

*The Hausam
OF
System Plain Penmanship*

COMPLETE, BY

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||

AUTHOR OF

Hausam's Practical Writing Course
The Hausam System of Practical Writing
The Hausam System of Text Lettering
Hausam's Practical Penmanship Wall Charts, Etc.

CAPPER PRINTING CO. TOPEKA



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OCT -8 1923

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DEDICATION

THIS BOOK
IS AFFECTIONATELY DEDICATED TO
MY WIFE

To whose sympathy and encouragement
and devoted companionship during
the past thirty years its forth-
coming is largely due.

THE AUTHOR

INTRODUCTION



HERE are several branches that have acquired the reputation of being the poorest taught subjects in the public schools, but only writing, among all the required subjects, can lay claim to the distinction of being the most nearly untaught of all. As the field of observation widens, the qualified observer becomes more and more impressed with the deplorable situation in which he finds this subject. A large percentage of the teachers are seriously lacking in ability to write well, in technical knowledge

of the correct script forms, in a knowledge of the pedagogy of teaching penmanship, and in interest in it. Due to inadequate preparation and in consequent lack of interest, teachers quite generally find excuses for neglecting the subject or for dropping it entirely from their already over-burdened programs. That penmanship is practically always sacrificed for another or for other subjects of less importance in the life of the pupil seems never to occur to these teachers.

The penmanship situation in the public schools, as a rule, presents some outstanding inconsistencies, not the least of which is that it is universally listed as one of the *required subjects* and almost nowhere are pupils required to attain a worth while proficiency in penmanship to entitle them to promotion or graduation. Many pupils fail in geography, history or arithmetic, but rarely does one fail in penmanship, although for the average pupil penmanship holds, all through life, a value at least not second to any of the subjects mentioned.

A teacher would hardly presume to teach any other subject with the slight fundamental knowledge of the subject that seems sufficient in penmanship. That a teacher can hardly write legibly and does not know the details of form embodied in any accurate letter, seems inconsequential, and in the face of this ignorance they often do not hesitate to offer the excuse for failure that their pupils feel no interest in the subject, take no pains, and make no improvement. Only a very small percentage of public school teachers even profess to be able to write with the arm movement, without which the execution of practical penmanship is impossible.

The author undertakes to say that he believes he has made a careful examination of the results of average teaching as shown in pupils' specimens in more cases than has any other professional penmanship teacher, and he does not hesitate to say that if all the subjects of the common school curriculum were as poorly taught as is penmanship, it would be no loss to the average community to keep its school closed. The average pupil could do himself more good by possessing a penmanship text containing good copies and some plain instructions than is being done for him in the average school. This is because he gives the text book a place second to the place so ineffectually filled by the teacher, with the result that he never experiences an awakening of interest in the subject and makes no effort of consequence at learning it.

That the average teacher can acquire a skill in writing and a knowledge of the pedagogy of the subject sufficient to secure really compensating results in the school room has been proved repeatedly wherever teachers have been given proper training.

Properly trained teachers always find time for teaching this subject however crowded their programs may be. They find interest easily aroused and sustained, and their pupils become possessed of a lifelong blessing in a good handwriting.

Business men and college professors everywhere deplore the miserable scribbling imposed upon them by clerks and students, and they are right in assuming that the public schools are not

doing their duty toward their pupils in graduating them into the activities of life or into college with the questionable distinction that rests upon writing hands that no one can read. It is the purpose of this Manual to help in correcting the conditions referred to by placing before teachers in a systematic form the necessary fundamental principles, forms, ideas, methods and plans involved in teaching penmanship successfully.

Emporia, Kansas.

L. H. H.

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PART I

GENERAL DISCUSSIONS

This section is devoted to psychological, physiological and pedagogical discussions of teaching plain penmanship. It is believed that these discussions invade fields and present phases of the subject that give it a new setting. A critical study of the chapters of this section is invited and it is confidently believed that the earnest student will find himself well repaid for the time and effort so spent.

THE HAUSAM SYSTEM OF PLAIN PENMANSHIP

THE TEACHER'S PREPARATION

Teaching involves the principles of salesmanship. As in salesmanship one cannot be said to have sold until some one has bought, so in teaching one cannot be said to have taught until some one has learned. A person may stand behind a counter and wait upon customers who come to purchase without being a salesman; and so may one sit behind a teacher's desk and call the classes designated on the program without being a teacher.

Teaching implies being taught—learning. Common school teaching, involving as it does many subjects, implies that pupils are learning many subjects. That these rules eliminate penmanship from the general scope of teaching is indisputable when one examines the writing of the average public school graduate. These pupils have not been taught penmanship, otherwise they would have learned it—have it in possession, just as they would have possessed an article of merchandise had it been sold to them. Merely offering merchandise or displaying it to the public is not salesmanship; neither is offering the subjects of the school curriculum to pupils, teaching.

Teaching implies the creation of a special environment about a pupil and bringing the pupil into such a relation with that environment that he will find his interest aroused in and feel an impulse to attempt to grasp a given subject. Unless this special atmosphere can be created the pupil will be unresponsive. The work required to create this atmosphere, or environment, varies with individuals, due to the disposition, knowledge, habits and ambitions which the pupil brings into the problem.

The teacher cannot create the atmosphere, or environment, necessary to the performance of teaching, out of nothing. It can only be created out of the disposition, knowledge, habits and ambition of the teacher himself. These imply preparation. The *disposition* must be amiable, patient, constant, energetic. The *knowledge* must be specific. It must embody a *knowledge of the details of perfect script forms; of the position of the body at the desk and of holding*

the pencil or pen; of the proper order in which to present the elements of the subject; of the value of visual impressions; of the importance of rhythm; of the effect of interest; of the method of developing writing movements; of the nature and necessity of correct habits, and of the principles of constructive criticism. The *habits* must be correct and well fixed for doing work in an orderly manner; observing attractive arrangements, neatness and cleanliness; making good script forms with correct proportions of height and with uniform spacing and slant; using the arm movement; counting with an energetic and stimulating voice; being on the floor among the pupils with encouraging glances, words and acts while they practice. The teacher's *ambition* must be to see his energy, his ability, his knowledge, his disposition translated into his pupils. He must feel the same deep satisfaction in observing the effectiveness of his teaching that the salesman feels in making important sales; the gunner on the battleship in hitting his target; the runner in winning his race. He must feel emotions of zeal and pride in his success as measured by the progress of his pupils.

The importance of preparation for the teacher who is to be able to create the true educational environment is all-important. It is natural to no one. That some have great advantages over others by virtue of early environment and training is indeed true, but each teacher is virtually only what he has created himself to be. Nature bestows few if any gifts.

The first great need of the teacher is the realization of the need of preparation; the second is the realization of the kind of preparation needed, and the third is the need of patient, energetic, systematic, painstaking, persistent effort to make the necessary preparation. A teacher possessed of such a realization and disposition will inevitably teach writing so as to attain gratifying results.

Merely reading theories or listening to lectures on teaching the subject will never suffice to make a successful teacher of penman-

ship. The teacher must pass through the several phases of practice in conjunction with the study of the subject matter to understand the nature and value of the elements involved; and must have sufficient ability to demonstrate to the pupils by illustrations on the blackboard and on paper how the execution of good penmanship is accomplished. When the pupil says, "Show me," the teacher has come face to face with the supreme opportunity. A skillful performance at this time will arouse almost undying interest in the pupil. Every successful teacher must realize that teaching is an *art*, the greatest of arts, and an art to be learned by thinking and by practice.

WRITING AS A DUAL VALUE SUBJECT

There is an old adage which says: "The greatest invention of man is speech; the most useful is writing." Perhaps this is not so accurate as it would be to say that speech is the most useful as well as the greatest invention of man. It is, however, wholly true that writing is second to speech both in the greatness of the invention and in its usefulness. An outstanding fact, which many teachers do not recognize, is that speech; that is, the command of language—accurate, comprehensive language, is very generally an accurate gauge of a person's general ability. Teachers who have carefully observed this fact are aware that pupils who are proficient in language; those who read well; that is, those who have such a knowledge of words as to be able to interpret accurately the meaning of the author they read, usually rank highest in their other subjects. Mathematics teachers will often find that the trouble with their pupils is not that they cannot understand mathematics, but that they do not understand English. The same trouble is very noticeable in science, in history and in literature classes.

This must be true because language is a fundamental requisite in every subject. It is the one necessary tool wherewith results may be wrought in other undertakings. Pupils who have had adequate training in language, whether at home or in school, have, the while, received training in clear and accurate thinking, in system, and in pride in accomplishment. They understand what they read and hear, and say what they mean. Language is, in

fact, in their hands a tool of high quality, and is, at the same time, a high quality tool in trained hands because it is in the hands of one who knows how to use such a tool. This combination, as a general rule, makes such a person rank high in all his undertakings.

What is true of speech is true, in a slightly less degree, of writing. The accuracy of form; the fineness of line quality; the precise co-ordination of nerve and muscle and mind; the sense of pride in producing something pleasing or beautiful; the lessons in application and concentration that ever must accompany learning to write well; the consciousness of becoming a master; of becoming somewhat distinguished for skill among his associates; of possessing a refined tool, all contribute toward making the pupil who masters penmanship to a satisfactory degree one of higher than ordinary rank in general ability.

Writing, as an art in itself, is worth all the time and effort required to master it; but its value is enhanced beyond estimate when it is considered in *its dual aspect of a fine art and a tool* in working with all other educational subjects. In this latter aspect penmanship holds a position altogether like that of language, as already mentioned; viz., that pupils or students who are good penmen are, as a general rule, good in other subjects. This, as with language, must be true, because, under such circumstances, it is a case of a high quality tool being used by one who has been trained to handle such a tool.

Teachers very often fail to see the need for good penmanship because they are altogether accustomed to poor penmanship and have made a complete adjustment of themselves to poor writing. They are like our forebears who were adjusted to poor artificial light. That they could accomplish so little by such light, did not cause them to complain of that light. But now that we have become accustomed to good light, we think it incomprehensible that anyone could ever have gotten along without it. We realize now how much we owe to our superior light, and how much the world has gained in the hours that have been added to the day by its means.

Countless thousands of teachers do not realize how much more effective work might be done in mathematics, history, geography,

civics, science, and all subjects, were the pupils properly trained in language. They often observe that the children who come from families where the foundation for good language is laid securely in earliest infancy and fostered properly through early childhood, are bright and apt, and rank high in all their subjects; but they do not realize that language, and the training that of necessity accompanied the learning of language in the manner in which it was learned, is the one largest element in accounting for the pupil's superiority. It is in general true that one may judge a pupil's capabilities by his vocabulary. It is still more generally true that those who have very limited vocabularies and are of low rank in language, are practically uniformly of low rank in all other subjects, and their improvement in other subjects is measured by their improvement in language.

General as is the practice of underestimating the value of good language as a tool in handling other subjects, the practice of underestimating the value of good penmanship is incalculably more so. Not one teacher in hundreds seems to have ever considered good writing from this viewpoint. Having seen none of it either in the schools they have attended or taught, they do not appreciate any of its real benefits. Their only complaint is heard when the writing is so poor as to pass into the realm of the unintelligible. They have progressed so far as to know that incorrect verbs and pronouns are reprehensible, and strive, each after his own manner, to inculcate something of correct theory in language; but poor penmanship means nothing more than a pupil's misfortune, which it is none of their responsibility to remedy.

Teachers do not realize that it is possible for all normal pupils and students to write hands that are as legible as print; that can be written with rapidity and ease; that can be reduced to a practice as habitual as using a knife or fork; and which, like using the knife and fork, may vary according to an indefinite gradation of standards. It seems not to be clearly impressed upon teachers' minds that there is a great saving of time and energy both on the part of the pupils and teachers in good penmanship. A pupil who has been properly trained in penmanship is able to write from two to four times as rapidly as is possible for one who has not had such training. The proportion of energy required in the two cases

shows a still greater contrast, since the pupil who has been properly trained has formed a habit of writing well, and habits are largely unconscious actions. The time and annoyance saved the teacher in reading manuscripts in good penmanship are, likewise, from two to four fold, over that of struggling through the illegible scrawls of untrained pupils.

The best organized schools must in ever larger degree stress language and penmanship as the two fundamental subjects that should have first consideration, because they must realize, more and more, that these are the daily and life-long tools wherewith all subjects are handled. Given a good language habit and a good writing habit, practically no child would fail to gain a good general education even if deprived of routine schooling. Lacking in these, it seems safe to say, no one can make progress educationally. That penmanship has not been given its proper consideration is due to the fact that it has proved, poor as has been its quality, in a way sufficient, just as the sickle and the scythe seemed for ages sufficient. Deprive pupils utterly of writing and the importance of the subject comes home with a crushing weight.

THE QUESTION OF IMITATION AND INDIVIDUALITY

The first step in any art is imitation. Without imitation no child can make a beginning. This imitative process carries the child into the realm of form-building and enables him to construct a foundation upon which he may later stand and begin to form judgments and concepts of his own. To arrive at a truly pedagogic conclusion in this subject one must commence considering the child before it has had its first impression of an art form, and also as it receives its first impulse to imitate a form. This child may, of course, receive any one of countless form impressions. It may also have the same images repeatedly stamped upon its mind as it commences to imitate these forms. As it strives to express the mental pictures it has received it, of course, commences to reproduce form, and the form it tries to reproduce is one of the impressions of form it has received.

At this beginning in art the child is, very generally, permitted to receive its impressions of form unaided. This is the first and most general cause of poor penmanship among school children.

Having no adequate foundation upon which to stand in forming concepts, making comparisons and formulating judgments, and undertaking at the same time to reproduce its impressions, it must, in its first attempts, inevitably make the forms incorrectly. Having made a form, or having attempted to do so, it receives an impression from the form it has produced that is more definite and lasting than the impression it has previously received from merely looking at a form. In the large majority of cases the child muddles its way into the mysteries of form-building by this process, expressing a very crude form because it has never conceived a better one, and re-impressing that crude form upon its mind repeatedly.

This crude form at last becomes the child's everyday tool in all his studies that require writing, and those who are ignorant of the process by which the child created this crude tool are instantly ready to say that it is his "individuality." It would be equally wise to say that crooked spines, stooped shoulders, pigeon toes, or slovenliness, carelessness, and general ignorance in all subjects are his "individuality," because his plane of action in all lines would be as crude as is his writing if he were taught in the other subjects in a like crude manner.

No one who has mastered the elements of good penmanship, even to a fair degree, has ever claimed that the miserable scrawl that is produced by the average school boy or girl and school teacher, and called writing, is poor because it "expresses his or her individuality." Such groundless statements can come only from those who are ignorant of the psychology of learning art.

The fact is that individuality becomes more and more fully expressed as the instrument of expression becomes more and more perfect. To express any idea there must be an instrument adequate to the purpose. The most highly trained musician, artist, sculptor, scientist, penman expresses his individuality most fully. Without improving the means of expression we should all be boors, just as the poor writer is to that extent a boor; just as all who are ignorant of literature, of art, of music, of science, of history, of all the products of cultivation and civilization are, to the extent of their ignorance, boors.

Good penmanship awakens pride in doing because it affords a

means of expressing skill; it improves the sense of order because it furnishes the implement for demonstrating arrangement; it cultivates the appreciation of the beautiful because it is itself the embodiment of beauty; it stimulates interest in all other educational subjects in handling which it may become the individual's tool.

It has been demonstrated repeatedly by innumerable surveys that pupils who are best in penmanship are nearly uniformly best in their other subjects. This must ever be true since writing is a tool, and one working with a good tool, which he has learned to handle with skill, can create a better product than can be done with a poor tool in an untrained hand. This is true despite the success of the countless poor writers in all lines of human activity. These same individuals would doubtless have found a serious handicap removed had they been trained to write well in their early school life. It is indeed true that as much has been admitted times without number.

The child should be encouraged to imitate the best models and continue this process of imitation until he arrives at the time when he must begin to make application of his acquisition to the solution of his own problem. He will then re-shape, modify, adapt and eliminate as necessity requires until he has reduced his writing to a vehicle perfectly adapted to his needs. But he will retain the elements of legibility and beauty and the ease of execution as he retains his habits of walking and handling his knife and fork. And like handling his knife and fork he may do so according to the standards of good usage or after the manner of the untrained, the uncouth, the ignorant. But the best penmanship provides the best means of expressing individuality just as the best manners and the best general education make the same provision. Those who condemn good penmanship as lacking in individuality must with the same reason also condemn good language, good manners and all human culture.

PERMANENT RESULTS

Perhaps the most serious problem that must be solved by the teacher of penmanship, especially in the grades, next to that of actually teaching the subject, is how to make the results become

the permanent possession of the pupil. It is not difficult to make the subject carry over into the pupil's other branches, because any skill attained can be required and secured in practically all the pupil's writing; but to so develop the pupil as to largely eliminate the liability to relapse into former practices and habits is serious and difficult.

The impressions and training received by pupils in the grades, being received during their tender years, will inevitably fade if not persisted in during the later years when their habits are becoming finally fixed; that is, during the years when their natures are becoming less plastic. Good acquisitions as well as bad are often outgrown before the formative period of a pupil's life is completed, because they are merely given a start and then allowed to shift and drift without direction or attention.

There are two fundamental requirements in the process of infusing penmanship skill into the life of a boy or girl in such a manner as to make it a permanent asset; viz.:

1. *To persist in teaching the subject either as such or in correlation with other subjects throughout the pupil's or student's school career.*

2. *To arouse and crystallize in the pupil a well defined pride in doing things well.*

The first of these requirements can be fulfilled in any school or school system, if its importance is understood and considered at the time of re-shaping the policies of the school or school system. First of all, penmanship should be as properly and thoroughly taught in all the grades as are the other required subjects. Second, the pupil's best penmanship should be required in all written work, and incorrect letter forms and careless or indifferent penmanship should be criticised as sharply as poor spelling, mistakes in sentence structure, wrong calculations or misstatements of facts. Such a correlation of penmanship with other subjects will inevitably raise the standard of penmanship. The attitude toward handwriting should be the same as the attitude toward language and mistakes should be as assiduously corrected. It is universally recognized as good pedagogy to consider spelling and sentence structure in connection with all other subjects. The same rule should be applied to writing.

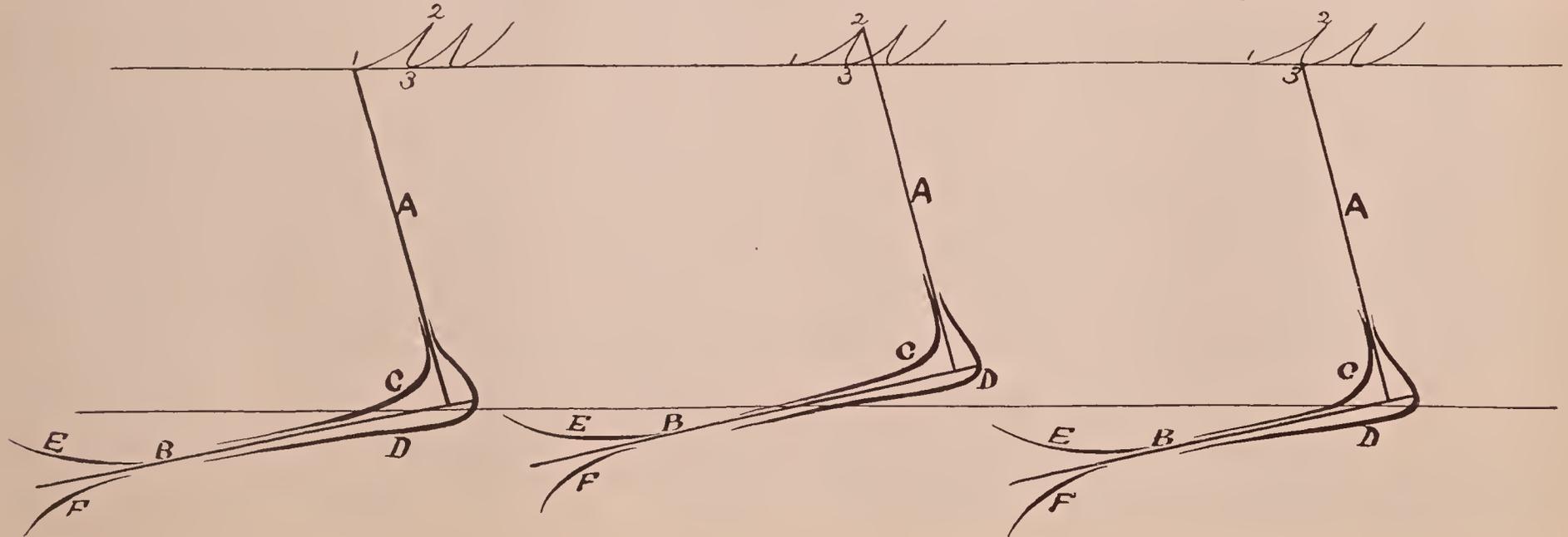
The second requirement is much more difficult to achieve. Pupils are found to belong to two fairly well defined classes, with many shades bridging the gulf between them. These two classes are those who have a sense of pride in what they do, and those who do not have such a pride. The members of the former class are possessed of more or less clean cut ideals to which appeal can be made, and which prompt them to respond to appeals of beauty, cleanliness, order, arrangement and accuracy. Pupils in the latter class seem to be devoid of ideals and cannot be appealed to, but seem possessed of the notion that nothing is to be done except that which cannot be avoided, and that when vigilance is withdrawn pains need no longer be taken and effort may cease. This is the class that relapses into former habits of indifference and slovenliness as soon as the pressure that has pushed it to its present plane of achievement is no longer applied. In contemplating this class, which is unfortunately large, one is continually reminded that the penmanship does not seem to carry over or maintain itself through high school, in college, or in business. When pupils of this class are left to their own devices they make no effort beyond the minimum. In writing a theme they lose sight of spelling, penmanship and any other element not emphatically required in the task. All elementary development through which such pupils may have passed in their earlier school life seems soon to pass into oblivion. Apparently nothing short of the incessant watchfulness of an ever-present teacher is sufficient to hold them to maximum effort. This, of course, cannot be provided. The only other recourse is to establish in the pupil a spirit of pride in doing his best; in superior achievement; in feeling a delight in producing something that bears the stamp of excellence. Such a sense once awakened will be a constant stimulus in his life, and will grow with time and effort. It will be a quickening light in his life by which the sense of skill will be illumined and magnified, and which will impel the ideal to push through into expression as a reality. Any pupil will be safe once an adequate pride in personal achievement has been awakened in him. No pupil is safe without it, for without it carelessness, slovenliness, indifference will flourish in him like weeds in a foul field and will choke out everything worth while.

Pupils in whom the proper pride in personal achievement has been awakened will reflect it in all they do. They will show it in their personal appearance; in their manners; in their attitude toward others; in their home work; in their gardens; in their fields; in their play. One who does things well feels a pleasure in what he does; one who feels a pleasure in what he does tends to do things well. Once awakened in a pupil adequate pride in personal achievement and whatever skill he may have acquired in penmanship will be maintained and will be constantly refined. Fail to do this and he will move forward only as long as he is being pushed. Withdraw the impelling force and like a member of a herd he will relapse into his former practices and habits almost immediately. To awaken adequate pride in personal achievement is fundamental to all real progress, and is one of the most serious problems in the school room.

SLANT IN ARM MOVEMENT WRITING

Slant in writing, when done with the arm movement, is determined physiologically, and must, therefore, vary with individuals. The variations cover only a few degrees but since they admit of scientific explanation they should be considered. Slant, in writing done with the arm movement, is due to (a) *the relative lengths of the bones in the upper and forearms*; (b) *the relative distances between the points where the muscles operating these bones are attached and the ends of the bones*, and (c) *the angles of the muscles to the bones which they operate*. In other words, *slant in arm movement writing is a mere matter of mechanics, being governed by the laws of levers*, as shown in the accompanying illustration.

In the illustration A and B represents the fore- and upper-arm bones, respectively. The relative length of these bones constitute



the first factor mentioned in the foregoing paragraph as determining slant in arm movement writing. The lines C, D, E and F represent muscles. The relative distances between the points at which these muscles are attached to the bones and the ends of the bones constitute the second factor in determining slant in arm movement writing. The "swells" in the upper-arm and in the forearm determine the angles of the muscles (which pass over these swells) to the bones to which they are attached. These angles of muscles to bones constitute the third factor in determining slant in arm movement writing.

Explanation of the Illustration

When the muscle E is contracted the upper-arm is drawn forward, moving the forearm with it. Simultaneously, according to physiological law, (when the other muscles are permitted to act automatically) the muscle D is also contracted, drawing the forearm outward (right arm). This simultaneous movement of the upper-arm *forward* and the forearm *forward and outward* causes the pen in the hand to pass from 1 to 2, thus not only making the necessary movement for height but also carrying the pen toward the right for making the necessary spacing along the writing line. Following this, when the muscle F is contracted, drawing the upper and forearm backward, the muscle C simultaneously contracts automatically, drawing the hand with the pen toward the left as it moves backward, bringing the pen to the point 3. This compound action causes the pen to be carried across the page in a ratchet form of movement. If the muscles of the forearm are held in a relaxed state and stress placed merely on the muscles of the upper-arm, thus allowing the muscles in the forearm to act automatically, the hand will be carried entirely across the page without conscious effort. This may be tested by placing the arm in the correct writing position with the pen at the left side of the paper and then, closing the eyes, producing the forward-backward movements in the upper-arm and allowing the forearm to act automatically as explained. The result will be that the hand will be carried across the page.

The reason the downward movements or strokes slant less than the upward movements or strokes is due wholly to the physiolog-

ical structure of the arm; that is, to the lever elements in the upper and forearm (the angles of muscles to bones, and the distances from points at which the muscles are attached to the ends of the bones). Training of the arm movement involves the ability to make movements of a given length and to make the draw-back movements correspond exactly with the forward movements. That the slant is irregular in beginning with the arm movement is due to irregularity in impulses given to the muscles in the upper-arm and interference with automatic simultaneous action in the muscles of the forearm. Perfect relaxation of the muscles of the forearm promotes uniformity of slant.

While the physiological and mechanical laws that govern slant in arm movement writing are fixed, the slant may, nevertheless, be easily modified or disturbed by *irregular or spasmodic effort*, made either consciously or unconsciously, and also by at least four modifications of position, and one of movement; viz.:

1. *If the angle at the elbow is too obtuse or too acute.*
2. *If the hand is bent toward the right or left at the wrist.*
3. *If the hand is tilted more than is required to relax the muscles.*
4. *If the elbow is placed too far forward or too far back.*
5. *If more or less finger movement is mixed with the arm movement.*

The five modifications of position affect the slant of writing in the following described manner:

The angle formed by the forearm and upper-arm may vary about twenty degrees either way from the right angle before any appreciable effect in the slant of the writing is noticeable. That is to say, if the forearm is placed at the middle of a sheet of paper $8\frac{1}{2}$ inches wide, so as to form a right angle at the elbow, the hand may be moved from one side of the paper to the other without making the angle at the elbow sufficiently obtuse or acute to modify the slant appreciably. There is, of course, a very slight modification of slant noticeable in free, rapid arm movement writing within the angle limits described, but it is negligible. As the writing field approaches or extends beyond the forty degree limit (twenty degrees on either side of the right angle) the slant shows more marked modification.

Bending the wrist toward the right or left has the effect of emphasizing or off-setting the natural slant as determined by the structure of the arm. If the wrist is bent toward the left the slant will approach the perpendicular; if it is bent toward the right the writing will be inclined more toward the right. The wrist and hand should be straight with the forearm.

The wrist and fore-arm should, with the entire body, be kept as fully relaxed as possible in all penmanship practice. This relaxation will cause the hand to tip away from the body somewhat. The natural, physiological slant of the individual's writing takes into account this relaxed and somewhat tilted position of the hand and wrist; but when they are inclined more or less than the position established by perfect relaxation, the slant will be more or less modified. If the wrist is held level or tipped toward the body, the slant will approach the perpendicular; if it is tilted excessively away from the body the writing will be more inclined toward the right.

If the elbow is placed so far forward that the arm becomes straight there will be no slant at all, and the arm movement with the arm in this position will produce only perpendicular lines. It follows that placing the elbow forward to any degree from a line *straight with the front of the body* (where it should be placed in practicing penmanship) must have a tendency to make the slant of arm movement writing approach the perpendicular. Conversely, if the elbow is placed backward from the correct position the effect in arm movement writing will be to increase the inclination of the letters toward the right.

The introduction of finger movement, of course, removes the subject from the field of true arm movement writing, but as it is very common to employ more or less finger movement with the arm movement, it is well to note its effect on slant. All admixture of the finger movement with the arm movement tends to make the writing approach the perpendicular. This is because the natural and simply action of the fingers, when pressing against each other, as in holding the pen, is forward-backward, and not sidewise.

From this discussion it is clear that to discover an individual's natural slant in arm movement writing, and to develop the use

of it into a habit, the position and movement must always be correct. It is well known to all who have mastered a good arm movement handwriting that with increased experience, and the consequent fixedness of correct habits, the modifying influences become less and less annoying. Expert penmen apparently are able to ignore all laws and become laws unto themselves, just as do expert performers in music and with various mechanical devices. With beginners, however, the wise teacher will adhere to the known rules and laws with conscientious exactness.

NOTE. *These explanations of slant in writing refer wholly to right-handed persons. If the left hand is used some of the explanations must be reversed and some are not applicable at all.*

HEIGHT IN ARM MOVEMENT WRITING

Height, like slant, in arm movement writing is governed physiologically, or mechanically, by the laws of levers. Like slant, it varies within very narrow limits, except in isolated extreme cases. When the elements of correct position are observed and a well developed arm movement is used the writing will be uniform at a given size, characteristic of the writer. This size will be modified in the same way and by the same causes that modify slant, as explained under the head, *Slant in Writing*. A correct position is of first importance, and teachers who succeed best will attach most importance to the elements of good position.

The modifications of the position of the arm that make the slant of arm movement writing approach the perpendicular, also have the effect of increasing the size of the writing; and those modifications which result in making the writing slant more have the effect of reducing the size of arm movement writing. Much irregularity in the size and slant noticeable in the writing of some pupils is caused by carelessness in position, especially of the writing arm. Every effort should be made to impress upon pupils the necessity of assuming the correct position every time they undertake to write, until at last this is done unconsciously. They must come to realize that individual natural size in arm movement writing, being a mechanical effect produced according to the laws of levers, can result only when all the elements of the arm move-

ment machinery are employed without restraint, friction or modification.

There are, of course, deep-seated psychological causes beneath the mechanics of slant and height in arm movement writing. These psychological causes are absolutely fundamental in that they are structural causes in producing the machinery employed in writing. It is, therefore, safe to assume that the slant, height and spacing employed by an individual in correct arm movement writing are not only the natural effect of the mechanical action of the arm, but reflect the personality of the writer.

Spacing in Arm Movement Writing

A careful study of the explanations of *Slant in Arm Movement Writing*, as given under that title, will reveal the mechanical cause of spacing in arm movement writing. There is a natural individual spacing the same as a natural slant and size in writing and the same as a natural length of step in walking, and the best results are secured when the correct requirements of position are adhered to and a sufficient amount of practicing is done to disclose the individual's natural slant, size and spacing, and to establish them in habit.

LEFT-HANDED WRITERS

It is unfortunate for any one to be left-handed in writing for three reasons; viz., (a) *All school and office devices, appliances and arrangements are made for right-handed persons.* (b) *It is contrary to the mechanics of the writing movements to slant the writing in any direction except the direction in which the writing progresses.* (c) *It is contrary to the mechanics of the writing movements to make the writing progress toward the body.* The physiological structure of the arm and hand are such that writing movements should be away from the body. Since writing proceeds from left to right the movements of the right hand and arm are physiologically and mechanically adapted to writing, and the movements of the left hand and arm are physiologically and mechanically opposed to writing. If left-handed persons should commence at the right side of the page and *progress and slant the writing toward the left*; that is, away from the body, the left

hand and arm would be adapted to writing. This, of course, cannot be done, and left-handed persons are thus badly handicapped in learning to write. Due to the laws of mechanics and the physiological structure of the hand and arm left-handed persons cannot take advantage of automatic arm movements and cannot practice penmanship with the writing muscles as fully relaxed as is the case with right-handed persons.

A good test of the adaptability of the right hand and arm and of the non-adaptability of the left hand and arm to writing may be made as follows: Take the correct position for writing, close the eyes and with the writing muscles perfectly relaxed and as limp as possible, retrace up and down rapidly on what will seem to be a straight line. Upon opening the eyes it will be found that for right-handed persons the pen moved gradually toward the right and for left-handed persons it moved gradually toward the left instead of retracing one line. This is due to the automatic arm movements determined by the physiological structure of the arm, and proves conclusively that writing is mechanically and physiologically a right-handed performance. (NOTE. *It is necessary that the writing muscles be fully relaxed in the test referred to, to show its full significance.*)

The best authorities (who are authorities by right of long actual teaching experience as experts in penmanship) agree that every effort should be made to change all children who have a disposition to use their left hands in writing to the right-handed habit, at least up to the fourth grade. Above this grade it is questionable whether the change can be made to advantage. In most cases children soon learn to write with their right hands *but continue to be left-handed in all other acts.* This may be found advantageous rather than otherwise, since there is doubtless more to be said for than against ambidextrousness. Those who have psychological fears in changing children from left- to right-handedness might allay their fears by considering *the fact that making such a change usually does not result in changing the child wholly from left- to right-handedness, but leaves him almost wholly left-handed,* developing merely enough of the right-handed faculties to strengthen him, and not in any way weakening him, as some teachers erroneously suspect.

The author has brought about almost innumerable changes from using the left to using the right hand in writing among his pupils, some even rather late in life, and has never seen any but good and justifiable results coming from such changes. As far as his knowledge extends none of the changes resulted in making the individuals wholly right-handed.

REAL AND APPARENT RETROGRESSION

Practically everyone at some time experiences the feeling that his writing has deteriorated. This is a matter that requires careful examination to determine to what extent it is real and in how far it is only apparent. Absolute perfection in penmanship, as in everything else, is impossible of attainment, and the nearness of approach to perfection made by any individual in his work will seem near or far according to the perception of the judge. Many persons, having only a very vague and indefinite appreciation of perfect letter forms, hastily appraise all writing that embodies a fair degree of accuracy and that is perfectly legible as "almost perfect." When a person of this class undertakes the practice and study of penmanship under competent guidance, his concepts of form undergo rapid transformation with the result that an ever widening gulf is placed between his ability to execute and his concept. His natural notation is that his writing, falling ever farther and farther in arrears of his rapidly advancing concept, *appears* to him to be deteriorating. The actual status of his case is, perhaps, that he is making real progress but that his concept is advancing more rapidly than is his ability to execute, and his skill is therefore *apparently* retrograding.

