

# TEACHER'S GUIDE

*Locker  
Easy Method  
Writing*

---

By

W. C. LOCKER,

Author LOCKER EASY METHOD WRITING,

Director of Writing  
Richmond Public Schools

---

3  
3  
3  
3  
3

*Copyright  
1919  
W. C. Locker*

All rights reserved.

10

Z 43  
- L82

## WHEN YOU—?

When you **discover**, this little book,  
Then hie you—to some quiet nook,  
To acquaint, with its conception!

When you **aspire**, to Locker Writ,  
Will you not deign, in poise to sit,  
And master its construction?

When you **enlist**, to writing teach,  
O! to your mind, let this truth reach,  
'Tis **easy—by direction!**



SEP 25 1973

© CIA533028

## INTRODUCTION

**I**N the preparation of this little volume, the author has endeavored to shape it, with an eye single to the needs of the teacher. Every teacher who instructs in handwriting will find that the undertaking, though commonly regarded as difficult, is reduced to a task of comparative simplicity with a definitely outlined plan of procedure for each and every successive step. Brief, explicit directions afford vital assistance and encouragement, while extended, technical dissertations tend to confuse and discourage.

This companion volume to the LOCKER EASY METHOD WRITING books adheres throughout to the plan of direct simplicity employed in these books, and is respectfully dedicated to the teachers who will, with the aid of this EASY METHOD, instruct pupils in the art of executing an approved style of handwriting.

In this booklet, you will observe,  
The author's purpose is to serve;  
And this offering—of labor-joy,  
Is here dedicated,  
To make thee animated,  
And show the way—to good-employ.

THE AUTHOR.

# CONTENTS

## PART I

GENERAL DISCUSSION	Page
Explanation .....	5
Confidentially (To Teachers) .....	6
The Five (Writing) Senses (verses).....	7
Writing Etiquette .....	7
When You Write (verses).....	8
Expression .....	9
Discipline .....	10
Co-Operative .....	11
Class Instruction .....	13
Rules .....	14
The Rules (in verse) .....	15
Amplification of Rules .....	16
The Accompaniment .....	20
Criticism .....	21
Individual Instruction .....	22
Blackboard Writing .....	23
Left-Handedness .....	23
The Principal .....	24
The Supervisor .....	25
Supervision Analyzed .....	26
Motivation .....	27
The Normal School .....	28
Free Correspondence Course .....	30
Standards .....	32
Locker Writing Scale .....	32
Advantages .....	33
Aids and Awards .....	36

## PART II

COURSE OF STUDY .....	37
-----------------------	----

## PART III

SPECIFIC INSTRUCTIONS .....	38
-----------------------------	----

# PART I

## EXPLANATION

Considered from the standpoint of universal application, the "writing structure" has been a victim of retarded development. There have been, it is true, numerous contributions to the subject, both from the practical and theoretical points of view. Expert writers have evolved systems, based largely on personal experience, while authorities in education have contributed their views to the sum total of knowledge on the subject (which, be it said, have not always been in agreement). The chief difficulty seems to have arisen from the fact that, in the treatment of the subject, the expert neglected his pedagogy and the pedagogue his practice. A happy combination is essential to any real contribution on the subject. In most lines of endeavor, mental or physical, we recognize as an authority the man who demonstrates his theory and theorizes his demonstration. We accept Wilson and Taft as authorities on statecraft, General Goethals on canal engineering, Colonel Bishop on aviation, and Sargeant York on shooting straight. The obvious demand in writing is that the theory and practice be related. The Locker books and this little volume are designed to supply the theory that is pertinent, together with the necessary practice, required for a well related development. In working out this adjustment, the author has combined the theory which is accepted as sound and the practice which has been demonstrated as practical. In the development of this plan, it has naturally led to a digression from the orthodoxy of previous offerings. The familiar terms "Psychology, Physiology and Hygiene," as they apply to a theoretical discussion of writing, have been eliminated. The terms heretofore applied to specific practice, such as "The Complexity of the Problem," etc., have likewise been omitted. That these terms have not been employed does not argue that the principles involved have been overlooked or neglected. The principles implied in the heretofore orthodox phrases have, by a process of brewing, been reduced to a new terminology, suggestive of union and singleness of purpose. The several paragraphs presented here, under new headings (new in penmanship phraseology) might, for instance, be appropriately grouped under any one of the discarded headings. The problems suggested by "Psychology, Physiology and Hygiene," as well as by "The Complexity of the Problem," have been unified into a common purpose, with a single front. Instead of attempting "By indirection to find direction out," the task has been surveyed as essentially one. With the task and its treatment thus reduced to terms of direct simplicity, there is no occasion that "Wayfaring men . . . shall err therein."

Study Psychology here, in every line,  
 You'll find gymnastics for the mind,  
 And sense the good—in study.

In Physiology, you should surely know,  
 The body reaps, as the mind doth sow;  
 Then discipline your thinking.

You'll find that the body-Hygiene,  
 Profits in study of form unseen;  
 Command then, thy thinking.

It seems needless to add, that the subject, as presented, contemplates, on the part of the learner, a singleness of purpose to acquire it in its wholeness. "As the body is one, and hath many members," so the author craves your indulgence in the acceptance of this subject as a whole. It would suffer and you will lose by its mutilation or abridgment.

#### CONFIDENTIALLY (To Teachers)

Prompted by a desire to furnish assistance—vitalizing assistance—to every teacher who undertakes the task of instructing in writing, the author here adds this paragraph. While dealing with the subject quite frankly, the writer feels that a common bond of purpose makes any explanation unnecessary.

The one vital point which the author desires to discuss specifically with his fellow-teachers is that of carelessness—which leads through many avenues to the undoing of those who practice it. Careless habits are invariably the result of thoughtlessness. We should therefore keep the cause primarily in mind. In a rather extended experience the writer has been strongly impressed with an all-too-common habit of carelessness on the part of teachers—thoughtlessness, of course. It would almost seem to pass belief. He has had teachers say to him, in scores and scores of cases, "O, don't look at that writing, it was done carelessly." And this, mind you, right before the class. And there is the writing on the board where every pupil can observe it. The teacher convicts herself, in her own confession. Think of the double tragedy of the thing; the pupils view the writing, and then they hear the teacher confess. You say it seems exaggerated—unreasonable. Yes, it does—it takes "seeing to believe"—but seeing many times is convincing. Do such teachers allow their pupils to offer any such excuses for work of which they are ashamed? Think of the influence on the lives of the pupils, their habits, character, and general outlook for life. Is such a teacher getting the most out of her work, in joy, in remuneration? Of course, she is not. What has been said will stimulate thought on this subject; and one who THINKS will find that the conscience is energized to offer resistance to habits that would compromise or embarrass.

## THE FIVE (WRITING) SENSES

As you write, do you **see**,  
Ink is made thy slave to be?

And seeing this, can you **hear**,  
The voice of duty calling clear?

Seeing, Hearing, can you **feel**,  
A sense of touch in every wield?

As you sense the "writes" of **taste**,  
Do you behold its power and grace?

Sense-ed with this "flowery **smell**,"  
Can you resist the "Writing dell?"

## WRITING ETIQUETTE

Webster defines etiquette as "The forms required by good breeding, or prescribed by authority, to be observed in social or official life."

A man may pursue the course of his daily life with an unshaven face, clad in soiled linen, wrinkled clothes, eat with his knife, "hog" the end seat and retain same while women swing to the straps, employ incorrect speech, and continue to exist, but who is the loser? A woman may violate the conventionalities of good breeding and refined taste and still be a woman, but she fails to grasp the privilege of her opportunity. A public servant, man or woman, may perform the duties of his office so as to "get by" with it, or he may neglect to observe the little courtesies so favorably received by the public and yet continue to "hold his job;" but he will not render the best service of which he is capable, and the jury of public opinion pronounces the verdict that he is unworthy of larger responsibility, and that he must serve his sentence. The jury which convicts for the violation of the amenities of good breeding pronounces a like sentence on the victim of poor handwriting. Acts performed in disregard of the rights of others constitutes, in certain cases, a violation of law, and in others a violation of our opportunity. Opportunity introduces privilege and privilege is synonymous with obligation. We are all serving sentences, it may be unconsciously, for the violation of our obligation to others. However, there is encouragement in the fact that a sentence is usually repealed when there is sufficient evidence of reform.

Fortunately or unfortunately, the art of writing is so constantly and universally employed that it is impossible to disguise the graces or imperfections of its character. All things being equal, the person who writes a good hand has a decided advantage over the one who

“scrawls.” Good handwriting, combined with correct spelling, punctuation and arrangement, is suggestive of refinement in taste and a trained mind, while poor writing suggests slovenliness, lack of training, and, in an exaggerated form, illiteracy. Is your writing an asset or a liability?

The public conscience and sensibilities appear to have been dulled to the subject of writing etiquette. To fix responsibility for this condition involves speculation. One fact, however, seems pretty generally conceded. Writing has not received anything like the same amount of consideration, at the hands of school authorities, that has been accorded the other basal subjects of the “three R” group. This unexplained lethargy seems to have been well-nigh universal. The fact is the more puzzling when it is remembered that the subject constitutes a most exacting measure of the teacher’s efficiency.

### WHEN YOU WRITE

(1)

WHEN YOU WRITE, what do you THINK  
 What vision have you for your ink?  
 What beauty, form and grace are here,  
 To speed your business or your cheer?

(2)

WHEN YOU WRITE, do you discern,  
 The grace of line for which all yearn?  
 What picture would you here portray,  
 To grace your letter, on its way?

(3)

WHEN YOU WRITE, do you divine,  
 Your likeness is thus writ in line?  
 How will your friend impress-ed be,  
 With this picture, “inked” of thee?

