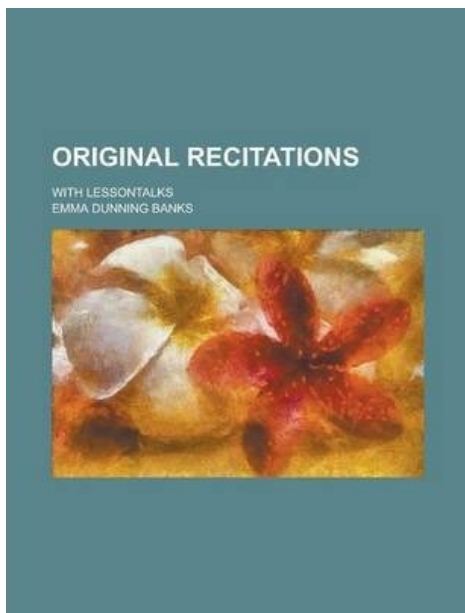


Original Recitations With Lessontalks

Emma Dunning Banks



This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1908 edition. Excerpt: ...is the more prominent character. (3) For the teachers voice assume a deep, manly tone. In line 2 make a conversational gesture, the hands not far out, and opened supinely, as though asking that something might be given you and so in fact you are asking for information. Make aslight prone descending movement on the word drop in line 4. Spread both hands apart on the word all, in line 5. A supine gesture very slightly ascending on the word raise is permissible, and completes the action-work of the third stanza. (4) The brightness and vivacity of childrens voices characterize the opening of this stanza, with an easy, conversational style and appropriate facial expression for the remainder. (5) Linger somewhat on the enunciation of chiming bells in fact, an endeavor to make the first two lines picturesque, by an artistic imitation of bells, will be appropriate, always remembering that the artistic effort is never to overdo. Make a gesture with right hand behind the ear (but not touching it), as though listening. Do not keep the hand rigid or the body stiff, but let arm and torso sway gently as if in sympathy with the music of the bells. Curve the left arm to the waist-line, pointing to it with the right forefinger, as though explaining the last half of line 3. On line 5 make a front gesture, as though pointing. out Edith in the distance. Be very confidential during line 6. Now comes a very pretty bit of acting, if gracefully and not obtrusively done. Suit the action to the words, will be suggestion enough to show that the left foot and then the right is alternately slid forth. Careful glances must alternate also, from the imaginary Edith to the feet, as...

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