This improvement in concept or the ability to judge form is more or less constant with mental growth, whether one is studying penmanship or not. Often in retrospect one remembers his own or another's writing, judged in the light of the concepts held at that time, and, failing to appreciate that there has been improvement in concept, compares equally good or perhaps better writing of his own or others at the present time with present day concepts and concludes that there is actual deterioration. The fallacy lies in not taking into account the improvement in concept, which is constant, and is continually forming a new basis of comparison

between concept and skill in execution, while the skill may be stationary or improving more slowly than the concept.

There is, however, real deterioration or demoralization noticeable in the writing of most persons at certain stages in a well organized course or under certain conditions. The average quality of the gross output of one's writing reflects his writing habit and this habit is subject to constant modification in the direction of practice. If a person does considerable writing and writes poorly, he will, in time, habituate himself to such a style. This is merely a matter of progressing in the direction of least resistance, determined by the requirements of one's occupation or lack of concern and decision or perhaps a combination of these.

The rate of deterioration of one's writing under such circumstances, as suggested in the preceding paragraph, is determined by two factors; viz., (a) *the degree of fixedness of the style before the process of deterioration commences;* and (b) *the disregard with which the deterioration is permitted to advance.* In all the activities of life, those whose habits are most firmly fixed and who exercise the most constant concern over their acts best maintain their standards, and often show improvement under conditions which for others result in retrogression. This is noticeable in practically every school or school system. Pupils yield to stress and instead of increasing the effort, as is necessary to maintain the quality, they often sacrifice the quality.

If high standards in writing are to be established and made attractive it is necessary that teachers familiarize themselves with the details of perfect letter forms so their judgments may be reliable and constant, and so they may always judge by fixed standards and always on the basis of approximate perfection. Teachers who are so equipped will not find their judgments varying from time to time, but to them their own and others' writing will be a determinable variant of a known ultimate which is kept constantly in view.

Persons who do not have clear concepts of perfect letters and who, in consequence of this deficiency, are unable to judge reliably of letter values, and who, also, on this account, are not able to judge reliably whether there has been an *actual* deterioration of writing quality, or only an *apparent* deterioration, are, ob-

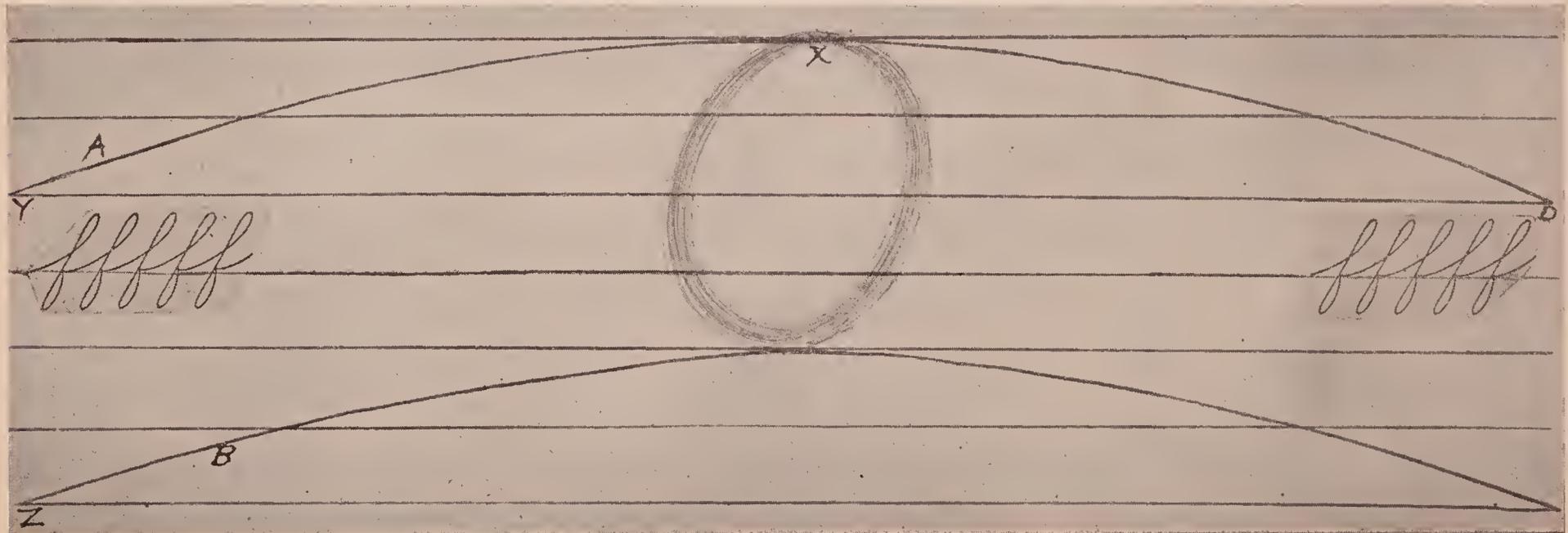
viously, not altogether safe guides in this subject. It is possible to learn to conceive perfect letter forms without being able to execute them, and every teacher should consider it incumbent upon himself to at least acquire this knowledge. Good concepts are necessary to make writing accurate, just as good movement is necessary to make writing easy.

It is of great value to be able to explain to a pupil the true value of his writing judged by an invariable standard, and it is important to him to be able to give him reliable information as to whether his writing is *actually* improving, remaining stationary or deteriorating; or is to him or others only *apparently* doing one of these. Uncertainty, guessing, lack of uniformity of style, or indefiniteness are as fatal to successful work in teaching writing as in teaching arithmetic, geography or history.

RESERVE POWER AND SCOPE OF MOVEMENT

The scope and also the reserve power in the arm movement required to produce good penmanship easily, rapidly and continuously without undue fatigue, admits of such a clear and complete explanation and demonstration as to make it one of the most interesting and valuable phases of penmanship pedagogy. That it is new and not mentioned in the many books pertaining to penmanship now on the market does not detract from its importance—an importance which may be proved by any painstaking and earnest student.

The accompanying illustration should be studied in connection with these explanations until all its elements are clearly understood. A clear understanding of this problem will be found very valuable in teaching penmanship in all grades where the arm



movement is taught, and those who are endeavoring to master the subject on their own account will find it one of the most important considerations connected with the whole subject.

The usual width of paper for penmanship practice is eight and one-half inches. The customary width of margins allowed at the sides is one-half inch. This leaves a writing line of seven and one-half inches. With the fore-arm of the writing arm placed at the middle of the paper, parallel with the edges of the paper and at right angles to the ruled lines, the hand should be able to swing right and left far enough to bring the pen to the two extremities of the writing line. In making this swing the movement of the pen describes a curve, which must, in writing, be transformed into a straight line. To eliminate the curve and enable the pen to travel in a straight line, a compound movement is necessary. While the movement proceeds from the extreme left toward the middle of the line, the muscles must be gradually contracted as the pen approaches the middle of the page. Passing the middle and proceeding toward the right end of the line, the muscles must be gradually extended to permit the pen to continue its course in a straight line. The distance through which the movement must be contracted as the pen traverses the first half of the line is indicated by the upper curved line (A) in the illustration. It will be seen that the outer point in the arc (X) is *two spaces* of ordinary ruling above the line which connects the two extremities of the curved line. This demonstrates that the movement must be contracted through the distance of two ruled spaces as the pen approaches the middle of the line in traveling along in a straight line across the page. It is thus demonstrated that by maintaining a single position of the arm and paper and using a two-space movement, a straight line seven and one-half inches in length can be drawn.

Since it is impossible to make the letters occupy merely a straight line, the next consideration is to provide sufficient space to accommodate the letters to be made. The longest letters are f, J, Y and Z, and the space that is wide enough to admit these must, of course, be sufficient for all the letters. The available writing space must, then, be of the required dimensions to admit of placing the letters mentioned at all points of the writing line.

In other words, *it must be possible to erect a parallelogram between the outer and inner limits of the movement of a width sufficient to admit of the longest letters.*

It will be seen that the inner limit of the movement must be pushed back to the curved line (B). This demands that the movement be extended over four ruled spaces, and with such a scope of movement it will be seen that the pen may play over a parallelogram that is seven and one-half inches in length and two ruled spaces in width. This field of movement will enable one to write on all parts of the line without shifting the position of the arm or paper, but provides for no reserve in scope or movement power. This, it will be readily understood, is not conducive to entire ease in writing a full line without changing the position of the arm or paper.

Ease of action is determined by reserve power. One who has merely sufficient strength or power to perform a given feat cannot perform that feat with the same grace, accuracy and ease that is commanded by one who has ample reserve. It is the reserve that gives the touch of quality. The reserve of arm movement power is always the surplus above that which is actually required to execute the letters. It follows, therefore, that to be able to write any of the letters on all parts of a line seven and one-half inches in length without changing the position, and do so with ease, one must have a movement that will cover about five spaces, or one space more than designated in the illustration.

The best penmen have the greatest supply of reserve movement power. The poorest writers are the most limited in this respect. In finger movement reserve power is wholly lacking. Any degree of usable movement is an addition to the reserve power, and the great work in learning penmanship lies in creating sufficient reserve power to meet every requirement in executing all the letters accurately, easily, rapidly and continuously, without fatigue. The author's scope of movement is more than eight spaces, which enables him to write in a straight line about twelve inches. This extra length of line has no special value, but the reserve power which it manifests is priceless in the execution of expert penmanship.

The development of scope of movement and reserve power must

be a gradual accomplishment. In the fourth grade, where the arm movement is first undertaken, the two space oval is sufficient. This is usually also all that can be developed in the fifth grade to advantage, and may be the limit for the sixth grade, but extra effort should be made in the sixth to add an extra space to the movement. In the seventh and eighth grades the three space oval should be required, while in high school and college classes the movement should be developed to cover four or five spaces. The movement that has sufficient scope, and, consequently, sufficient reserve power, will give the possessor the ability to write in a manner that will be the marvel of observers. This power is attainable by practically all normally constituted persons. That it is acquired by so few is due wholly to the fact that its value is not appreciated and the process of developing it is not understood. The most successful penmanship teachers are those who see the importance of training the movement to the point where the fullest possible reserve power, scope and smoothness are made available.

CLASS DRILLS

Penmanship practice should be largely individual work, each pupil being required to work out his own course to meet the required standard; but life and spirit may easily be injected into a class practicing the arm movement by giving class drills. These general class drills should be limited to the first few minutes of the recitation, except when the class is commencing the mere movement work, when it may be continued throughout the writing period. The aim and purpose in these class or concert drills is to develop regularity or rhythm in the movement; to attain a sufficient speed to produce the desired habit-forming effect; to cultivate the required lightness of touch; to maintain continuity, and to sustain interest. If these ends are not realized to an appreciable extent the time has been spent in vain, and may have been detrimental in that it may have been used by pupils to camouflage dilly-dallying and mere idleness.

MERE MOVEMENT DRILLS

Concert work should be attempted only with the use of proper subject matter. All the mere movement drills (compact, con-

tinuous oval; compact, oblique straight line, and link oval), the capitals of Group I and practically all capitals that begin and end with down strokes are good material. Capitals that begin or end with up strokes are not well adapted to concert drills.

To develop regularity or rhythm in the movement of pupils the best aid is the teacher's voice employed in counting, if this be done with a well modulated, sharply accented, spirited, well timed voice. The count for all mere movement drills should be from one to ten and repeated, the counts being on the down strokes. In the compact, continuous oval, and in the compact, oblique straight line drills the repetition should be made without a break, so the pupils will keep up a continuous motion. In the link oval drill the count may be ten for each oval with sufficient pause to permit the pupil to pass to the next oval, or the count may be repeated once on the same oval, making twenty retraces for each oval. If the lines are sufficiently light they will dry as fast as made and will permit the oval to be retraced an indefinite number of times without producing a blurred or smeared effect. It is possible to retrace the link oval a hundred or more times if the line quality is perfect.

CAPITAL LETTER DRILLS

In using the capitals for class drills the count for the letters of Group I is one-two, for the two down strokes of the letter, or one to ten for the down strokes of five letters, and repeated. The N is made to the count of 3; the M to the count of four; the H to four; the K to four; the Q to three. The Z, X, W, V, Y and J, all ending with up strokes, are not well adapted to class drills. The count for U is three; for T four; for F five; for D three; for P two or ten; for R three; for L three. The S, G and I, commencing with up strokes, are not well adapted to counting or class drills, when made singly, but the G and S are excellent class drills when made as connected drills. In connected letter drills counting may be used to advantage, and all counts are best used on the down strokes. If counts are used on the up strokes and down strokes, the counts on down strokes should be accented and those on the up strokes should be unaccented. The counting should always be spirited, sharp and sufficiently rapid to require continuous and uniform motion.

Music is also of some value in conducting concert drills, but is not as valuable as the teacher's voice if the latter is properly used. In using music, care must be taken to use selections that have the proper time, suitable accentuation and sufficient speed. Music can be used to best advantage perhaps only in the mere movement drills, and in such letters as O and A which permit and require the pen to pass from the termination of one letter to the beginning point of the succeeding letter without the slightest break or hesitation. In practically all the other capitals there are required inter-letter breaks in the movement, due to the changed direction of motion, which can be accommodated best and in most cases only by the counting method.

SMALL LETTER DRILLS

In taking up the small letter movement concert drills counting can be used to great advantage. The teacher must have a perfect understanding of the character and application of this phase of movement and must know how to develop it and be able to recognize it both in the true and in the corrupted forms as it may be used in the class. The count for small letter movement drills is characteristically different from that used in mere movement drills and in the capitals. Instead of being used for a continuous glide in the movement it must now adapt itself as if to a walking motion—a series of successive steps, with a quick, sharp count for each step, but not in rapid succession. The transition from the mere movement or capital letter movement to the small letter movement may be likened to the performance of a skater in gliding across a pond and, coming to the shore, continuing on the land by instantly changing his movement to walking. In the connected l the count is ten—one count for each down stroke, and the time and character of the movement should be the same as in walking and not as in skating or gliding. In the joined lu drill the count is three—for the three down strokes of the two letters. In all small letters in which there are straight down strokes this characteristic small letter, or walking, form of movement should be used. In the oval small letters a miniature capital letter movement is required. The rule governing the small letter movement, given elsewhere in this text, should be strictly observed.

WHAT DETERMINES GOOD LETTER FORMS

The multiplicity of forms of the same script letters in use throughout the country has given wide currency to the belief that there is no scientific basis of accuracy in letter forms. It seems to be the universal notion that letter structure is only a matter of opinion, and that details of form are settled arbitrarily. These conclusions have an element of truth in them but in the main they are erroneous. It must be accepted that many, and perhaps most, of the forms presented in the published works on the subject are arbitrary designs, because most of them have not been arrived at scientifically.

Letter forms that are produced by an arm movement that has been developed to an extraordinary degree are remarkably similar in form, regardless of who may have produced them. The differences are chiefly matters of slant and height. The proportions, the kinds of curves and the general contour of the letters are in marked agreement among practically all the best penmen of the country. This must be true since the arm movement is purely mechanical in its operations and the forms produced by it when all its elements are working together in the most perfect harmony; that is, with the least friction and under the guidance of the most sympathetic and critical mind, must embody curves that are the resultant of mechanical forces as truly as any mechanical effect can be such.

This is illustrated in the following line of oval drills and letter forms. In the six different forms of the retraced ovals presented each shows a step in the work of perfecting the movement, as each also shows the form of O that would necessarily be the natural product of the movement if persistently trained in that particular form of movement drill. The physiological structure of the arm is such that when the arm movement has been developed to practically its highest capacity and is employed in the most nearly possible perfect manner; that is, with the nerves calm, the muscle relaxed, a right angle at the elbow, the table and chair of proper height, and all other contributing elements properly subordinated, it will produce an ellipse whose shorter diameter is practically two-thirds its longer diameter; whose two sides have lines of equal curvature, and whose two ends are alike. The

more highly the movement becomes trained the more perfect will be the ellipse produced. The size and slant will vary slightly with individuals, and the proportion of width to length will also show slight variations, but the more highly the movement becomes trained the more positive, uniform, symmetrical and mechanically accurate will the form become.

This oval or ellipse is the basis of all capital letter forms, and practically all curves found in any capital letter have their perfect correspondences in the oval. It is, in fact, the type of all penmanship curves. Upon this fact, and the additional element of the straight line, rests all form structure in penmanship, and this fact makes letter forms, produced by a highly trained arm movement, as *natural as the mechanics of the arm movement itself.*

The distorted and misshapen forms found in many works on penmanship can be attributed to but one of two causes; viz.,

1. *The result of an untrained or poorly trained arm movement.*
2. *Forms drawn by one who has neither perfected his concepts nor trained his movement.*

The true test of letter forms is the penmanship type ellipse. All letters should be judged by this standard, as all letters are composed of either curves or straight lines or both, and the curves must be found in the penmanship ellipse. The ellipse may be of any size but it must be accurate to serve as a standard for judging letter forms. The size must also vary indefinitely to serve as a standard in all letters.

Poor letter forms are those in which the curves do not conform to the true penmanship ellipse; in which proportions do not harmonize; in which curved and straight lines are not assigned definite and correct places to satisfy the highest standards of beauty and legibility, and in which the strokes do not adapt themselves perfectly to ease and rapidity of execution. *Good letters must meet the requirements of a well trained arm movement; must satisfy the trained sense of harmony and beauty; must be perfectly legible, and must admit of easy and rapid execution.* Such letters have their foundation in the mechanics of the arm movement. The expert finds them growing in his concept and also finds his movement following their outlines with ever increasing mechanical accuracy. He does not choose them as much

as he finds them to be forced upon him. As he analyzes his productions he is often surprised at the uniformity he has unconsciously embodied in them. He produces these forms, so rich in beauty, because they reflect his perfected concept and his highly trained movement. They are graceful just as the movements of his arm are graceful, and for the same reason they embody uniform elements of accuracy and definite proportions. The same fundamental determining factors also result in eliminating the aspects of stiffness and awkward angularities.

So perfectly is the penmanship type oval employed, and so fully are the elements of smoothness, grace and harmony of proportions reflected in writing produced by a highly trained arm movement that the quality of the movement may be definitely judged from its product in these respects. It thus becomes an easy matter for the competent critic to determine whether or not the forms adopted by a penmanship author are determined by an inferior or superior arm movement or are selected independent of any movement consideration. No one can rightly judge these matters except those who have passed through the experience of developing the arm movement to a high degree because only such are able to judge the value of letter forms from the standpoint of execution as well as from that of legibility.

GRADING PUPILS' SPECIMENS

All pupils should be required to adhere to the schedule presented in this text, in working through their penmanship books, and should be permitted to advance ahead of the schedule only by reason of attaining an exceptionally high standard on the successive lessons. The best plan for the teacher to use is described as follows:

1. Use five numerals (1, 2, 3, 4, 5) or five letters (A, B, C, D, E) and let each numeral or letter represent five units on the percentage scale, thus:

1 or A.....	96% to 100%	4 or D.....	81% to 85%
2 or B.....	91% to 95%	5 or E.....	76% to 80%
3 or C.....	86% to 90%	6 or F.....	not passing

(Place the above outline of grading on the blackboard where it may remain. Below 76% is to be considered not passing.)

2. Require all lessons to be made up on the page as shown in the illustration in this text under the title: "*Arranging the Work on the Page.*"

3. Whenever the pupil has prepared a page, mark it with one of the numerals or letters to indicate the class to which it belongs. If the marking is 6 or F the pupil is to continue working on the same lesson and make another full page. If the paper is given a passing grade; that is, any number from 1 to 5, he is to commence on the next lesson. The marked pages must be preserved and may be kept by the pupils or teacher.

4. If the pupil has prepared all the lessons that are listed in the schedule for the grading period, and the grading period has not yet expired, have him rewrite the lesson that has the lowest grade of all that he has prepared during the grading period. Mark this new specimen as explained under paragraph 3, and if the mark is higher than was given the first specimen of the same lesson, discard the first and keep this second trial in its stead. In the same way have the pupil rewrite as many lessons as he still has time for within the grading period, except specimens that are marked with 1 or A, which need not be re-written.

5. Pupils who receive the mark of 1 or A on all lessons should be permitted to advance through the book without regard to the schedule, so long as they merit the mark of 1 or A on each successive lesson. They must stop, however, on any lesson they prepare (beyond the lessons indicated for that grading period) that does not merit the mark of 1 or A, and continue practicing it until they make it well enough to merit the highest mark, or until the grading period has expired.

6. When the grading period has expired and the grades are to be recorded, the partial grades placed on the specimens as explained under paragraphs 3 and 4 are to be averaged for the complete grade. In determining the complete grade the several specimens are to be given per cent grades within the classes indicated by the numerals or letters, and these per cents are to be added and averaged for the complete grade. Only the specimen of each lesson having the highest grade listed in the schedule

for the grading period is to be considered in determining the complete or final grade for the grading period.

Pupils who are ahead of the schedule should be graded on the lessons for the grading period for which the grades are being recorded and not on their present advanced work. This will, of course, mean that such pupils must be given a grade that falls in the class 1 or A, since they would not be ahead of the schedule unless they were meriting such a mark.

NOTE. All pupils' specimens of lesson work that are given grades of 2 or lower, should have indicated on them the improvements to be made to bring the work to a higher standard. Or the teacher may give the pupils the necessary criticisms orally. It is bad practice to have a pupil re-write a specimen without knowing definitely what improvements he should try to make. These criticisms should be brief and should always take into account the most outstanding defects. The following are examples of helpful criticisms that may be used:

6. Make the lines lighter.
7. Make the work more compact.
8. Make the work more uniform.
9. Make the work larger.
10. Make the work smaller.
11. Improve details of form.
12. Write on the ruled lines.
13. Make the down strokes straight.
14. Write with more speed.
15. Use a purer arm movement.
16. Do not lift the pen.
17. Improve the spacing.
18. Improve the heading.
19. Put on the final strokes.
20. Make better beginnings.
21. Make the ovals overlap more.
22. Make the slant more uniform.
23. Make the slant like push-pull.
24. Make the page look neater.
25. Make the ovals the form of O.

These and other brief criticisms may be written on the black-board in a column, where they may be preserved, and numbered from 6 upward. The numbers, then, may be placed on the pupils' specimens, separated from the grade by a dash, thus: 3—6. This would indicate that the specimen merited a grade of 3 (C, 86% to 90%) and that the criticism is, *make the lines lighter*, which improvement would have to be made to merit a higher grade.

ILLUSTRATION

As an illustration, let us consider a pupil in grade V in the second month and working under the four weeks' grading period. He would be required to work out two lessons. Say he prepares one the first week which merits a mark of 3; and prepares another the second week which merits a mark of 2. He still has two weeks within the grading period. He should next be required to re-write the first of the two. Perhaps the specimen will then merit a grade of 2 or even 1. Next have him re-write the second one. Say it will now merit a mark of 1. If both merit the mark of 1 he should be permitted to pass to the lessons of the next grading period; that is, ahead of the schedule. If one of the specimens still ranks below the mark of 1, he must re-write it again and again as often as there is still time within the grading period, as no pupil is to be permitted to pass into the work of the next

grading period until the present period has expired or unless he has received the mark of 1 on all lessons.

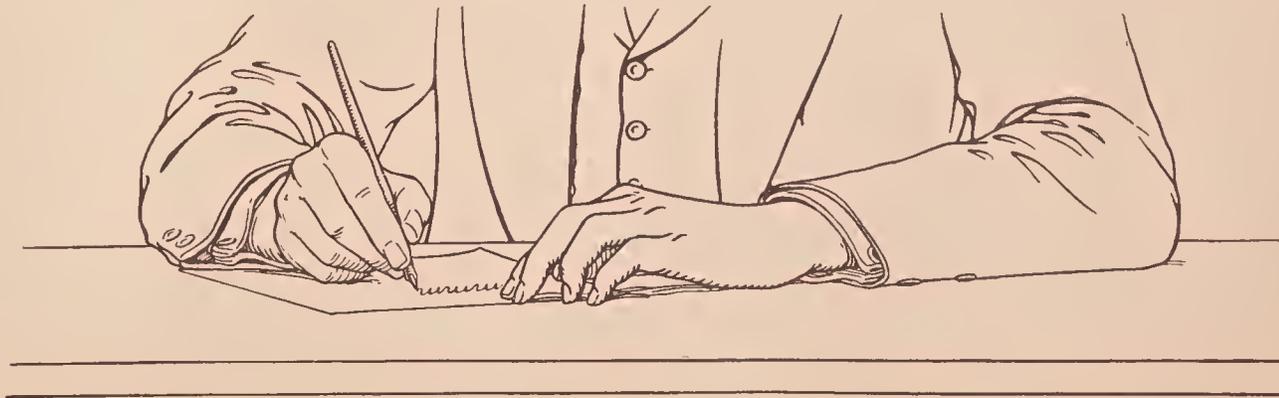
Pupils whose specimens merit the highest mark (1) *on each lesson taken in regular order*, are to be permitted to advance without regard to the schedule, even into higher books.

This plan of grading and promotion has been thoroughly tested in many schools and has been found to create almost unlimited interest among pupils where it has been correctly followed. It was originated by the author in his work as supervisor of penmanship in the Emporia, Kansas, schools, in 1916, and has been in constant use there ever since. The result is that in this particular school system there are pupils in all grades from the second to the eighth who are ahead of the regular schedule, some even two or three entire books ahead, having merited the highest grade on each successive lesson in all the books. The penmanship of these pupils is, of course, quite extraordinary as a result of their systematic and persistent practice in school and at home.

POSITION

Correct posture of the body, correct manner of holding the pencil or pen and correct placement of the paper are important considerations in learning to write, for the following reasons:

Correct posture of the body is important in preserving and pro-



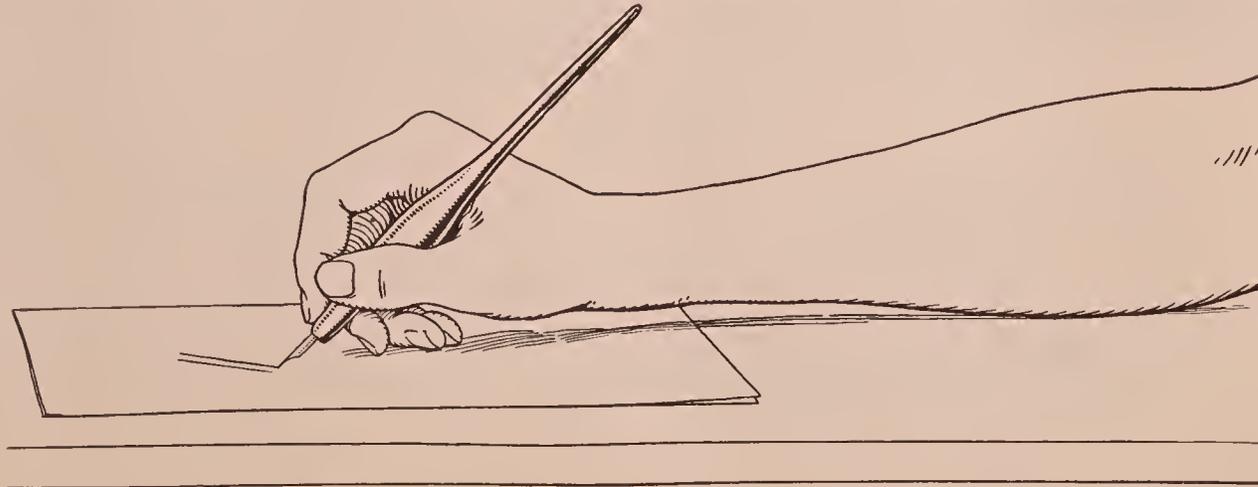
ducing health, by giving unrestricted action to the circulation of the blood, to breathing, to digestion, to the flow of nervous force and free play of the muscles, and by giving the proper support to spine, shoulders, neck and other parts of the body. No attainment should be considered justified if secured at the expense of health, and since health may be preserved in the pursuit of attainments, by the observance of known rules and laws, it is proper both to encourage the quest of attainment and to insist that health be preserved.

Correct pencil or pen holding and correct placement of the paper are important in that errors in these lead to waste of time and energy. Such errors result in modifications of movement, slant, spacing, height and line quality in writing, until they become, in many cases, obstacles of such seriousness as to almost, if not wholly, obstruct progress. The body, arm and hand must be considered as a machine, the perfect adjustment of which must be insisted upon so rigidly and for so long a time that it will finally be reduced to a habit, when the elements of good position will unconsciously assert themselves whenever any writing is undertaken.

One frequently hears persons say they know what is the correct writing position but do not take time to assume it. This merely betrays the absence of the habit referred to. No one can depend upon accurately and uniformly performing any of the artificial bodily acts which constitute the structure of physical education, unless these acts are reduced to habits. Talking, handling a knife and fork, manipulating a hammer, a typewriter, a piano, a bicycle can not be done with sufficient reliance, accuracy, dexterity or speed to make them practicable until they are made habitual.

It is fundamental in teaching that the elements of good posture be forever under surveillance, in other subjects as well as in penmanship. This is the more serious because many pupils come into the school with wrong habits already quite well formed, and there is the double task laid upon the teacher, of breaking up a wrong habit and directing the formation of a right one.

Due to incorrect seating arrangements it is frequently impossible to observe the elements of proper posture for writing in every detail. Desks and seats are in many instances not properly adjusted to each other. Many do not afford sufficient top surface. The



light is frequently inadequate or admitted at an improper angle. The temperature is sometimes distracting. But in the face of these and other obstacles ingenuity will enable the teacher to make adjustments that will bring improvement into many situations.

Pupils should be seated so the larger ones will have the advantage of the larger desks, especially for penmanship, and it is good management to have pupils change seats, if necessary, during the writing period, to accommodate all to the best advantage. Pupils seated in the darker places in the room may be placed where the light is better during the penmanship recitation. Better work can be done at times by moving closer to the stove or radiator, or by locating near an open window, where the temperature is less oppressive or annoying. Writing requires relaxed muscles and harmonious nerves and whatever works contrary to these conditions obstructs progress. The best penman cannot work in a room that is too cold or that is oppressively hot. Nor can he work at a desk that is too high or too low. How, then, can beginners do so?

The correct posture of the body is described as follows: Sit facing the desk and close to it, without pressing against it. Rest the feet on the floor; rest both arms on the desk, forming, approximately, right angles at the elbows; droop the head sufficiently to establish a direct line of vision; incline the body forward slightly at the hips, and very slightly away from the writing arm. To assume the position described will, obviously, necessitate that the seat be of such a height that the feet will rest on the floor without depressing or unduly lifting the knees. Also, the desk must be of such a height that when the forearms are placed upon the desk there will be no necessity of unduly elevating or depressing the shoulders. It is in such details that teachers will find serious obstacles to good work, because, as already stated, many seats and desks will not admit of the pupil's assuming such a position as has been described. It should not be necessary for the pupil to sit with his feet dangling, or with his body humped over to reach the desk with his forearms, or have his shoulders pushed up because the desk is too high above the seat. Some of these situations can be remedied by the teacher and some cannot, but every effort should be made to make the

environment as nearly perfect as possible, which, of course, all real teachers will undertake to do.

The pencil or penholder should be held between the second finger and the thumb, crossing the second finger at about the root of the nail. The thumb should be placed flat against the pencil or penholder. The last two fingers should be drawn under the hand with a regular curve at the joints, bringing them to a position which will permit the nail or the side of the first phalange of the little finger to become a rest for the hand on the desk. The first finger should be held in a regular curve, all the joints projecting upward. It is a serious error if the first joint of the first finger is permitted to bend downward, as this is always an indication that there is too much tension on the writing muscles. If the muscles are properly relaxed this joint will remain bent upward.

Many expert penmen have the hand rest at the first joint of the little finger, and it is safe to allow it to be at any point from the nail to the first joint, as may seem to accommodate the conformation of the hand the best. The fingers should all be in contact with each other so that there will be a firm support for the hand. Permitting the last two fingers to turn outward, or the little finger to stand in mid-air beside the hand, is especially incorrect and should never be allowed. To hold the fingers so nearly straight that the little finger, or the last two fingers will have their ends placed against the desk is equally wrong. The fingers should be folded together in a loose fist.

All the muscles in the arm and hand should be relaxed as completely as possible. Such relaxation will cause the hand to tip away from the body at varying degrees in different persons. This tipping should not be permitted to carry the angle of the wrist to a point more than forty-five degrees above the plane of the desk; or to a point where it will cause the top of the pencil or penholder to point outside of the elbow of the writing arm. It is also important not to allow the hand to tip over far enough to bring the fleshy part of the hand into contact with the desk.

In using the arm movement it is very important that the wrist and fleshy part of the hand do not touch the desk, as this would cause friction which would obstruct progress. In the primary

grades, where no arm movement is attempted, it is not so important that the wrist be held above the desk, but it is desirable that it be so held. Other than this one detail there is no difference in position permissible for primary or any pupils. That standards must be allowed to vary in different grades is, of course, understood; otherwise we might expect everything to be learned in the first grade. But the elements of correct bodily posture and correct holding of the pencil or pen and correct placement of the paper are the same in all grades, with the one exception mentioned.

The paper should be placed parallel with the forearm, when the forearm is placed at the middle of the paper. The ruled lines should lie at right angles to the forearm so the pencil or pen, properly held, will approximately follow the line when the hand is swung from side to side. The arm movement admits of better control within the right angle than without. That is, better writing can be done when the forearm forms less than a right angle, than when it forms more than a right angle. After the forearm passes the right angle, in opening the elbow, its power to do accurate writing gradually diminishes, until it disappears entirely as the arm becomes straight. Inside of the right angle the writing power of the forearm also gradually diminishes but does not wholly disappear, even when the forearm touches the upper arm.