(4)

WHEN YOU WRITE, you should disdain,  
 To give another needless pain;  
 But rather by your pains and art,  
 “Anoint the eyes” and cheer the heart?

(5)

WHEN YOU WRITE, what do you hope,  
 To “glide” along on aimless dope,  
 And thus in this “Despond of Slough,”  
 Take refuge in “I don’t know how?”

(6)

WHEN YOU WRITE, invoke your will,  
 To climb with courage, up the hill,  
 To learn a lesson from the ant,  
 And in this purpose banish "can't."

(7)

WHEN YOU WRITE, you should employ,  
 The forms of culture, grace and joy;  
 To Locker Writing—make your bow,  
 On this one fact, "I DO KNOW HOW."

NOTE.—This little poem, executed in beautiful writing, suitable for ready reference, display or framing, may be ordered from the author. It is suggested that every teacher and every pupil should possess a copy of these verses. They convey a two-fold message of inspiration—first, in sentiment and, second, in form—especially suited as a model copy for practice.

Price—Single copy, 25 cents; or in quantities of fifty or more, 20 cents each; one hundred or more, 15 cents each.

## EXPRESSION

With the first efforts of the child to express thought-images or ideas he employs objects that appeal to two of the senses, sight and touch, such as toys, mud pies, and so forth. In like manner, affection for the mother is expressed in caresses. With the development of the child, he goes from the pronouncedly tangible evidences, above mentioned, to operations involving some imagination, such as cutting paper dolls, "reading" pictures, and expresses affection by verbal assurances, as well as caresses. The next step is recorded in drawing crudely the objects first handled as toys, advancing to original products of the imagination. The advancement in the mode of expression seems natural with the progressive development of the child. Later, when the child is separated from his mother or playmates, there develops a very pronounced desire to communicate the feelings of affection, and so forth, that cannot be conveyed in caresses and the employment of the vocal organs. And so he must "write." At first the writing is nothing more than marks, lines, etc., but the child can tell you "what it says." Up to this point of development, both the desire to express or record and the vehicle of conveyance seem natural. However, when the child learns that the marks or lines he has heretofore employed do not "say" anything, he begins to ask, "Is this right?" He will insist on being shown how to write. From this point on the child must be taught. With the pronounced desire for expression, a strong point of appeal is established to aid in acquiring the art of expression. However, it must be acquired, just as all good things wait on desire and perseverance. It is doubtful if one person in a hundred will adopt the conventional forms and methods employed in good writing and learn to demonstrate the art

without assistance. But there is nothing strange or unusual about this writing business. One does not make shoes, automobiles nor buttermilk without training. Neither do men deliver speeches, sermons and verdicts without preparation. You do not use correct English nor figure your "profit and loss" without continued watchfulness. Why should it be thought that writing, the universal art, can be executed skillfully without effort or previous training? It should be understood that writing, to become an abetting asset for all endeavor, must be acquired through intelligent perseverance.

Writing practice is not employed,  
 Because the act itself's enjoyed,  
 But rather that you may acquire,  
 For all endeavor,  
 An art that's clever,  
 AN ASSET—for all good desire.

### DISCIPLINE

The avenue that leads to good handwriting is not paved with good intentions nor hedged with attractive shrubbery, inviting procrastination and repose. "Straight is the gate, and narrow is the way," that leads to good handwriting. It calls for discipline, which, according to Webster is, "Training to act in accordance with established rules, systematic and regular action—drill." Any one who is willing to pay the price in thought and perseverance which is exacted for this accomplishment may have it and reap the benefits that go with it. One who is unwilling to do this does not deserve it and cannot secure it at any price. In "The eternal fitness of things," we get what we deserve. This knowledge and conviction afford inspiration for the teacher and constitute the most substantial reward. While discipline is emphasized here as a prerequisite to a mastery of the subject of writing, it is with the very positive conviction that it offers the shortest, most direct and enjoyable road to the desired end. The seven RULES, printed in the Locker Writing books, tell you what you "shall" and what you "shall not" do. These are very simple, but you must discipline yourself to comprehend and demonstrate their simplicity. The following Locker Axioms you should digest and utilize at all times:

- (1) Unless you follow the RULES, you are wasting time and energy.
- (2) Good writing is a compound of purpose, vision, thought, and ink. (The "Big four," but the greatest of these is purpose).
- (3) Physical action, moderate or intensive, does not necessarily mean work.

- (4) Motivate your movement. Otherwise it will be only movement. (Water is water until made into ice, steel is steel until made into watch springs, movement is movement until shaped into writing).
- (5) You can do what you think, if you think what you do.
- (6) Correct practice always means progress. (If your progress is not satisfactory, something is wrong—find it—“it is not far to seek”).”
- (7) Form the HABIT by habitually doing.

Writing practice has for design,  
 Control of hand, the eye, the mind;  
 If therefore you would skillful be,  
     You ought to ken,  
     That DISCIPLINE,  
 Must shape the THINK, the FEEL, the SEE.

Writing lends itself to individual and class discipline as no other subject can do. The author has witnessed “failure” teachers make good, and likewise weak classes grow strong, with the proper application of its corrective and co-operative principles.

Do you ever discouraged grow,  
 That looked for progress seems so slow?  
     Ah! 'tis then,  
     You should ken,  
 This “Guide” in hand, the way will show.

### CO-OPERATIVE

All writing is executed in order to accommodate the desire or necessity to communicate or record. It is not done merely for the sake of writing, just as one does not travel on a train or street car for the experience of riding, but to reach a desired destination. A man communicates with members of his family or business connections for obvious reasons. In the same way, he finds it desirable to record the terms of contracts, and the figures which will keep him informed as to the status of his business. With a “little stretch of the imagination,” writing might be considered as unselfish—it lends its good offices to other purposes, is co-operative. While this is fundamentally true of the subject as such, it is, however, more particularly true of its nature in application, provided, of course, the writing is good, and is executed in the right way. If the analysis be continued, it will disclose the innumerable ways in which this applies. Since the ways are innumerable, it is obviously impracticable to cite here the details of its specific application. However, the general prin-

principles upon which this fact is established are accepted without question.

- (1) **ECONOMICALLY CO-OPERATIVE.**
  - (a) Ease in execution **CONSERVES ENERGY.**
  - (b) Speed in execution **SAVES TIME.**
  - (c) Pleasing form stimulates **SELF-RESPECT—ENCOURAGEMENT.**
- (2) **CO-OPERATIVE IN EFFICIENCY.**
  - (a) Energy conserved, time saved—for **OTHER TASKS.**
  - (b) Superior product constitutes decided **ASSET.**
  - (c) Writing of character, vestibule to **OPPORTUNITY.**
- (3) **CO-OPERATIVE GENERALLY.**
  - (a) Disciplines thought.
  - (b) Disciplines vision—discrimination.
  - (c) Disciplines the physique.

Under this last head, it might be said that there is no limit to the general influence of the mastery of writing. It “carries over” into other mental and physical operations. The parent sends the awkward child to dancing school that “she may learn to walk more gracefully.” In the same way, the mastery of writing is conducive to clear analysis in thinking, accurate perception, just as truly as it endows one with dexterity in the performance of any manipulative operation. As the faculties are developed through the exacting processes required in good writing, it will be apparent that writing has an educational value, comparable to mathematics, science, or any other subject. In converse order, the development of the faculties of thought, visualization or dexterity along the line of any human endeavor will carry over, and lend its “co-operative” influence in the mastery of writing.

Writing skill will its impress make,  
 On every task you undertake;  
 Can you afford to careless be,  
     When your “touch”  
     Means so much,  
 To every friend, as well as thee?

## CLASS INSTRUCTION

The term "Class Instruction" applies to group instruction—the class as a whole. The suggestions offered here will therefore be pertinent to the teaching of writing in the public schools, where the system of grading is designed to assemble pupils into classes or groups, on the basis of related ability. At the very outset, the author desires to emphasize the fact that all teaching and practice, in formal writing, should include the class as a whole, or related groups, according to the plan of grading. Every pupil should "right-about-face" to the command of the drillmaster. The teaching of writing finds its fundamental base in concerted action. When properly conducted, the writing will afford the same inspiration and enthusiasm that accompanies dancing to music and the marching of soldiers. The problem of class instruction, as such, is exactly the same in all grades. The difference between the requirements for the first and seventh grade pupils will be found in the different standards set up for these grades. The pupils of the first grade run through with their "simple scale" in the same concert order that the pupils of the seventh grade perform in a "grand opera," the timing and difficulty being suited to the development of the respective groups of pupils.

In this type of class instruction, the teacher will seldom have occasion to leave the front of the room. She will be needed there to give blackboard illustrations and to watch the discipline—discipline secured in perfect concert work. If a pupil goes "awry," she should make the necessary correction from the front of the room. The teacher will lose, in many ways, by going down the aisle to rescue a "stray sheep." When a child is corrected through his head—his understanding, the correction will be permanent; but if the teacher goes to him and "pulls" him into position, he will most likely lose it by the time the teacher regains her place before the class, and, in the meantime, the whole class will probably have gone awry. Teach writing through the understanding. Every problem responds more readily to "thinking" treatment than it does to force (pull) treatment. If the teacher succeeds in teaching writing and thinking at the same time, she is doing vastly more than teaching writing. If she is not doing this, she is "missing the mark."

In teaching, to these three words cling,  
SIMPLE—DEFINITE—APPEALING—  
Define each step and every line  
    Contrive it clear,  
    That all may hear,  
And guide the practice through the mind.

