

**THE BLODGETT  
READERS BY  
GRADES. BOOK SIX**

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The Blodgett Readers by Grades. Book Six by Frances E. Blodgett & Andrew B. Blodgett

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**FRANCES E. BLODGETT & ANDREW B. BLODGETT**

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BOOK SIX

BY

FRANCES E. BLODGETT

AND

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## PREFACE

In the study of every art there must be a certain familiarity with the products of genius before any attempt at classification is possible. This is as true of literature as it is of music and painting. At first the pupil has no more curiosity as to the authors represented in his reading book than he has concerning the musicians whose songs he sings, or the painters and sculptors whose work adorns his schoolroom.

His teachers know, however, that in order to lay claim to any degree of general culture he will need to become acquainted with the names and characteristics of the master workmen in literature. When he applies for admission to one of the higher institutions of learning, he will assuredly discover that, whatever his special interests are, he will be expected to possess a definite amount of this purely literary information. It is true that it may be acquired in the secondary schools, but only at a sacrifice of time which is needed for other work. Much of this knowledge may be assimilated quite as easily in the lower grades, with a corresponding impetus toward later achievement and enjoyment.

A glance at the list of authors represented in this and the succeeding volume will show scarcely a name that is outside the demands of literary culture. Yet experience has already made it clear that the selections are wholly within the grasp of pupils of the sixth and seventh grades. Most of the material is in narrative form, and all of it, it is hoped, will stand the test of schoolroom requirements.

The selections from Thomas Bailey Aldrich, John Burroughs, Margaret Deland, Ralph Waldo Emerson, Nathaniel Hawthorne, Oliver Wendell Holmes, Sarah Orne Jewett, Henry Wadsworth Longfellow, James Russell Lowell, Henry D. Thoreau, and John

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THE AUTHORS



## FUNDAMENTALS OF READING

There are two phases to be considered in oral reading: first, the mechanical phase, which consists of correct pronunciation and clear enunciation, and second, the artistic or interpretative side of such reading.

In the first place it must be insisted upon that the reader shall speak slowly, clearly, and distinctly, giving each vowel and consonant its correct value.

Careful attention to these details, together with continued practice, will soon develop good pronunciation. Then the child is ready for the second phase, the proper interpretation, which means something more than merely saying words. It means the bringing out of the real meaning behind the printed words.

The image, the idea, or the emotion contained in the sentence to be read must be absorbed and fully measured by the reader before it can be given orally for the entertainment or instruction of those who hear.

For the benefit of teachers it is well to consider briefly a few of the technical principles to be relied upon in teaching reading.

**Emphasis** may be defined as the particular stress of voice placed upon one or more of the words of a sentence, and is the main principle used to bring out the proper expression in oral reading; but to secure this no formal rule can be given. It must come from the effort of the reader to make the meaning clear to his hearers. For example, the first sentence in this book (page 1) will be read correctly thus: The *bishop of D*— was a man of such *saintly life* and *self-sacrificing charity* that he became known as *Monseigneur Bienvenu*, or *Welcome*.

**Inflection** is the upward or downward slide of the voice. It is of two kinds, rising and falling. These may be illustrated by

carrying the hand through the air as the words are spoken, or by writing sentences on the blackboard in a form that will indicate the inflection, as follows: *Did you see a boy pass this way? Yes, he went down this street.* If insufficient attention is

given to the matter of inflection, the voice becomes monotonous and oral reading exceedingly tiresome. An exaggerated inflection, on the other hand, tends to artificiality and affectation. Great pains should be taken to secure natural expression.

**Accent** means the special stress given to a certain syllable of a word, as *pres'ent, pre sent', pres en ta' tion.*

**Quality** has to do with the kind of tone used in speaking or reading. The three principal tones used are *pure, orotund, and aspirated.* Others sometimes mentioned are the *guttural*, a deep throat tone, and the *tremor*, a tremulous quality of the voice. **Pure tone** is used in ordinary conversation and is clear and smooth. The **orotund** is a magnified or intensified pure tone. It is used to bring out some special oratorical effect, or in reading verse of great dignity and majesty. The **aspirated** is a forcible whisper expressing fear, horror, or wonder.

**Force** is the degree of loudness used in reading; the voice is *loud, moderate, or gentle*, according to the requirements of the selection to be read.

**Pitch** means the general tone of the voice in reading; it is *medium, high, or low* as the selection may demand. (Distinguish between *pitch* and *tone*.)

**Rate** refers to the rapidity of speech in oral reading, and is *moderate, rapid, or slow* as the selection may demand.

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