

kept remote from the real interests and thought of the pupil. It is a fundamental necessity of our subject that the teacher should take the pupil where he really lives and thinks. We must enlist his thought and develop his natural powers of observation and reflection. It is for that reason that we begin the study of composition with the primary human interest, the story—with the fairy tale and fable and anecdote. Narration, Description, Exposition, Argumentation represent the progressive stages in the intellectual powers. Letter-writing, which involves several of these forms of composition, may, because of its easy style and its immediate importance, be taught early. Thorough training in the forms of correspondence is essential.

Composition on its theoretical side is rhetoric. And some study of **the theory of writing** may, with due caution, be made even in the elementary stages of instruction. Indeed, the pupil must give some attention to the analysis of style if he is to get the utmost profit possible from his practical work. The forms of the sentence, the structure of the paragraph, the order of words for clearness and emphasis, the cardinal qualities of style, such as clearness, force, and beauty, may be studied with profit, if studied inductively or in close contact with examples, and the principles put to immediate use in practical exercises. This book aims to introduce the pupil gradually to the principles of good writing and to exercise him in these, so that as he gains more and more power over the material of his writing, he may gain more and more skill in the manner of expressing it.

The subject of composition is a difficult one for pupil and teacher, but there is a goal to be attained worthy of