In the teaching of writing, there are many other points of vital importance to be considered. These various points, it is thought, will

afford the most effective guidance for the teacher if arranged according to a plan of comprehensive development. Therefore what seems pertinent is given here as amplification of the RULES, in the Locker Books (inside, front cover). The teacher will doubtless prefer to have the rules before her for ready reference, and so they are reproduced, with the AMPLIFICATION OF RULES following. The RULES and their amplification are printed separately, for the very good reason, that the Rules are to be learned and followed strictly, at all times, and it would therefore seem desirable to keep them in their abbreviated form. On the other hand, the amplification of these rules need not be constantly before the teacher's eye, but afford a ready supplemental reference to the rules. In order to facilitate ready identification of any rule with its amplification, the outline set up in the RULES is followed in the AMPLIFICATION OF THE RULES. The amplification will take up where the rule ends. When any point is being investigated, read the rule, and then turn to the amplification and continue the study. (The RULES—in verse—follow the rules, and the amplification follows these).

## R U L E S

1. **PREPARATION.** In all writing, see that the desk, including the seat, is cleared of everything except the proper writing materials.
2. **POSITION.** Maintain correct position of
  - (a) **BODY**—erect, half-turned to left, not touching desk front nor back.
  - (b) **ARMS**—both on desk—all of right forearm, two-thirds of left.
  - (c) **HANDS**—right hold pen, left hold paper at top—adjust it.
  - (d) **FEET**—resting naturally, flat on the floor.
  - (e) **BOOK**—lower left corner about edge of desk and to center of body.
  - (f) **PEN**—points just off of right shoulder—held by thumb and first two fingers—all curved—end of thumb a little back of end of first finger.
3. **MOVEMENT.** With the arm resting on the thick part, just below the elbow, and the hand supported and slipping on the nails of the last two fingers, develop a push-pull movement to and from the center of the body—the line of vision. With the book properly placed, this direction will automatically establish correct slant. (Count for the movement.)
4. **PRACTICE.** In practice, observe the following definite plan of constructive development: **TRACE, PRACTICE, RECORD.**
  - (a) **TRACE** for visualization and sense training.
  - (b) **PRACTICE** on detached sheet, placed immediately below the copy on the book. If the tracing is properly executed, the result will be satisfactory. Study points of similarity and dissimilarity between the original and the practice copy (close together) and apply the appropriate remedy for further improvement.

- (c) **RECORD.** After such improvement as can be made by tracing and practice, remove the practice sheet and reproduce the copy on the blank line of the book. The three steps should be taken in every writing lesson. Do not trace one day and practice another, nor practice one day and record the next. Let the pupils understand that every lesson is to be purposeful—the record is made on the book at the close of the exercise.
5. **APPLICATION.** As far as it is possible to do so, correlate the writing with the written spelling, language, and the social and business forms required in the grade.
6. **REMEMBER,** you will write poorly, fairly well or beautifully, just to the extent that you follow the instructions in your practice.
7. **DON'T** practice without the proper writing materials—the best available.
- DON'T** practice until you are sure that you are observing **RULES 1, 2 and 3.**
- DON'T** practice unless you have a purpose—have something definite as your aim.

## THE RULES (In Verse)

### 1—Preparation

Clear off the seat, the desk, the mind,  
Of useless rubbish—every kind;  
And sense the task, in bridled will;  
The cause will prosper to “Be still.”

### 2—Position

Body erect, the feet placed flat,  
The little “arrow” points you at;  
Left hold paper and right guide pen;  
**THINK** you, about the next step then.

### 3—Movement

The movement is no slight nor trick,  
But resting on the forearm—thick,  
While the hand, in direction trails,  
To and from you, upon the nails.

### 4—Practice

In practice then, you should discern,  
The start, the end, and every turn.  
Adjust your **THINK**, revise your **SEE**,  
Decide what likeness is to be.

## 5—Application

Practice, you know, is to the end,  
That you may all your writing mend;  
In Spelling, English, all the time,  
Let thought and act in purpose rhyme.

## 6—Remember

You'll do it not—or do it well,  
As you observe this warning knell,  
“By Direction,” that's sounding clear,  
And for your guidance written here.

## 7—Don't

Don't write without the best of tools,  
And build your structure by these RULES.  
Architect of aspiration,  
Follow “Plan and Specification.”

## AMPLIFICATION OF RULES

(See RULES)

1. PREPARATION. The reason for this rule will be obvious to the teacher. If the pupils are allowed to cumber their desks and seats with books, rulers, pencils, lunch boxes, and garments of wearing apparel, it will be impossible for them to take the proper, uniform position for writing. Success or failure will, in nine cases out of ten, be traced to the presence or absence, as the case may be, of the teacher's grasp of the situation at this critical point. In its final analysis, it is discipline or the lack of discipline, and if the teacher does not demonstrate her mastery of the situation she pronounces her own sentence, according to the exaggeration of the offense. Writing lends itself as a test of discipline, and the teacher can do more, with the proper handling of the subject, to establish class and individual discipline, than with all the other subjects combined. It will serve at all times as a “key” to the situation. DISCIPLINE, however, IS NOT TO BE ASSUMED, BUT DEMONSTRATED. The teacher occupies a position comparable to a bandmaster; she must detect any in-harmony naturally and immediately. If she does not, she would be like a bandmaster that did not sense the difference between music and noise—a poor director. The teacher is at liberty to devise her own signals for the initial operation and for the subsequent steps, but she should see that they are understood in demonstration—quick response, without hurry or confusion. Did you ever have a train or boat, on which you had engaged

passage, "pull out" as you reached the platform? The teacher who fails to get understanding-response from every pupil in the class has "let the boat leave her." She is also responsible for the dilemma of the pupils, who have likewise "been left." The burden of responsibility rests upon the teacher. A poor start begets demoralization and discouragement, and, "O! these children nearly run me crazy." Of course!

When you start, be sure you're right,  
 And in this consciousness of might,  
 Proceed by measured steps—and look,  
 For guidance, in this little book.

2. POSITION. In view of the rather detailed treatment accorded this point in the rule proper, further development seems unnecessary, except to suggest a simple procedure for the demonstration of position. There are other ways that are good, but do not discard the plan given here unless you are sure your way is equally as practical and effective. The plan is set up briefly, as follows:

- (1) (Understand, the PREPARATION must be complete). Have the pupils sit as they would for any lesson, in middle of seat, hands in lap.
- (2) All together, raise both hands above the head, all shake hands, bending at the wrist, to and from the front of the room, for a second or two.
- (3) Hands still up, lean forward from the hips, until half way between the desk, back and front.
- (4) Adjust the feet—naturally flat on the floor.
- (5) Drop the arms so that the elbows rest on either corner of the desk, with the hands and forearms standing in an upright position.
- (6) Allow the left arm, hand extended straight, to drop on the desk, so that the elbow forms approximately a right angle, and the finger tips just to the pencil groove.
- (7) Allow the right arm and hand to drop, in the same manner, with the fingers pointing directly to the thumb on the left hand.

This procedure will give perfect position. It can be learned by any class in less than five minutes and can be reviewed at the beginning of every lesson in thirty seconds—practically no time. This has been demonstrated in thousands of cases. Let me again caution the teacher, if you do not get response from every pupil, understanding response, go back to the beginning and try it over again. Don't let the "boat leave you." It is so easy, it seems almost useless to detail

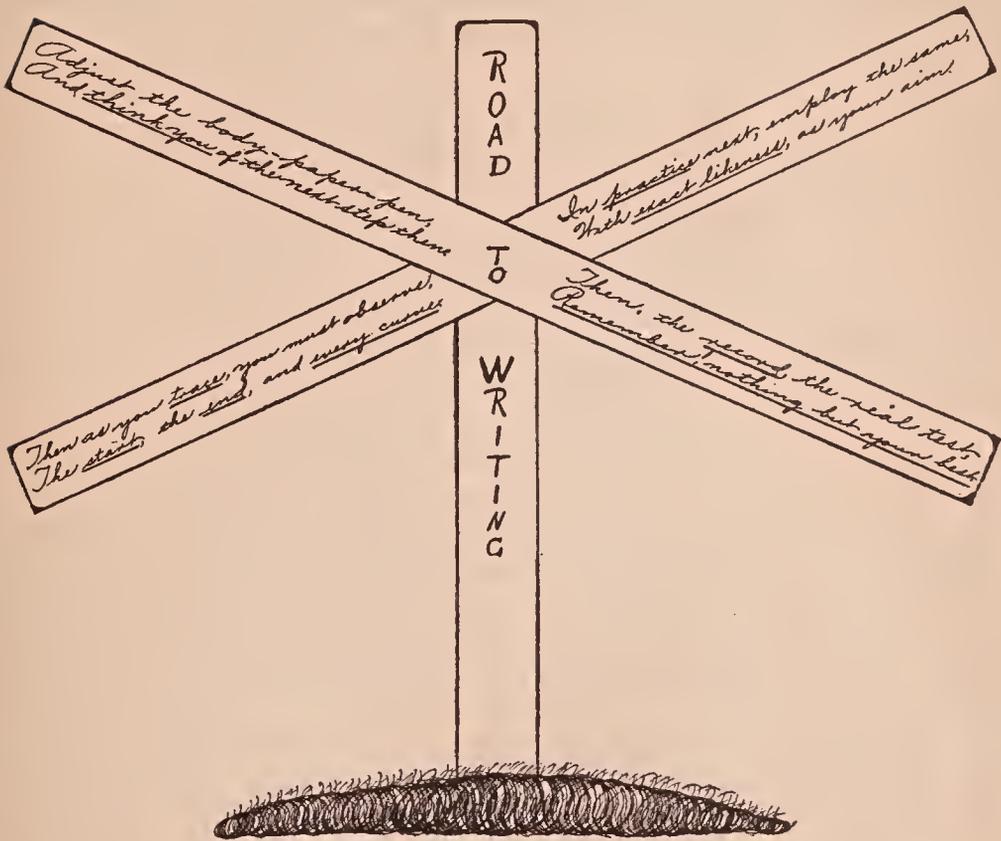
the operation. The pupils will enjoy this concert work—if the teacher guides properly, with a little snap.

