blind. IV. Elliptical Steno-phonography, applicable to all Languages, and fully developed for English. V. English Reporting Steno-phonography. The work can be obtained complete in one volume 8vo, or in parts as above. In parts, each, .20 Price, complete .85

Visible Speech School Room Charts.—Prepared by Prof. A. Graham Bell of the Boston University. New and Revised Edition just issued. We furnish them in three styles; on paper, unmounted; mounted separately on heavy cardboard; mounted on cloth and bound together at top, with roller. Price for either style, per set of seven charts \$10.00

Visible Speech Alphabetical Symbols.—The English Alphabetical Symbols are printed separately upon cards, which can be arranged in any order in front of a class, forming an articulation exercise which is to be pronounced by the members of the class. By changing the cards an unlimited number of exercises can be formed. Size of consonant cards, 5x5 inches . 2.00

Visible Speech Object Cards.—These consist of cards on which are printed in Visible Speech, the names of common objects, illustrated by pictures of the objects themselves. The names are so chosen as to introduce all the English elements of speech, each card illustrating one of the alphabetical symbols 3.00

Visible Speech Card Alphabets.—Each set contains over 200 cards, upon each of which is printed one of the English symbols. They can be used to form words and sentences, articulation exercises, etc. 1x3 inches .75

* Circulars describing the system of Visible Speech, with specimens of the characters, etc., sent free on application to the publisher.

Vocal Physiology and Impediments of Speech.

The Principles of Speech, Cure of Stammering &c.—In this Work, the Theory of Articulation, and the Mechanism of Vowel and Consonant Sounds, are minutely explained. All the elements of English Speech are separately treated of, with reference to the Defects to which they are subject. Directions are given by which the Stammerer can, by his own efforts, alleviate or remove the Impediment. 12mo., cloth \$1.65

CONTENTS. PART I. Vocal Physiology. The Elements of Speech. Vocal Respiration. Voice. Vowels. General Classification of the Elements of Speech. Articulations. Four Modes of Articulation. Table of English Articulations. Elementary Instruction in Speech. The Powers of the Letters, and Orthographic Tables. Phonetic Notation of Speech. Combinations. Accent, Rhythm, Inflection, etc. PART II. Dictionary of English Sounds. Vowels. The Aspirate H. Articulations. PART III. Cure of Stammering and other Impediments of Speech. Articulative Exercises. Literal Exercises. Verbal Exercises.

Observations of Stammering, &c.—With notes of cases. Paper covers 15

Theory and Practice of Elocution.

The Principles of Elocution.—A new and revised Edition of this Standard work has just been published. The Work contains a summary of the Principles of Vocal Physiology; with a full development of the principles of Expressive Delivery; an original analysis of the Tones of Speech, and the Laws of Emphasis; the mechanical and expressive principles of Gesture, &c. Illustrated by upwards of Two Hundred passages marked for Exercise. Fourth Edition. 12mo., cloth . . . 1.50

CONTENTS. PART I.—PRONUNCIATION. Principles of Respiration, Vocalization, etc. Vowel formation. Anglicisms, Scotticisms, Hibernicisms, and Americanisms of Articulations and Vowel Sound. Vowel Notation. Articulations. Principle of Distinct Articulation. Syllabic Quantity. Accent.

PART II.—INFLEXION. Mechanism of the Inflections. Preparatory Pitch. Expressiveness of the Inflections. Verbal Grouping, etc.

PART III.—EXPRESSIVE DELIVERY. Pauses. Modulation. Force and Time. Emotive Expression. Expressive Passages, marked for Exercise.

PART IV.—EMPHASIS. Examples of Emphatic Analysis. Repetitions. Emphasized Exercises in the Language of Passion.

PART V.—LOOKS AND GESTURES. Expressiveness of Gesture. General Principles of Motion. Application of Gesture. Notation of Gesture.

The Standard Elocutionist.—A Collection of upwards of Four Hundred Classified Extracts in Prose and Poetry, adapted for effective Reading and Recitation. The Principles of Elocution, abridged from the "Elocutionary Manual," with relative Exercises, are prefixed. New Edition, greatly enlarged : 532 pp., 12mo., cloth 1.50

CONTENTS.—Outline of the Principles of Elocution. Exercises on the Principles. Miscellaneous Readings in Prose. Readings in Pulpit Eloquence. Readings in Ancient and Modern Eloquence. Miscellaneous Readings in Poetry. Recitations for Junior Pupils. Recitations for Senior Pupils. Recitations for Advanced Students. Humorous Recitations. Dramatic Speeches and Soliloquies. Dialogues and Dramatic Scenes.

The Emphasized Liturgy.—The Morning, Evening, Communion and Burial Services, and the Collects, marked for emphasis and clause. With an Introductory Essay on the Theory of Emphasis, the Expressiveness of Tones, and the Intellectual and Mechanical Principles of Public Reading. 12mo., cloth 1.00

Treatise on the Art of Reading.—The Principles of Clausing, &c., as more fully systematized in the "Principles of Elocution," and "Emphasized Liturgy." .20

Lecture on the Art of Delivery, and the Influence of School Discipline on Public Oratory.—Delivered to the Educational Institute of Scotland, and published by request of that Body .15

Sermon Reading and Memoriter Delivery.—Delivered to a Class of Students in the New College of Edinburgh, and published by requisition from the Class .15

☞ Any Book published in the United States sent post-paid on receipt of price. Elocutionary Works a specialty, send for price list.

Remittances should be made by Draft, P. O. Order or Registered Letter.

THOMAS HENDERSON,

Brantford, Ont.

ards of
Poetry,
The
-cution-
. New
1.50
es on the
loquence.
ndings in
r Pupils.
Dramatic

, Com-
marked
Essay
ness of
nciples
1.00

bles of
"Prin-
" .20

ence of
l to the
hed by
.15

ered to
burgh,
.15

t post-
ecialty,

order or



