

**A MANUAL OF
ELOCUTION, FOR
CLASS AND
PRIVATE INSTRUCTION**

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A Manual of Elocution, for Class and Private Instruction by Mrs. D. M. Warren

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MRS. D. M. WARREN

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BY

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LATE TEACHER OF ELOCUTION IN YASSAR COLLEGE.

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PREFACE.

THE design of this Manual is to furnish the principles of Elocution in a comprehensive and practical form. They are adapted to all grades of students and schools under the direction of a judicious teacher. Part II. illustrates the principles of Expressive Reading, which, in its highest sense, implies, on the part of the reader, intellectual development and innate emotional power.

The *selections* under Emotional Analysis are designed as tests of the student's ability to determine the feeling embodied in written language, and to apply correct elements of expression in the reading. This Manual may be used with any Reader which the student or teacher may select.



SUGGESTIONS TO TEACHERS.

ORDER" is said to be "*Heaven's First Law*," and nowhere can it be more appropriately true than in Reading Classes.

"Teach your pupils to cultivate good taste and good manners, and the car of improvement will make a glorious start towards the desired goal, *Classification*."

Arrange a class in a tasteful manner, and, when once arranged, let them understand that you always expect to meet them in that position.

Have them *come* in order, as well as *remain* in order.

Grading is indispensable, if you wish to secure progress.

Qualification should be made the standard of promotion.

Require an *erect position*, either in sitting or standing.

Book in *left hand*. *Right hand* at liberty to turn leaves.

Do not assign too long lessons.

It is far better to read *one verse* or *paragraph understandingly* than to call words through a dozen pages, and neither *express* nor even *conceive* the *meaning* of a line read.

Select such pieces as shall best serve to illustrate any particular characteristic, or what may be best adapted to the capacity of your pupils.

Care must be taken that *the exercise is not above the comprehension* of young readers, or not adapted to their taste.

The pupil's own attentive study of the *meaning* of what he reads is *essential* to secure natural force and variation of tone.

Simple narrative, descriptive, and conversational pieces should be first mastered.

The most *undivided attention* of the *Teacher* should be given to a class in Reading.

Children learn much by *imitation*, and the *voice* of the teacher must be frequently heard in a *correct* manner.

Never allow a child to utter any word or sound in reading, recitation, or conversation in a listless manner; "*Whatever is worth doing at all, is worth doing well.*"

It is not enough that a half hour once a week be given to this exercise. It should receive *daily* attention.

VOCAL PRACTICE is essential after a thorough *analysis* of the piece.

See to it that your pupils study Reading lessons **ALoud** at home, in the open air, on the play-ground.

The ANALYTICAL STUDY of a lesson possesses many advantages, viz.:

1st. As a means of general information it is invaluable.

2d. As a preparation for oral utterance it is necessary that the reader should fully comprehend the meaning of the author.

3d. By it the child's mind becomes familiarized with the derivation and meaning of words, and thus learns to appreciate their beauty and force.

Let as much of the thinking be done by the class as possible.

Dictionaries are indispensable in determining pronunciations and definitions.

Encyclopædias and other works of reference are valuable aids to the intelligent analysis of the piece.

Various Methods for Securing the Interest of a Class.

Let one pupil read a *sentence*, then call for criticisms from class.

Let teacher read a sentence in a faulty manner, asking class to note defects. If an advanced class, call on some member of the class to state some of the facts contained in

the lesson. Give a short sketch of it, if descriptive, narrative, or biographical. Sometimes require the study of a selection, especially for *emphasis*; again, for its *pauses*; for the *sounds of letters*; for *inflections*: the latter may be taught by arranging a class in two sections, one asking questions, and the other answering.

Occasionally require a list of words which scholars hear mis-pronounced. Many exercises may be taken with profit in *concert*. It brings out the voices of the diffident, and encourages them to greater effort.

Boys and girls alternate, teachers and scholars alternate, each calling a word, or reading to a rhetorical pause.

Volunteer reading.

Call for selected passages illustrating some principle of expression.

Let scholar write a sentence upon the blackboard, then pronounce in a natural manner.

Dialogues and dramatic pieces tend to awaken interest, and, if judiciously selected, are of great utility as a means of imparting animation and variety of tone.

Sameness of tone arises usually from too exclusive attention to *words*.

Make frequent and unexpected changes in conducting a Reading exercise.

Variety is everything, and unless you awaken an interest in this, as in other departments of study, you must not expect success.

Reading is an intellectual and emotional process, and there can be no good reading, no matter how well the voice is trained, unless there are intellects to think, and hearts to feel.

"The best instrument will make poor music, if the performer be unskilful."