WARNING, do not move from one step to another until you have gotten understanding response from every pupil.

3. MOVEMENT. Just as dancing or marching is made more natural and easier with a musical accompaniment, so writing movement can be regulated—the slow will be speeded and the speedy will be slowed—to conform to “standard time,” and all will feel the inspiration of concert performance. Indeed, with everything properly adjusted, and the teacher “playing” a lively, harmonious accompaniment, the right movement seems to be acquired quite naturally. Be sure the movement is the proper one. If it is not, the effort will be distressing. Just as you would experience difficulties when riding in a conveyance with one or more wheels removed. (See 1 and THE ACCOMPANIMENT).
4. PRACTICE. (a) TRACE. Unless the tracing be “accurately” executed, it will, of course, do no good. In baseball, it is not the player who can throw the ball the hardest who finds a berth with Big League performers, but the man who can place his balls and control his curves. He learns to do this by doing it—it is not theory. Neither will one learn to write from an application of the movement per se. The movement must be motivated. The process of tracing will, when properly executed, accomplish a double purpose. First, it clarifies and refines the mental picture, and, second, it actually goes through with the physical performance required by the operation. The teacher can readily illustrate this principle at the blackboard. Write some letter or word boldly and where the pupils can all see it. Explain what tracing is designed to accomplish, and show what is meant by accurate tracing—starting at the extreme point of the beginning stroke, follow the line (don’t get off the track) and finish the operation with the extremity of the line, meanwhile observing the proper speed, suited to a lively accompaniment. (It is permissible to reduce the speed at first—until the performance is clearly understood).
- (b) PRACTICE. Practice is designed for the development of the skill required in the execution of good form. If the tracing has been performed properly, a good start has been made. The next step, the reproduction, will disclose how accurately the pupils have sensed the performance. The teacher should here direct attention (class as a whole) to the common mistakes, such as, wrong beginning and ending strokes, size, slant, spacing, etc. Instead of saying, “Now, examine your work and see if it is like the copy,” direct attention to specific errors which will be common to all. Take care to direct attention to one thing at a time,

practice for its correction, and then move on to other corrections. Make the instructions SIMPLE, SPECIFIC, POSITIVE. (See 1 and CRITICISM).

(c) RECORD. Motivate the practice by emphasis on the record, at the end of every lesson. Appeal to the pride of the pupils. Keep the books neat and clean, show no careless work. Let it be a record of purposeful practice and progressive improvement.



5. APPLICATION. Do not prematurely urge pupils to use muscular movement in all their writing. However, you should be sure that you do not neglect this important matter, nor defer it beyond the proper time. It is not practicable to set up any definite rules for guidance here. It should be understood that when pupils can demonstrate the right movement with fair control, they are then ready to apply it in all written work. The transition will be easier at this point than it will later on in their development. Pupils should be impressed with the fact that writing is practiced to be used—as a habit. Webster's definition of habit is, in part, as follows: "A concrete custom or practice, acquired by frequent repetition and showing itself in increasing facility of performance." Facility of performance waits on purposeful habit. The teacher is here reminded that any amount of effective teaching—during the formal writing period—may be wasted unless she

exerts her efforts all of the time in the direction of habit formation. Tactful encouragement and the proper motivation of the work in writing will relieve the teacher of the necessity of "watching" the pupils all the time. Lead the way. Have the pupils want to do it right. This can be done in every case—and then the teacher's work will have been largely accomplished. Never accept work that does not represent the best effort, and offer a reward of additional points on the grades in other subjects, spelling, language, etc., for successful application of muscular movement in writing.

Writing is practiced—to be applied,  
 The lie of "can't" must be denied:  
 Foursquare the purpose by "Mr. Can,"  
     Revise the creed,  
     If there be need  
 But form the HABIT—and be a man.

6. and 7. (Need no amplification).

### THE ACCOMPANIMENT

The accompaniment for writing practice is supplied by counting, or tapping, or conversational directions—delivered in correct time. The main points to be watched are, first, that the time be regular; second, that it shall indicate the right speed; and, third, that it be harmonious—appealing—music, not noise. Can you keep your foot still "as the boys go marching by, to the tune of Dixie," or when within the sound of good dance music? You might, but it would not be natural to do so. On the same principle, the accompaniment for writing practice may be made so appealing that it will occasion more distress not to respond than it would effort to do so. This is a subject that could be dealt with more happily in demonstration than it is possible to do in explanation—just as it would be difficult to give a music lesson by correspondence. However, this may be said, the instrument (count) is pointed out, and the thing to do is to begin practice on it, and continue the experiment until you have discovered the scales and are able to play a real tune. It will be recognized as soon as you strike it—harmony is appealing, inspiring. If you have enough music in your soul to keep step, as you walk with a friend, you can cultivate a rhythmic, harmonious accompaniment to be employed in teaching writing. Any teacher who neglects this phase of instruction multiplies several times the difficulties of the problem. The language we employ does not afford a vocabulary by which the processes nor the inspiration under discussion can be clearly outlined. However, the approach to the goal may be briefly outlined, as follows: (Presupposing free, easy movement, correctly applied).

- (1) Place before you a watch or clock which has a second hand.
- (2) Place Book 1 before you (properly), open at page 2.
- (3) Trace the first exercise, slanting-straight lines—accurately, in thirty seconds—a half minute, to the count of seventy-five, as given on the page (bottom) counting the down strokes—the upward-push forms the connection between two downward strokes—do not lift the pen or pencil.
- (4) Practice this exercise until it can be done to a **REGULAR** count (think of the tick of the clock—regular) of 75, in 30 seconds.
- (5) Next apply the same principle in the practice of the oval drill, on same line.
- (6) Practice each page in this book, in order, following the directions for the count, as given on the respective pages, and supplemented in this book.
- (7) By this time you will have discovered the rhythm. This is your key to the situation. Apply the same principles in any and all practice. If the rhythm, harmony, inspiration should escape you, go back to the beginning, repeat the practice of the “scale,” and you will find your cue.

As advancement is made, it will be discovered that the forms in the exercises gradually grow smaller. In proportion as the size is reduced the speed will be increased, until with Book 4, the time should be on the basis of 100 instead of 75 down strokes in 30 seconds—but this will be natural. The rhythmic accompaniment will be found conducive to lively movement. Remember, however, that the movement must be directed—motivated, it is the cloth from which the writing garment is made. Millions of yards of silk do not constitute a garment; it must be cut, fitted and sewed. Just so, yards and yards of lines do not constitute writing; the lines must be cut and fitted to become good writing. Motivate your movement.

Counting supplies accompaniment,  
 To guide the hand on practice bent;  
**Regular time**—and fairly quick,  
 To stimulate,  
 And regulate,  
 The movement smooth—as a clock tick.

### CRITICISM

A discussion of criticism might properly be included in Class Instruction, but since the author wishes to emphasize the importance of this phase of teaching, it is accorded a separate paragraph. The discussion might occupy several pages, if developed fully. However, the following brief suggestions will serve to guide the teacher at

this point. In criticizing, commenting on the work of the class, always be specific—not general. For instance, when an exercise has been practiced, and the time for criticism, correction, direction, arrives, do not say, “Now compare your work with the model in the book and tell me if you have succeeded in getting it like the copy—Mary, how about yours?” Mary replies, “Mine is not as good as the copy in the book.” The teacher, “Why is it not as good as the copy in the book?” Mary, “Because it is not like the copy.” Teacher, “Why is it not like the copy?” Mary, “Because it is not as good as the copy in the book.” And so the discussion continues to revolve in a circle of confusion. The author has witnessed the like many times, or it would seem too ridiculous to cite as an illustration. Instead of asking general questions—without any special point, try to bring out some feature that will need attention, and which though specific will apply to the class generally. For instance, the teacher may say, “With a careful study of this letter, word, or exercise, as found in your books, and the illustration which I will give you on the blackboard, this letter begins with an upward curve, or downward stroke, just so, etc., etc. Now, how many succeeded in getting that just right, hands up.” It will probably develop that not a single pupil has gotten it just right. Be sure that all see the point, and ask, “Now, how many will try to improve their work if we try that over again,” Every hand will go up. Try it over again, and note to your astonishment and delight what can be done in the way of criticism for the improvement of the class work, when the direction is definitely indicated. Each one will feel enthusiasm in his improvement—you know we enjoy success—and so the teacher and every pupil in the class will be happy in the work. After the beginning stroke has been improved, then take up the ending stroke, and, in turn, other points, but confine attention to one point at a time. Avoid confusion, discouragement—be explicit.

To criticize, treat first the start,  
 Then to the end—apply like art;  
 Proceed by steps, of clear define;  
 Success here, waits on eye and mind.

## INDIVIDUAL INSTRUCTION

In teaching writing, there is comparatively little need for individual instruction. With a class of normal pupils, fairly well graded, the function of the teacher is to drill them in concert. The duty of the teacher is to the class as a whole. If abnormal pupils are assigned to the class, the problem will have to be handled in the discretion of the teacher, but under no circumstances will she be justified in taking time from the class to make individual corrections that might be made through the understanding of the child or handled in

some other way. Individual pupils who are backward in their writing will frequently be helped if seated next to a pupil who affords a good model to copy. When pupils have advanced to the point where they will practice in the right way without specific directions for every step, or when a pupil can be entrusted to the conduct of the class, the teacher can move around the room and give individual help. She should, however, keep a watchful eye on the work of the class as a whole. Experience discloses that the mistakes of any individual pupil will, in most cases, be common to a number of pupils. Therefore if the correction is made through appeal to the understanding and through the eye by blackboard illustrations, a dozen pupils may be permanently corrected in the same time that it would take to effect a temporary correction with one pupil. Soldiers are not drilled individually and the members of a band are not rehearsed as individuals, but collectively. The same principles apply in the teaching of writing.