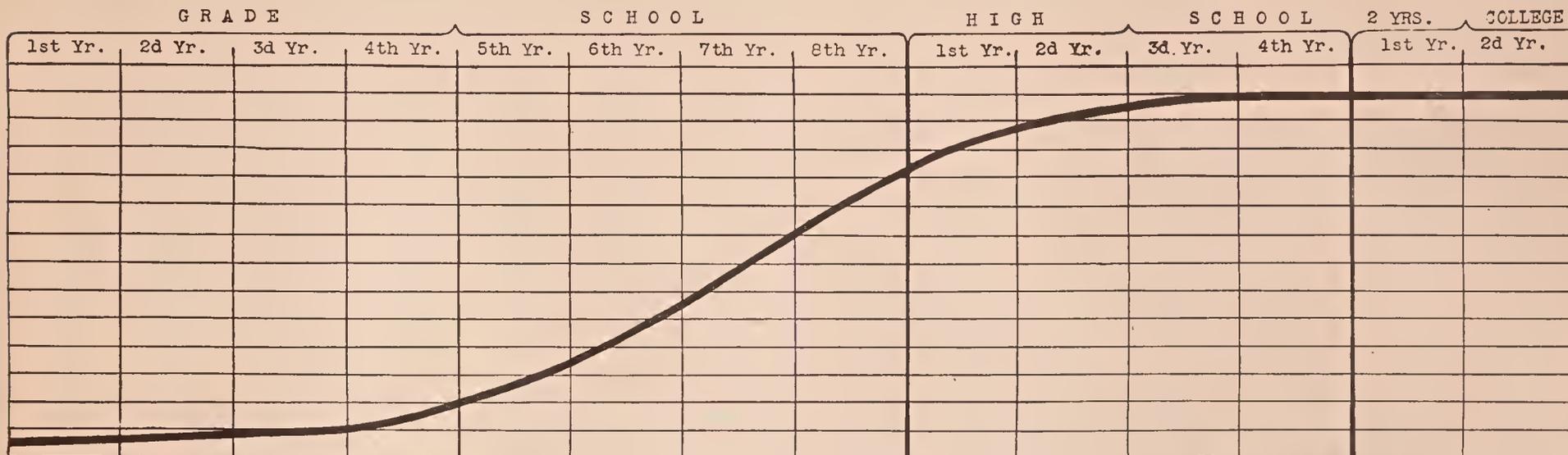
Due to this distribution of power, and because the best of the power lies on either side of and near the right angle, with a slight advantage on the inside, it is best to place the forearm slightly toward the right of the middle of the page (left-handed writers slightly toward the left of the middle), leaving a little more than half the line to be written with the forearm at less than a right angle and slightly less than half the line with the forearm at more than a right angle. With the forearm placed as directed, and with a scope of movement sufficient to make the oval drill four ruled spaces ($\frac{3}{8}$ inch ruling) in height, accurate writing may be done on any part of the line ($8\frac{1}{2}$ inch paper) from one position; that is, without shifting either the paper or the arm. As the scope of the movement exceeds the limits mentioned the line may be extended correspondingly. Further ex-

planations are given on this point under the heading *Scope of Movement and Reserve Power*.

The top of the pencil or penholder should point between the elbow and the shoulder, but no exact point should be insisted upon. The reason for this variation is that arms having different conformations will result in corresponding differences in the angles assumed by the hands with relaxed muscles. The pencil or penholder should stand at an angle of forty-five degrees above the plane of the desk. This is uniform in all cases and is necessary to secure the most perfect action of the writing instrument. The relation of the hand or fingers to the pencil or penholder will vary with individuals; that is, with some persons the pencil or penholder may cross the first finger above the knuckle joint, with others at this joint, and with still others below the joint, depending upon the conformation of the several hands; but the angle of the pencil or penholder to the desk will be the same in all cases, if held correctly. If the hand is extremely long the pencil or penholder will cross the finger at a higher point. The relation of the hand to the pencil or penholder is also modified by the height at which the hand and wrist are held above the desk.

The point of contact of the forearm with the desk; that is, the arm rest, should be short rather than long, to produce the best results. This can be adjusted, more or less, by raising the hand and wrist more. In cases of extremely slender forearms the author has frequently found it helpful to place a small round pad made of several pieces of felt glued together under the arm at the arm rest. This device can usually be discarded as soon as the pupil has made a good start in the arm movement.

The left hand (or the one not used in writing) should manipulate the paper to the accommodation of the right (or writing) hand, and as the writing progresses line after line down the page the paper should be moved forward and not the writing arm backward. The writing arm should be maintained in a perfect position at all times. The correct position must be assumed and guarded with serious attention until the time when it seems most natural and convenient; that is, until it is assumed habitually, after which it will need no more attention than any other habit.



GRAPH REPRESENTING THE DEVELOPMENT OF THE MOTOR SYSTEM

In this diagram six years are assumed to have elapsed before the first year of grade school. During these six years the development of the MOTOR SYSTEM (motor centers in the brain and motor nerves) is meager. The heavy black line begins with the first year of grade school life and shows that the development of the MOTOR SYSTEM is slow and gradual until the child reaches the pre-adolescent period (about the ninth year; fourth grade), when it enters a stage of much more rapid growth. The rate of growth increases as the pupil advances into the adolescent period, reaching its full development at about the sixteenth or seventeenth year—earlier in girls and later in boys. The curve in the diagram illustrates when the arm movement may be taught advantageously—its development and successful employment being dependent wholly upon the MOTOR SYSTEM. It will be noted that the earliest period at which it may be undertaken to any advantage is in the fourth grade (ninth year of age, generally speaking), when the NORM, or general curve, of motor development makes a rather sharp turn upward. The possibilities of the arm movement rise with the curve, and through Grades IV, V, VI, VII and VIII, and the first two years in the high school, this movement can be taught with ever increasing effectiveness.

After the MOTOR SYSTEM attains its full development and is no longer characterized by growth, it gradually assumes a state of fixity or rigidity, and the work of mastering the arm movement thereafter becomes gradually (for some years only slightly) more difficult. Thenceforth the work of mastering the arm movement may be likened to that of RECONSTRUCTING a building; whereas, before this period; that is, during the period of growth, it may be likened to the work of original CONSTRUCTION.

Pupils who are required to attempt to learn the arm movement in Grades I, II and III will be found to have no better use of that movement at the end of the fourth grade than those who commence arm movement practice at the beginning of the fourth grade. At the same time their struggle with the arm movement, for which they were not old enough, will have required an expenditure of the time they should have devoted to learning, accurately, the details of form.

Teaching POSITION and LETTER FORM in Grades I, II and III, as they should be taught, is a large program, and only the most successful teachers will be able to do justice to it. During these years all script forms should be made by DRAWING them with the utmost care. Position of the body and of holding the pencil should be given very serious attention. There will thus be laid the necessary foundation to permit of giving the entire time to the superstructure, the arm movement, when the proper time arrives in the aging of the pupil to undertake it pedagogically and, therefore, economically and successfully.

PHASES IN LEARNING PENMANSHIP

Learning to write, when considered from the most elementary beginning, as when a child first enters school, to the highest degree of expert skill, covers four distinct phases of development; viz.,

THE PRE-ARM MOVEMENT PHASE,
 THE MERE ARM MOVEMENT PHASE,
 THE CAPITAL LETTER ARM MOVEMENT PHASE,
 THE SMALL LETTER ARM MOVEMENT PHASE.

These four phases are explained as follows:

The Pre-Arm Movement Phase

This is confined to the primary grades during which the child's nervous system is insufficiently developed to undertake the practice of the arm movement economically; that is, with results accruing that are sufficiently compensating for the time and effort that should have to be expended by teacher and pupil. *During this period (grades I, II and III) the child should be taught the elements of correct position of the body and of holding the pencil or pen, and to form correct concepts of all the script forms.* This is a large program and only the best teachers will be able to cover it adequately. The first, most fundamental and most important element in learning to write well is to build in the mind correct concepts of all the letters and numerals. Under most teachers this element is only loosely established, if it may be said to be established at all. Correct concepts make writing accurate, and it is impossible to develop the power to do good writing without correct concepts; yet by actual test it has been repeatedly proved that a large majority of teachers do not themselves have, even approximately, correct concepts of any of the letter forms. Intelligent criticism is the basis of all good teaching of writing and this is impossible without the power to visualize correct forms. Pupils in the primary grades should be taught to recognize correct forms as easily as to recognize the letters at all. Pupils in grades I, II and III, when properly trained, will be almost as prompt in taking exception to an incorrectly formed letter as to a mistake in spelling or English or an arith-

metical equation. Such training cannot be secured unless teachers will themselves consider it equally serious to make an incorrect letter form where their pupils may see it. Repeated examinations have been made into the matter with the uniform result that the crude and inexcusable forms used by most school pupils are traceable to the unpardonable scribbling done by their teachers. Teachers should be as particular to use only correct letter forms before their pupils as they should be to use correct English, correct spelling and correct statements of facts. When pupils copy work from the blackboard they will, almost invariably, copy letter forms as definitely as they copy the subject matter, and in this way thousands of them regularly undo all the good they may have accomplished by studying and drawing the correct forms in their writing books. To succeed in teaching correct forms, it is absolutely necessary that no incorrect forms find lodgment in the pupil's mind.

THE ARM MOVEMENT

The arm movement must be considered in three phases; viz., the *Mere Arm Movement Phase*; the *Capital Letter Arm Movement Phase*, and the *Small Letter Arm Movement Phase*. The movement, as such, is the same in all three phases, but it is subjected to certain restrictions and special modes of operation to make it applicable to special uses. The distinctive characteristics of the arm movement are that the arm for writing must rest on the desk at the swell of the forearm just forward from the elbow; that the wrist and fleshy part of the hand must be raised slightly from the desk to prevent friction at these points; that the little finger must rest on the desk to provide a gliding support for the hand, and that the arm must be caused to vibrate, extend and contract, roll and perform all necessary movements for writing by stretching the skin covering of the forearm at the arm rest, and that the hand must be caused to glide on the little finger in unison with the movements of the forearm.

In using the arm movement the fingers remain inactive except as they move with the hand and forearm. There is no action of the fingers by flexing their joints as is done in drawing. The entire arm structure from the elbow forward acts as a unit. The muscles in the shoulder and upper arm furnish the power for

pushing the forearm forward and drawing it backward for producing height in writing; and the muscles connecting the upper arm and the forearm at the elbow, furnish the power for opening and closing the elbow, as required for producing slant in writing and for carrying the hand from letter to letter as the writing progresses across the page.

The Mere Arm Movement Phase

The arm movement cannot be undertaken, economically, until the pupil reaches the age that brings a sufficient development of the motor centers and motor nerves. This period is not determined by educational advancement, but by age. This necessary development of the nervous system is reached in the average child at about the age of nine years (grade IV). Some children mature earlier and in some this development is delayed, but the beginning of the fourth grade is set as the most opportune time to commence the practice of the arm movement. Thenceforth the central idea in all penmanship teaching must be the mastery of the arm movement. If the pupil has not been properly trained in the preceding grades he will be compelled to carry the double burden of learning form and movement; but if his previous training was sound he will now be required to learn only the arm movement, and through it will be translated to the paper the correct forms already stored in his mind.

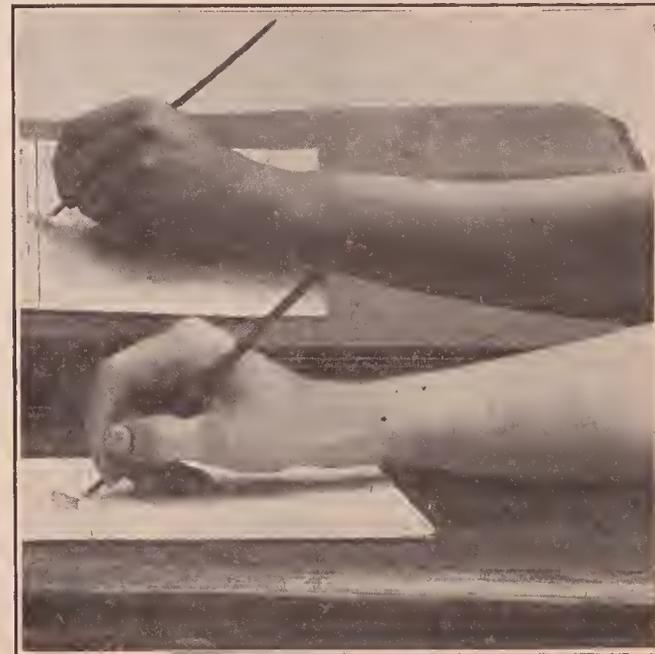
In undertaking to learn the arm movement the first work is to learn merely to produce the movement, and at the beginning no thought should be given to letter forms. The entire attention should be given to producing the proper movement, and this should be continued until the arm movement habit has been more or less definitely established. The ultimate aim must be to so fix the arm movement habit that this movement will come into action automatically; that is, without conscious effort, whenever any writing is undertaken. This phase may be likened to that of constructing a machine which is later to be used for manufacturing some marketable product.

During this constructive phase of the arm movement the same fundamental considerations determine final success or failure as are noted in the construction of mechanical devices; viz.,

perfect automatic or mechanical operation, with uniformity and continuity of action, a minimum of unnecessary or undesirable friction and the most perfect adaptability to the purpose for which it was constructed.

During the mere movement phase of training the arm movement should become as fully as possible automatic; that is, so it will come promptly into action without conscious effort when any writing is undertaken. When under operation it should act with a minimum of friction; that is, it should be responsive to the smallest requirements without resistance or restriction; it should show the utmost resiliency, smoothness and freedom, and it should show readiness to adapt itself to the special applications required in executing capitals and small letters.

All of these qualities can be developed in the arm movement



through the practice of the mere movement drills by a constant and careful observance of the following features:

1. *Make the lines light.*
2. *Make the drills of definite size and form.*
3. *Make the drills of the required compactness.*
4. *Make the drills uniform.*
5. *Use a rapid, uniform, unbroken movement.*

The necessity of observing these features in practicing mere movement drills, if success is to be attained, is explained as follows:

1. Light lines are of first importance in all mere movement practice because "touch," or sensitiveness in the writing nerves, is of first importance, and the development of touch is indicated by the quality of lines produced. It is easily understood that one could make no progress in learning penmanship by the use of a blunt stick. But it is not so generally or easily understood how much finer than a blunt stick must be the instrument that best serves the ends of mastering penmanship. The free and rapid cultivation of sensitiveness in the writing nerves can result only from working with an instrument that is sensitive enough to respond to all the finer impulses of the writing movements, to the minor inaccuracies of position and to the slightest abuses to which the writing implement may be subjected by the learner. If a pencil is used it should be of such a consistency that it will make too broad a mark if there is more than the minimum of pressure; but it should make a clear fine line with this minimum pressure. If a pen is used it should be of such fineness and flexibility that it will respond to the slightest undue gripping or pressure and show its responsiveness in thickened down strokes. *Coarse, extremely stiff pens or fountain pens should never be used in penmanship practice* because they cannot contribute to the training of the writing nerves in developing touch, which is one of the chief purposes of practice.

2. The ultimate purpose of training the arm movement is to make it capable of producing script forms legibly and with ease. To accomplish this end it is, of course, necessary that constant effort be made to control the movement and make it obedient to the will and the judgment of form. Such a result must ever be

measured by specific effort. Mere loose, rambling movements cannot accomplish it. The concept of the outline to be followed must be a clean-cut, definite picture in the mind; the size must be fully pre-determined and persistent effort must be made to bring both the size and the form into reality on the paper. It is this persistent effort to make the movement do specific things that results in training and improvement.

All mere movement oval drills should be the true penmanship oval form, which is three-fifths as wide as long (sometimes generalized as two-thirds as wide as long), because most of the curved strokes used in the capital letters are arcs found in this form. If the oval drills are practiced otherwise; that is, improperly proportioned, or with irregular, angular or unbalanced parts, it must follow that a movement trained to so perform must impose its deformities upon its product later when it undertakes to produce letters. Valuable criticisms on oval practice must ever be in regard to form, regularity, uniformity, line quality and compactness, because these affect the ultimate object of the practice.

3. All mere movement drills are characterized by mere repetition of a single outline. It follows, as already explained, that to achieve the chief end in practicing these drills the outline should be followed uniformly, since doing so trains the writing nerves to become responsive to the idea of form. But this practice should also cultivate the touch as described in a preceding paragraph, and the element of touch is greatly affected by the compactness of the work. The line quality must be very fine to admit of great compactness, and beginners will usually be quick to complain that making the work compact spoils it by giving it a blurred or smeared effect. The beginner's remedy is to not retrace so often, which is merely dodging the issue. The correct remedy is to make the lines finer and continue the compactness. The beginner's remedy arrests the development of touch; the correct remedy improves the touch. Making such drills as the compact continuous oval and the compact oblique straight line very dense is of so great importance that the line of work should frequently be inverted and successive "coats" applied from alternate ends. This plan also affords additional advantage in giving the movement ac-

curacy or precision as the writer can give concentrated attention to making his pen strike the minute white spaces left between the previously made lines as it moves in its swift flight. This practicing of "aiming" at the minute white spaces is a very important element in bringing the movement under complete control.

4. Every mere movement drill conforms to a specific outline, however simple that outline may be, and the process of making the movement observe this outline in its performance is vital to its training. In making the compact continuous oval drill the size should be definite—whether one, two, three or four spaces or tapering in height, and the utmost pains should constantly be taken to make each revolution conform to the specified size. This constant endeavor to make the movement meet a definite requirement in its action leads to the elimination of resisting qualities and to ultimate perfect responsiveness, if persisted in.

5. Rapid practice is necessary because it causes rapid destruction of nerve and muscle substance—the nerve and muscle substance that is not well adapted to the purpose in hand, and the consequent rapid rebuilding of the same. Rapid practice also promotes concentration and it should be rapid enough to *compel* concentration. Such concentration—concentration to the exclusive end of producing a desired result with the arm movement, instills into the new nerve and muscle cells which are being formed in consequence of the rapid arm movement practice, or imparts to them somehow, the quality of being adapted to the purpose upon which the mind is concentrated. Thus it is that under the stress of exclusive concentration one may master physical acts without regard to time. Thus it is that children learn to perform quickly that in which they are greatly interested. A boy might learn to ride a bicycle; throw a curve from the pitcher's box; swing a lasso with precision, or walk a tight rope, if he is greatly interested in any of these, in much less time than would be required to master a more simple performance on which he could not or would not concentrate his mind because of lack of interest.

Rapid practice also promotes uniformity of motion and smoothness. Such practice overcomes the tendency to wriggle and form angularities, and reduces the tendency to submit to interruption. It creates interest in the performance—in the rhythm and

sensation of the movement and in the unfolding product. It dispels indifference and arouses enthusiasm. It furnishes a field for reflection and speculation and causes the mind to revert to the practice periods at frequent intervals, thus enhancing the process of revolutionizing the writing nerves and muscles and making them better adapted to the purpose of writing.

The Capital Letter Arm Movement Phase

This phase follows the mere movement phase because it is most directly related to it. The capitals are classified to make the transition from the mere movement to the capital letter movement almost imperceptible. They are placed in eight groups which are determined by their forms and their movement requirements. These eight groups are arranged in the order of their pedagogic simplicity, and the letters within the several groups are arranged according to the same principle. This makes the plan synthetic throughout and practice on any letter within a group becomes preparatory practice for the next letter within the group and re-view practice of the preceding letter.

Successful teaching requires that each capital should be practiced with the arm movement until a movement habit for making the letter correctly has been formed. Thereafter it will be produced mechanically or automatically, just like walking, operating a typewriter, playing a piano, etc. Habits require no conscious effort and good habits are as easily established as poor ones, in the absence of any habits. It is, therefore, of the greatest importance when learning the arm movement and forming habits governing its use that the strictest attention be given to every detail involved. If the pupil is permitted to give the first five or ten minutes' practice to a new letter while holding in mind an incorrect form he will certainly have laid the foundation for future trouble, since what he may have accomplished in the way of forming a movement habit for that letter during that time must be undone to enable him to form a correct movement habit.

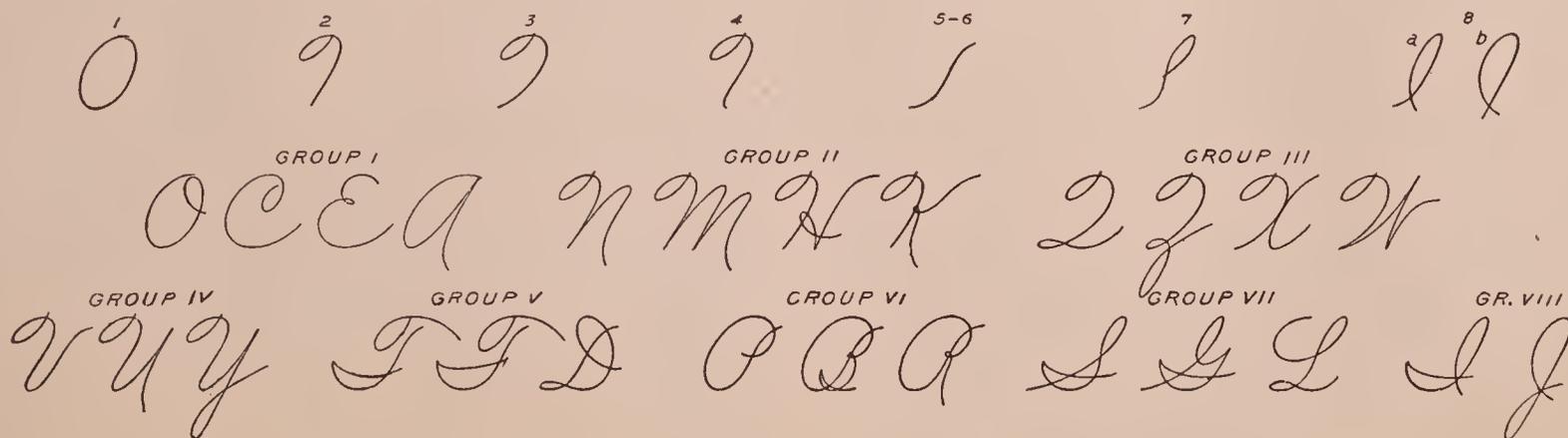
The teacher must know what should be done; must know how it should be done, and must direct the pupil to do the right thing in the right way, if there is to be real teaching done. The test will always be: Has the pupil actually learned.

The arm movement as applied to the execution of capital letters embodies the general characteristics of the movement as used in mere movement drills; viz., generally continuous; largely in curves; lifting the pen at the proper places without interrupting the movement; making fine hair lines and aiming to make a specific form of a specific size. But in addition the problem now takes on many intricacies not present in mere movement drills. Each letter presents new features to be studied, new details to be impressed upon the mind, new complexities for the movement to trace. The direct movement being easiest, due to the physiological structure of the arm, the capitals made with this movement are placed in the first group. The O, being the easiest of all direct oval capitals, is placed first in Group I. The step from the oval movements, and more especially the link oval, to the O is a very simple one, and, consequently, this letter will seem to present hardly a semblance of a new problem. The successive transitions from letter to letter, in the grouping followed, regularly present the least possible increase in difficulty and complexity, and if each letter is quite thoroughly mastered much of the apparent difficulty

that seems to be awaiting the learner as he examines the various capitals dissolves before the magic of improved movement power as he advances.

As the O is the easiest capital and employs the simplest movement, so each successive capital, in the grouping used, increases the complexity and difficulty to the least possible extent. As far as possible the movement required in each letter becomes a preparatory training for the succeeding letter and a review of the preceding one. The arrangement is the result of countless experiments extending over many years and reduces the process of progressing through the alphabet to an almost perfect gliding scale.

Each capital should be studied so minutely as to form, and practiced with such a free, rapid, uniform movement as to result in establishing a correct arm movement habit for the latter. This will require indefinite repetition, but repetition is the price of all habit forming, and should be undertaken with as much enthusiasm as possible, that the process may be accomplished as quickly as possible.



The Small Letter Arm Movement Phase

The small letter movement is a special adaptation of the arm movement. Instead of being characterized by spiral, curved, gliding movements, moving in a more or less continuous and quite regular swirl, as used in making the capitals, it must (for executing small letters having one or more straight down strokes) pass from the gliding motion as of the skater to the measured step of the walker. Upon the perfect understanding and thorough application of this movement depends the attainment of accuracy in making the small letters with the arm movement.

Many teachers criticise the arm movement as not being suited to small letter writing; and many teachers complain that, while their pupils succeed quite encouragingly in learning to make the mere movement drills, and are hardly less successful in writing the capitals with the arm movement, when they undertake to write the small letters with this movement the work degenerates into a loose, sprawling scrawl. The trouble lies in not adapting the movement to the special requirements of small letters by using the true small letter movement. All expert penmen use this special adaptation of the arm movement for writing the small letters that have straight down strokes; but as a special phase of movement, to be especially taught and learned as such, it was first discovered by the author, and by him first reduced to rule and scientific explanation. Naturally, he arranged drills for acquiring skill in this special phase of movement, and with these drills, correctly employed, the work of learning to write the small letters accurately as well as rapidly and easily has become even more encouraging than that of learning to write the capitals well with the arm movement.

The fact that of the forty (not counting the tick strokes) down strokes required to make the small letter alphabet, thirty-two are straight strokes, makes it easy to understand why a purely spiral or rolling movement cannot be used successfully in writing small letters. To attempt to do so, as is often disastrously done, can result in nothing short of making all down strokes curved, and in disarranging the spacing between the parts of letters and between the letters and usually in making the letters too large.

This of course means that a loose sprawl characterizes the writing. A parallel effect would be produced if one should try to play a piano with the movement required for manipulating the violin bow. The capital letter movement bears a relation to the small letter movement analogous to that which skating bears to walking, or that the ball bearing movement does to the ratchet movement in machinery.

The rule governing the small letter movement is stated thus: *Make a quick up-and-down movement and stop, for each straight down stroke that rests on the writing line.* Each element embodied in the rule must be understood and applied correctly to produce perfect results. The movement must be quick. Each movement, up-and-down, must be considered as a unit and the description, quick, must apply to the complete movement, up-and-



down. By quick is meant that the entire movement, up-and-down, is produced almost in an instant, and all on a single count, although the counting apparently runs wholly with the down strokes. The stop must be *a complete stop*, not a mere slackening of the speed, or a slur in the movement. The stop must be as perfect as if no further movement were to be made, but the pen remains on the paper to the end of the drill.

As practice on the mere movement drills is required to lay the foundation for subsequent practice on the capitals, so now practice on the special drills for developing the small letter movement must lay the foundation for subsequently making the small letters successfully.

In counting for small letter movement drills the pauses between the counts, and thus between the successive down strokes, must at first be quite prolonged—about as long as the time between 1 and 5, and between 5 and 10, in the count of ten for the compact, continuous oval drill. That is, about three down strokes should be made in the small letter movement drill, to ten down strokes in the oval practice. At the same time each individual movement in a small letter drill is made with a speed equal to that used in the oval drills. The time lost is at the stops. As the practice progresses and the movement becomes more and more perfect and more habitual, the pauses should become shorter and shorter until at last they become imperceptible. This may be likened to learning to play on a piano. At first the pauses between successive notes are prolonged so the time may be emphasized and perfected. As skill is acquired the pauses become less conspicuous until at last they apparently disappear in one continuous blend of sounds. But the *time* remains precise and distinct in the perfect music.

To practice the small letter movement drills with the capital letter movement; that is, without observing the small letter movement rule of a quick up-and-down movement and stop, or without observing the *time*, or *measure*, is *injurious*, because it only serves to make the task of learning to write the small letters properly more difficult, and helps to further fix the habit of using the spiral, or rolling capital letter movement for writing small letters, which is inadequate. As in all habit forming actions,

arm movement practice should be in strict observance of the known requirements. To practice without regard to the real requirements is to form habits that may or may not be helpful toward the end sought. They may even be harmful.

SOME UNWARRANTED CONCLUSIONS

The conclusions of certain investigators that writing should not be taught in the higher grades has gained considerable currency and because these conclusions are essentially erroneous, this Chapter is devoted to an analysis of the premises out of which the deductions that led to the aforesaid erroneous conclusions arose. The investigators referred to made extensive surveys of writing in the public schools of certain states, gathering substantial proof that *the writing of the majority of pupils showed noticeable improvement from grade to grade until the fifth grade was reached. In the fifth grade, or at latest in the sixth, the improvement seemed, generally, to be arrested, and thereafter there was no worth while improvement made, and in many cases the writing showed actual retrogression.*

That the investigation was honest and thorough must be granted. It must also be conceded that, *if the premises are correct*, the recommendation offered by these investigators that *writing be not taught after the period or grade in which the arrest of progress occurs*, is pedagogically sound and should be acted upon. The only point open to controversy is this: *Are the conditions as found by the investigators due to the utter inability of the pupils to further improve in writing after the fifth or sixth grade, or are they due to inadequate teaching in the higher grades?*

The presumption of the investigators was: *that writing, an art, was taught equally well with the other arts, music, drawing sewing, etc.; that in all the other arts pupils continued to make progress as long as they continued in the subjects; that in writing their progress uniformly ceased at a given stage in their school careers. Therefore, it is a waste of time and energy to continue the subject of writing in the higher grades.* This presumption is wholly unwarranted by the facts in the case, as we shall undertake to demonstrate.

Script characters may be made by many processes and that

these characters are made is not, in itself, proof that they were *written* in the pedagogical sense in which trained teachers now speak of *writing* and *teaching writing*. The script forms may be *drawn* as they should be in Grades I, II and III, and they may be drawn with pencil, pen and ink, brush or other instruments as they often are for various uses. But they cannot be *drawn* with sufficient ease and speed to meet the requirements of the higher grades, of the office and of life in general. It is in this that the first fallacy of the presumption of the investigators lies.

In Grade I the pupils have nothing so important to learn in connection with the execution of script forms as to *image the forms perfectly in their minds and draw them accurately on their papers*. The *use* to which these forms are to be put is of comparatively little importance at this time. In Grade II the dominant idea is the same as in Grade I but there is slightly greater importance placed upon the *use* of the forms. This *use* is still further emphasized in Grade III, and with each succeeding grade because an ever increasing amount of writing is required on the part of the pupil to cover his daily school work.

If, under this ever increasing demand upon the pupil to use script forms, he does not *learn to execute them by the correct process*; that is, the arm movement, which alone will enable him to write with sufficient ease and speed to meet the constantly enlarging demands, he will find himself facing the necessity of sacrificing form more and more in the vain effort to attain the required speed, until at last his script degenerates into an illegible scrawl. The period in which the demand for quantity usually first exceeds the capacity of the drawing process is in Grade VI. In Grade VII the requirement for quantity production is noticeably in excess of the drawing ability. In Grade VIII the disparagement is wide. In the high school the inequality continues to enlarge and in college it becomes notoriously hopeless.

If we accept the testimony of the countless individuals who have not learned to write properly we are forced to the conclusion that the best possible was done for them while they were in the grades or high school but *they simply could not learn to write well*. This testimony, however, cannot be accepted in the face of positive knowledge that it is possible for all normally constituted in-

dividuals, at least in the growing period of life, to learn to use the arm movement, and in using it write legibly and with ease. The fact is, that learning to write with the arm movement, at the proper age, is not more difficult than learning to walk, at the proper age, and can be depended on as uniformly.

Learning to write with the arm movement is not a natural act as is walking, but it is an artificial act like speech and its laws of development are even better understood than those of speech. The process is now so fully understood by trained teachers that there need be no qualifications made to the statement that *all normal pupils who are properly taught, at the proper age, learn to write easily and rapidly with the arm movement, and their writing constantly improves with use*, just as is the case in using good language, in mathematical computations, in music and in other acquisitions. The arm movement is adequate to meet all the needs placed upon its product, writing, and those who have mastered it need no outside assurance that their writing will not deteriorate under the pressure of increased demands.

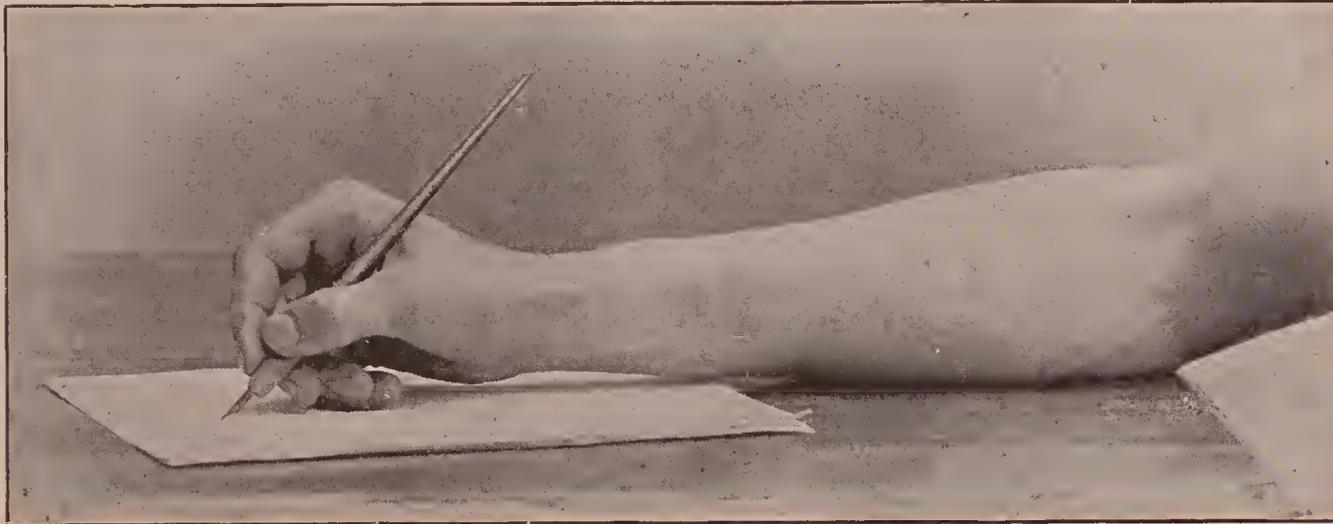
The fingers cannot be depended upon to produce writing in sufficient quantity and of the required quality to meet the requirements of life. They are adapted to making accurate outlines without regard to speed, and in that capacity afford the best means for learning the details of form. But they cannot be trained to act with great rapidity and their action cannot be maintained for any considerable length of time without great fatigue.

INSTRUCTION AND CRITICISM

Definiteness of ideas is the first requisite for successful teaching. No one can give clear instruction or criticism out of a hazy understanding. One's progress is determined by the clearness and intensity of his thinking and it is more to be wondered at that our educational standards are as high as they are than that they are no higher, when the vagueness and indefiniteness of much of the teaching in our schools is taken into account.

In teaching writing, as other subjects, success depends upon knowing a few fundamentals perfectly, rather than in having a smattering of a wide range of generalities. The teacher must know all about the elements of correct position—covering the

position of the body; of the arms; of the hands; of the pencil or penholder in the hand, and of the paper. All the details of this subject must be so definitely defined in the teacher's mind that any violation of its requirements by any student will be noted instantly and apparently without conscious effort. With such a consciousness of the subject the teacher will permit no indifference or neglect of the matter on the part of any student and the atmosphere of the room will compel all the students to conform to the requirements. It is an almost universal rule that students take all the liberties allowed; but they soon recognize the limits set by the teacher who commands respect because of definiteness of instruction. A slovenly position with the body humped over, or sagging to one side, or showing a lack of spirit; a pencil or penholder pointing outside of the elbow, or held too nearly vertical or too nearly horizontal, or gripped too much; or the paper placed at an improper angle or too far from or close to the body, will be seen and corrected so promptly by the efficient teacher that the most indifferent student will quickly become alert to the requirements of the situation.



