

memory and a guide to order and proportion. There is a third process in which the reproduced work is examined critically by teacher and pupil, and the pupil is brought to see the good and the bad qualities of his work. In the revision of the written work the teacher may at an early stage of the pupil's progress use the marks of correction given on the last page of this book. They will direct the pupil's attention to the essential rules of composition and impress upon him their practical value to him, thus laying the foundation of his power of self-criticism.

The practice of what may be called **oral composition** should become a daily habit of the school. Conversation exercises between teacher and pupil, the oral repetition or summary of a story, brief description of the incidents of the seasons and human happenings are conducive to the prompt and effective use of language. And it should be required of pupils in all classes that their answers should be, not careless and incomplete and elliptical, but full and accurate in expression.

A higher process of composition is termed invention. Exercises in invention are in this book termed **compositions**. Here the pupil does not have his material found and arranged for him as in reproduction. He must seek out his own material and arrange it after a plan he himself evolves. This is the process demanded of us in practical life.

As a developing art it is essential that the teaching of composition should follow the **order of development** of the interests and of the powers of the young mind. Composition has suffered as a school study by being