### BLACKBOARD WRITING

The blackboard affords the teacher a happy means of illustration in demonstrating the principles involved in writing. This is especially true of letter formation and time. In teaching the blackboard should be appreciated and used constantly. The teacher who is weak in her blackboard writing and illustrations is only partly equipped for her work. However, there is no reason why any conscientious teacher should not produce a good model for the pupils at all times. There is no "movement" complication. The movement is natural, just as you would lace your shoes or open a door. The problem is one of form and timing. The acquirement of skill in these two points is so simple it seems unnecessary to discuss it for the conscientious teacher.

The work of pupils at the blackboard should always be neat and show pains in execution. Writing below the standard should not be tolerated. The blackboard affords an easy approach for pupils who have trouble with form and time in their desk writing.

### LEFT-HANDEDNESS

The fact that a child is left-handed presents no cause for alarm or discouragement. If a child is pronouncedly left-handed, it is doubtful whether he should be influenced to overcome it. In no case should he be urged to the point of discouragement with his left-handed ability. If the change is made from the use of the left to the right hand, it should be at his election. However, if the pupil is practically ambidextrous, but has from habit written with his left hand, the change should be made to the use of the right hand.

Obviously, the teacher will have to determine from first-hand knowledge how seriously the pupil is left-handed, and be governed accordingly. In no case, however, should a pupil be coerced in this matter. It is the duty and privilege of the teacher to help the pupil through this changing process. It will call for tact on the part of the teacher, both in influencing the pupil to desire the change and in overcoming discouragement during the process involved. Pupils who switch from the left to the right hand in writing should do so in the primary grades, when they are first allowed to write at the desk. Correct habits should be formed from the first. If, however, this matter has been neglected in the lower grades, it does not follow that he should not be helped in overcoming his left-handedness when attended by the right attitude. The function of the "guardian angel" clearly devolves upon the teacher. Unfortunately, some teachers have assumed that because a child is left-handed there is nothing she can do to train him with the rest of the class. There is absolutely no justification for this attitude. The left-handed child can be trained to write as well with his left-hand as the right-handed child can with his right. The process in the two cases is identical with the exception that the position is reversed. The right-handed child has his right side turned partially to the front of the desk, while the opposite position is required for the left-hander. The right-handed child has the lower-left corner of the paper to the center of his body, while the right-lower corner is similarly placed for the left-handed child. When the respective students have thus adjusted their paper and position, the writing hand in each case will swing laterally along the ruled lines on the paper. The right-handed child moves his pen to and from the center of the body—the line of vision, while the left-handed child must move his pen in the direction indicated by his left-forearm—directly in and out of the sleeve. This direction establishes the same slant in writing for both the left and right-hand performers. The fact that a child writes with his left-hand offers no justification for writing below the standard of the grade.

To the left-hander, we would say,  
 Be not discouraged with your way:  
 'Tis good—if you desire not "right"—  
     But THINK you out,  
     The left-hand route,  
 And persevere, with all thy might.

### THE PRINCIPAL

In the modern school, the duties of the principal are so numerous and diversified, it would seem next to impossible for him to "know everything" and "do everything" that might be expected of his office. All of which does not, however, mean that he is absolved of his duties as a supervisor. "The duty of the principal is, first, last and all the time, to supervise instruction." In view of this pro-

nouncement by a well recognized educator, the following suggestions are made with the hope that they may be of assistance to the principal in directing the work of his school in writing.

**FIRST.** He should see that the standards set up for each grade are maintained. The principal and the supervisor should confer frequently on this point. A mutual exchange of suggestions and hearty co-operation will do much to advance the work in writing.

**SECOND.** The principal can and should exert a telling influence in the proper motivation of the work in this subject.

### THE SUPERVISOR

The duties of the writing supervisor are, happily, very easy to classify and define.

**FIRST.** He should be a master of the subject in every detail of theory and practice. He should speak as "one having authority." Authority inspires confidence and gives encouragement.

**SECOND.** He should be pleasant—always, regardless of provocation. What cannot be accomplished with a pleasant, sympathetic, firm, dignified bearing!

**THIRD.** He should be helpful—full of help, particularly in two ways: (a) In standardizing, and (b) in motivating the work of teachers and pupils, including blackboard work. He should see that the standards set up are attained. Skill in making suggestions on motivation will be of great assistance in this matter. The chief asset for this delicate task is **TACT** and **ENTHUSIASM**, combined with a thorough knowledge of the subject.

It is suggested that the supervisor keep a record of his work in supervision. Such a practice will tend strongly to make his observations definite and specific, rather than indefinite and general. The author holds that the teacher is entitled to know what impressions the supervisor has formed from a visit to her room, and, further, that it is wise to reduce the impressions to writing. Indeed, the conviction is so pronounced with the author, he has worked out during his experience a form which enables the supervisor to make a definite record of his impressions at the time of his visit. This is accomplished by the use of the accompanying form, which is arranged to cover the pertinent points, either of commendation or criticism, by a simple check in the appropriate space. With the use of a carbon sheet, this form can be made in duplicate, and a copy left with the teacher. It enables the teacher and supervisor to get "right down to business," and eliminates the possibility of misunderstanding and hearsay—so frequent with general oral observations.

When writing art you supervise,  
Employ the heart, the mind, the eyes;  
Combine these parts with clever skill,  
    In apt suggestion,  
    And clear direction,  
Show how the writing field to till.

## SUPERVISION ANALYZED

This form will aid the superintendent, the principal and the supervisor in forming a clear analysis of the situation in any class and, at the same time, afford a ready means of record.

Use right side for commendation and left side for criticism.

E—G or 1—2 may be used to indicate "excellent" and "good," and F—P or 3—4, to denote "fair" and "poor."

Teacher

School

CRITICISM F—P or 3—4			COMMENDATION E—G or 1—2	
		DATE		
		(TEACHER)		
		1. Attitude	1.	
		2. Discipline	2.	
		3. Adherence to RULES	3.	
		4. Adherence to COURSE	4.	
		5. Instruction	5.	
		(a) Technical		
		(b) Inspiring		
		(c) Accompaniment		
		(1) Time fast		
		(2) Time slow		
		(3) Regular		
		(4) Irregular		
		(5) Rhythmic		
		(6) Noisy		
		(d) Criticisms		
		(1) Definite—specific		
		(2) Indefinite—general		
		(e) Blackboard illustrations		
		6. Blackboard writing	6.	
		7. Motivation	7.	
		(CLASS)		
		8. Attitude		
		9. Seat writing and practice	9.	
		(a) Movement		
		(1) Just movement		
		(2) Motivated		
		(3) Fast		
		(4) Slow		
		(5) Concert		
		(6) Stragling		
		(b) Practice		
		(1) Tracing		
		(2) Practice		
		(3) The Record		
		10. Applied writing—in all work	10.	
		11. Blackboard writing	11.	

Supt.-Supr.-Prin.

NOTE.—This form is put up in pads and as a filler for a loose-leaf binder, each containing fifty sheets. The pages are perforated, on the margin, which makes it convenient to remove the carbon copy to be left with the teacher. She should preserve her copy, and when the supervisor again visits her room, he can call for the sheet, insert it in his book and complete the record of the visit, after which it will again be returned to the teacher. In this way, a cumulative record can be kept for a whole session.

Price of pad or filler, each 50 cents; binder for filler, cloth \$1.00, leather \$2.00. In ordering, state exactly what is desired.

## MOTIVATION

Motivation will find its emphasis almost entirely in the tact and originality of the teacher. The work of any class in writing will reveal, more or less accurately, to what extent the teacher is conscious of this asset. The teacher has here an opportunity to demonstrate her best skill—originality. This being true, it is impracticable to lay down any hard and fast rules for motivation in writing. However, the following suggestions will tend to stimulate thought on the subject and lead to the development of originality. The proper motivation of writing, as well as all other endeavor, is based on good appeal. Therefore, the subjects PRIDE, AMBITION, COMPETITION, will lead in devious ways to endless development. For instance, the PRIDE of the pupil in his school work, pleasing his teacher, his principal and parents. AMBITION, in the same way, to show improvement—to excel in the endeavor, to accord help to the teacher and classmates, by demonstrating a model that needs no correction from the teacher, and, at the same time, affords the right example, encouragement and inspiration to other pupils. Care should be exercised to make COMPETITION wholesome. The safest development of competition is based on comparison with one's self—previous achievement, and the standard to be attained. It is not wholesome for a pupil to be satisfied because he does better work than other classmates, nor is it good for a teacher or class to be content because the class may excel some other class. Rather let the goal be improvement—progress, and the attainment of the standard set for the grade. With such a purpose the individual pupil and the class will, of course, be in competition with other individual pupils and other classes, but the thought should be directed to self-improvement, achievement, rather than on “beating” another. This will not detract from the pride and ambition incident to such competition. While the individual and the class is necessarily competing with the “other fellow,” the goal is not set by his achievement, but beyond—at a point that one can and ought to reach. The principal and supervisor can render timely assistance in stimulating the right motive.

Psychology here, you understand,  
Is good appeal, in action planned.

It is suggested that the teacher have some definite outline for motivation. The following has been found effective:

FIRST. Develop with the pupils the desire to do their best.

SECOND. In other subjects, Spelling, English, etc., add from one to five points for good writing, and deduct, in like manner, for poor writing.