In the matter of letter forms the possibilities of and demands upon the teacher become greatly enlarged and intensified. Every letter, capital and small, and every numeral and script sign should be so perfectly defined in the teacher's mind that deviations from the perfect standard are noted instantly and apparently without conscious effort. With such a mental qualification the teacher will never use incorrect styles of letters before the students, and the forms will always be made to approximate the perfect standard as nearly as possible. The characteristic will, of course, be carried over to the students, and they will be held as definitely accountable in the matter of using the correct styles of letters, and of making them with all possible accuracy, as they are in using correct English in constructing sentences, or in spelling correctly, or in making their arithmetical solutions accurate.

When the arm movement grades are reached the efficient teacher will understand the elements of this movement and their application and know, definitely, how to teach it. It is certainly no more excusable for a teacher in the arm movement grades not to be able to write with this movement or teach it correctly than

to be similarly deficient in arithmetic or grammar or any other subject, since writing is one of the required subjects and in importance is second to none, except speech, in the lives of the students. Teachers who have not had the opportunity during their preparatory years, or who did not realize the importance of this special preparation until they became teachers, should conscientiously face the situation and apply themselves to the mastery of the elements of the subject without further delay.

It has been proved countless thousands of times that under proper instruction students may almost uniformly leave the grades upon graduation with ability to write a style that

approximates the quality that has given the best business colleges the distinction of being singularly successful in teaching this subject. This being the case, how can a conscientious teacher bear to see his students pass from the grades still fouled in the clutches of the miserable handwriting that will likely be a handicap to them and an imposition to others all their lives? It is utterly unfair and unwarranted, and no teacher should be excused from teaching writing according to the modern methods that are known to produce desirable results.

In criticising the teacher must know that definiteness is the one first requisite. It is a waste of breath and time to merely say to a student: "You must make it better than that." He doubtless knows that sufficiently well already. In some subjects there is

merit in merely checking results and informing the student that his product or answer is wrong. But in an art, and especially in writing, the all important thing to tell the student is *what is wrong, and how to make the necessary correction*. Many of these criticisms may be made in a general way, as *make the lines lighter, make the work larger, make the work smaller, make the work more compact, make the work more uniform, make the down strokes straight*, etc., but in criticising forms the particular details to be corrected should be indicated by actually marking the letter and showing the student how to make the necessary changes. The real teacher must take upon himself the responsibility of instructing the student exactly how to work and then in seeing to it that he works in that way, making the necessary allowance for individuality.



This cut illustrates the direct effect of oval movement drills on the capital letters. The O is used because the point in question is brought out more clearly in this letter than could be shown in other capitals—the O being the most closely related to the oval drills. But practically all curves used in all the capitals are arcs of the same oval type, and if the movement habit is formed on a misshapen oval drill the curves in the capitals produced later by such a movement must, necessarily, be off form. Many teachers and students have asked the author why their capitals were so ill shaped, although made with a pure arm movement. The above cut and explanation suggests one of the causes of the trouble. It must also be remembered that correct concepts are necessary to produce accurate work. The correct concept of the oval drill is illustrated in number 6.

Intelligent criticisms by the teacher are necessary in carrying the development of the student through the successive stages of the evolution of the penmanship oval rapidly. The student should never be permitted to work on a misshapen oval long enough to form a habit of making it so, if possible to prevent it. The criticisms must cover the matters of slant, width, length, proportions, size, uniformity, compactness and line quality.

PART II

QUESTIONS AND ANSWERS

This section is devoted to questions and answers concerning penmanship, arranged to cover the following subjects:

PEDAGOGY

POSITION

MOVEMENT

THE CAPITALS

THE SMALL LETTERS

THE NUMERALS

The aim in this section has been to include, as nearly as possible, every vital question that may arise in writing classes and to answer it definitely and concisely. It is believed that this section will be very helpful to teachers and students in clearing up disputed questions and uncertainties.

THE HAUSAM SYSTEM OF PLAIN PENMANSHIP

QUESTIONS AND ANSWERS

This Part (II) of this text is devoted to what the author believes will prove highly valuable to teachers and students of penmanship. Under the several heads the author has undertaken to answer all the questions he could collect that seemed to him of sufficient value to justify their consideration. The questions and answers are placed under six departments, as follow:

1. QUESTIONS AND ANSWERS ON PENMANSHIP PEDAGOGY
2. QUESTIONS AND ANSWERS ON POSITION
3. QUESTIONS AND ANSWERS ON MOVEMENT
4. QUESTIONS AND ANSWERS ON THE CAPITAL LETTERS
5. QUESTIONS AND ANSWERS ON THE SMALL LETTERS
6. QUESTIONS AND ANSWERS ON THE NUMERALS

Much can be gained from the careful study of this catechism on penmanship because it is important to have concise ideas about all the elements and details involved in the subject. The study of this part of the text will doubtless help the student and teacher in arriving at definite conclusions on disputed or questioned points. It is always important to know definitely what to think and do. Vagueness is one of the most serious defects in the thought processes of many teachers and students, although no one seems to enjoy such a state.

The more important phases of the subject are treated at length in Part I of this text and when a full discussion is desired reference should be made to the proper Chapter; but much time may be profitably spent in a systematic study of this part of the text. Teachers will find these questions and answers especially helpful in preparing for examinations and in answering questions that arise in the penmanship recitation. Reference should be made to the text as frequently as possible until real insight into the subject becomes a conscious possession.

The wide neglect and misdirection of penmanship activity in the school room is due to the clouds of uncertainty and ignorance which beset the teacher's mind concerning the pedagogy of the subject, and also to the lack of ability to execute good writing. Teachers who can write well and who possess sufficient knowledge of the process of teaching it always find time for it in their programs. This text provides the opportunity for teachers to acquire both the knowledge of the pedagogy and the skill in execution necessary to insure success in teaching penmanship. The department of questions and answers will be found one of the most helpful in the text because it will prove to be one of the most convenient.

QUESTIONS AND ANSWERS ON PENMANSHIP PEDAGOGY

1. Q. What is the first step in starting first grade pupils in writing?
 - A. To see that all pupils are provided with the proper materials.
2. Q. What are the proper writing materials for the first grade?
 - A. The proper writing materials for Grade I are the writing book No. 1, a good lead pencil (preferably one with large wood but the regular size lead) and paper with wide ruling (about $\frac{5}{8}$ inch). The lead in the pencil should be hard enough to hold a point well but not hard enough to require gripping or pressure to make a clear line, nor hard enough to cut into or easily make an impression in the paper.
3. Q. Having seen that all pupils have the proper materials, what is the next step in starting Grade I in writing?
 - A. First explain to them the elements of correct posture of the body; second explain the correct manner of holding the pencil and the correct position of the paper, illustrating each detail and showing each detail by assisting each child to assume the same. No detail should be considered taught

until the child has been carefully assisted in assuming it nor until it is certain that the child understands it.

4. Q. Having made sure that every pupil is sitting properly and is holding the pencil correctly, and that the paper has been correctly placed, what is the next step?
 - A. The next step is to help the pupil to place the pencil at the proper place on the paper, both in relation to the writing line and in relation to the margin, for making the first and simplest letter, the O. Having placed the pencil at the proper point for beginning the O, the letter (O) should be drawn by the teacher on the blackboard, making it very slowly and calling attention to every detail of curve, slant, direction and approach to the writing line. Then show how the letter is made to rest on the line; how the up stroke curves, slants and advances to the beginning point, and, finally, how the letter is closed at the top, how the turn is made for the final loop, how the stroke finally advances downward and toward the right, crossing the long up stroke at the middle of the letter, perpendicularly. From the finished letter the size and position of the final loop should be further explained, and the relative width and length should be carefully pointed out.
5. Q. Having finished explaining and illustrating the first letter from the blackboard, what is the next step for this class?
 - A. The next step is to have all the pupils try to make what has been explained to them, in the manner explained. Each pupil should make at least three or four trials without further aid from the teacher, after which the teacher should give each pupil individual assistance by holding his hand with the pencil in it and guiding the fingers in making O. Having assisted the pupil in making several letters the details should again be pointed out individually, and the errors in the pupil's first efforts should be carefully corrected by marking over his first letters with the correct outlines. In this manner each pupil should be assisted individually.
6. Q. Why should the pupil first be permitted to make a few efforts unaided and then helped individually to make the letter?
 - A. His unaided efforts will enable him to better understand the teacher's explanations and to respond to individual help; but it is detrimental to allow him to continue without specific criticism and individual assistance, because he will be building concepts without the necessary experience to enable him to form correct concepts or judgments, and is practically certain to develop erroneous concepts if left to his own ingenuity.
7. Q. How long should the pupil in this grade be required to work on the first letter?
 - A. Each one should be required to make a page of the letter by writing on each line, except the top line, which should be reserved for the heading, and the first line under the heading which should be left vacant for appearance and for the teacher's use. The letters should be spaced accurately on the line, as they are in the book. The size of the work should be uniform, and should be approximately as given in the book. Each pupil should be required to make all the lessons required by the *schedule* (given elsewhere in this text) but no pupil should be considered as having finished a lesson until he has made a page that meets an acceptable standard in the following respects: *Accuracy of letters; accurate spacing between letters; uniformity of letters; light line quality; neatness of page.*
8. Q. What should be required of first grade pupils in the matter of heading?
 - A. This must be determined somewhat by circumstances. In the first half of the year it may be necessary for the teacher to write the headings for all pupils; but as soon as possible each pupil should learn to write at least his name (perhaps only first name) on the top line near the right end. To this should be added as soon as practicable the grade (Gr. I) and from time to time additions should

be made until the heading is complete. Special days may be assigned for learning parts of the heading as class work.

9. Q. How should the procedure in presenting successive lessons differ, if at all, from that used in lesson one?
- A. Each new letter should be considered of the same importance as the first and should be presented with the same elaboration and with the same care to impress the perfect form on the pupil's mind. In no case should the pupil be permitted to work his way through a letter without strict safeguards being thrown about his efforts by the teacher. Left to himself, practically any pupil will go astray in forming mental pictures and will often impress incorrect forms on his mind so deeply that it is difficult thereafter to correct them. Much poor writing is due to incorrect concept building in the primary grades.
10. Q. Why do some children learn to make script more easily than others?
- A. Some children learn to make script forms more easily than others because their natural mental and physical constitutions are better adapted, and their propaedeutic training contributes more directly toward this end.
11. Q. What are some of the elements involved in natural adaptability and in propaedeutic training that affect learning to make script forms?
- A. The more conspicuous elements involved in natural adaptability and in propaedeutic training that affect learning to make the script form are *concept of form and proportions, sense of beauty, pride in doing well, refined sensibilities, accuracy in following directions, refined sense of touch, application, concentration, persistence*. A pupil who brings these elements into his writing problem has everything in his favor for rapid progress; and in proportion as he is deficient in these will his progress in this subject be more or less difficult.
12. Q. Is it possible for a pupil who is deficient in the elements enumerated in the preceding answer to make satisfactory progress in writing without developing these elements?
- A. No, his progress will always be proportional to the development of the elements enumerated, in his physical and mental nature.
13. Q. Considering the necessity of establishing these certain mental and physical qualities in the pupil, as fundamental to learning to write well, how should all the work of the pupil be made to contribute to learning to write; and how should such a program be made beneficial to the pupil's progress in all other subjects?
- A. The pupil's pride in doing well should be awakened in all he does, both in and out of school; his sensibilities should be constantly refined by learning to see beauty in form and proportion, and by learning to appreciate refined quality in everything; his sense of touch should be improved in whatever he handles that he may progress from coarseness toward refinement. He should learn to appreciate help and direction; his powers of application, concentration and persistence should show continual improvement. In carrying out such a program the pupil will be acquiring the best elements of an education, and learning to write as well as learning all other subjects will be enriched with ever increasing pleasure and higher excellence.
14. Q. What should successive lessons have in common?
- A. Correct instruction concerning position of body, arms, hands, pencil, and paper; proper presentation of the lesson; proper aim on the part of the pupils to produce accurate forms, to write with fine lines, to space the forms correctly on the line, to fill the page correctly, to make the page look as beautiful as possible.
15. Q. In what respects should the presentation of the lessons in Grades I, II, and III differ?
- A. In Grade I the lessons should be presented with all possible attention to details, leaving nothing for the pupils to

surmise or guess at or work out through their own devices, In Grade II (assuming that the work in Grade I was properly done) the presentation should be the same as in Grade I, except that in the more general and larger features the pupil should be directed to solve his own problems, and the teacher's help should be withdrawn to a degree from pure instruction, and directed with increasing emphasis to criticism.

In Grade III (assuming that the work was properly pre-since, having no background of experience in the subject, it is impossible for them to act with safety while relying upon their own resources.

sented in Grades I and II) the teacher's help should be still more largely withdrawn from the function of pure instruction, and still further increased in the matter of criticism.

This plan presumes that the pupil will be gradually trained to become his own critic and learn to assume the responsibility of his individual problem in learning to write. It is, however, of the greatest importance that he be not allowed to build his structure on a faulty foundation, which is certain to result if he is permitted to repeat an error of form unchallenged. The fact that so few adults know good script forms, and consequently cannot make them, is proof that they were not properly taught when first they learned to make the letters.

16. Q. Should the heading of the penmanship practice work be different in Grades II and III from that of Grade I?

A. In Grade II the heading should include the grade, date and pupil's name, at least; and in Grade III it should be complete, including name of school, grade, book, date and pupil's name.

17. Q. Should the arm movement be attempted in Grades I, II and III?

A. The arm movement should not be attempted in Grades I, II and III except in cases where pupils have completed

Book III with the grade of 95% or above on each lesson before the expiration of the term. Such pupils may be started on the mere movement drills in Book IV.

18. Q. To what extent should pupils work on the blackboards in connection with penmanship?

A. Pupils in Grades I and II may work at the blackboard to some advantage in learning the correct forms of letters, but it is dangerous to have them work much at the boards because of the tendency to scribble, write at irregular sizes, with irregular slant, in an uneven line, and grip the crayon too much. Blackboard work that is not done under close supervision is likely to be harmful rather than helpful. To have pupils write on the board as mere busy work is not practice and is likely to be harmful. During such times they should not be told to do something of such serious consequence as to develop letter forms, and then left to their own devices. In grades above the second it may well be doubted whether there can be any gain accruing from blackboard work in penmanship as far as learning to write on paper is concerned.

19. Q. What should be done in regard to the pupils who are inclined to write with their left hands?

A. Left-handed pupils should be changed to the right hand in the first grade and in the second grade. In the third grade it may be necessary to consider circumstances somewhat, but the aim should be to change them in this grade also. In Grade IV a final attempt should be made to make the change, and as they commence the arm movement in this grade, such a change will be found not altogether difficult to make. In grades above the fourth it may be questioned whether it is advisable to undertake to bring about this change, unless the hearty co-operation of pupils and parents be assured.

20. Q. Is there any danger to the pupil's welfare, mentally or physically, in changing from one hand to the other?

- A. It has never been proved to be dangerous in practice. The author has changed scores of pupils and has never heard of or observed the slightest ill effect. What is thought to be dangerous is changing a pupil *wholly* from one hand to the other. This is never accomplished in writing. Changing a pupil from left to right hand in writing does not affect him in anything else he does. The author does not recall a single instance where his changing a pupil from left to right hand in writing resulted in the pupil's becoming wholly right-handed. In writing they became right-handed, but in all other things they remained left-handed. Considered in this light it must be helpful to learn to write with the right hand, as all psychologists agree that at least no harm can result from ambidexterity, and it is usually helpful.
21. Q. Will pupils in Grades I, II and III establish the individual slant in writing that will be their natural slant later when they learn to use the arm movement?
- A. No, because pupils in Grades I, II and III should make the letters as a drawing process, with the fingers, since they are not sufficiently developed to undertake the arm movement, and also drawing is the best possible aid to mastering accuracy of form. In this finger movement, drawing process, the writing will, as a rule, be more nearly vertical than it will be later when done with the arm movement. This is because the fingers do not have the lateral movement natural to the arm, when they are held in a writing position. But pupils in the primary grades should never make the letters on a back slant, and if the position is correct in all respects all the letters will incline more or less toward the right.
22. Q. Can there be any oral recitation on the part of the pupils, especially in the primary grades, in connection with penmanship?
- A. Yes, it is a good practice to have the pupils describe orally the details of the letter to be used in the day's practice.
- In such recitations pupils may tell, in succession, the details they are able to discover.
23. Q. What are the elements of good writing that should be kept constantly in the pupil's mind, named in the order of their importance?
- A. The elements of good writing that must be kept in mind by the pupil, in the order of their importance are *accuracy of form, correct proportions among the letters of the different groups, uniformity of height within the different groups, uniformity of slant, uniformity of spacing, quality of lines.*
24. Q. What are the elements of good execution of good writing, that should be kept constantly in the pupil's mind, named in the order of their importance?
- A. The elements of good execution of good writing, named in the order of their importance, are *proper posture of the body, correct position of the arms, hand* (in holding the pencil or pen) *and paper, and, for pupils in the fourth grade or above, the arm movement.* Below the fourth grade the script forms are to be made with a drawing process.
25. Q. What, primarily, determines accuracy of writing?
- A. Accuracy of writing is determined, primarily, by concept.
26. Q. What, secondarily, determines accuracy of writing?
- A. Accuracy of writing is determined, secondarily, by nervous and muscular adaptability, or coordination.
27. Q. What makes writing easy of execution?
- A. Proper position and proper movement make writing easy.
28. Q. In starting a class in arm movement practice, what are the first considerations?
- A. First considerations in starting a class in arm movement practice are proper materials, correct position, and a clear

- understanding of how to produce and develop the arm movement.
29. Q. What is the end to be gained in practicing arm movement lessons, that should be made clear to the pupil at the beginning?
- A. The end to be gained in arm movement practice is to *form the habit* of writing with this movement, so that it will come into action automatically, or with very slight conscious effort, whenever any writing is undertaken.
30. Q. What are the factors involved in forming the arm movement habit?
- A. The factors involved in forming the arm movement habit are attention, repetition, regularity of action, rapidity of action, freedom from nervous strain and muscular tension.
31. Q. Is time an important factor in forming the arm movement habit?
- A. Time, as such, is not important in forming any habit; but the time required is proportional to the intensity and exclusiveness of concentration and attention. If the concentration is of sufficient intensity a physical habit may be formed without regard to time.
32. Q. How may the intensity and exclusiveness of concentration be promoted?
- A. Intensity and exclusiveness of concentration may be promoted by rapidity of movement; as the speed increases the concentration becomes more and more intense and exclusive until at last the attention becomes perfectly focused.
33. Q. How may the arm movement of pupils be brought up to sufficient speed to compel perfect concentration?
- A. By counting to the movement drills—continually increasing the rate until the desired speed has been attained.
34. Q. What is one of the chief dangers to be guarded against in rapid arm movement drill?
- A. One of the chief dangers attending rapid arm movement drill is gripping the penholder, which indicates tension of the writing muscles.
35. Q. How may the fault of too much gripping of the penholder and tension of the writing muscles be detected from the practice work?
- A. If the down strokes are heavier than the up strokes it is proof that there is too much gripping of the penholder and that there is too much tension of the writing muscles.
36. Q. What are the arm movement drills that precede all letters called?
- A. The arm movement drills that precede letters are called mere movement drills, because they are used merely to develop movement.
37. Q. What elements should pupils be trained to embody in mere movement drills?
- A. The elements to be embodied in mere movement drills are: light lines, correct form, compactness and uniformity.
38. Q. Why are mere movement drills made compact?
- A. Mere movement drills are made compact for two reasons: 1, Because compact work contributes to the possibility of speed and regularity. 2, Because compactness has the effect of magnifying or proving the line quality.
39. Q. How does compactness in mere movement drills prove the line quality?
- A. If the lines are of proper fineness they will dry as rapidly as made; whereas, if the down strokes are heavier than the up strokes the successive strokes will tend to produce a blur. This blur may not be noticeable in loosely arranged work but will always be in evidence in compact work if the lines are not of fine quality.

40. Q. Why is it important to make ovals in mere movement drills of a particular form?
- A. It is important to make the ovals in mere movement drills of a particular form because practically all the curves used in the capitals are arcs of a particular form of oval, and the arm movement habit formed by practicing any particular oval form will, inevitably, follow curves in making capitals that correspond to the form of oval upon which it was trained.
41. Q. Why is uniformity in mere movement practice important?
- A. Uniformity in mere movement practice is important because it indicates the degree to which the correlation of the writing nerves and muscles and the governing thought power has been developed; the degree of automatic action attained, and the adequacy of the concept for later penmanship improvement.
42. Q. What is the purpose of the compact oblique straight line drill?
- A. The purpose of the compact oblique straight line drill is to discover to the pupil his natural slant; to make his writing on this slant habitual, and to develop the power of making straight down strokes, which play a large part in good penmanship.
43. Q. Why should the direct oval be practiced first?
- A. Because the physiological structure of the arm makes it an easier and more natural movement for right-handed beginners.
44. Q. Is it necessary to practice the indirect oval?
- A. Yes. The fact that it is found to be difficult by most pupils, even after having mastered the direct oval quite well, is proof that the writing nerves and muscles need the training it affords. Also it is used more than the direct movement in writing the capital letters.
45. Q. How long time and how much work should be devoted to the mere movement drills?
- A. The purpose of the mere movement drills being to form the arm movement habit; to develop the necessary scope of movement and the required touch; to establish the correct oval form and uniform slant, it follows that length of time and amount of work are not determining factors. Mere movement drill can never be said to be wholly unnecessary until its ends have been fully attained, as explained; but it may be said to have accomplished its purpose to a degree when it becomes noticeably effective, and this effectiveness should be added to continually from grade to grade.
46. Q. What is the principal difference between the process and aims in teaching and learning penmanship in the movement grades, and in a more advanced class, such as business colleges, high schools and normal schools?
- A. The principal difference between the process and aims in teaching and learning penmanship in the movement grades and in business colleges, high schools and normal schools, is one of standards more than anything else. In the higher schools higher standards should be maintained, both in knowledge of the subject and in execution. The process is fundamentally the same.
47. Q. Is great speed more important in practicing the mere movement drills or in practicing the letters?
- A. Speed is more important in practicing the mere movement drills than in practicing the letters because in the mere movement drills speed is fundamentally necessary in developing the arm movement habit and arm movement power. Speed is also helpful in practicing the letters, and more so in practicing the capitals than the small letters, but in practicing the letters there is no gain in using more speed than is necessary to insure a smooth movement. What is meant by a commercial rate of speed for writing words and sentences is not the great speed that is so important in developing the arm movement.

48. Q. How long should a class in arm movement writing continue on one lesson?
- A. The members of the class should be considered individually as fully as possible, and each individual should be required to think out and work out each lesson to a meritorious standard. This means that he should continue on one lesson until practically all the difficult elements have vanished, and the lesson can be made with a good degree of ease and a satisfactory degree of excellence.
49. Q. Is it justifiable to try numerous lessons in a single writing period to maintain interest or for other reasons?
- A. No. Trying many lessons during a single writing period, giving each merely a hurried trial, is always detrimental, because it cannot contribute to real mastery of any element, drill or letter, and cultivates the habit of trifling. Trying many lessons, each briefly, is necessary in teaching theory or in illustrating plans or methods, but is never justifiable in regular class work.
50. Q. Which is better, music, counting, tapping or using a metronome for improving regularity, time or rhythm in writing?
- A. Counting, if properly done, is much better than any other device, because it permits of more accurate adjustment to the requirements of the class and to the needs of the drill or letter; and it is possible to give emphasis and modify the rate at will as occasion demands. The teacher's voice should always be considered of vital importance in the class room.

QUESTIONS AND ANSWERS ON POSITION

1. Q. What is the correct position of the body for writing?
- A. Sit facing the desk and close to it but not pressing against it; rest both feet on the floor; incline the body forward slightly at the hips; droop the head enough to form a correct angle of vision; rest both arms on the desk, forming

approximately right angles at the elbows; incline the body slightly toward the arm not used in writing, so as to relieve the writing arm of all weight except its own.

2. Q. What is the correct position of the paper for writing?
- A. The paper should be placed so the lines will run at right angles to the forearm of the writing arm when it is laid across the paper at the middle. This will permit the pen in the fingers to move along the line when the hand is moved right and left by opening and closing the elbow.
3. Q. What is the correct position of the arms for writing?
- A. The arms should be placed on the desk to form approximately right angles at the elbows.
4. Q. What is the correct location of the elbows for writing?
- A. The elbows should be practically at the edge of the desk; the point of the elbow of the writing arm may project slightly beyond the edge of the desk if it is found that the bone rubs on the desk in an annoying manner.
5. Q. What is the correct rest for the writing arm for writing?
- A. The arm rest for the writing arm is at the swell of the forearm, located just forward from the elbow. This constitutes a stationary or fixed rest.
6. Q. Should the arm rest of the writing arm be movable or immovable?
- A. The arm rest of the writing arm should be immovable; the arm moves within the skin, which stretches and contracts as the movements are produced in writing.
7. Q. Should the arm ever be permitted to slip on the desk in using the arm movement?
- A. It should not.
8. Q. If not, why not?
- A. Because one of the most important parts of the training in

the arm movement is that of training the nerves and muscles in the skin at the arm rest, and this is lost if the arm is permitted to slip.

9. Q. Should the arm ever be raised from the desk for practicing the mere movement drills, or other lessons?
A. It should not.
10. Q. If not, why not?
A. Because practice with the arm lifted from the desk cannot afford any training for the skin nerves and muscles at the arm rest.
11. Q. What is the correct position of the fingers in holding the pencil or penholder?
A. The pencil or penholder should be held between the second finger and the thumb and should cross the second finger at about the root of the nail. The first finger should rest lightly upon the pencil or penholder. The last two fingers should be curved under the hand so the little finger will rest on the desk, touching at the nail, along the first phalange or at the first joint as may be most serviceable to the pupil.
12. Q. What is the correct angle of the pencil or penholder?
A. The pencil or penholder should be held at an angle of forty-five degrees, or half way between the horizontal and perpendicular.
13. Q. Where should the pencil or penholder point in reference to the writing arm?
A. The pencil or penholder should point between the elbow and the shoulder of the writing arm.
14. Q. Should there be any difference between left- and right-handed persons in holding the pencil or penholder; or in the angle of the same or in where it should point with reference to the writing arm?
A. There should be no difference.
15. Q. What is the correct position of the wrist as to direction compared with the forearm for writing?
A. The wrist should be kept straight with the forearm.
16. Q. Should the wrist be held level or inclined for writing?
A. It should be inclined.
17. Q. If inclined, what determines the degree of inclination?
A. The wrist should be inclined to the degree produced by the muscles of the arm when permitted to relax fully.
18. Q. If inclined, which way should the wrist be inclined, toward or away from the body?
A. Away from the body.
19. Q. Should the wrist have the same position for all persons?
A. It should not, but the variation is slight.
20. Q. Should the wrist be permitted to rest on the desk in writing?
A. In the pre-movement grades (I, II and III) it is not very important whether the wrist touches the desk or not, but it is advantageous to keep it slightly raised from the desk. In all movement grades (commencing with IV) it is of the greatest importance that the wrist be always kept slightly off the desk or paper to prevent friction.
21. Q. Is the rest of the little finger on the desk fixed or movable?
A. It is movable, and is called the "gliding rest."
22. Q. Should the wrist ever be bent toward the right or left in writing to help in reaching farther?
A. The wrist should never be bent toward the right or left but should always be so held as to keep the hand straight with the forearm.

23. Q. Where should the pencil or penholder cross the first finger, above, at or below the knuckle joint?
- A. It should cross wherever it may be necessary, according to the conformation of the particular hand, to maintain the correct angle of forty-five degrees.
24. Q. Should the inside of the thumb be placed flat against the pencil or penholder, or should the end of the thumb be so placed?
- A. The inside of the thumb should be placed flat against the pencil or penholder.
25. Q. Should the first joint of the first finger be bent up or down?
- A. It should always be bent up.
26. Q. If the first joint of the first finger is bent down while writing, what does it indicate?
- A. If the first joint of the first finger is bent down while writing, it indicates too much gripping.
27. Q. Should the hand be permitted to roll over to any degree as the writing progresses across the page?
- A. The hand should not be permitted to roll over for writing on any part of the line.
28. Q. Should the arm or paper be shifted or moved sidewise in writing across the page?
- A. The arm should never be shifted from the proper position, and the paper need not be shifted when the arm movement has been well developed. In the pre-movement grades (I, II and III) the paper should be shifted several times in writing a full line to accommodate the hand and arm. In the earlier movement grades (IV and to a lesser degree V) the paper may be shifted once or twice to accommodate the meager movement. In Grade VI and above every effort should be made to develop sufficient range in the arm movement to obviate the necessity of shifting the paper

at all. Pupils in Grade VII and above should develop sufficient movement to enable them to write easily on any part of the line without changing the position of the paper.

29. Q. Should the paper be moved forward or the writing arm backward as the writing progresses from line to line down the page?
- A. The paper should be moved forward, so the writing arm may always be maintained in a correct writing position.
30. Q. Should the side of the hand (away from the body) ever be permitted to touch the desk in arm movement writing?
- A. No, the hand should never be permitted to tip from the body enough to bring the side of the hand to the desk; nor should the fingers that support the hand be permitted to turn under the hand far enough to bring the hand down to the desk.

QUESTIONS AND ANSWERS ON MOVEMENT

1. Q. When the fingers alone act in producing writing what is the action called?
- A. It is called finger movement.
2. Q. When the forearm and hand act as a unit with the forearm resting on the desk, what is the action called?
- A. It is variously called the arm movement, the forearm movement and the muscular movement.
3. Q. When the arm is lifted from the desk while writing what is the action called?
- A. It is called the whole arm movement.
4. Q. Under what circumstances should the finger movement be used in writing?
- A. The finger movement should be used when great accuracy of form is the aim, as in executing what is known as engraver's script; in drawing; in working out details of

form for the purpose of improving the concept, as is practiced by all experts, and by children who are not old enough to practice the arm movement advantageously.

5. Q. Under what circumstances should the arm movement, forearm movement or muscular movement, as it is variously called, be used in writing.
 - A. The arm movement, forearm movement or muscular movement, as it is variously called, should be used for all practical penmanship in producing it as a finished product, and for ornamental writing.
6. Q. When should the whole arm movement be used in writing?
 - A. The whole arm movement should be used in making letters exceeding two inches in height, up to which size the arm movement may be used.
7. Q. When is the whole arm movement used for writing?
 - A. The whole arm movement is used for making outlines in sign writing, or for large display writing.
8. Q. Why should children in the primary grades draw the script forms with the finger movement?
 - A. Because the motor centers in their brains and their motor nerves are not sufficiently developed to practice or use arm movement economically; that is, with results that justify the time and effort required on the part of teacher and pupil.
9. Q. What are the pupils in the primary grades to learn about writing if they do not use the arm movement?
 - A. They are to learn all the details of position of the body, arm, paper and pencil holding; and learn to form correct concepts of all the letters and numerals. This is a very large program and cannot be exhausted by even the most successful teachers.
10. Q. If pupils in the primary grades learn to draw the letters

with the finger movement will they be handicapped later in undertaking to learn to use the arm movement?

- A. No. Learning to draw does not interfere with learning to write, but is helpful to it, because it improves the concepts. The motor centers and motor nerves that govern and guide the fingers in drawing are different from those that govern and guide the arm in arm movement writing. Consequently one may draw or use the finger movement in writing even into mature life and then learn the arm movement successfully, as has been done by thousands of students in business colleges and by others. Many expert penmen have learned the arm movement after reaching maturity.
11. Q. Should pupils in the primary grades who are drawing the letters for accuracy to improve their concepts, make them rapidly or slowly?
 - A. They should make them with sufficient speed to produce smooth lines; but slowly enough to enable them to embody in the forms made every detail with the greatest possible accuracy.
12. Q. Is the time when pupils may commence arm movement practice advantageously determined by educational advancement, size of pupil or age?
 - A. It is determined by age.
13. Q. At what age may pupils commence arm movement practice advantageously?
 - A. At the age when activity or development in motor centers and motor nerves is quickened, and which is characteristic of the pupil's arrival at the pre-adolescent period.
14. Q. Do all persons reach this period at the same age?
 - A. They do not, because some persons develop more rapidly and mature earlier than do others.
15. Q. What may be said to be the average age at which the

- motor centers become sufficiently quickened and the motor nerves sufficiently developed to undertake the arm movement advantageously?
- A. At about the age of nine years.
16. Q. Will all pupils be found equally ready in their physical development for the arm movement at nine years of age, or at the beginning of Grade IV in school?
- A. No. There will be almost as many degrees of readiness as there are individuals.
17. Q. About what per cent of the pupils just entering the fourth grade may be said to be sufficiently developed, physically, to make a full success of the arm movement; that is, considering the grade?
- A. About twenty-five per cent.
18. Q. About what is the per cent in the grades following the fourth grade?
- A. In the fifth grade about forty-five per cent; in the sixth grade about seventy-five per cent; in the seventh grade about ninety per cent and in the eighth grade and above approximately one hundred per cent.
19. Q. At which period is the per cent of increase the greatest?
- A. In the period covering the latter part of the fifth and the sixth grades.
20. Q. What is the effect of speed in arm movement practice?
- A. Speed is very essential because it causes the rapid destruction of nerve and muscle substance, and the consequent rebuilding of the same; because it intensifies mental concentration, which determines the adaptability of the new muscle and nerve structure; because it promotes the formation of the arm movement habit, and leads to improvement of the touch or sensitiveness of the writing nerves, which necessitates practice in relaxation of the writing muscles.
21. Q. How do continuity and interruptions affect arm movement practice?
- A. Since habit forming and cultivating the touch are the chief objects of practice, obstacles to these should be as fully removed as possible. Perhaps the worst obstacle is the practice of making frequent stops; many hesitations; having the attention diverted, and working in a spasmodic manner generally. Ten minutes of rapid, continuous practice at a uniform and uninterrupted rate accomplish more than many times ten minutes spent in irregular, haphazard, broken practice.
22. Q. Where are the muscles located that produce the arm movement?
- A. In the shoulder and upper arm.
23. Q. Where are the muscles located that give great accuracy, smoothness, regularity, poise, resiliency to the arm movement?
- A. In the skin at the arm rest.
24. Q. Which muscles are not used and consequently not trained if the arm is permitted to slip on the desk or if lifted from the desk while practicing?
- A. The skin muscles at the arm rest.
25. Q. Does the arm movement run most easily in what is called the direct (direction in which O is made) or the indirect (opposite) motion?
- A. In the direct motion for right-handed persons.
26. Q. Why is the direct oval placed first among mere movement drills and why are the direct oval letters placed first among the capitals?
- A. Because the direct motion is easier for the right-handed student than the indirect.

