

tage of fact and fable, the thoughts of our best and wisest minds; we enrich our vocabulary with words well used; we unconsciously acquire for our own the forms of structure in phrase and sentence usual in good writing; and we establish our ideals of force and beauty in expression.

Stress is here laid on **committing to memory** for the sake, then, of both thought and language. Pupils should be encouraged to memorize the extracts that begin the lessons, or other suitable passages. They can be tested orally or in writing. If in writing, the extract may serve as the subject of an exercise in writing from memory instead of dictation. Minute accuracy should be required in this written test, so that imitation may lead to the habit of using capital letters and punctuation marks with correctness.

The central part of every lesson is what is here called **reproduction**. It has two processes. The first process involves the working over of the material and language of the story or description so that that will come into touch with the pupil's mind. The means for this are reading, question and answer, conversation, and written exercises. During this process the pupil will be practised in the effort to phrase the thought for himself. This will render easy the second process. This is composition proper. Here the pupil recomposes the material, and gives it forth as the expression of his own thought. In this process, the use of outline, framework, plan should be steadily insisted on. Practice in outlining is a great training in analysis, and impresses the order and arrangement of good composition. The outline is also a great support in the act of composition as an aid to