THIRD. From the beginning, have the pupils strive for the awards offered with the Locker System—See AIDS AND AWARDS—in this book and the writing books.

FOUR. Eliminate "CAN'T." Make a snappy, interesting appeal to the pupils. Ask them if they are willing to try to eliminate this noxious little word. If the appeal is convincing, you will get ready assent from every pupil in the class. Make a rule that whenever any one uses the word, saying, "I can't make a L like that, or I can't write like that," etc., deduct a stipulated number of points from the writing grade for the month. At first the penalty should be mild and gradually increased, until the word is banished completely. With this program in operation, it will naturally be applicable to all subjects. Think of the influence on the lives of the pupils. It will have the effect of giving them ability to think, poise, stimulate confidence, and turn their vision upward. Instead of saying "can't," have the pupils learn to say something like this, "I have not been able to get that just right, but I am still trying." Adherence to such a plan will also lend itself to study in the language lesson—teaches a moral. This suggestion is not based on theory, the author has tried and proved its efficacy.

There are numerous other ways in which writing can be motivated, but there is one in particular that should not be overlooked, and that is pupil teaching. Inaugurate a plan by which every pupil in the room will be given an opportunity to assist the teacher. This can be done by allowing pupils, in turn, to conduct parts of the lesson. Make the task simple at first, something the pupils can do fairly well, say counting for practice. It is a well recognized fact that we like what we do well and dislike what we do poorly. Avoid the assignment of unreasonable tasks—and discouragement. Lead the pupils on, step by step, starting with what is easy, and you will be surprised at the unfoldment of the pupils. Each one will begin to feel a sense of responsibility, to think, and to strive to be worthy of the confidence imposed. As the pupils develop, the little verses in this book can be assigned to be memorized and interpreted. The interpretation should be two-fold—in explanation and execution. Thus it will be seen, the writing and language can be happily related. The effect of such a scheme of motivation will be to give life, real zest, to the daily program—all will feel the inspiration of progress.

Think (w)right, see (w)right, and you'll write (w)right.

### THE NORMAL SCHOOL

The Writing Course in the normal school is set up to compass a two-fold purpose, (1) Skill in execution, and (2) Methods of teaching writing. However, the processes involved are so intimately related, it will promote the ends of economy and efficiency to have them regarded as a single one. Execution should be taught as demonstrated method, and method should be taught in practical application. With the normal school setting, the task of teaching and learning should be a very delightful one. The situation presupposes, as learners, young ladies endowed with a very definite purpose, they

wait as disciples to be instructed in the doctrine which they are to preach, as they "go" into the school room.

(1) SKILL IN EXECUTION. The practice indulged for the development of skill in the manipulative process, should include the seven books of the Locker Method. The easiest approach to the mastery of writing is to start at the beginning and advance by progression to the end. A second good reason for such a plan will be found in the fact that these student-teachers will, in comparatively few cases, be privileged to elect the grade in which they will teach, when the time comes.

The instructions printed in the practice books, together with the contributions in this book, will constitute ample guidance for every step.

(2) METHODS OF TEACHING WRITING. (a) The Psychology, Physiology and Hygiene of writing is the most prominent characteristic of this Guide as well as the text books. No one, who thinks, will question the psychology of these books—it is practical psychology, psychology in practice. However, it might be asked, by one who had not thought deeply on the subject, Where does the physiology and hygiene find articulation? The author's reply is, these are taught psychologically, that is, by the employment of direct methods. The "positive" is positively set up, the "negative" is negatively treated. For instance, instead of discussing "curved spines" and "eye strain" and the "physical development" of the child, these features are safeguarded, in the most effective way, by the scheme of logical development, as exemplified in "thou shall," without saying anything about "thou shall not." To illustrate further, instead of discussing curved spines, a plan is set up to produce straight spines (see Rules, their Amplification, Discipline, Class Instruction, etc., etc.—positive methods). Instead of theory, on the subjects of eye strain and physical development, we have here provided for the protection of the child, well graded books, one for each grade, 1-7, and have hedged these about with a course of study to insure their proper use. To go into a little further detail, in one point only, in book 1, the "writing" is large and the lines are very wide—relieves eye strain, is conducive to freedom of action, and is altogether suited to the development of the child physically. In this way, each progressive step is guarded "positively." Thus it will be seen that the psychology of the whole is brought out in the fact that it is better to teach the right way as a preventative of the wrong way than it is to teach or stress what is wrong in order that the right way may appear.

Psychology here, you understand,  
Is not built on "shifting sand,"  
But on the "Rock" of good appeal,  
To give direction,  
Afford protection,  
To make one **think** and see and **feel**.

Physiology also, you understand,  
 Is based on power of right command,  
 With clear define of what is good;  
     Leaving the "not"  
     To its native lot,  
 And suiting the act, to what one "should."

To Hygiene then, accord like kind,  
 Conceal the "husks," shut up the "swine."  
 Turn gaze away from taunting fear;  
     Admit the light,  
     Assert thy (birth)right,  
 'Till healthful thought, in act appear.

It is suggested that special care should be taken to develop skill in blackboard writing and illustrations. (See Blackboard Writing).

The course in writing should extend through one year, with two or three periods per week devoted to the subject. It is suggested that one book to be covered each month, leaving some time at the end of the session for review. The "writing practice" and the "study and application of methods" should go hand in hand, with approximately the same time devoted to each phase of the work.

## FREE CORRESPONDENCE COURSE

### Self-Teaching

Any one who desires to improve his handwriting will find that it is quite practicable to do so by the use of the Locker Writing books, supplemented with this volume. The author has issued hundreds of Teacher's and Student's certificates to persons whom he has never seen, and from whom he had never had a line until their examinations were sent in for the respective certificates. Now, this is a very significant fact. It proves that any one can acquire skill in writing with the use of the Locker books—and the Locker books alone. The way is made easy for any one who will intelligently apply the available directions in practice. However, the author will gladly correct and criticize practice work that is submitted on the original pages of any of the books, with the payment of postage (first-class) both ways. Some one will doubtless ask, Why does the work have to be on the original pages? For this very good reason, there is a limit to the amount of such work which the author can do, and, what is more important, if the practice is recorded on the original pages, it is bound to be close to the copy; and when the practice is brought in close proximity to the copy, the grosser errors will be seen and corrected without waiting to have them pointed out by some one else. This point can be tested in other ways than writ-

ing. Select two persons, at random, and try to determine the similarity and dis-similarity of physique, height, thickness, etc. As long as you look at one and then at the other you will continue to "guess." But if you will stand the two persons side by side, bringing both within the range of vision, speculation is eliminated. You can see exactly which is the taller, which is the fatter, which is the thinner, etc. The same principle may be applied to any two or more objects. When two objects are brought in direct range of the eye—they must be close together, to do this—ready and accurate comparison can be made. This principle has been carefully guarded in the make-up of the Locker Books, and you are, for the reason stated asked to send in your practice work on the original pages. (A lot of the practice work that you execute with the intention of sending to the author for criticism will never reach him, for you will see your own mistakes and correct them, and so go on progressively. However, what you cannot see the author will be glad to show you).

### SOMETIMES

Lay down 'the pen and close the eyes,  
Shut out the forms of teasing guise;  
Survey the task! compose the will,  
For thus it profits—to "Be still."

Discern the outline you would shape,  
The hand, the pen, can nothing ape,  
But that picture—seen by thee!  
'Tis good, sometimes, to still-ed be.

In order to expedite the handling of papers in connection with the correspondence course and to economize in the matters of postage, explanation, letter writing, etc., those who take advantage of the free correspondence course are requested to follow strictly the plan outlined below:

(1) Write the author a note, saying you desire to take the course. Upon receipt of this information, your name will be registered for the course, but acknowledgment will not be made of your communication, unless it deals with other matters which require a reply.

(2) Secure a copy of this book, and in study digest its contents.

(3) Secure a copy of Book 1 and the proper materials, and practice it according to instructions found in the book and this volume.

(4) When Book 1 is completed, mail it to the author for correction and criticism, sending postage for its return. This work requires first-class postage each way.

(5) While waiting for the return of Book 1, secure Book 2 and proceed in the same manner.

(6) When you get Book 1 back, study the corrections and follow the suggestions indicated.

(7) Proceed in this order with each book, in turn. See "AIDS AND AWARDS," in this book and the writing books, for the requirements set up for the Teacher's Certificate.

Follow directions—in practice, in mailing, in everything, for the author will not have time to write letters in order to clear up confusion that will result from a disregard of the printed information and this warning.

"Be sure you're right, then go ahead,"  
Must have been for this cause said;  
I'm much obliged to him who wrought,  
And pass it on, to jog your thought.

### STANDARDS

*Good writing combines correct letter forms, uniform slant size, and spacing. It must be done at the proper speed, with free easy muscular movement.*

The above paragraph, taken from the Locker Measuring Scale, tells the whole story of standards in writing. Therefore all that remains to be done is to offer some suggestions for the use of this Scale.

### LOCKER WRITING SCALE

This Scale is designed for the measurement and grading of writing executed with muscular movement. Obviously it is not suited to measure other styles of writing, such as vertical, back-hand, and writing that adheres to no system of letter formation. The author does not attempt, by a scheme of grading, to inject merit into writing that has none.

#### Grading

**Upper Grades.**—Compare the sample of writing to be measured with the writing scale. If the writing approximates the specimens in the upper half of the scale, in general appearance, size, slant, spacing, light lines, etc., check the irregularities (as illustrated in the scale), and deduct one per cent. (1%) for each such error. If, however, the writing does not fairly approximate the general style shown in the

scale, ADDITIONAL deductions must be made, according to the exaggeration of irregularities, as follows:

- 5-10% off for exaggerated size—too large or too small.
- 5-10% off for irregularities in slant and spacing—must be uniform.
- 10-20% off for failure to secure light lines, and the proper beginning and ending strokes—THIS IS VERY IMPORTANT.