27. Q. What are the ends to be gained in compact, continuous oval movement practice?
- A. The arm movement habit; freedom and regularity of movement; lightness of touch, and the habit of making the curves that recur most frequently in the capital letters are gained by such practice.
28. Q. What is the object of practicing the compact oblique straight line drill?
- A. To enable the pupil or student to discover his natural and individual slant and to establish the habit of writing automatically and uniformly on that slant.
29. Q. What is the purpose of the link oval drills?
- A. The link oval drills are to add to the mere movement the first elements of the capital letter movement. They require a greater accuracy, a finer line quality, and a nearer approach to letter form than do the continuous, compact oval drills, if made to merit the same rating.
30. Q. What is meant by the capital letter movement?
- A. The capital letter movement is the arm movement applied to making the capital letters, and takes on more and more distinct characteristics as habits of making capitals with the movement become more and more fixed. It is characterized by curves and continuity, and may be likened to a skating or gliding movement.
31. Q. What is meant by the small letter movement?
- A. The small letter movement is the arm movement applied to making the small letters and is distinguished from the capital letter movement in that it is broken instead of continuous, being interrupted with many stops; is adapted to making the straight down strokes which preponderate in the small letters, and may be likened to walking.
32. Q. What is the rule that governs the application of the small letter movement to the execution of the small letters?
- A. The small letter movement rule is this: Make a quick up-and-down movement and stop, for each straight down stroke that rests on the writing line.
33. Q. Should an admixture of the finger movement ever be permitted in arm movement practice?
- A. Strict prohibition should be maintained against the introduction of finger movement in all arm movement practice, because the chief aim is to form arm movement habits, and this is quickest and best accomplished by adhering to the strict use of the arm movement. Expert penmen, however, practically all use a slight finger action in making the loop letters, as l, above the line.
34. Q. Should pupils be required to use the arm movement in all their written work as soon as they commence learning the arm movement?
- A. No. There is no gain in making such a struggle. There is little need of requiring the use of the arm movement in general writing until the pupil has completed the lessons covering the mere movement phase. If this phase has been properly covered, allowing the time specified by the schedule, and maintaining a sufficiently high standard, the arm movement will come quite largely into action automatically, and it is best, thereafter, to give it every encouragement and to require its use as fully as possible.
35. Q. Will a correct arm movement, used with the correct position of the body, arm, hand and paper, ever give the compact oblique straight line drill or the letters a vertical position on the paper?
- A. No, not if the writer is normal in physiological structure.
36. Q. If the drills and letters produced with the proper arm movement, used with a correct position, should be slanted, how should they slant?
- A. They should slant in the direction in which the writing progresses.

37. Q. Why is this true?

A. Because the structure of the arm is such that when the muscle of the shoulder at the inside of the upper arm contracts and draws the arm forward, the muscle at the outside of the elbow will simultaneously draw the forearm slightly outward, which makes the up strokes automatically slant toward the right (for right hand). Then when the shoulder muscle at the outside of the upper arm contracts and draws the arm backward, the inside elbow muscle will simultaneously draw the forearm inward. The angles of the several muscles toward the bones to which they are attached and which they operate are such that the movement of the arm forward causes the hand to swing outward slightly more than the movement of the arm backward causes it to swing inward, and thus is automatically produced a progressive movement, as in a ratchet, outward across the page.

38. Q. How does the foregoing answer apply to left-handed writers?

A. It does not apply. Left-handed writers are handicapped in learning to write with the arm movement because they cannot take advantage of the automatic movements. Like right-handed persons they must progress from left to right, across the page, and tests have proven conclusively that they must, like right-handed persons, slant their writing in the direction in which its execution progresses. This means that they are required to operate against the free or automatic play of all the muscles employed, and, therefore, their struggle is usually harder than is that of right-handed persons in learning to write with the arm movement.

39. Q. Should the muscles of the body, and especially of the writing arm, be relaxed for writing?

A. Yes.

40. Q. Why is it necessary that they should be relaxed?

A. Unless there is relaxation there can be no free movement; no free circulation of the blood; no smoothness of movement, and consequently little progress. Also, contracted muscles cause early fatigue, cramps and spasmodic and irregular movements. Gripping of the pencil or penholder results from contracted muscles, and this produces heavy down strokes and hinders the development of touch, or writing sensitiveness, which is a strong determining factor in mastering penmanship.

QUESTIONS AND ANSWERS ON CAPITAL LETTERS

1. Q. In how many groups are the capitals arranged?

A. The capitals are arranged in eight groups.

2. Q. What is the purpose of grouping the capitals?

A. The capitals are grouped to place them in the order of their pedagogic and movement simplicity.

3. Q. Why are the direct oval capitals placed in the first group?

A. Because they are most nearly related to the oval movement in the mere movement drills, and are, therefore, easiest to make with the arm movement.

4. Q. Which capitals have the same initial loop?

A. The N, M, H, K, Q, Z, X, W, V, U, Y have the same initial loop.

5. Q. To which groups do the capitals having the same initial loop belong?

A. The capitals having the same initial loop belong to groups 2, 3 and 4.

6. Q. What are the strokes which determine the grouping of the capitals called?

A. The strokes which determine the grouping of the capitals are called the "controlling strokes."

7. Q. What is the difference in the 2d, 3d and 4th controlling strokes?
- A. In the 2d the long down stroke is as nearly straight as practicable for capitals; in the 3d it is a right curve, and in the 4th it is a compound curve.
8. Q. Which capitals have a miniature loop of the same position and form near the middle of the letter?
- A. The E, K, B and R each have a miniature loop near the middle which is the same form and has the same position in each, though in the E the loop projects in the opposite direction from the loops in the K, B and R.
9. Q. What is the position of the miniature loop in E, K, B and R?
- A. It forms a right angle with the slant of the letter in each case.
10. Q. How do the loops below the line in Z, Y and J compare in size?
- A. The loops below the line in Z, Y and J are alike in width and length.
11. Q. How do the loops at the tops of S, G and L compare?
- A. The loops at the tops of S, G and L are alike.
12. Q. How do the loops at the bottoms of Q, D and L compare?
- A. The loops at the bottoms of Q, D and L are alike.
13. Q. Should the stem strokes or the tops of T and F be made first?
- A. The stems of T and F should be made first, following the same rule as in making the i and t.
14. Q. How do the slants of the O and A ovals compare?
- A. The O oval slants the same as the main down strokes in the capitals; the A oval slant the same as the main up strokes in the capitals.
15. Q. Which capitals begin with up strokes?
- A. The S, G, I and J begin with up strokes.
16. Q. Which capital begins below the line?
- A. The J begins below the line.
17. Q. In which capitals is the second part of even height with the first?
- A. The second part of H, K, X and W is of even height with the first.
18. Q. In which capitals is the second part not as high as the first?
- A. The second part of N, M, V, U and Y is not as high as the first.
19. Q. Why is the controlling stroke of groups 5 and 6 shorter than those of groups 1, 2, 3 and 4?
- A. Because the stems of the controlling strokes of the letters in groups 5 and 6 do not reach the full height of these letters.
20. Q. Which capitals have two crossings at the same point?
- A. The I and the J each have two crossings at the same point.
21. Q. How do the crossings of I and J stand in reference to the writing line?
- A. The crossings in the I are above the line and in the J they are at the line.
22. Q. In which capitals must the pen be lifted for making the second part?
- A. The pen must be lifted in the H, K, X, T and F for making the second part.
23. Q. How do the loops in I and J compare?
- A. The top loop in I is half the width of the top loop in J and slightly wider than the lower loop in J.

24. Q. How do the two loops in J compare in length?
A. The lower loop in J is two-thirds as long as the upper loop.
25. Q. The main stem, lower loop and final stroke in L are the same as corresponding parts of which other capital?
A. The stem, lower loop and final stroke in L are the same as corresponding parts of the D.
26. Q. Which capital could most simply be converted into Y?
A. The U could most simply be converted into Y.
27. Q. Are the long down strokes of Y and J straight or curved?
A. The long down strokes of Y and J are straight.
28. Q. Which capital has the longest stroke?
A. The J has the longest stroke.
29. Q. Are there any round joinings at the bottom of W?
A. No, there are no round joinings at the bottom of W.
30. Q. Does the final stroke of the V turn toward or away from the first part, at the top?
A. The final stroke of the V turns away from the first part, at the top.
31. Q. In which capitals does the pen touch the base line at least twice?
A. In the A, N, M, H, K, Q, Z, X, W, U, Y, D, B, R, S, G, L, I and J the pen touches the line twice.
32. Q. Does the P finish with an upward or downward movement?
A. The P finishes with an upward movement.
33. Q. How does the third part of the W compare in height with the second parts of V, U and Y?
A. The third part of the W does not extend as high as the second parts of the V, U and Y.

QUESTIONS AND ANSWERS ON SMALL LETTERS

1. Q. Into how many groups are the small letters divided as to height?
A. The small letters are divided into four groups as to height.
2. Q. How are the groups designated and which letters belong to each group?
A. The groups are designated *minimum*, *medial*, *semi-extended* and *extended*. The minimum group comprises the a, c, e, i, m, n, o, u, v, w and x, which are all one height and of the least height among the small letters, being one-third the height of the capitals. The medial group comprises the r and s, which are slightly higher than the minimum letters. The semi-extended group comprises the d, p and t, which are extended to five-sixths of the full height of the capitals. The extended group comprises the b, f, g, h, j, k, l, q, y and z of which the upper loop letters extend to the full height of the capitals, and those having lower loops extend two-thirds as far below the line as the capitals extend above the line.
3. Q. How does the loop in the p below the line compare with the loops of f, g, j, q, y and z below the line?
A. The loop in the p below the line is half as wide and three-fourths as long as the loops of f, g, j, q, y and z.
4. Q. How do the loops of the d and p compare?
A. The loops of the d and p are the same in width and length.
5. Q. What is meant by the term "tick stroke"?
A. The term "tick stroke" refers to the minute strokes used in F as a finish of the stem, and in the b, o, v and w, in making the slight retrace just preceding the final stroke in each.
6. Q. Not counting the tick strokes, how many down strokes are used in making all the small letters?

- A. Not counting the tick strokes forty down strokes are used in making all the small letters.
7. Q. Not counting the tick strokes, how many of the down strokes in the small letters are straight?
A. Not counting the tick strokes, thirty-two of the down strokes in the small letters are straight.
8. Q. Which small letters have curved down strokes?
A. The a, c, d, g, o, p, q and s have curved down strokes.
9. Q. Which small letters have no straight lines?
A. The c, o and s have no straight lines.
10. Q. From which letters are the initial strokes omitted when they are used in commencing words or when they are used alone?
A. The initial strokes are omitted from the oval letters a, d, g, o and q when they are used to commence words or when they are used alone.
11. Q. How does the slant of the a oval compare with that of the o oval?
A. The slant of the o oval is like the slant of the up strokes in n and other letters, and the slant of the a oval is the same as the slant of the down strokes of n and other letters.
12. Q. Which two letters are exactly alike in form?
A. The h and y are exactly alike in form.
13. Q. Which two letters have the same form of oval and loop?
A. The d and p have the same form of oval and loop.
14. Q. If the loop of l were placed on the top of the oval of q which letter would be formed by the two loops and which letter between the two loops?
A. If the loop of l were placed on the oval of the q the two loops would make f and the a will stand between the loops as the top part of the q.
15. Q. Which letters have the same form of oval and joined following strokes?
A. The a, d and q have the same oval and joined following strokes.
16. Q. The last part of which letters is like the second part of the h?
A. The last part of n and m is like the second part of h.
17. Q. Parts of which letters are the same as the v?
A. The part of b below the crossing of the loop and the last part of w are the same form as the v.
18. Q. On how many letters could the cross of the x be placed and make x of each letter?
A. The cross of the x could be placed across the second part of h, the last part of n and m and the first part of y and make a correct form of x in each instance.
19. Q. Which two letters are modified to make "final" letters of them?
A. The two letters that are modified to make final letters are d and t.
20. Q. How do the h and k compare in width between the two straight down strokes where they touch the line?
A. The space in the k is two-thirds as wide in the h between the two straight down strokes where they touch the line.
21. Q. What is the rule of spacing between words?
A. No vertical space is left between words when both the introductory and final strokes are used, the introductory stroke of the succeeding word beginning under the final stroke of the preceding word. If the introductory stroke is omitted from the first letter of the succeeding word the

- space left by the omission of such a stroke is left between the words.
22. Q. If the loops were cut off at the crossings in b, d, f, l and q which letters would the remaining parts form?
- A. The remaining part of b would be v; of d and q would be a, and of f and l would be i.
23. Q. Why is the d made with a loop instead of like t?
- A. The d is made with a loop because it can be made faster and with less liability to make it poorly than would be the case if it were made like t. It does not greatly injure the d if the loop be made slightly larger or smaller than the standard form. In such a form as the t practically no variation is permissible. There being no stop in the motion in the loop, it permits of greater speed than is possible in a retraced stroke as used in t.
24. Q. Where, in relation to the line, do the loops below the line cross or close?
- A. The loops below the line all cross or close at the line.
25. Q. Where, in relation to the line, do the loops above the line cross?
- A. The loops above the line all cross at the height of i.
26. Q. Where, in relation to the line, do the initial up and the down strokes of the t join?
- A. The initial up and the down strokes of the t join at the height of the i, except in the final t which is open to the top.
27. Q. If the lower loop and the lower part of the final oval of p were omitted, which letter would remain?
- A. If the lower loop and the lower part of the final oval of p were omitted the remaining part would be the final t.
28. Q. The first part of the z is like the first part of which other letters?
- A. The first part of the z is like the first part of n and m.
29. Q. In which letters may the complete form (except the dot) of i be found?
- A. The complete form of i (except the dot) is found in the a, d, f, l, q, t, u and w. (It is very slightly modified in the a, d and q).
30. Q. How do the first and second parts of the w at the top compare in width?
- A. The second part of the w at the top is two-thirds as wide as the first part.
31. Q. What is the rule for making final up strokes on the final letters in word?
- A. Every final letter should be finished with a final up stroke, except the "final" d.
32. Q. What is the rule for omitting initial strokes of the first letters of words commencing with small letters?
- A. Initial strokes should be omitted from all oval small letters used at the beginning of words; that is, from a, c, d, g, o and q.

QUESTIONS AND ANSWERS ON THE NUMERALS

1. Q. Is the general height of the numerals the same as the minimum small letters?
- A. No. The general height of the numerals is one and one-half times that of the minimum small letters.
2. Q. Are all the numerals of even height? If not, explain exceptions.
- A. The numerals are all of even height except the last stroke of the 4 and the long stroke in the 6, which extend higher

than the others; and the long strokes in the 7 and 9, which extend lower than the others. The 4 and 6 are twice the height of the minimum small letters, and the long strokes in 7 and 9 are the same length as the long down stroke in t.

3. Q. What are some similarities or likenesses between some of the numerals and some of the letters?
- A. The 2 is the same form as the Q and is half the height of Q. The long strokes in 7 and 9 are the same as the long stroke in t. The 0 is the same form as o and is one-half higher. The oval and part of the long down stroke of 9 are the same form as a but slightly smaller; they are also like part of g. The 6 inverted is the same form as the second controlling stroke, but with the loop half the size and the stem two-thirds as long. The 8 inverted is practically a correct S, but only half as large.
4. Q. Does the 1 have an introductory up stroke?
- A. No. The 1 is formed of only a straight down stroke.
5. Q. Does the 2 touch the line at one or two points?
- A. The 2 touches the line at two points.
6. Q. What is the position of the small loop near the middle of the 3?
- A. The small loop near the middle of the 3 slants downward toward the right.
7. Q. Does the 4 extend below the line?
- A. No. The 4 does not extend below the line.
8. Q. How do the three strokes of the 4 compare in length?
- A. The three strokes in the 4 increase in length in the order in which they are made.
9. Q. How many angular joinings has the 5?
- A. The 5 has two angular joinings.

10. Q. What is the position of the stroke extending toward the right from the top of the straight down stroke of the 5?
- A. The stroke extending toward the right from the straight down stroke of the 5, has a horizontal position.
11. Q. Is the stroke which extends toward the right at the top of the straight down stroke of the 5 joined to the straight down stroke?
- A. Yes, the two strokes are joined with an angle.
12. Q. What kind of stroke is used to begin the 7?
- A. A tick stroke is used to begin the 7.
13. Q. What is the form of the horizontal stroke across the top of 7?
- A. The horizontal stroke across the top of 7 is an equal compound curve.
14. Q. Which is the beginning point of the 8?
- A. The beginning point of the 8 is the end of the curved stroke which is made from right to left across the top. The full oval curve at the top is made first and the loop at the bottom is made in the same direction followed in making the loop of g.
15. Q. Is the 9 closed at the top?
- A. Yes, the 9 is closed at the top.
16. Q. Is the 0 closed at the top?
- A. Yes, the 0 is closed at the top.
17. Q. Are the numerals suited to arm movement drill?
- A. Some of them are and some are not suited to arm movement drill. The 2, 3, 6, 8 and 9 are best suited to arm movement drill.
18. Q. Why should the numerals be particularly well learned?
- A. Because they nearly always represent values, and each

must be read for itself; that is, they cannot be read by context, as is frequently the case in reading words.

19. Q. What are some of the dangers arising from poorly made numerals?

A. If the 3 does not have the full oval form at the top and the 5 is made with a curve instead of a straight down stroke at the top, and does not have the two parts joined, the 3 and 5 are often confused.

If the 1 has an introductory up stroke and the 7 does not have the tick stroke these two numerals are easily confused. If the 7 is made with a plain curve (downward) and the 9 is left far open these two are likely to be confused.

The 2 made without a loop at the top or bottom and finished with a stroke practically straight and slanted upward, has been mistaken for a check mark.

The 4 made without the angle at the left, but with a continuous curve in one stroke instead of two straight strokes, and the 8 left open at the top and with an accidental break in the right side of the lower loop, has caused confusion between the 4 and 8. The 4 should always have the angle at the left, and the two strokes at the beginning and finishing of the 8 should always cross, to make both numerals safe.

The up stroke of the 0 turned in carelessly at the side has made confusion between the 0 and 6.

20. Q. What counts may be used in practicing the numerals with the arm movement?

A. The count of 1—2—3 is adapted to the 2, 3, 4, 5, 7, 8; and the count of 1—2 is adapted to the 6 and 9. The 1 and 0 are made to a single count.

PART III

CHART PRESENTATION

This section is devoted to a chart presentation of the Hausam System of Plain Penmanship. All the letters, capital and small, and the numerals, are presented in large, strong outlines with staff ruling. The grouping, which is one of the strong features of the Hausam System, is illustrated and explained. It will be found that this system has been thoroughly organized and presents a basis for study and practice that distinguishes it very definitely from all others.

THE HAUSAM SYSTEM OF PLAIN PENMANSHIP

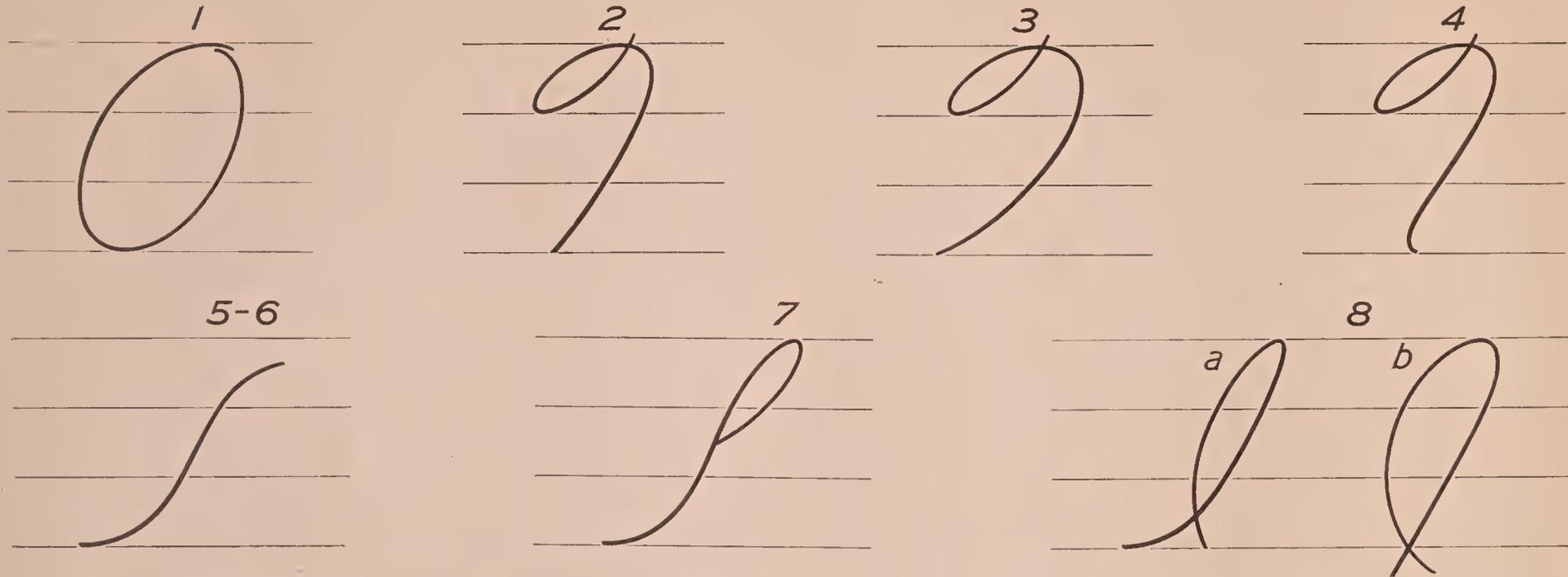
CHART PRESENTATION OF THE HAUSAM SYSTEM OF PRACTICAL PENMANSHIP

The ultimate aim of a correctly organized course in writing must be to give the student correct concepts of all the script forms and the ability to execute them with the arm movement. In attaining these ends there must be taken into account several sequential phases, each of which must be given due consideration. It thus becomes necessary to understand the whole process of learning to write correctly in order to be able to select the best styles of script forms and arrange them so they will best serve every requirement in the process. Since the finished product must be executed with the arm movement, it follows that the forms to be executed must be adapted to the peculiar elements of action that constitute the arm movement; that they must, in fact, *be determined by* the peculiar elements of action that constitute the arm movement. It thus follows that correct forms, as determined by the arm movement, are not arbitrary designs, but are *uniform resultants*, varying only in details of proportions, size, slant and spacing as the elements of the movement vary—these variations being determined physiologically.

Considered merely from the standpoint of legibility; that is, omitting all consideration of arm movement requirements, an indefinite number of forms may be accepted of many of the letters. The same is true when the forms are considered wholly from the standpoint of drawing. It therefore follows that the *form building or drawing phase* of Grades I, II and III does not

enter, materially, into the matter of selecting forms. It will thus be understood that because authors of writing books are frequently not masters of the arm movement, and do not understand its development or requirements, they often place in their books forms that are ill adapted to if not impossible of successful execution with the arm movement. The only safe course to pursue is to use the same forms in the pre-movement grades that must be used when the arm movement phase is reached, and base all selections upon the arm movement requirements.

What has been said about the selection of letter forms applies also to the arrangement or classification of the letters for teaching purposes. In the pre-movement grades practically any group may be placed first and the others may be taken up in almost any order, although it is important that the letters be grouped as they are in this course, and that the letters occupy the places assigned in the several groups as here given. *In the arm movement grades, however, the letter forms, the grouping, the assignments within the groups and, for the most part, the order of the groups are determined by the requirements of the elements of the arm movement and are as fixed as the arm movement itself.* The basis of penmanship pedagogy as far as the relation of form and the arm movement is concerned, is to be found in the foregoing Italicized statement, and since the forms and grouping presented in this text are required in teaching the arm movement to the best advantage they are adopted for the pre-movement grades as well, thus reducing the whole course to the simplest terms.



THE CONTROLLING STROKES OF THE CAPITAL LETTERS

The eight strokes presented herewith are the chief or characteristic strokes of the eight groups of capitals and should be studied until all their details are clearly understood. In learning to make the capitals either by drawing them, as in Grades I, II and III, or with the arm movement, as in all grades above the third, these *Controlling Strokes* may be said to represent fully half the work required to master the letters. This is true because, in most cases, the remaining parts of the letters are less difficult to master than the initial or *Controlling Stroke*.

Number 1 is a plain ellipse or penmanship oval, being about two-

thirds as wide as long (to be more exact three-fifths as wide as long) and controlling or governing group I comprised of O, C, E, A. Number 2 has the initial oval used in thirteen capitals. In this stroke the oval is followed by a long down stroke, practically straight and slanted like the oblique straight line drill. This initial oval is one-third the length of the capitals, and is the same length in eleven capitals, being slightly longer in T and F. In number 3 the long down stroke is a full right curve and in number 4 the corresponding stroke is a compound right and left curve, with the initial oval the same as in the three preceding strokes (2, 3 and 4). Number 5-6 is a compound left and right curve and must be made shorter than the regular height of capitals to accommodate the

other parts of the letters T, F, D, P, B, R which employ this *Controlling Stroke*. Number 7 embodies the same kind of Stroke as 5-6 but is made the full length of capitals. The loop at the top is half the length of the stroke and is the same in each letter in this group—S, G and L. The two forms under number 8 are different particularly in that the form (b) is twice as wide as the form (a) and the down stroke is straight in b and curved in a.

It must be perfectly obvious to every one who has given the matter even the most casual consideration that the ordinary alphabetical arrangement of the letters has no significance whatever in connection with penmanship pedagogy. No letter in the alphabetical order with which all are familiar has been so placed out of any reference to teaching or learning to write the letter. Realizing this, the organizer of a penmanship course that is to embody the elements of pedagogy is confronted at the outset with the necessity of rearranging the letters according to pedagogical requirements. This the author has undertaken to do and in his efforts he has been guided by the following principles:

1. Grouping the capitals according to their dominant or common features, designated their "*Controlling Strokes*."
2. Arranging the groups in the order of their *pedagogic simplicity*.
3. Arranging the letters within the groups in the order of their *pedagogic simplicity*.

An examination of the capitals will satisfy any inquiring mind almost instantly upon the first of these principles—that of determining to which group each of the several capitals belongs, since this seems to admit of no other solution than that offered by the author. The only wonder among those who have examined this grouping seems to be that this had not been done before. But the second principle opens a field for a good deal of pedagogic speculation and experimentation; and the term *pedagogic simplicity* immediately occupies the center of the field, demanding that it be defined and elucidated. The third principle is comparatively free from complications, and careful analysis will convince almost every one that the author's arrangement is correct, even without following his argument.

The order of pedagogic simplicity as applied to the script capitals in learning to execute them must be considered either from the standpoint of *form* or of the *writing movement*, or both. It is, of course, possible that one letter may be of more simple construction than another and yet be more difficult to execute. Thus the straight line is more simple than an ellipse, but the ellipse is more easily executed with the arm movement than is the straight line. The matter of continuity of strokes is very important from the arm movement standpoint, as are also the matters of minute loops and their locations. These are not of equal importance when judged from the standpoint of forms for drawing, merely. Primary pupils in learning to draw letter forms accurately, often make the H, a letter of considerable complexity when judged from the arm movement standpoint, better than the O, which is decidedly the easiest of the entire list as an arm movement letter.

The questions to be determined are: 1. Shall the one order of grouping be adhered to in all grades, regardless of the part the arm movement plays; and 2. Shall the groups be arranged to best accommodate the primary pupils who are chiefly concerned with learning the forms, or the advanced grades where the pupils are chiefly concerned with mastering the arm movement. It seems that sound pedagogy would demand that a single form of grouping be recognized for all grades, since simplicity and unity are cardinal pedagogical principles. The problem is, therefore, reduced to the second question, which requires some elucidation.

There are two factors in teaching and learning writing; viz., 1. *Ability to think correct script forms*; and 2. *Power to execute these forms at a speed and with an ease adequate to practical needs*. It is certain that the ability to think correct script forms is fundamental and that no kind of power could execute good letters if they are not clearly defined in the mind. It therefore follows that the first phase of learning to write is to form correct mental images of the letters. This is the work of the primary grades. In building these images in the mind the manner of reproducing them on paper should be such as to best promote the work of correct concept building. This means that they should be drawn during the period when the child's motor organism is

insufficiently developed to execute them advantageously with the arm movement and at the same time bring the attention to every detail in such a way as to build a correct concept of the letter; that is, in the first three grades.

But since the phase of mere concept building is only the foundation of the building we are undertaking to construct; and since the superstructure; that is, mastering the arm movement, constitutes the larger part of the work as measured by the amount of time and energy that must be expended, we are forced to conclude that the grouping should be arranged to accommodate the phase of developing the arm movement rather than that of learning to form concepts of the letters. This is what the author has done.

As far as mere concept building is concerned there are doubtless other forms of grouping that would be wholly justifiable and even the common alphabetical order would perhaps be quite satisfactory; but when considered from the arm movement standpoint no other arrangement of grouping seems to meet every need as well as the one presented herewith.

Accepting, then, the ground that the grouping of the capitals should be such as to best accommodate the developing of the arm movement, the questions arise as to which of the arm movements is easier, if any, and how do the various movements, if there be several, rank as to simplicity, and what is their sequential order. These questions are of the greatest importance in constructing a system of penmanship and in teaching the subject successfully.

Almost unlimited observation and experimentation have proved that the several movements required to produce writing with the arm movement take their places in the scale of increasing difficulty in the following order:

1. The direct ellipse, or as popularly known, the direct oval. This is the oval made in the direction in which the O is made, and is the first kind of arm movement of which direct application can be made to writing.
2. The indirect oval or ellipse, which is made in the direction opposite to that used in number 1, and is used in a more or less modified form in twenty-two or all but four of the capitals.
3. The oblique straight line, which is a forward-backward motion without making turns at the ends, and which is used in a

number of capitals and in twenty-three of the twenty-six small letters.

While the arm movement is capable of describing many forms other than the three enumerated there are no others that may be designated as admitting of being practiced as distinct or simple forms of arm movement drills with direct application to learning to write. All the other drills are modifications or combinations of these. It is, therefore, in relation to these three fundamental forms of the arm movement that the grouping of the capitals must be made.

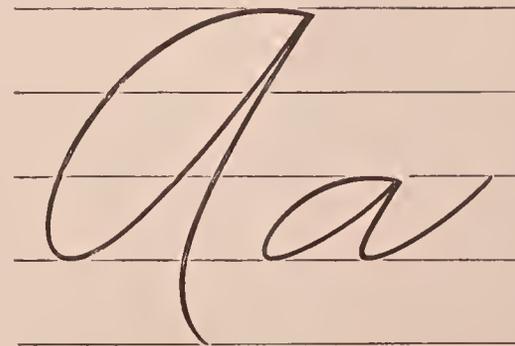
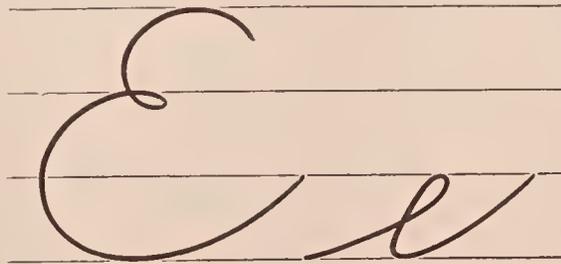
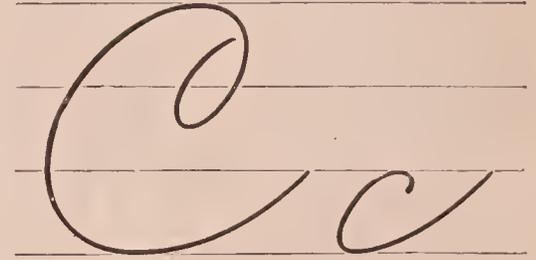
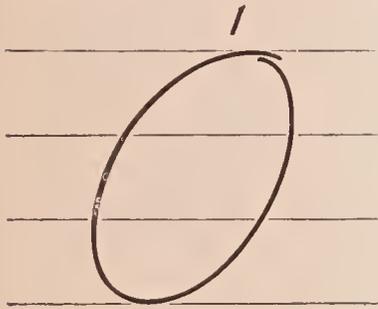
Since the direct ellipse or oval movement ranks first in simplicity it follows that the capitals produced with this form of movement, or with the least modification of this movement must be placed first, and the O, C, E and A, made with the direct oval movement, comprise the first group. Since the remaining twenty-two capitals employ the indirect oval more or less, and many of them also employ the straight line movement, they must all take their places according to the laws of movement. The factors to be taken into account in grouping and classifying the remaining capitals are such as: *the preponderance of one form of movement; the extent to which the second and third forms of movement are employed in the same letter with the first form; whether or not the pen must be lifted in making the letter; whether or not the pen must be brought to a stop within the letter, and at which part or parts of the letter the stops occur; whether the letter begins with an upward or downward movement; whether or not it has minute loops and at which part or parts of the letter these appear*, and other considerations.

The relative values of these factors cannot be determined by a mere process of abstract reasoning alone, but must take into account the results of actual experimentation continued through long periods of time and covering a wide range of cases. Such experimentations have been conducted by the author and after rearranging the capitals many times, always by eliminating questionable and adopting satisfactory assignments, he has finally arrived at the classification presented in this text which he considers permanent. For many years no sufficient reason has been found for making any further change in the arrangement.

There are definite reasons for placing every capital where it is now to be found in the author's grouping and the painstaking student will be able to discover these reasons by studying and practicing the letters from the standpoints already mentioned.

The small letters admit of a like pedagogic arrangement and are presented in such a manner in the advanced sections of the system. They are paired with the capitals for good reasons and much can be gained by comparing the heights and proportions of capitals and small letters thus placed.