**Lower Grades.**—In the lower grades, the irregularities will be more numerous, and the writing must be graded more leniently. The grade must be determined on the basis of general appearance, and applying the suggestions for grading which are printed on the scale. Additional deductions should be made for failure to secure the proper style of writing, as suggested under upper grades.

NOTE.—For measurement in the upper grades—high grade writing, select five lines, as a basis for determining the grade—check the errors, and fix the grade accordingly. In the lower grades, any number of lines may be used, as the mark will be determined by general appearance.

Study the instructions on the WRITING SCALE. (See COURSE OF STUDY).

### ADVANTAGES

The word "Easy" was incorporated in the title of this system of writing because of the simple, logical, progressive development, which makes it easy—"By direction." The features which are cited here as "advantages" are new and unique—unique in the fact that they have not heretofore been employed in the way they are here. These features are so numerous, and, withal, are so pronounced, it seems unnecessary to do more than to group them here in a brief outline, for study and consideration, as a whole.

- (1) LOGICAL.
  - (a) In thought, vision, appeal.
  - (b) In development—leading from the primary to the advanced—by natural steps.
  - (c) In arrangement, book for each grade, course of study, specific instructions.
- (2) UNIQUE.
  - (a) In simplicity, first and last pages, arrow "To center of body."
  - (b) In directness, specific RULES and instructions.
  - (c) In arrangement, exercises distributed on pages—writing always in close proximity to model, write on one side of paper, well graded.

## (3) MOTIVATING.

- (a) Inspirational.
- (b) Logical, sound.
- (c) Appealing in thought, achievement, awards.

The set up of this work lends itself especially to study and discussion for teachers' meetings, and is well suited to language work in the class room of the upper grades, and in all the grades the pupils should learn the simple verses employed here to give "hooks to memory," something the pupils can learn readily, something they can interpret (in language) and demonstrate in practice, and which establishes a common language, a point of appeal. For instance, the pupils can learn the little verses, "ROAD TO WRITING," which run:

### Road to Writing

Adjust the body—paper—pen,  
And **think you** of the next step then.

Then as you **trace**, you must observe,  
The **start**, the **end**, and **every curve**.

In **practice** next, employ the same,  
With **exact likeness**, as your aim.

Then, **the record**, the real test—  
Remember! **NOTHING BUT YOUR BEST.**

As the lesson is begun, the teacher can ask the class or an individual pupil to repeat the first verse and interpret it—it should be understood and demonstrated. Other verses may be handled in the same manner. Suggestions might be continued indefinitely as to the ways in which appropriation can be made of the material here, but the teacher will see the opportunities offered and take advantage of them.

As stated above, the advantages offered in this series of books are so numerous, that it is not practicable to enlarge upon every pertinent feature. However, the development of one single head in the accompanying outline may suggest the possibilities and advantages which will open up in any and every feature when studied in the proper setting. As an example, take from the outline above "(2) UNIQUE. (a) In simplicity, first and last pages, arrow, To center of body."

The first and last pages are forms for the pupil to fill in to secure a normal specimen of the pupil's writing at the time the respective pages are reached. Now, the advantages here are easily seen, primarily in the aid it affords the teacher, the supervisor, the

principal, the superintendent, or any one who reviews the work. One does not have to be an expert in writing to make comparison of these pages and decide whether or not the pupil has made progress during the practice of the book—between the pages. To be a little more specific, in one particular, suppose the superintendent desires to know what is being done in writing in any grade, say the 4th. All he has to do is to ask the teachers of this grade to let him have the first and last pages of book 4, for every pupil in the grade. The superintendent can readily see what progress the pupils have made, he can make comparisons between the work of different classes and teachers, and arrive at conclusions which will be definite, which will enable him to offer suggestions and constructive criticism.

Take next the "Arrow, to center of body." Is it understood that this little scheme eliminates absolutely even the possibility of the pupil's setting up the wrong relationship of body and paper? It does not cure all the errors common to writing practice, but it does establish the proper relationship of the body and the paper. A boy may stand on his head, if the teacher will allow him to assume this position, but as long as he keeps the arrow to the center of the body his hand will swing with the lines across the page. This does not argue that standing on the head is a good position for writing, not at all, but it does prove that a very troublesome feature of instruction in writing has been "charted" so that there will be no excuse for deviation from the appointed way.



**THIS TEACHER'S CERTIFICATE**

*Awarded to James Hill, who has completed the prescribed course in the*

**LOCKER EASY METHOD**

**of Muscular Movement Business Writing**

*in a satisfactory manner and is thoroughly qualified to execute and teach successfully the system of Business Formmanship*

*In Testimony Whereof the Signers as given at*

*Richmond, Va. the 21<sup>st</sup> day of July 1919*  
*W. C. Locker*



**This Certifies that**

*Emmet Oliver*  
*has attained the degree of excellence in the*

**LOCKER EASY METHOD**

**of Muscular Movement Business Writing**

AND IS ENTITLED TO THIS

**STUDENT'S CERTIFICATE**

FOR PROFICIENCY

*Given at Richmond, Va. the 19<sup>th</sup> day of July 1919*  
*W. C. Locker*



**AIDS AND AWARDS**

**Locker Easy Method Writing**

TEACHER'S GUIDE.....	\$.25	PRACTICE PAD, 1 to 7 (indicate number desired).....	.05
WRITING SCALE (for measuring handwriting).....	.10	PENS, 'Easy Method,' per gross, \$1.25; each.....	.02
TEACHER'S CERTIFICATE, 12 x 15 inches, suitable for framing. Mailed on receipt of pages 97, 98, 110, 111, and 112, executed in a style that approximates the copies on these pages (send copies executed on original pages) together with a letter from your principal, stating that you demonstrate good handwriting, including blackboard work, and that you have taught it successfully for at least three months.....	.25	PENHOLDERS, 'Easy Method,' per gross, \$3.00; each.....	.05
STUDENT'S CERTIFICATE, 12 x 15, for framing. Mailed on receipt of page 97, 98, 110, 111, and 112, executed in a style that approaches the copies on the pages, together with a letter from your teacher stating that you use muscular movement in all writing.....	.25	LOCKER EASY METHOD WRITING BOOKS, 1 to 7 (Order through The Virginia Book Co., Richmond, Va.).....	.05
BUTTONS, 1 to 6, corresponding to books of same number. Mailed on receipt of the first (the form) and the last three pages (including the form) of any one of these books, executed in a satisfactory style.....	.05	Practice work sent in for awards or criticism must be on the original pages of the book, accompanied by the appropriate amount.	
		All practice work mailed the Author requires first-class postage.	
		The Author will be glad to aid teachers by correspondence and criticism of their practice work on the payment of postage both ways. Any teacher who desires to take advantage of the correspondence course, and thus secure a Teacher's Certificate, should execute Book 1 and send it to the Author for criticism, enclosing postage for its return. The work will be corrected and returned with suggestions for further practice. Address all communications to	

**W. C. LOCKER, Author,**  
 Care Richmond Public Schools,  
 Richmond, Virginia.

## PART II

### COURSE OF STUDY

The arrangement in the Locker Writing books, together with the further amplification of the subject in this volume, lends itself to a very brief Course of Study. Indeed all that seems necessary is some suggestion as to the apportionment of the work in the several grades.

The following schedule is based on a term of four month (session of eight months), with a book for each grade, 1 to 7, the book to correspond to the grade, which by further division gives one page each week—there being sixteen pages to be covered in a like number of weeks. Therefore what is designed here is to set up the weeks and show the page on which any class should be practicing for that week. This arrangement will afford teachers, principals, supervisors, and all others, a definite check on the work to be covered, which will be of invaluable assistance.

In cases where the term is not four months in length, this schedule can be modified to meet the conditions. For instance, if the term is four and one-half months, it would then be well to adhere to this schedule and use the last two weeks of each term for review. Most schools will have this four and one-half months' term—nine months session. If, however, the term is shorter, the schedule can be accommodated to the shorter term by covering, say, five pages in four weeks.

The time required for writing is approximately the same in all grades, and should be from 65 to 100 minutes per week, divided, preferably, into five periods of about 15 minutes each, or 3 periods of 30 minutes each—but better every day, especially in the lower grades.

The teacher is again cautioned to follow the "light" afforded in the books and this volume, strictly at all times. (See Class Instruction).

GRADE AND BOOK		1st MONTH				2nd MONTH				3rd MONTH				4th MONTH			
(Correspond) WEEK		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
1	Page	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
2	Page	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
3	Page	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
4	Page	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
5	Page	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
6	Page	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
7	Page	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112

Instructions given in the writing period should be applied in all written work. Beginning with the 3rd grade, muscular movement should be required in one or more exercises every day, at times other than the regular writing period.

Grades in writing should be based on results secured in all written work, as well as the writing period. In the primary grades, the writing done in the regular writing period should be given a value of 60% and the writing in other subjects 40%. In the upper grades, the order is reversed, allowing 40% for the writing of the formal period, and 60% for the average writing in other subjects.

As writing is a basal subject, always include the writing grade with other grades in arriving at an average grade for promotion. A pupil who cannot write well should be classed with others who are weak in arithmetic, language, etc. It will strongly tend to motivate the work for the pupils to understand that they must reach a given standard of attainment. See LOCKER WRITING SCALE.

## PART III

### SPECIFIC INSTRUCTIONS

With the brief, but rather complete, general discussion of handwriting, in the foregoing pages, there remains but little to say further on the subject,—except to suggest a few specific instructions, for each page in the LOCKER WRITING books, to supplement what has already been said.