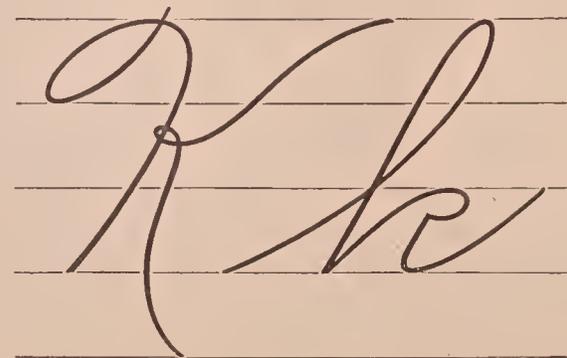
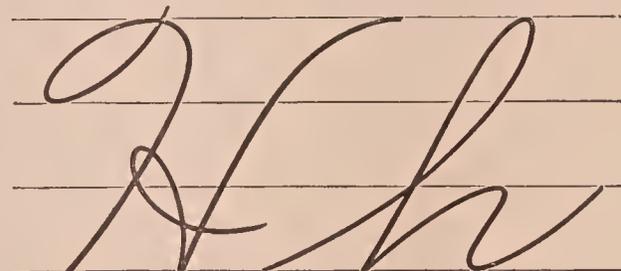
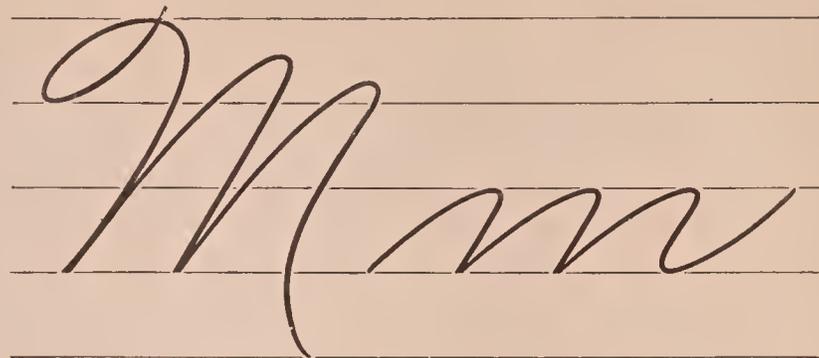
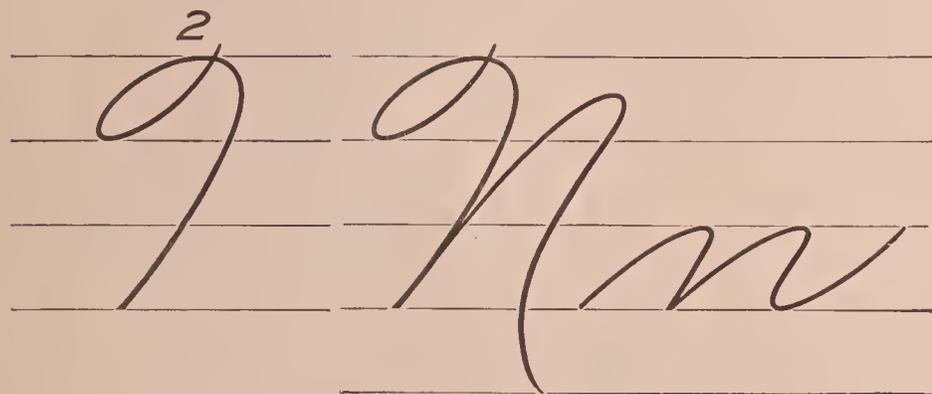
with the *Controlling Stroke* of the group except for the addition of a terminal stroke. The C is placed second because it ranks second in arm movement simplicity. The initial oval in the C is less difficult to make (because it is larger and appears at the beginning of the letter) than the minute loop in the E; and the single long down stroke in the C is easier than the two shorter down strokes of the E. The A is placed fourth because of the short turn at the bottom of the long down stroke, which is more difficult to make than the broad turn found at the bottoms of



A careful analysis of the four letters (O, C, E, A) of this group will convince anyone that they are arranged in the order of their pedagogic simplicity, which is the rule followed in all the grouping. The small letters are paired with the capitals for convenience in studying and explaining them. The O is identical

O, C and E. The A is also the most difficult of the group because of the abrupt stop and angular joining between the up

stroke and the final down stroke. The oval of the A is much like the left half of the O oval. The up stroke should have the least possible curve so as to avoid making a loop or too much retrace in placing the final down stroke. The correctness of this grouping will become more and more evident with continued arm movement practice and detailed study of all the elements of movement and form involved. To incline the final loop of the O downward, finishing with a downward stroke; to slant the minute loop in the E downward toward the right; to place the initial oval of the C on the regular slant with the entire letter, and to close the A at the top are all important elements of correct form.



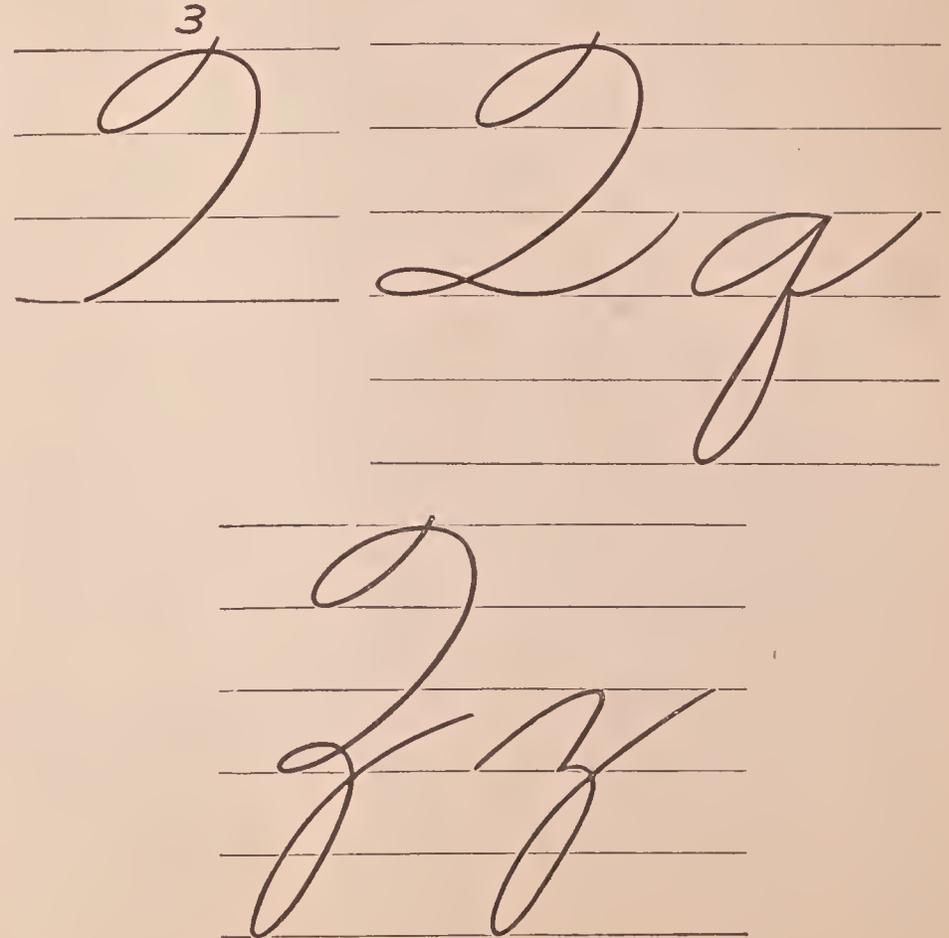
The *Controlling Stroke* is identical in the four capitals (N, M, H, K) of the second group. They are placed in the order given in conformity to the rule of pedagogic simplicity. Letters which do not require the lifting of the pen are, if otherwise not more difficult, more easily executed than those in which the pen must be lifted. Of the two capitals in this group which do not require the lifting of the pen, the N is more easily made than the M. This necessitates placing the N first. It is obvious that the M must occupy second place. As between the two capitals coming under this *Controlling Stroke* that require the lifting of the pen, the H is more simple, when judged from the arm movement standpoint, than the K, for the following reasons: The second down stroke

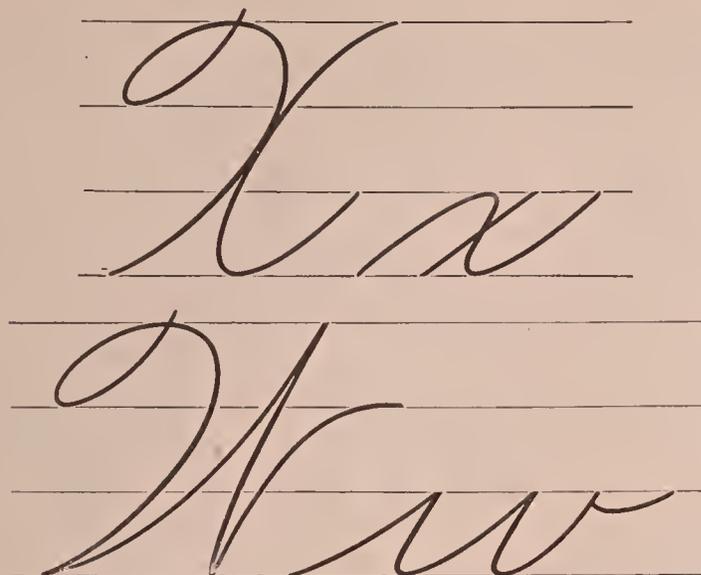
of H, being a plain curve and straight stroke is more easily executed than is the double compound curve of the second part of the K. Also the larger connecting loop between the two parts of the H, coming after a stop in the movement, is more easily made than the smaller loop used in connecting the two parts of the K, and made without stopping the movement. These reasons suffice to give the K the final place in the group.

The joining at the bottom of the first part of the N and at the bottom of the first and second parts of the M should have the least possible retrace, and should never be a loop. The top of the connecting loop in the H should never extend to more than half the height of the letter and the minute loop in the K should be at about the middle. The second parts of N and M should be of the same height and width and the second parts of H and K should commence alike. There should be no loop or retrace at the bottom of the second part of the H, where the connecting loop begins. The initial loop in the *Controlling Stroke* is the same as already described and as found in many capitals.

The *Controlling Stroke* is identical in the four letters (Q, Z, X, W) of this group. The initial loop is the same as in the preceding group. The long down stroke of the *Controlling Stroke* is a plain right curve, and is slightly lengthened in the Q to provide for the horizontal loop at the bottom. The rule of pedagogic simplicity will be seen to be employed in arranging the letters in this group, as explained for the preceding groups. Of the two letters belonging to the group which do not require the pen to be lifted, the Q is easily the more simple of execution with the arm movement, and must, therefore, be given first place. The Z being more closely related to the Q than either the X or W, and also being made without lifting the pen must be placed second. As between the X and the W there can be no question about the necessity of having the X precede the W under the rule of simplicity. The second parts of the X and the second and third parts of the W are composed entirely of curves, although the second long down stroke of the W is but slightly curved. The final up stroke of the W extends to two-thirds the full height of the letter. The two parts of the X should touch at the middle of the let-

ter. The Q touches the writing line at two points. The loop below the line in the Z crosses at the line. The loop in the Z extends two-thirds as far below the line as the length of the upper part above the line. The pen need not be lifted in making the W, but it is

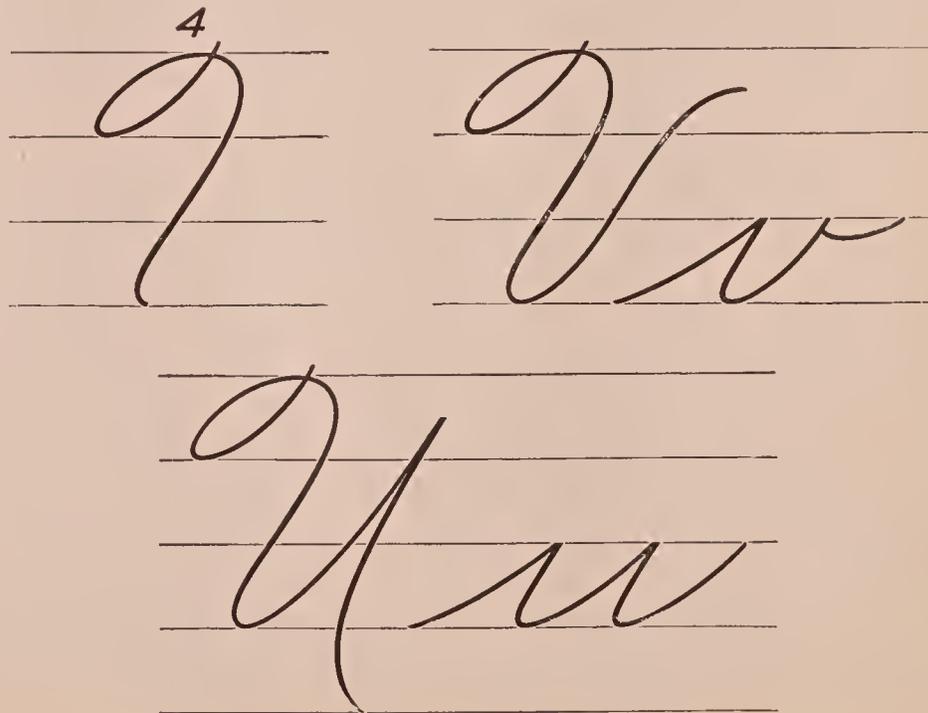


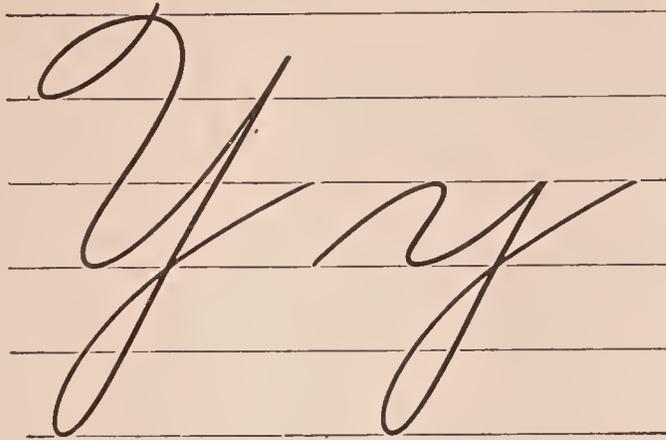


permissible to lift it between the *Controlling Stroke* and the second part, if sufficient care is used in replacing it to make a perfect joining of the two parts. No retrace should be made at the three angular joinings in the W and loops should never be made at these places. It should be noted that in the correct form of the third *Controlling Stroke* the lower end of the initial loop is vertical to the final point of the long down stroke.

The *Controlling Stroke* has the same initial loop as used in the numbers II and III, and the long down stroke is a compound right and left curve, giving the effect of being practically straight for a distance near the middle part of the stroke. The *Controlling Stroke* is identical in the three capitals (V, U, Y). According to the rule of pedagogic simplicity the three capitals take the places assigned without leaving any room for argument. Reasons for the particular assignment will be quickly forthcoming to the student as he studies the letters and practices them with the arm

movement. The second parts of all three capitals are of even height and five-sixths the full height of the letters. The final stroke of the V has a decided outward turn (left curve) near the top. The final down stroke in U is straight for fully half its length and in the Y the final down stroke is straight throughout its length. The loop below the line in the Y is the same length and width as the corresponding loop in Z—two-thirds as long as the full length of the upper part. It should be noted that the loops below the line in Y and y are alike in all respects. The U should always be finished with a down stroke unless joined to the following small letter, which is not always a good practice, be-



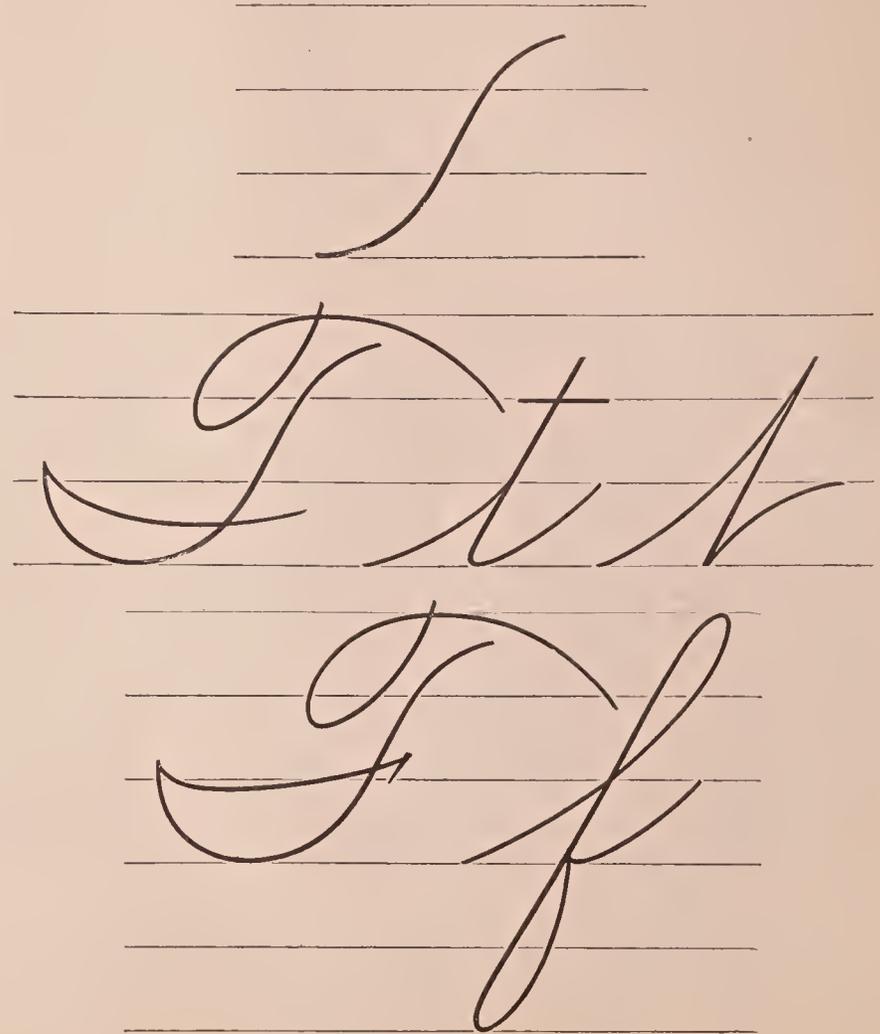


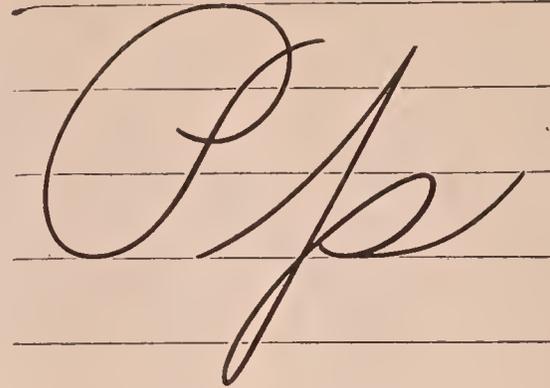
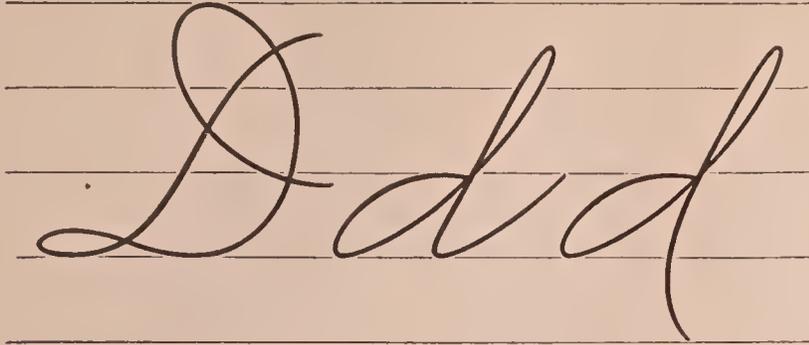
cause there are persons who make a W that is easily confused with the U. The y is like h inverted. Special care is often required to keep from making the V too wide and to make the second part the right height. It will be noted that the V is narrower between the down and up strokes than are the U and Y, which is due to the up stroke, it being a compound curve in the V and a plain right curve in both U and Y.

A clear understanding of details is the first requisite in learning to make good letters and each letter should be studied very critically before the practice is commenced and the same critical study should be continued during the practice.

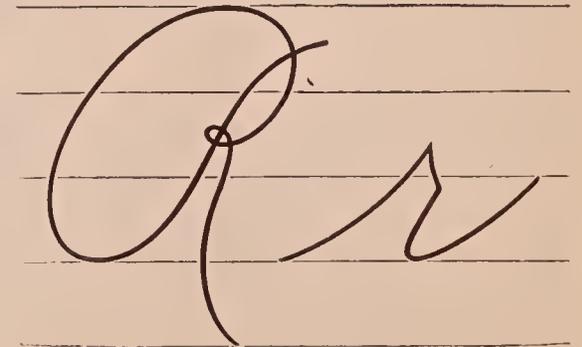
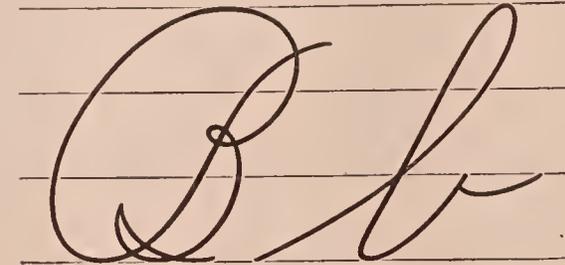
The *Controlling Stroke* of this group is a compound curve stroke, made downward and commencing slightly less than the regular capital letter height above the writing line. It is an equal compound curve; that is, half (upper) left curve, and half (lower) right curve. It is identical in all three capitals (T, F, D) of this group. The initial ovals in the tops of T and F are the same form, as to proportions, as the initial ovals in the *Controlling Strokes* of groups II, III and IV, but are larger. The long strokes in the top parts of T and F are placed horizontally, but appear

5-6





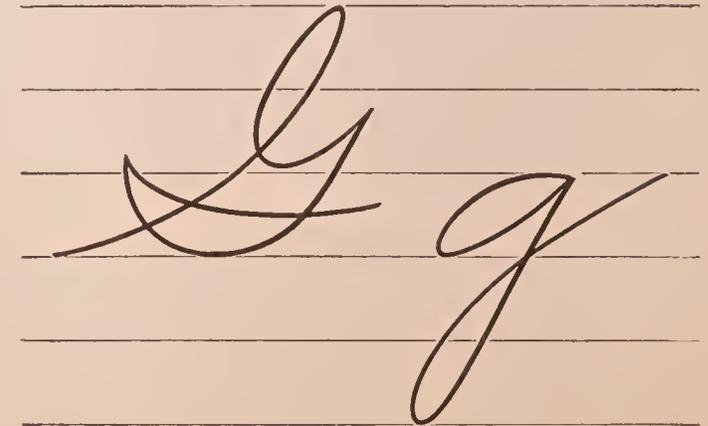
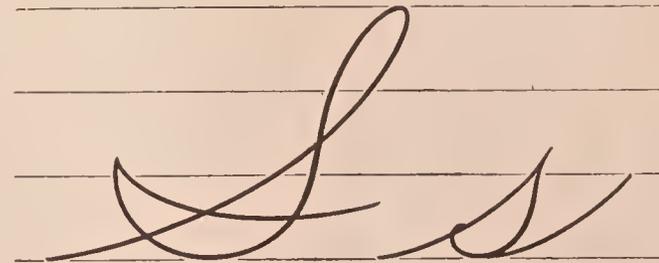
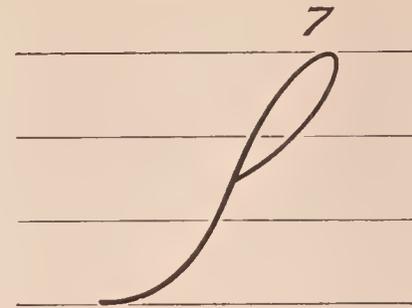
to droop at the right end. The main stem strokes in T and F and the tops do not conflict. The stem strokes are made short enough to permit of making proper top strokes without making these letters higher than other capitals when completed. The loop at the bottom of the D is the same form as the loops in the Q and L, and lies flat on the writing line. The finishing stroke of the D requires special attention to give the final oval the correct position. The main oval of the D is comparatively narrow, it being about one-third as wide at its widest point as the full height of the letter. The minute stroke at the terminal point of the cross stroke in the F (called a "tick" stroke), is close to the stem stroke, and is straight and short. It is at the middle of the stem stroke of the letter, but slightly below the middle of the completed letter. The order in which the letters of this group are placed may be questioned by some as to the correct place for the D, but extensive experiments have convinced the author that it belongs where shown. There can be no question about the T and F or about the correctness of placing the three letters in this group. The second t and d are called "final" letters and are used only at the ends of words.



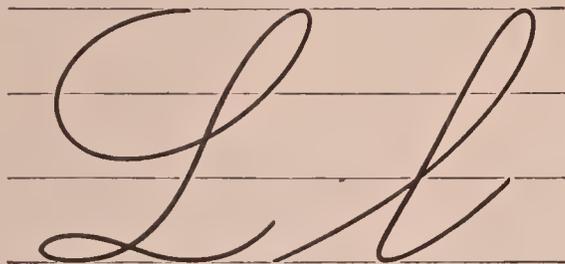
The *Controlling Stroke* of this group is the same as for the preceding group (V). The capitals of this group very clearly demand a separate classification and constitute perhaps the most closely related letters in the capital alphabet. Practically to the

point which completes the P all three letters are identical. To the point that completes the minute loop the B and R are identical. It thus follows that the mastery of the P means almost mastery of the B and R. There can be no question as to the correctness of the grouping. In practicing the P it should be finished with an upward stroke to make it the proper preparation for learning the B and R. If practiced with the final stroke pointing downward (toward the left) the result will be that the minute loops of the B and R will also point downward, instead of upward toward the left. The main body ovals of all three capitals are wide both at the top and bottom turns and the long up strokes run parallel with the down strokes. The most common error in making these capitals is to make the up strokes slant more than the down strokes, and thus make the letters too narrow at the top, giving them a pinched effect. The spaces between the *Controlling Strokes* and the final down strokes in B and R are narrow. The minute loops stand across the *Controlling Strokes*, having the effect of being looped around them, and are placed at right angles to the slant of the letters. The B does not extend below the writing line as often made. It is profitable to give special study and practice to the *Controlling Stroke*, even separately, as very much depends upon this stroke in mastering the capitals of this and the preceding groups. The intense left curve at the top of the *Controlling Stroke* is of great importance. The common error of beginning the stroke straight or with a right curve should be carefully avoided. Great care must also be exercised to place these letters on the same slant with all capitals. It is a common error to make them too nearly vertical.

The *Controlling Stroke* of this group is used in an unmodified form in the S and L and in a modified form in the G. The slant of the long down stroke in S is slightly less than in L to provide for the extra broad turn at the bottom of the S, to give sufficient space between the initial up stroke and the stem and still preserve a proper slant for the letter as a whole. The modification in slant is below the top loop. The loop is the same in all three capitals (S, G, L). The bottoms of S and G are alike. The S and G are two of the four letters in the capital alphabet which commence

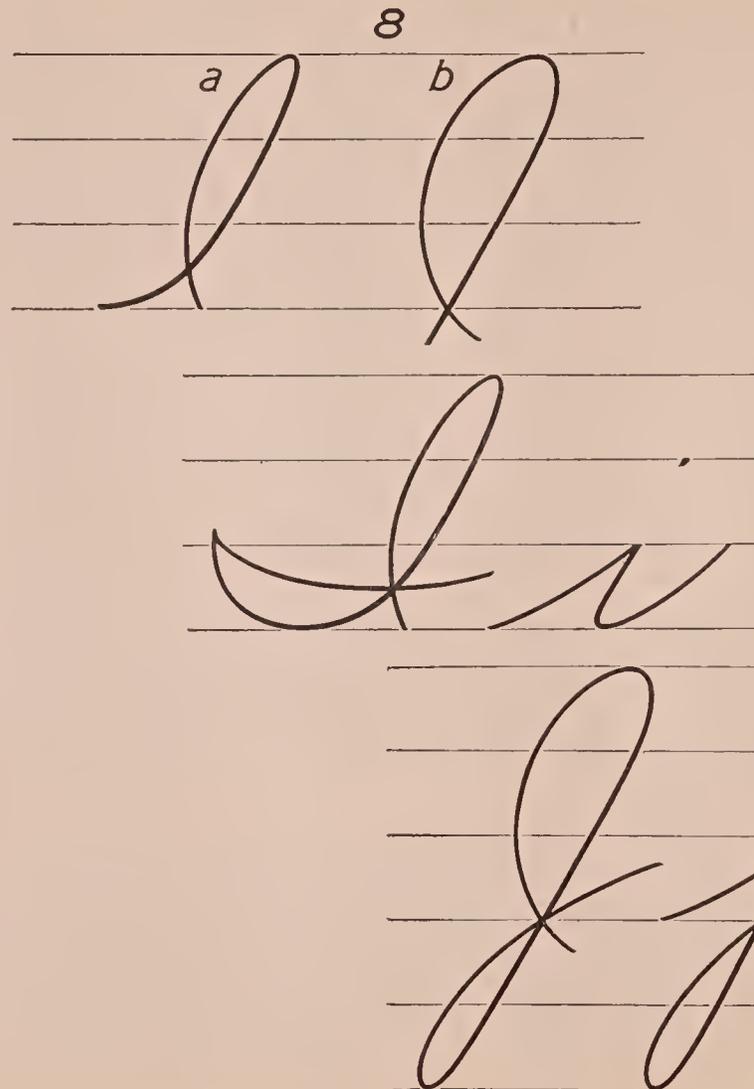


with up strokes. The small loop at the bottom of the *Controlling Stroke* in L is like the corresponding loop in Q and D, and like these is placed flat on the writing line. That the S, G and L belong, logically, to the same group cannot admit of doubt, and that the L belongs at the final end of the trio will become more and more evident with study and practice. One of the most common errors made in the letters of this group is to make too little



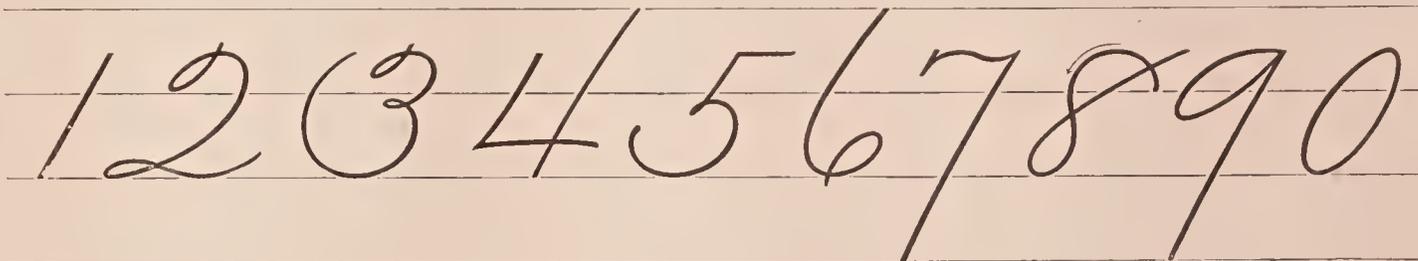
curve in the *Controlling Stroke* in the S, and slant it too much. The same trouble is more or less present in making the L, and in the L, also, the practice of turning the lower loop upward at the left end is common. In the G a very common error is to make the top loop too short and make the loop and the top angle in the second part too nearly the same height. A good test of these letters is to transform the S into the G, and the G into S by adding the necessary strokes. The L may thus be transformed into a Q and into a D. The swing in the stroke at the finishing of S and G is one that should add freedom and strength to the movement. It is a common error to give too little curve to the initial up strokes of the S and G.

The *Controlling Strokes* for this group are considered one because of their great similarity. Both forms commence with up strokes, and the I and J of this group are the other two capitals that commence with up strokes, as previously mentioned. (The four capitals that commence with up strokes are S, G, I, J.) *The J is the only capital that commences below the writing line.* This is necessary to permit making the crossing of the lower loop at



the line, uniformly with all lower loops, and it adds to the harmonious proportions of the letter to make both crossings at the same point. In the I the down stroke of the *Controlling Stroke* is curved throughout—slightly until the crossing is reached and intensely below the crossing. In the J the down stroke of the *Controlling Stroke*, and also for the completed J, is straight, except for the slight curves near the extremities, required for

making the turns. In the I, as for the J, the two crossings are at the same point. In these two capitals very great care is required to preserve the correct slant. It is a very common error to make the I and the top of the J vertical or slant toward the left, instead of making them slant toward the right uniformly with all other capitals. This difficulty in slant is to be corrected by giving attention to the up strokes rather than to the down strokes.



Since numerals nearly always designate values it is of the highest importance that they be perfectly legible. The details of form should be carefully studied. The arrow by the 8 indicates the direction in which the stroke commences.

The 4 and 6 will look the best extended higher than the rest;
 And it improves the 7 and 9 if they extend below the line;
 But all the rest are only right when written at an even height.

PART IV

PENMANSHIP FOR THE GRADES

This section presents all the lessons contained in the seven grade books of the Hausam System in regular order by books, giving each copy together with explanations for teaching the same.

Teachers are expected to familiarize themselves with the subject matter covered in Parts I, II and III of this text and use the same in connection with the grade lessons. The details given under the headings of *Position*, *Movement*, *Materials*, *Arranging the Work on the Page* and *Grading Pupils' Specimens* must be taken into account in connection with every lesson.

THE HAUSAM SYSTEM OF PLAIN PENMANSHIP

PENMANSHIP IN THE GRADES

This Part is devoted to teaching penmanship in the grades. The author's aim in preparing this department has been to make it meet every need of the grade teacher in handling penmanship classes. To this end illustrations of page work requirements have been inserted and full discussions of arranging the work on the page, materials and schedules have been presented as general instruction for all grade teachers. These general discussions are followed by complete presentations of the individual grade writing books with specific instructions for teaching each lesson.

Teachers in all grades should acquaint themselves thoroughly with the ideas presented in the general discussions before making a special study of the subject matter for their individual grades. There is a vital current of the subject running throughout all the grades and into the high school and college fields that must be considered at every step. By making a study of the subject in its complete presentation the teacher will be enabled to understand what is essential in any particular grade to make it a harmonious part of the whole. The conscientious teacher will not be satisfied to sift out a few ideas that will be narrowly helpful in a particular situation, but will aim to acquire a general understanding of the full scope of the subject as presented in the several departments of this text.

Teachers who do not already possess considerable skill in the execution of good script forms should at least practice the copies of the lessons they are required to present to their pupils, since no amount of abstract study can bring such a familiarity with details as can be gained by careful practice, and also because every teacher should be able to give pupils the inspiration that comes with seeing the skill they are endeavoring to acquire demonstrated. It is no less important that the teacher be able to show

pupils how to write than how to solve a problem in arithmetic or how to construct a correct English sentence.

ARRANGING THE WORK ON THE PAGE

Among the important factors in learning to write well are the sense of order, neatness, arrangement and form, and unless these are made conspicuous in the writing lesson it cannot be said to be well planned or well carried out. Scribbling, carelessness, disorder, and lack of neatness should never be countenanced in any degree, and every student should be required to submit a final test specimen of each lesson in which there is perfect evidence that the lesson has been carefully thought out and painstakingly worked out. These final test specimens of the successive lessons should be uniform in arrangement and should give definite information covering the time, grade and the place they were written and also the name of the writer. All this should be provided for in the heading, which should be placed on the top line as shown in the illustrations on the accompanying pages.

The lessons in Books I, II and III should all be arranged on the page in the same form as shown in the illustration on another page. In Grade I the teacher may find it advisable to have the pupils simplify the heading by omitting everything except the grade, date and first name, but in Grades II and III the full heading should be written.

In Books IV, V, VI and VII the *mere movement* drills (which include the first five lessons in Books IV and V, the first six lessons in Book VI and the first five and the seventh lessons in Book VII) should be arranged on the page as previously illustrated, except the large (three space) drills in Book VII, which should be arranged three lines of work, instead of four, on the page. All lessons following the *mere movement* drills in Books IV, V, VI and VII should be arranged on the page as shown in the illustration.

In town and city schools the name of the town or city should be written in the heading instead of the district. The name of the

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O O C C coal oil 1 2 3 4 5

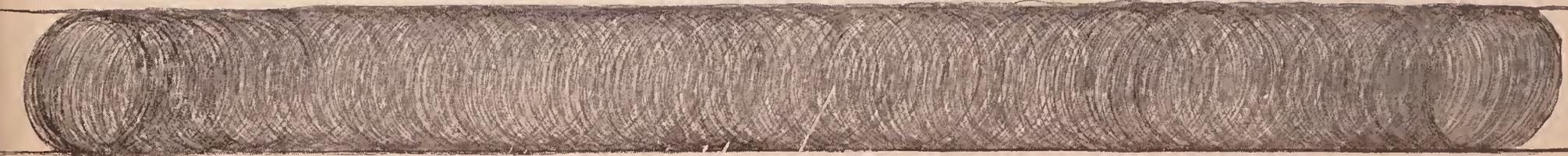
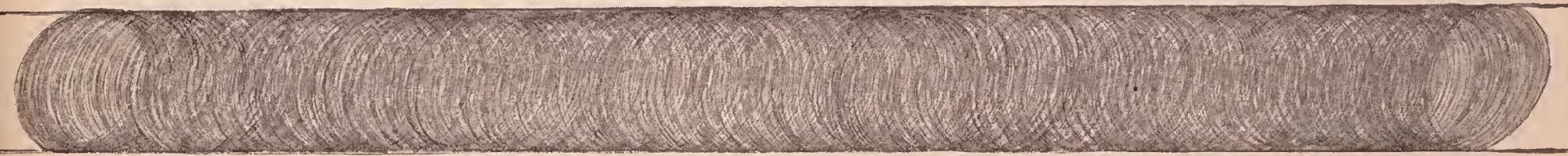
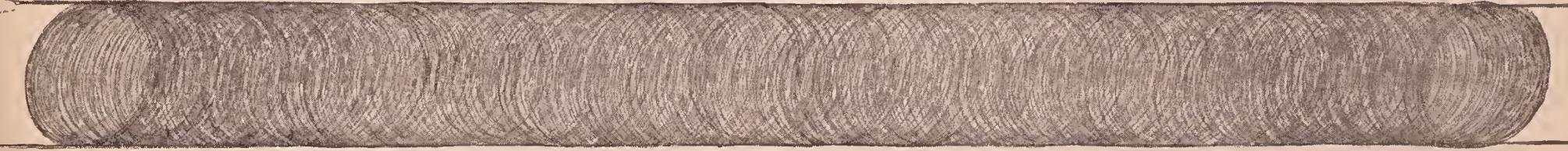
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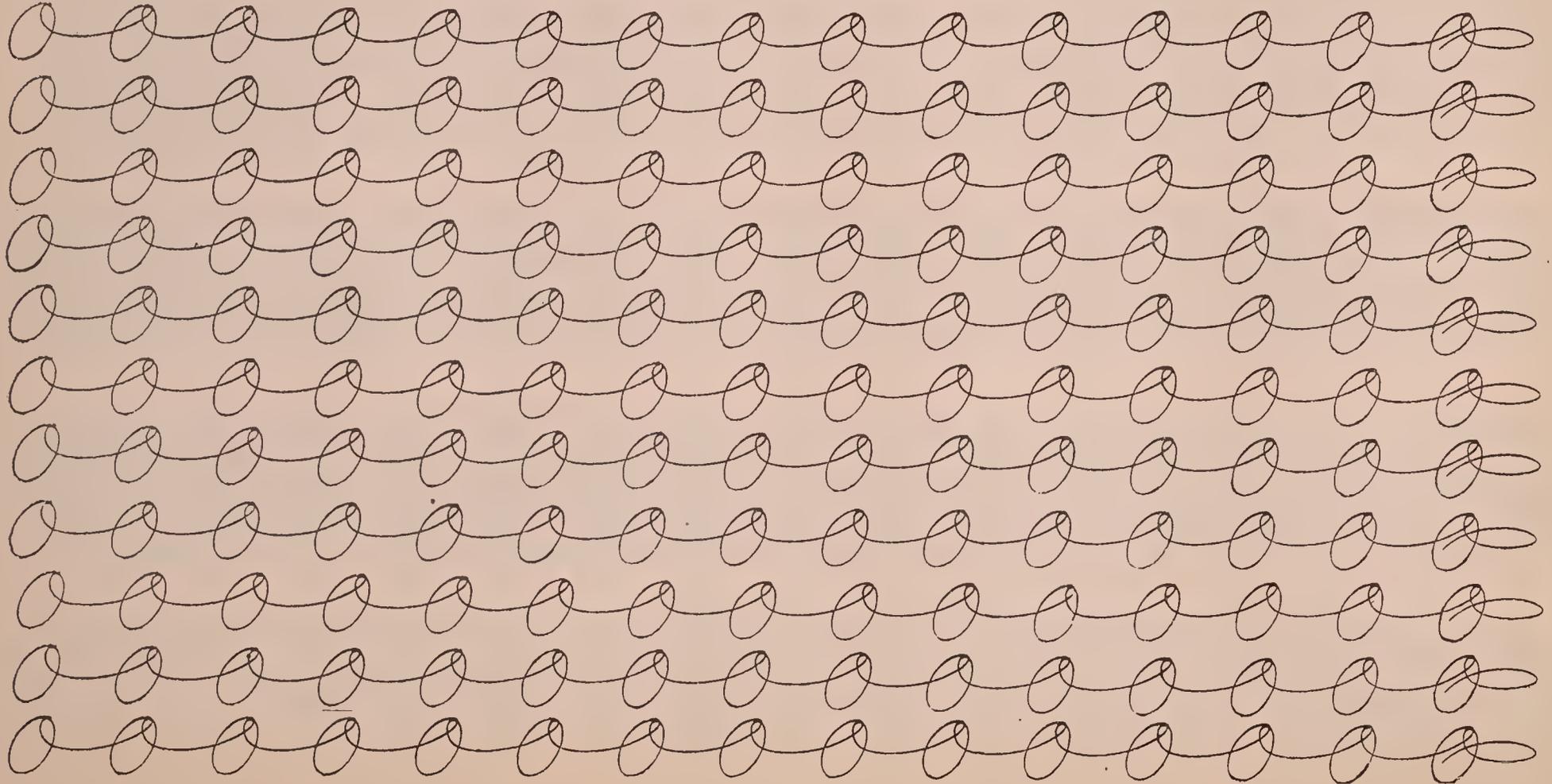
O O C C coal oil 1 2 3 4 5

Dist. 12. Gr. 4. Bk. 4. Mar. 6. 19. Emery Moon.



Dist. 8, Gr. 5, Bk. 5, Jan. 23, 19, Glen Kinn.

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state may be omitted. Each pupil is to write his or her own name, grade and book and the actual date in the heading. High school and college students should follow the same directions for arranging the work on the page as given for Books IV, V, VI and VII, except that they should write the name of the school instead of the city or town, and should make only two lines of the four space *mere movement* drills on the page.

In all specimens the first line under the heading should be left blank. This adds to the good appearance of the page and reserves a convenient place in which the teacher may write criticisms or copies, if the page must be re-written.

The forms of letters used in the heading should be of the styles used in the course in every instance and the heading should be considered as part of the lesson in determining the grade. In grades or schools above Grade III, where the arm movement is to be taught, due allowance must be made for writing the headings before the arm movement has been sufficiently developed to make it available in writing the heading. It can be insisted upon that the forms be good though drawn with the finger movement. By the time several *mere movement* drills have received passing grades the movement will have been sufficiently developed to warrant requiring its use in writing the heading.

In working out a lesson the pupil or student should be required to make the full page as often as may be necessary to enable him to write it without hesitation and embody in it all the elements of meritorious work. The heading should be arranged, spaced and punctuated correctly and should employ the correct letter forms, with due consideration to pleasing proportions. The lesson work should be placed on the lines with proper regard to margins and spacings. The lines throughout should be of fine quality. The paper should be kept clean and neatness should be insisted upon. In all movement work the necessary speed should be required.

Each practice page prepared by the pupil or student should be criticised by the teacher in respect to its principal general defects and one or two of the more conspicuous errors of details before it is undertaken again. The general criticisms should cover such matters as line quality, neatness, general arrangement, spacing, speed, uniformity or movement and the details of the more out-

standing errors in form. These criticisms should be explained to the student orally or written on his specimen in such a way as to give him a very clear and definite understanding as to exactly what improvement he should now undertake to make. He should be made to understand clearly that the purpose of practice is to aim constantly to overcome some specific error and attain some specific standard of excellence.

After the pupil or student has prepared a sufficient number of full page specimens to insure his having accomplished the purpose of the lesson quite thoroughly, he should be directed to prepare a *final test specimen* upon which he should be given his grade for the lesson. This final test specimen should be preserved by the teacher or pupil, and the grade placed on it should be considered as a partial grade which is to be used as a factor in determining the complete grade at the close of the grading period.

WRITING MATERIALS

Much time and effort expended by teachers and pupils on penmanship is wasted because of the poor quality of materials used. The materials should be of such a grade that they will serve adequately the purpose of expressing the most perfect concepts of form and the finest degree of touch the student has developed, and will serve as a spur to still higher development in these respects. It is obvious to everyone that no progress could be made in this subject by using a pointed stick instead of a pen, or gummy paint instead of ink. But very few appreciate the great importance of choosing the exact grade of materials required to secure the best results. If a pointed stick is inadequate, is a stub pen all right? If not, is a coarse, stiff pen with a point satisfactory? If not, what degree of fineness is desirable? Also, should a pen be rigid or flexible? If flexible, to what extent? Is there any rule by which these factors may be determined?

In selecting the proper kind of pen to be used is it necessary to understand what is to be accomplished in using the pen. Is the purpose of using the pen to create a product or to promote training? That is, should the aim in the schoolroom be the same as in the business office? Sound pedagogy certainly differentiates sharply between the two. If this were not true why do we not

equip the schoolroom with computing machines for working problems in arithmetic? The answer is, that the office is concerned only with the product, whereas the schoolroom is concerned with the *process* or with the training. The answer then to the question as to what kind of pen is best for penmanship practice is *the pen that will serve best as an instrument for the truest kind of training*. This gives rise to another question: What is the truest kind of training and what does it involve?

True training in writing involves building correct concepts of letter forms and reducing those forms to paper or some corresponding material. In this dual process are involved several factors which must be considered in selecting a pen that will best serve the purpose. The concept must be perfected to the highest possible degree because the concept determines the demand upon the nervous system. This demand placed upon the nervous system by the concept determines the nature of the reaction in the nervous system. The concept, in other words, seeks expression through the nervous system. The more perfect the concept the more exacting will be its demands upon the nervous system through which it seeks to express itself. It follows that the finer the quality of the concept the nervous system undertakes to express, the finer must be the instrument through which this expression becomes possible. It is on this account that all artists despair of finding instruments of expression. The artist in music finds no instrument adequate to perfectly express his concepts; nor does the color artist find adequate colors; nor does the expert penman find adequate pen or ink.

This problem of expression finds its solution in penmanship almost solely on the basis of what is known as "touch." Touch may be said to be the condition of skill in penmanship. One cannot execute better than his touch. His writing nerves and muscles may always be said to have attained a rank in *the field of training* that is on a level with his touch. Since touch is thus the true index to the degree of skill attained, it follows that the pen that contributes most to the development of touch is the best suited to the purpose.

In selecting a pen with the aim of making it a means of developing touch the following requirement is of first importance:

The pen must be of such fineness and flexibility that it will tend to prick the paper on up strokes and spread (making heavy lines) on the down strokes when not held correctly. This rule must be considered flexible enough to make it serve in selecting a pen that is adaptable to students of different grades and, in some instances, individual requirements. In every case the one purpose, training, must be kept in view. A pen that requires more skill than the student possesses to handle it successfully should be selected in every case but the requirement should not be so far beyond his skill as to defeat the very object aimed at. Of this the teacher or someone who is more competent to decide than is the student must be the judge. The natural inclination of the student will be to select a pen that is easy to handle—one that requires no training to handle it. This is, of course, altogether incorrect pedagogically. For the same reason no fountain pen should ever be permitted to be used in penmanship practice.

In the last half of the third year and in Grade IV, and for extremely nervous pupils or pupils having physical handicaps, it is advisable to use a pen that is somewhat coarser and stiffer than should be used from the fifth grade up. But in all grades above the fourth comparatively fine and flexible pens should be used.

In Grades I and II and in the first half of Grade III only lead pencils (supplemented by blackboard work) should be used for writing. These pencils should have a lead that will hold a point quite well but that will not cut into the paper too easily. The lead should be the size of an ordinary pencil but the wood staff should be larger. A medium quality of lead is best for most children.

The ink should be black when first written. Fluids which turn black in the course of time are not as desirable for writing practice as inks that write black, although they may be preferable for office use. Colored inks should never be used. No ink will register the quality of touch that is due first consideration in all writing practice as satisfactorily as will a good quality of free-flowing black ink.

The paper should be of good quality, white, and $5\frac{1}{2} \times 8\frac{1}{2}$ inches in size. For Grades I, II and III the ruling should be about $\frac{3}{4}$ of

an inch wide, and for all grades above the third about $\frac{3}{8}$ of an inch.

The materials recommended without qualification are listed below.

WRITING MATERIALS

The writing materials listed below should be carried in stock by all stationers who carry school supplies, but if they cannot be purchased locally they may be ordered from ECKDALL & McCARTY, Emporia, Kansas, at the prices given:

HAUSAM'S PRIMARY WRITER NO. 12 PENCILS, for grades 1, 2 and 3—	
One pencil, postpaid	\$0.10
One dozen pencils, postpaid60
HAUSAM'S INTERMEDIATE NO. 34 PENS, for grades 3 and 4—	
Per gross, postpaid	1.00
HAUSAM'S ADVANCED NO. 58 PENS, for grades 5 to 8 and above—	
Per gross, postpaid	1.00
EAGLE CORK TIP NO. 173 PENHOLDERS,	
One penholder, postpaid10
One dozen, postpaid60
BANKER'S BLACK INK,	
One bottle, postpaid15
One dozen bottles, by express, charges to be paid by the purchaser80
PRACTICE PAPER,	
Per dozen pads, postpaid82
(Both narrow and wide ruled may be included)	

THE SCHEDULE

For the Distribution of the Lessons of the Several Grade Writing Books Throughout the Year.

Each of the grade writing books contains sufficient material to cover a nine months' term with a daily writing period of fifteen minutes. If the pupils put in more than fifteen minutes daily, either during school hours, or, as is done by many, outside of

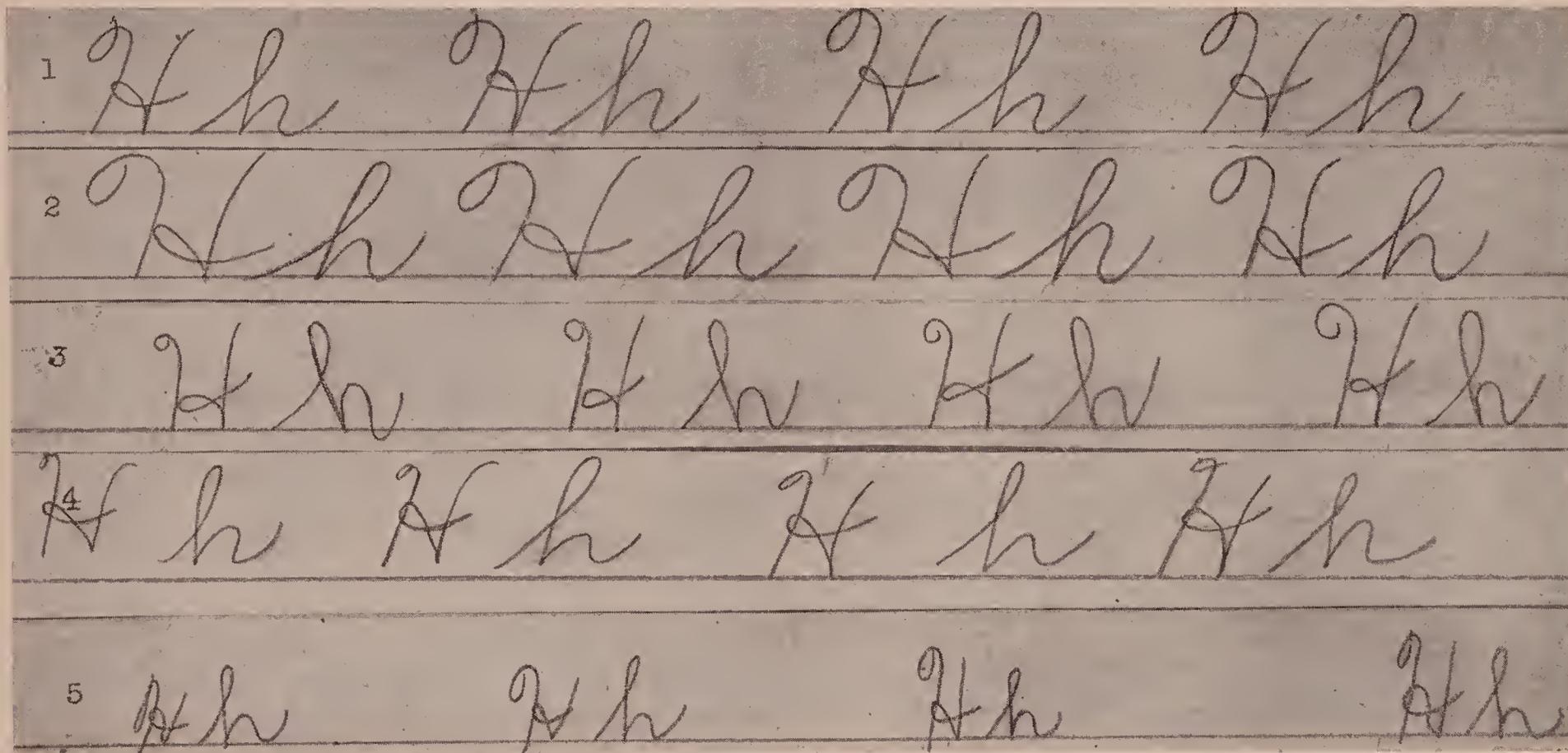
school hours at home, the standard may be placed higher, or the pupils may be permitted to advance ahead of the schedule for extraordinary work, as explained in the chapter entitled *Grading Pupils' Specimens*. If the daily program does not allow daily writing periods of fifteen minutes, or if the term is less than nine months the standard of excellence should nevertheless be maintained on all the lessons covered and lessons not reached at the close of the term should be omitted. In Books I, II and III pupils should complete in a succeeding term any lessons not reached in a preceding term, but in Books IV, V, VI. and VII pupils should commence at the beginning of their books at the beginning of each term to give them the advantage of the *mere movement* drills.

Six Weeks' Grading Periods

BOOK I.....	4 lessons each six weeks for the first eighteen weeks, and 5 lessons each six weeks for the second eighteen weeks.
BOOK II.....	4 lessons each six weeks through the nine months' term.
BOOK III....	4 lessons each six weeks through the nine months' term.
BOOK IV.....	3 lessons each six weeks for the first twelve weeks, and 1 lesson each week for the remaining twenty-four weeks.
BOOK V.....	The same as for Book IV.
BOOK VI.....	The same as for Book IV.
BOOK VII....	The same as for Book IV.

Four Weeks' Grading Periods

BOOK I.....	3 lessons each four weeks.
BOOK II.....	3 lessons each four weeks for thirty-two weeks, and review the last four weeks.
BOOK III....	The same as for Book II.
BOOK IV.....	2 lessons each four weeks for the first twelve weeks, and 1 lesson each week for the remaining twenty-four weeks.
BOOK V.....	The same as for Book IV.
BOOK VI.....	The same as for Book IV.
BOOK VII....	The same as for Book IV.



**STANDARDS FOR GRADING SPECIMENS OF WRITING
IN GRADE I**

The five specimens of writing by first grade pupils which have been reproduced in the above engraving were taken from regular class work by these pupils. All were written with lead pencils.

Number 1 was written by Katherine Marbourg, of Union school, Emporia, Kansas, Miss Elizabeth Johnson, principal of the school and teacher of the first grade.

Number 5 is the poorest class of work that should be considered of passing quality. Number 4 may even be made the

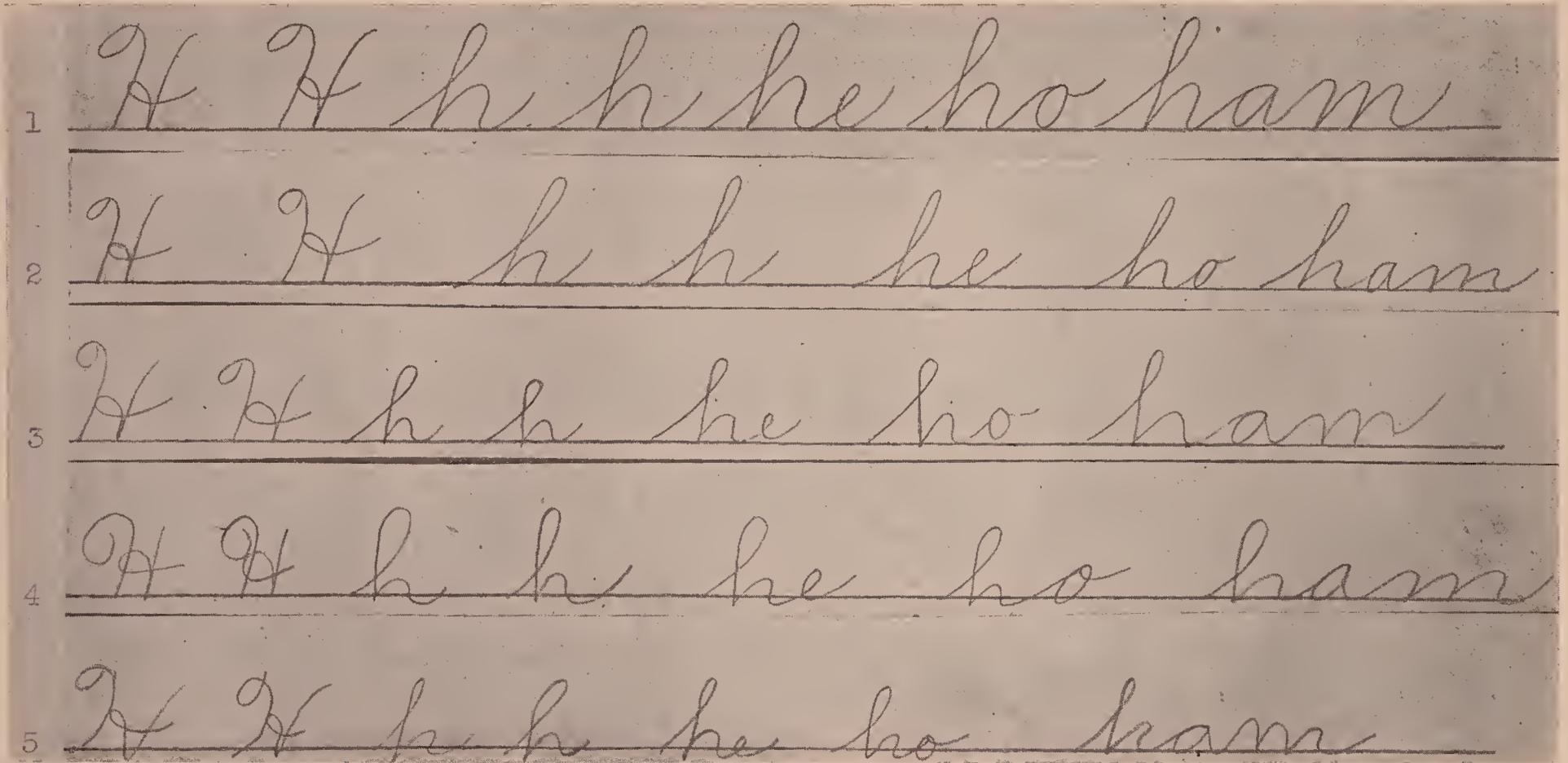
minimum requirement. Each number represents a range of 5% on the basis of 100%. Thus, number 1 should be graded 95%, or up to 100%; number 2 90%, or up to 95%; number 3 85%, or up to 90%; number 4 80%, or up to 85%, and number 5 75%, or up to 80%. Below 75% should be considered not passing.

If letters or numerals are used in grading, number 1 should be ranked 1 or A or E (Excellent); number 2, 2, B or G (Good); number 3, 3, C or M (Medium); number 4, 4, D or P (Poor). Number 5 may be ranked 5 or E (if the lowest rank for passing) or F (Failure), if not passing.

Standards should be too high rather than too low and the average pupil will be found capable of attaining the standard of 4 in the illustration almost as easily as 5, with proper instruction and criticism. Intelligent criticism is, doubtless, the most important element in securing improvement in form-building. Pupils who are allowed to struggle along in the process of form-building without adequate help in the way of direction and criticism are almost certain to form concepts that are preponderantly faulty. These faulty concepts will often remain as permanent defects in the individual's handwriting. The crude and inadequate and in many cases illegible script forms that have grafted themselves almost ineradicably upon the habits of the majority of adults are traceable to the formative period in early childhood or youth when the first efforts were undirected or misdirected. There is no more reason to expect good writing from the average present day teaching than there would be to expect correct English from illiterates. The illiterate composes his vocabulary, determines his pronunciation and constructs his sentences out of undirected or misdirected experience and in consequence acquires a language that lacks the marks of culture. The parallel in learning to write is indisputable.

Proper analysis of the specimens on Plate I will show how slight a change would in each case bring the specimen up to the standard of the preceding number. In number 2 the two parts of the H's

must be placed closer together; the long down strokes in the h's must be more nearly straight, and the final down strokes in the h's must be parallel with the long down strokes. These criticisms made to the pupil while practicing would be easily embodied in the work with the result of bringing number 2 up to the standard of number 1. In number 3 the enlarging of the initial loops in the H's, making the connecting loops between the two parts of the H's inclined upward at the left ends, and making the long down strokes of the h's on the same slant as the down strokes of the H's, and the final down strokes of the h's the same—all errors that the average child would be able to correct if they were specifically pointed out, would bring number 3 up to standard of 2 or 1. In number 4 the first and most serious error is in not making the letters stand properly on the ruled line. This correction, which is easily made, would bring this number up to the standard of number 3. Enlarging the initial loops of the H's, and making both parts of the H's and the loops of the h's of even height would bring this specimen to the place of 1 or 2. These corrections would be made by the average child if clearly pointed out and demonstrated. Number 5 illustrates a class of work that needs the most conscientious attention on the part of the teacher. The only safe procedure in such cases is to hold the child's hand, while it holds the pencil properly, and demonstrate how the letter should be drawn throughout. The process must be repeated until the child grasps the concept clearly and shows some knack in actually forming the letter correctly. To tell this child, at this juncture, to make the letters better, or make them like they are in the book is sheer folly. Left to his own initiative for a year or two his fate will be practically sealed in the fold of scribblers. Teachers should appreciate this fundamental principle: *The more often a pupil draws a letter imperfectly the more certain it becomes that he will persist in doing so, and the more difficult it will be to correct the process. Also, the more often he repeats an approximately correct form the more perfectly will such a habit become established, until at last to write well will be habitual.* No arm movement should be attempted in this grade.



**STANDARDS FOR GRADING SPECIMENS OF WRITING
IN GRADE II**

The five specimens of writing reproduced in the above Plate were taken from regular class work by pupils in this grade. All

were written with lead pencils. Number one was written by Harold Irej, of Maynard school, Emporia, Kansas, Miss Ruth Scott, principal of the school and teacher of Grade II.

Each of these specimens should rank the same as the corre-

sponding number in Plate I, representing first grade work, in the grading scale. It will be noted that even the lowest in the scale is work of a degree of merit and is perfectly legible. Mere scribbling should never be considered of any value. Teachers should never lose sight of the principle that *they have not taught unless the pupils have learned*. To permit pupils to fill lines and even pages with haphazard, indifferent scribbling, in vague imitation of the copy line, may usually be considered harmful, and it were better if such work were not done at all. The pupil should be brought to the point of actually exercising his fullest powers in the attempt to produce a perfect letter form. Once such an endeavor has been awakened, the desire will be quickened and improvement will be marked.

As already often emphasized, intelligent constructive criticism is the first requisite in teaching this subject, and attention is directed to the following points as the most important in considering the last four specimens in Plate II.

In number 2 the loops in the h's should be broader and of even height with each other and with the capitals. The slant of the capitals and of the small letters is not the same. The a oval does not slant enough and the parts of the m are not uniform.

In number 3 the height of the capitals and of the loops in the h's is not uniform; the h's, in particular, are very uneven. The long strokes in the h's do not slant enough. The slant of the several down strokes in the word "ham" is not uniform.

In number 4 the initial loops in the H's are too large and are poorly formed; the connecting loops between the parts of the H's are too large; the loops in the h's are generally too wide and are uneven in height and width; there is a lack of uniformity in height, slant and spacing; the o slants too much and has an incorrect finish; some of the letters do not rest accurately on the line.

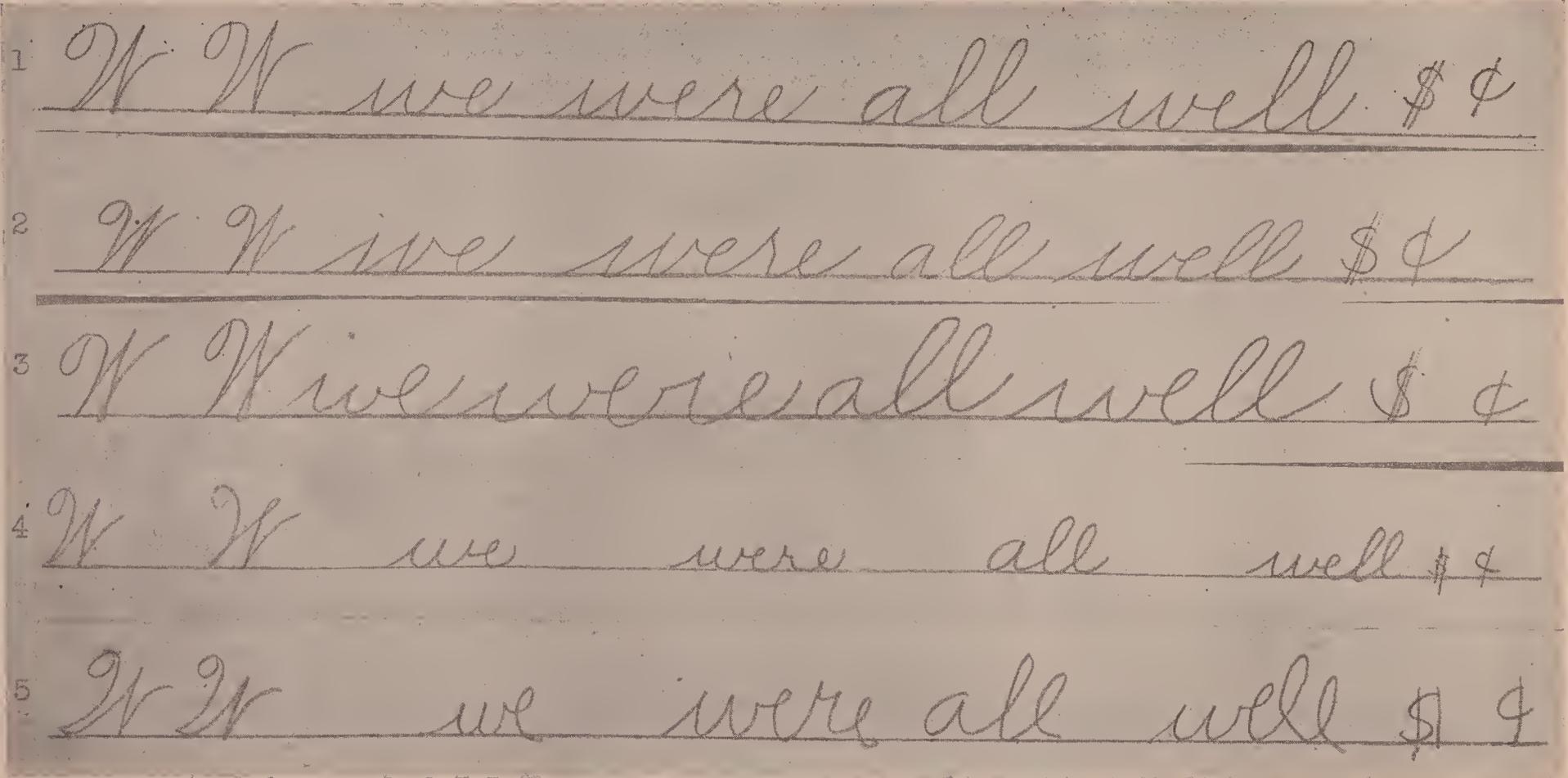
In number 5 almost every detail requires consideration. Pupils who make their letters thus poorly should have special attention by being helped to draw with the utmost care each new letter undertaken. Each detail should be explained as the letter is being formed. Uniformity of height should be carefully explained;

also uniformity of slant and spacing. The importance of making the proper part or parts of each letter rest on the line should be emphasized. The utmost effort should be made to build in the pupil's mind the perfect picture of the letter. Writing like number 5 should hardly be considered of passing quality. Practically every child in possession of its normal mental and physical endowments should be able to do better work than number 5, if properly taught. It must be understood, however, that no one can make better forms than exist in his mind, and that concept building is of the most fundamental importance.

In the process of concept building, which is one of the two chief ends to be kept in view in the primary grades, it should be remembered that *quantity* is of little consequence. The whole problem turns upon *what the pupil has learned that is vital to his future development*. It cannot be said that anything the pupil learns in this subject, aside from the elements of correct position, correct concept building and the ability to reproduce these concepts accurately on paper, amounts to much in its bearing upon future progress. How much he does means little. How he does it (as long as correct position is maintained) amounts to little more. What he does is all important. The pupil must arrive at the point of making each letter form correctly, for the first time, before his progress can be said to be launched definitely upon the right road. An infinite repetition of wrong forms, and an infinite rehearsal of the complaint that "I can't make it any better," will never satisfy the requirements of true teaching, or supply the essentials of learning.