In order to avoid any possible confusion with the use of these books, and to lighten, as well as make effective, the work of the teacher, critical attention is invited to the following notes:

NOTE (a) If the teacher has acquired, through a study of the preceding pages, a fair knowledge of the general principles which obtain in the teaching and demonstration of handwriting, and will constantly review and use the advice afforded, her efforts will be attended with success. Success in two ways, first, she and the pupils will enjoy the work, and second, the pupils will learn to write well—they will succeed because they enjoy it, and will enjoy it because the task is appealing, when executed in the right way, and brings success.

NOTE (b) This book is designed to supplement the brief instructions found on the pages of the Locker books, and the teacher should not neglect to consult the directions given here. The pages of the writing books, 1 to 7, are numbered consecutively, from 1 to 112, and the supplemental directions given in this book are designated by page, without reference to the particular book in which the page will be found.

NOTE (c) From the very nature of this subject and the basic principles upon which the writing structure is built, there is, so to speak, comparatively little “variety” in the practice, from day to day and month to month. Variety will be found in constant progression—going, from day to day, to new exercises in writing, accomplishing new feats of endeavor, by the application of constant principles, as a HABIT. What is true of practice in writing is also true of

this presentation, page by page. What is said about the teaching and practice of any page will be applicable, in a way, to any and all pages in these books. Therefore, in the specific instructions, page by page, which follow, the author proposes to be brief and to repeat as little as possible. In order to do this certain "key" pages will be dealt with more fully than others, more or less similar, and reference will be made to the key pages, for guidance in developing other pages that require like treatment. In the nature of things, these "key" pages and those that have reference to them are not identical, except in a few cases, and the teacher should therefore modify the application to meet the specific requirement.

PAGE 1. This form is designed to secure a normal specimen of the pupil's writing, at the time this book is begun, for comparison with page 16, the last page in this book. The advantages are obvious, and therefore need no discussion. It will be asked by some, "How are pupils in the first grade to fill out this page, before they learn to write?" In such cases it will have to be omitted. But it should be borne in mind that all who begin practice in this book (this is really the best place for all to begin) will not be "beginners" in writing. The application here is fitted to all who can write, "but do not know how" to do it right. Besides, what is said here is applicable to the first page of each of the (7) books.

PAGE 2. Practice this page until it can be done right, right position, right movement, right time, right results. Use it as a "key" page for the start in every lesson.

PAGE 3. Five for each form. See that all keep time. Make it appealing—teach number work—there are four spaces, one oval in the first, two in the second, and so on—teach visualization, see how the ovals touch the lines above and below, how they touch each other, see the clear center of ovals—"doughnuts" with big holes in them.

PAGE 4. This exercise is the same as page 3, except the slanting lines are added, through the center of the ovals. Watch the slant. Do the slanting lines first—then circle the ovals around the ends.

PAGE 5. If the preceding drills have been fairly well mastered, it will here be easy to begin practice in letter formation. Notice the letter is taken apart, each part is developed by progression. For the numerical count, a conversational count may be substituted, if desired—say, "over," for 1, and "over-over," for 1-2, and so on. See that pupils practice in concert time. Retard the speedy and stimulate the slow to uniformity. Remember the order—TRACE, PRACTICE, RECORD.

PAGE 6. Proceed as on previous pages.

PAGE 7. Have pupils learn that the arrow at the beginning of an oval drill means the direction the hand is to follow.

PAGE 8. Follow principles already learned.

PAGE 9. Are you following instructions—general and specific?

PAGE 10. Are you following instructions for tracing, practice, record?

PAGE 11. Is "everybody" enjoying the practice? Yes, if you are following instructions.

PAGE 12. If you are not satisfied with the results, seek the remedy.

PAGE 13. Are you using this Guide for inspiration, direction, purpose?

PAGE 14. If you are right you will know it—if doubtful, investigate.

PAGE 15. Is this sentence practiced in truth?

PAGE 16. How does this page compare with the first one. The first and last three pages, if well executed, should be sent to the author for Button 1. See AIDS AND AWARDS, for requirements.

PAGE 17. See page 1.

PAGE 18. See page 2—these are the same except the lines and ovals are lighter and closer together—100 instead of 75 to the section.

PAGE 19. See page 3.

PAGE 20. Follow previous instructions.

PAGE 21. Same as page 8.

PAGE 22. Watch the time, have pupils start and finish with your count.

PAGE 23. Care in tracing makes the form easy.

PAGE 24. Make this a test sentence; Do pupils use their arms?

PAGE 25. If you entertain any doubt on any point, seek the remedy.

PAGE 26. The drills at the top of each page are designed to develop muscular control and to teach visualization.

PAGE 27. Proceed as on previous pages.

PAGE 28. See that pupils write to your count—make the count rhythmic.

PAGE 29. Do you always start right?—if so the rest is easy.

PAGE 30. Trace the ovals (for only one word at a time), then make the ovals; trace the word "and" and then write it in the ovals you have made. Proceed in this manner with each word.

PAGE 31. This page is a good test of ability at this point.

PAGE 32. How does it compare with page 17. The first and last three pages should be sent to the author for Button 2. See AIDS AND AWARDS, for requirements.

PAGE 33. Have pupils fill out this page—as they write normally,—with pen and ink. We here substitute the pen for the pencil.

PAGE 34. This exercise looks very easy, and it is—if approached in the right way. It should be used as a key at the beginning of every lesson,—ability to execute this simple exercise in the right way will constitute an easy approach to any exercise in writing.

PAGE 35. Trace the oval, make the oval; trace the figure, make the figure.

PAGE 36. The exercises here are reduced in size as a preparation for what follows.

PAGE 37. Beginning with this page, the remainder of this book is devoted to exercises that alternate—weave-together movement exercises and actual writing. These drills are designed to teach several specific points. (1) The application of the same movement in practice exercises and actual writing. (2) Visualization—the ovals must be good, clear centers, to allow space for the writing; the writing must be spaced evenly, to fit into the oval centers; note where each word begins and ends—either inside or outside of the oval, etc., etc. (3) Control of the movement, in spacing, in size—if the words are written in clear centers, it means that the ovals must be good, and that the writing must be likewise—the right size, not touching the sides of ovals, etc., etc. Watch the slant. Trace the ovals for one word, then write them; trace the word, and then write it. Study the effort, select your biggest error and practice to overcome it, then others in order, and, finally, let the record represent your best. Be sure to keep the practice paper close to the copy. Make the accompanying count rhythmic, appealing—keep the class in concert.

PAGES 38-48, inclusive. See page 37. Follow general and specific instructions given in this book. First and last three pages should be sent to the author for Button 3. See AIDS AND AWARDS, for requirements.

PAGE 49. Fill out this page before starting practice in the book.

PAGE 50. This exercise can be mastered in a very short time, if practiced in the right way—but it will never be mastered in the wrong way. If your progress is not satisfactory, review this book to find your trouble—you will find it. This is what is called a movement exercise—it may be produced with mechanical movement. However, the next page will require something more than movement. Then make the movement as nearly perfect, mechanically, as possible. When you launch on the next page, you will find that good mechanical action will aid your thinking, seeing, feeling.

PAGE 51. Mechanical action here must be abetted by clear seeing and muscular control. A mastery of this page will give expert ability in writing. These exercises are not to be discarded when the page has been once practiced, they serve as a key to the whole problem of writing. Every movement required for the demonstration of good writing is found on this page. These exercises should be used as a “starter” at the beginning of every lesson. One time they may be traced, another time they may be practiced. It will take less than two minutes to review these exercises. Watch the beginning and ending strokes particularly.

PAGE 52. All of the capitals are here presented in order that pupils may know the form for each and every letter. (These letters are taken up separately further on—they should be applied in writing now, and perfected in later practice). The oval that encloses each

letter is made in the direction of the letter it circles—the oval gives an approach movement for the execution of the letter. Trace the oval, then the A; write the oval, then the A—without stopping the motion. Proceed with each letter in the same manner. Confine effort to one or a few letters at a time—concentrate, thought, visualization and practice—see your mistakes and eliminate them.

PAGE 53. Let effort center here on concert practice, rhythmic movement, proper time, correct form, particularly beginning and ending strokes.

PAGE 54. See 53.

PAGE 55. See 53. Observe the pauses, indicated by x, acquire a light touch.

PAGE 55-64, inclusive, are devoted to further development of muscular control, visualization and familiarity with the proper letter forms. In teaching these pages, apply what has been said about previous pages. Send the first and last three pages to the author for Button 4. See AIDS AND AWARDS, for requirements.

PAGE 65. Fill out this form the first thing you do, don't wait.

PAGE 66. See page 50.

PAGE 67. See page 51.

PAGE 68. See page 53.

PAGE 69. See page 53.

PAGE 70. See page 55.

PAGES 71-80, inclusive. See pages 56-64. Send first and last three pages to the author for Button 5. See AIDS AND AWARDS.

PAGE 81. Fill out this form at once—in your normal writing.

PAGE 82. See page 51.

PAGE 83. See page 52.

PAGES 84-96, inclusive. See pages 56-64. How often do you review the instructions in this Guide? How often do you refer to it, to clear up some mooted point? Send in the first and last three pages to the author for Button 6. See AIDS AND AWARDS, for requirements.

PAGE 97. Fill out this form at once. Occasionally refer to it to see how you are improving your writing.

PAGE 98. See pages 50-51.

PAGE 99. See page 53.

PAGE 100. See page 53.

PAGES 101-112, inclusive. See pages 56-64. With the completion of this book the pupils should be sufficiently skilled in writing for their work to merit the Student's Certificate. If the teacher considers that the work justifies it, send the required pages to the author for examination. See AIDS AND AWARDS, for requirements.