The teacher's efforts must result in the pupil's acquiring a definite and clear-cut understanding of what he is to do and how he is to do it; that is, how he must sit; how he must place the paper; how he must hold the pencil; how he must proceed in producing each letter form, and almost above all, it may be said, how to *think* perfect letter forms. This is the function of teaching. The test is whether the pupil actually does what is being taught him, since no one can be said to have taught unless some one has learned.

In Grade II no arm movement should be attempted.



**STANDARDS FOR GRADING SPECIMENS OF WRITING
IN GRADE III**

The specimens presented in this Plate were engraved from writ-

ing done by third grade pupils in regular class work. All were written with lead pencils. Number 1 was written by Ora Randall, Grantville, Kansas, Mrs. W. W. Detlor, teacher.

The relative rank of each of the specimens should be considered the same as explained in connection with Plate I, first grade. Work that is poorer than the fifth specimen should not be considered passing.

As explained in connection with the preceding plates, intelligent constructive criticism applied at the right time will enable pupils who write like the 2d, 3d, 4th and 5th specimens to improve enough in a very short time to take a higher rank. But if these pupils are permitted to continue repeating the errors first manifest in their work they will soon form habits that are hard to eradicate.

In number 2 the most conspicuous error is that the capitals are too small, and, next, the l's are too short and have their down strokes curved too much. Following these corrections, effort should be made to improve the finishings of the w's by retracing, and to make the shoulder of the r higher. General uniformity should be watched carefully.

In number 3 the most conspicuous error is the lack of uniformity in the height of the minimum letters. The w's, the e's and the a should be of even height. Next, the capitals should be given attention as to details, especially to avoid making the loop at the bottom of the final part. It should be noted that all the down strokes in the w's, e's and l's, the main down stroke in r and the final down stroke of a should be made as nearly straight as possible. All the letters should stand perfectly on the line.

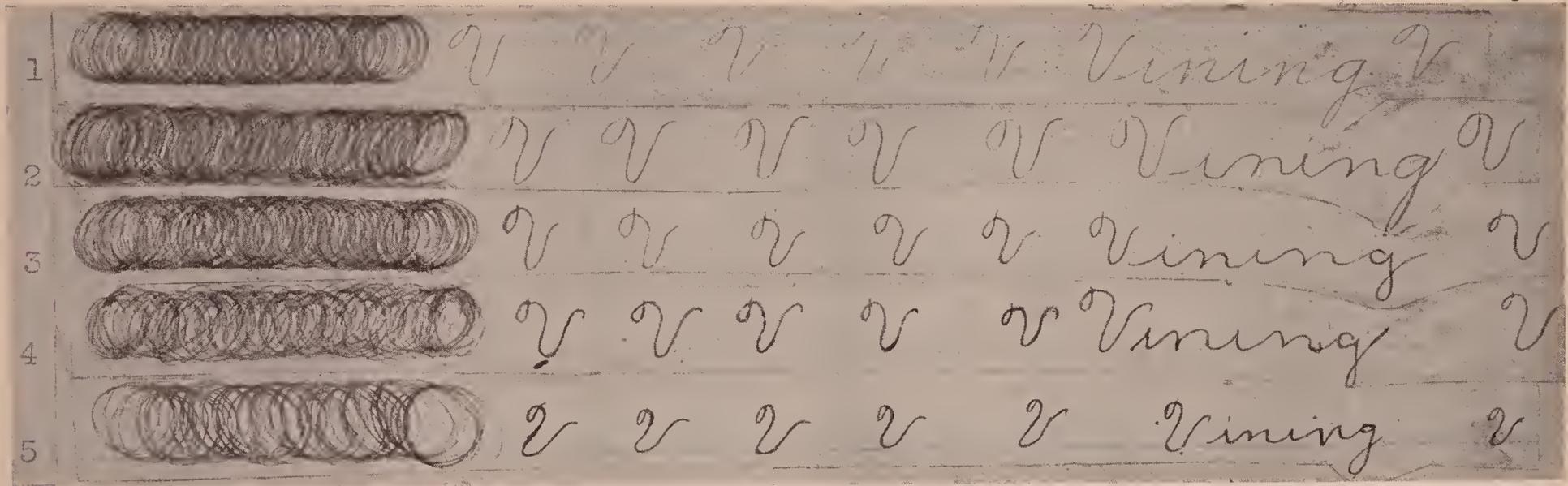
In number 4 the most conspicuous fault is the wide spacing between the words. This child, and perhaps its teacher, meant to make the completed line the proper length, but did not give sufficient attention to the requirements of spacing between letters, in words, and between words, considered together. The W's need study. The first and second parts should be of even height. There should be no retrace or loop in any of the joinings. The final stroke should have a more intense curve near the top. The l's should be of even height with the capitals. All the down strokes in the small letters, except the first in the a and the top part of the r, should be made as nearly straight as possible. The spacing throughout should have special attention.

In number 5 there is a decided showing of general carelessness. The W's show a bad joining at the bottom of the first parts; the

second parts should be as high as the first. The omission of the final up strokes in the words indicates a degree of carelessness that is wholly incompatible with satisfactory progress in learning to write. A pupil who is so careless or unobserving as to make this mistake, or a teacher who is so indifferent as to permit it, cannot reasonably hope to give proper consideration to the many details that contribute to mastery of the subject, and must, consequently, face disappointment in teaching this subject. Lack of uniformity in height is another noticeable fault, and the spacing between words as well as between letters in words is very poor. Nothing less than the most painstaking instruction and criticism on the part of the teacher and the most unflinching care on the part of the pupil can remedy this style of writing and bring it up to a reasonable standard.

The work of teaching and of accomplishing what should be taught and done in the first three grades in the way of form-building is of the highest importance. It is in these grades that correct concepts must be established since the universality of poor writing may be assigned to failure in the teaching in these grades more than to any one other cause. What the adult declares to be his "natural style" of writing, poor or very poor, is nothing more than his habitual style, the foundation of which was laid in his primary or elementary schooling. Had he been properly taught in this subject in the form-building grades, and then properly trained through the arm movement grades, he would have acquired an altogether different and much superior "natural style" of writing. To speak of one's "natural style" of writing is exactly parallel to speaking of one's "natural style" of English, or enunciation, or pronunciation. All are the result of practice, good, bad or indifferent, and all are natural only as all habits are natural—so called, second nature.

It should never be lost sight of that the first requisite of writing is legibility. Legibility is nothing more or less than good letter forms. Good letter forms are founded in mental images. These images must be accurate, definite, clean cut, not vague or indistinct. In Grades I, II and III the fingers must be trained to trace these perfect images accurately and this will mean the laying of the correct foundation in this subject.



STANDARDS FOR GRADING SPECIMENS OF WRITING IN GRADE IV

The five specimens presented in this plate were taken from pages written by pupils in the fourth grade, and number 1 was written by Courtney Lucas, of Lincoln school, Emporia, Kansas, Miss Mary Herbert, teacher.

In this grade the arm movement is commenced and work must be judged from the two-fold standpoint of movement and form. As the arm movement is now merely taking its inception it must be considered elementary and not emphasized in the pupil's mind to such an extent or in such a way as to minimize or depreciate form. The pupil should understand clearly that the *arm movement is merely a device to make writing easier, and is not an end in itself*. It is certainly sound pedagogy that letter forms, as such, must be held in abeyance more or less, during the mere movement practice, but there is much that concerns form in the mere move-

ment drills that must have constant attention. Line quality, also, must now be given additional attention. It will be found that almost any average class will have one or more pupils of exceptional capabilities in the way of motor control and concept of form. Such pupils will make extraordinary progress in arm movement development. However, the percentage of pupils in Grade IV who will use the arm movement with readiness and ease will be low and most of the pupils must be considered as doing quite satisfactory work if there is a clearly noticeable element of arm movement active in their general written work. In regular penmanship practice the pure arm movement should be insisted upon as fully as possible.

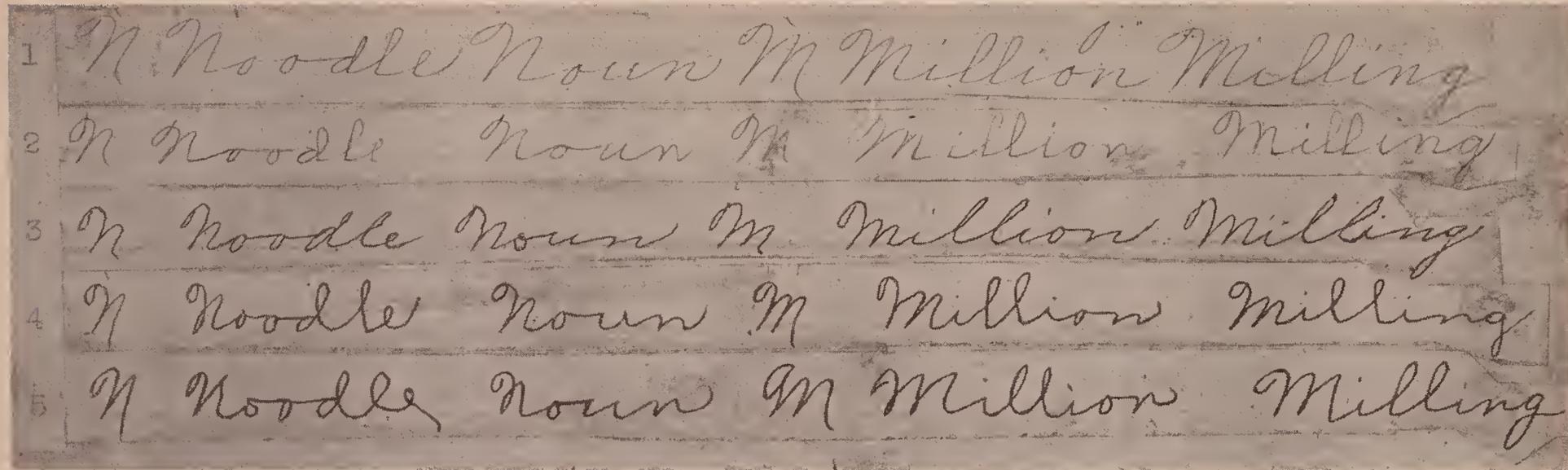
The successive specimens in the Plate show a gradual decline from the standard set in number 1 in three respects: *arm movement, form and line quality*. The elements coming under the general head of form are uniformity in height, spacing and slant.

Number 2 does not show the freedom in movement seen in number 1 and the small letters are lacking in smoothness and uniformity. The line quality in numbers 3, 4 and 5 gradually becomes coarser, and the lack of uniformity in the elements of form becomes more and more conspicuous with each advancing number.

From these suggestions it will be seen that with number 2 the arm movement should be particularly emphasized as the form is of a higher quality than the movement. Increased speed will be helpful in this case. In number 3 the movement is of about the same quality as in number 2 but the form is poorer. It is thus necessary to emphasize movement as much as in number 2 and form more. Attention must also be called to the line quality, which is a little inclined toward coarseness. In number 4 the movement shows a very noticeable decline and the line quality is much poorer, while the form is defective, especially in uniformity of height. The oval work is also quite irregular. It will be seen, therefore, that pupils doing this grade of work have much to demand special attention—more freedom and speed in the arm movement, finer line quality and better forms. In number 5 the coarseness and stiffness are at the lowest plane that can be considered as passing work, and may even be considered failing work. The movement is lacking in lightness even in the ovals. The finger movement is almost dominant in the letter work. Pupils doing this grade of work should be drilled for freedom, speed and smoothness in the arm movement, mostly through the medium

of mere movement drills. Attention should be directed to lightness of touch and uniformity of height, slant and spacing of letters.

The teacher should have a very definite understanding of the errors that must be corrected to bring the writing to a higher standard, and must explain the requirements plainly to the pupil in order that he may have a definite aim in his efforts. Indefiniteness results in vagueness of thought and feebleness of effort, from which little or no gain can be derived. If the lines are too heavy the pupil must understand that he is gripping the penholder too much. If the lines are shaky the movement is too slow. If the letters do not slant like the oblique straight line drill it is likely that there is considerable finger movement being used. In Plate IV the slant of the capitals compared with the oval work shows that the fingers helped in the capitals, they being more nearly vertical than the oval drill. One of the laws of movement is that *slant approaches the vertical in the ratio of the introduction of finger movement*. Understanding this law will enable one to detect the action of the fingers in numbers 2, 3 and 4. Number 5 has the error of tipping the ovals somewhat toward the left, which is quite common with beginners. This is because of the tension in the muscles inside the elbow (biceps), which tends to draw the hand toward the left (right-handed persons). Perfect relaxation will correct this trouble.



STANDARDS FOR GRADING SPECIMENS OF WRITING IN GRADE V

These five specimens were written by pupils in Grade V and number 1 was written by Margaret Walker, of Union school, Emporia, Kansas, Miss Laura Wells, teacher. An examination of the several specimens will show that the errors which are responsible for the rank in which they are placed are as follows: In number 2 the chief error is in spacing. The spaces between words and between words and capitals are too wide. The error that stands second in seriousness is irregularity in slant. It will be seen that the capitals slant more than the small letters. This is because the fingers were permitted to become slightly active in writing the small letters, while the pure arm movement was used in writing the capitals. This is according to the physiological law that *slant diminishes in the ratio of the introduction of finger movement*. These two errors are not difficult to correct and prac-

tically all pupils who write like number 2 will be able to attain the standard of number 1 within a very short time under the proper kind of instruction and criticism.

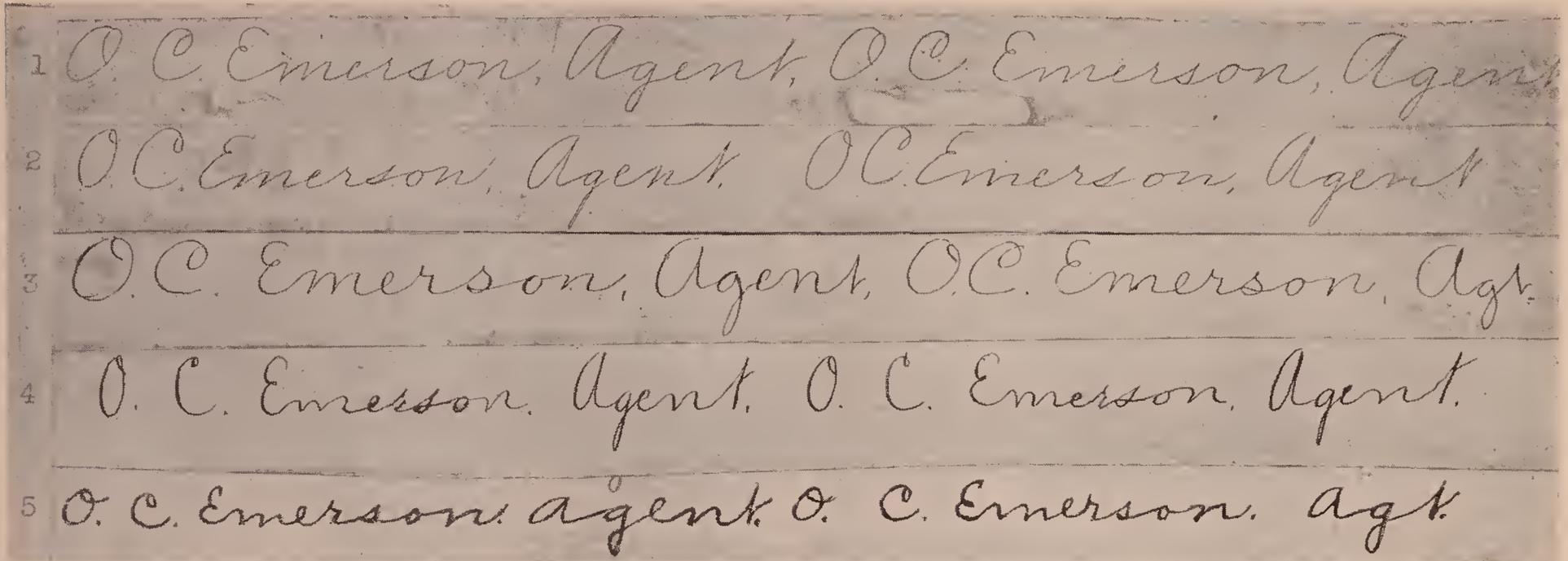
In number 3 the most serious error is the lack of speed in the movement which may be detected in the shaky lines. The error that ranks second in seriousness is the slant of the l's, together with the fact that the down strokes in these letters are not straight. If the l's in number 3 were set more nearly upright to make the slant uniform with the other letters and if their down strokes were straight, and if the movement had been rapid enough to produce smooth lines, this specimen would easily have been of the standard required for number 2, and from this it would not be difficult to bring it up to the standard of number 1. But the pupil may go on making the same errors until they become so fixed that it may seem almost impossible to eradicate them if he is not guided by proper instruction and aided by intelligent criticism.

In number 4 the action of the fingers becomes very noticeable in that the letters, especially the small letters, so nearly approach the vertical. The mingling of the finger and the arm movement is responsible for the variation of slant. The arm movement tends to make all letters on the slant of the oblique straight line drill, and the finger movement tends to make all letters in the vertical position. It is obvious that it would be necessary to combine the two movements with the utmost regularity to maintain a uniform slant and this is so difficult to do as to make it quite impracticable. The common error is to use the arm movement in making the capitals and the finger movement, at least in considerable part, to execute the small letters, and the result is a greater slant for the capitals than for the small letters. In number 4 the movement should have special attention. Spaces between words should be shortened and spaces between connected letters should be lengthened slightly. It should not be difficult to bring this kind of work to the standard of 3 or even 2.

In number 5 the touch is seriously undeveloped. This pupil must learn to relax the writing muscles and must learn to hold the pen so lightly that it will all but fall from the fingers. This manner of holding the pen and relaxing the muscles will produce fine lines and will enable the arm movement to act with proper freedom and smoothness. Next to line quality (fundamentally, relaxation) the most serious error is in form. The initial strokes in the N's and M's must be alike, and the other parts of the letters need careful study. The down strokes in all the small letters

except in the o's and ovals of d and g are *straight*. The final strokes at the ends of the first three words are incorrect. This is very noticeable in the e. In such work as this the criticism should include marking one complete line, perhaps a word at a time, to show all the details to be corrected. The second part of the second N should be rounded properly; the two o's should be slanted correctly; the long down stroke in d should be made straight; the l should be made higher and narrower and the down stroke should be made straight, and the down stroke of the e should be made straight and the correct form of right curve should be put on for the final stroke. In this manner every detail should be pictured to the pupil. Much serious work on the part of both teacher and pupil is required to bring this work up to a satisfactory standard. No work that is poorer than number 5 should be given a passing grade, and even this type of work may well be rejected.

Nothing can take the place of intelligent criticism. No pupil should be permitted to find the correct form by the process commonly called "*trial and error*." The tendency to form habits is so strong that with this practice practically every child will become possessed of incorrect writing habits and accustomed to incorrect letter forms before he gets the first mental glimpse of the correct form. After that the struggle to actually learn correct forms (in the practical sense) is incomparably greater than it would have been had the pupil been properly trained from the outset.



STANDARDS FOR GRADING SPECIMENS OF WRITING IN GRADE VI

These five specimens of writing were written by pupils in Grade VI. Specimen number 1 was written by Eunice Piper, of Maynard school, Emporia, Kansas, Miss Vina Hillerman, teacher. As the pupils advance through the movement grades more stress should be placed on movement, but the forms of letters should not be slighted. It must be remembered that the sole office of the arm movement is to make writing easy. If it seems to do this, but at too great a sacrifice of legibility, it is of little, if any, merit. All writing is presumed to be written to be read and when it generates doubts in the mind of the reader its usefulness becomes questionable. Such consideration should make the teacher

emphasize form in all written work throughout the day. No written work should be considered good enough in any subject, unless it is perfectly legible.

But it must be remembered that facility in doing is a factor of ever growing importance in all departments of life. Those who succeed must not only be able to do things well but must be able to do them with facility; that is, with ease and with considerable rapidity. To enable one to fulfill this requirement it is necessary that the arm movement in writing be mastered. Good form makes writing legible; but only the arm movement can make it easily and rapidly executed. The teacher must keep these two factors always in mind in the arm movement grades.

Common sense should furnish sufficient understanding to enable

the teacher to see that no matter how well grounded the pupil may be in form concepts and in drawing these concepts, the first stages of the arm movement development will more or less demoralize the forms as they appear on the paper. This should not discourage the teacher, and he should be able to explain to the pupil that out of the chaos will come order in due time if the right kind of work is persisted in, and the final accomplishment will afford great pleasure as well as other advantages.

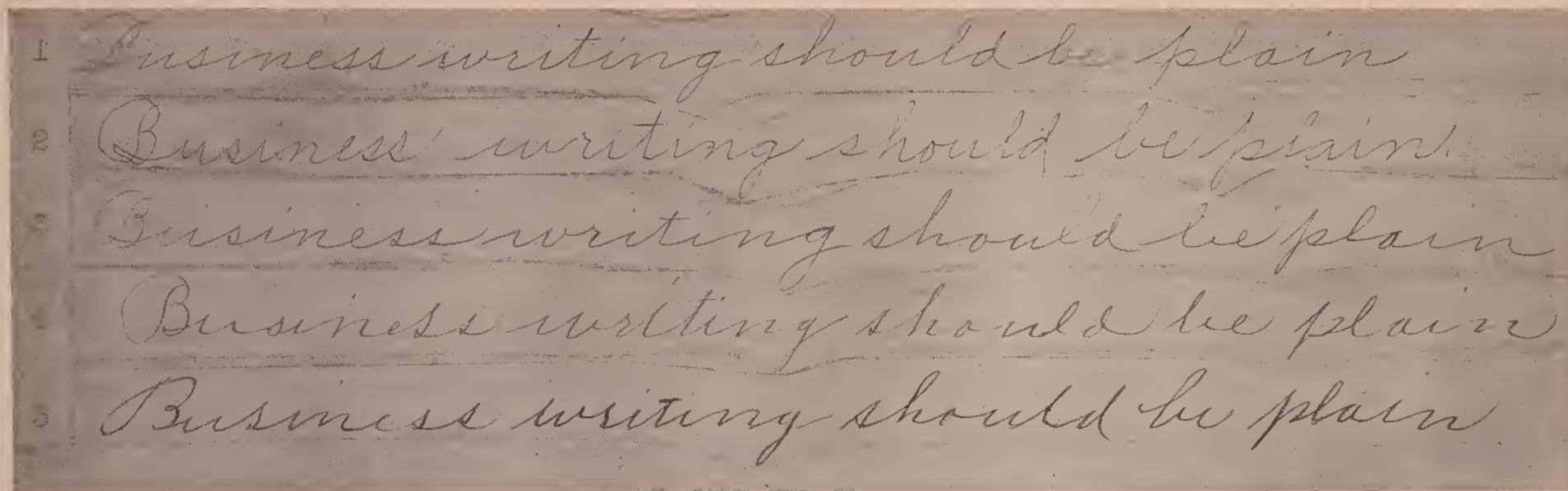
Pupils who scrawl their writing badly with the arm movement will usually be found to be deficient in concepts of form and much may be gained by having these pupils draw the letters repeatedly and with great care before attempting them with the arm movement. However well it may be developed, the arm movement cannot make what is not clearly outlined in the mind. This makes it of first importance to see that pupils in the arm movement grades are given in the most perfect manner possible whatever instruction they may need in form.

Teachers must understand that while it requires almost unlimited practice on the mere movement drills to establish the arm movement habit and give the movement the necessary smoothness and regularity to make it adequate to the needs of writing, it takes still more and a finer grade of practice to train the movement to execute good writing rapidly. One of the most inexcus-

able practices in school writing is to permit pupils to scribble, and another hardly less condemnable is to permit them to pass from lesson to lesson without due practice.

Each lesson, especially those on letter forms, should be considered a definite problem to be learned thoroughly and the process of learning the lesson should usually involve three phases, as follows: 1. *The pupils should trace the letters with dry pens, noting each detail of each letter.* 2. *After having traced the letters with dry pens (repeatedly if necessary), they should draw the forms with pen and ink in the most perfect imitation of the copy possible.* These two phases will enable them to form the correct outlines in the mind. 3. *They should practice the lesson over and over with a rapid, free, smooth arm movement until it can be written rapidly and with a satisfactory degree of accuracy.*

The *schedules* (presented elsewhere in this text) are arranged to give time to practice each lesson many times and to review it, and it should be noted that since learning to write well is a matter of forming correct habits, nothing but repetition can bring the desired results. Pupils who find some letters or parts of letters in a lesson more difficult to learn than the rest should give extra time and effort to such parts. The troublesome part or parts should be studied and drawn, and then practiced rapidly until they become as easy as the rest of the lesson.



STANDARDS FOR GRADING SPECIMENS OF WRITING IN GRADE VII

These five specimens of writing were written by pupils in Grade VII. Number 1 was written by Philip Hill of Century school, Emporia, Kansas, Miss Effa Mahar, teacher. It should be kept clearly in mind that *good forms make writing legible, and good movement makes writing easy*. In this group of specimens the difference in legibility of numbers 1 and 2 is negligible. This is because both are of sufficiently good form to make the letters perfectly legible. But there is a very noticeable difference in the purity, freedom and smoothness of the arm movement as reflected in the two specimens. In number 2 there is a marked inclination to revert to the finger movement. The fingers were active in the capital B. In the more difficult strokes, as in the s's, between the w and r and the loop in the g, it may be seen that the arm movement is so uncertain as to tempt the fingers to come

to its assistance. The slant throughout the second specimen would have been greater had a purer arm movement been used.

In number 3 the lack of uniformity in spacing and in height is the most serious error. The first six letters are better than most of the remaining letters, which shows a tendency to relax attention as the line progresses. The final s's are too small; the w is too wide; the i's in writing are too small; the t is open too high between the two strokes; the loop in g is too wide and crosses too low; the initial stroke of s in should is not curved enough; the h loop is too narrow; the second part of the h is too small; the second part of the u is too short and neither of the two down strokes in the i or that in the l are straight as they should be, and the l is too wide. The loop in the d is too small. The lower part of the b is too wide. The oval of the p is not rounded smoothly; the l is too short and the final n is wrong in the second part. These errors must be seen by the pupil before he will be able to correct them.

He will likely never see them until much mischief has been done, unless he is helped by intelligent criticism on the part of the teacher.

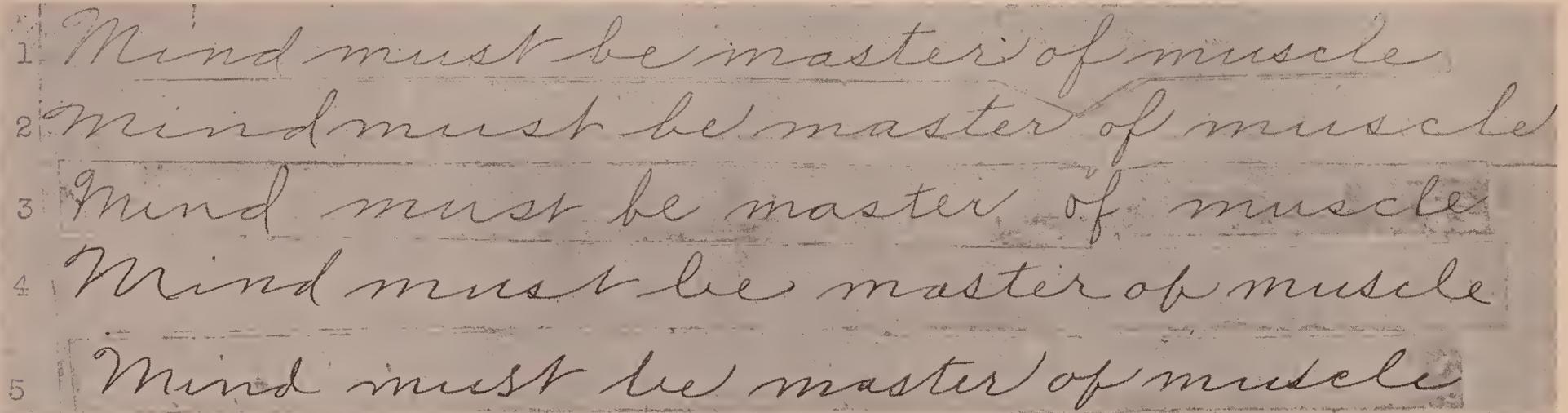
In number 4 is seen the very common trouble of writing with great irregularity in height. This is due to lack of motor control. Pupils having this difficulty to overcome should be drilled with the greatest care and with great persistence on mere movement drills until great regularity has been developed. The arm movement seems to have been used quite definitely in number 4 but the movement is spasmodic or jerky. Nothing but rhythmic drill can be depended upon to remedy this trouble. It is nothing less than awkwardness, or lack of smoothness in motor activity. This trouble is frequently periodic in the pupil's development and, though very noticeable during one term, may have largely or wholly disappeared by the following term.

Number 5 is the poorest style of writing that should be considered passing in the seventh grade and under favorable circumstances all normal pupils may at least be required to produce better line quality, if not better forms, and use a better movement than are shown in this specimen. This class of pupils must learn to relax the writing muscles and hold the pen more lightly. The

writing shows a tendency to rigidity or stiffness and the remedy is relaxation. Drill on mere movement work will be helpful.

It should be understood that all work in writing to be deserving of a passing grade should be perfectly legible at least, and in addition should be written with as much ease as it has been possible to develop under the circumstances and in the time allotted. Legibility is the first requisite for without legibility writing is not writing, and with legibility the product will serve its purpose. That it may have been laboriously written is a misfortune but is not a disaster, as illegibility often proves to be.

Very much can be done to promote good writing by requiring all written work to be well done. It should be insisted upon that in all writing the lines be made light and the letter forms according to the adopted standard. If these two essentials are adhered to, the basic elements of the subject will not only not suffer but will show constant improvement, and any gain in arm movement development will enable the student to employ it with real advantage. A perfect arm movement cannot make good letters if they are not clearly defined in the mind, and there can be no perfect arm movement without the ability to produce light lines, because this ability rests in relaxation of the writing muscles.



STANDARDS FOR GRADING SPECIMENS OF WRITING IN GRADE VIII

These five specimens were taken from the class work of eighth grade pupils. Number 1 was written by Mildred Dole in the Burrton, Kansas, school, Miss Mary Browning, teacher. The standard in this grade should be higher than in Grade VII in the development of the arm movement rather than in letter form, although there also should be a more strict responsibility in respect to form placed upon the pupil than is possible in preceding grades. Since the development of the arm movement is measured by the development of the motor centers in the brain and of the motor nerves it follows that the possibilities of the arm movement will increase with the maturing of these organs. Expert skill in penmanship, as in instrumental music, dancing and gymnastics, can come only with maturity. In the pre-adolescent period (Grades IV and V) the practicability of the arm movement first begins to become apparent, but its possibilities do not become very fully manifest until later years. In Grade VIII many pupils will be found to

have reached the period of development when the wonderful possibilities of the arm movement seem to come within reach. In this grade practically all pupils will be found capable of writing wholly with the arm movement and doing the work with a high degree of accuracy. The specimens presented in this Plate all show good arm movement and the varying degrees of control of the movement mark the different standards. The different degrees of accuracy in form shown, may be due to either of two things: 1. The pupils may not have clear-cut concepts of the forms, which is likely to be the most general cause of errors. 2. The more or less tardy or sluggish development of the motor systems may account for the irregularities in height and spacing.

At this stage a very common obstacle to progress is carelessness. In the primary grades the imitative faculty is largely dominant, with individuality an almost negligible quantity; but by the time the pupil reaches the eighth grade his individuality will be in the ascendency and if he should be drifting into habits of carelessness or indifference these characteristics will be plainly revealed in his

writing. Perhaps no one feature will seem so evident in the descending scale of the Plate as increasing lack of pains or care, and much of the criticism must be directed against the growth of this habit.

It will be seen that the line quality shows a gradual degeneration from line to line down the Plate. This, as frequently mentioned, is due to gripping the penholder and can be remedied only by relaxing the writing muscles. Many boys and girls, especially those living on farms, are required to grip whatever articles or instruments they handle because considerable muscular tension and effort are required to manipulate them. These practices carry over into their efforts with the pen and much patience and persistence must be exercised to effect the cure.

All normal pupils in the eighth grade should learn to write with the arm movement, and it should be a fixed requirement that all writing done by them should be done with this movement and should be clearly legible. That this should seem to be a standard too high or even impossible of attainment is due to the poor preparation teachers, generally, possess for teaching the subject correctly.

Teachers of eighth grade pupils will find that their pupils have frequently not had the necessary training in form building in

preceding grades that is necessary to permit of their devoting most of their time to movement training. In such cases both form and movement must be taught with equal stress. That this can be accomplished has been proved times without number, but very strict attention on the part of both teacher and pupils is required. Pupils in this grade will have their concepts quite fixed and these, if bad, will be hard to root out. But the requirements should be rigid. Incorrect letter forms should be warned against as severely as incorrect sentence structure or incorrect spelling.

To make a success of writing, wrong writing must not be permitted. In all written work the careful and successful teacher will, of course, mark all words that are incorrectly spelled; direct attention to all improperly constructed sentences; check all mistakes in arithmetical equations and note every error in drawn figures and outlines. The same principle of pedagogy must be applied to writing to bring it up to the standard of other subjects. Pupils should be required to make all letters according to the adopted standards and failure to do so should be penalized by the reduction of grades. The aim is to learn, which implies teaching. If the pupil has not learned the teacher has, of course, not taught.

Instructions for Presenting HAUSAM'S PRACTICAL WRITING COURSE In the Grades

In this Part of this volume are presented all the copies as they appear in the grade books of HAUSAM'S PRACTICAL WRITING COURSE in the order in which they appear in the several books. In connection with the copies are given detailed instructions for presenting the lessons to classes. It is presumed that the teacher can afford to take the time necessary to read the instructions carefully, because writing has not, except in isolated instances, had its fair share of attention by teachers hitherto. It should not be too much to expect teachers to devote sufficient time and effort to learning to write and to teaching writing properly now that the subject is universally commanding renewed attention and considering that it has been so long and so unexcusably neglected. This is especially true since it is a *required* branch and occupies a place in the laws of the several states on a par with all the common school subjects.

Let every teacher clarify his mind on all details. Vagueness is fatal to success. Statements to pupils should be definite and to the point. Telling pupils to write like the copy in the book; to sit like the illustration in the book; to make their work better, and giving other similar general directions *is not teaching*. The pupil who is given such indefinite instructions merely advances further into discouragement and adds to his already misdirected efforts in further intensifying his wrong habits. He must be *told and shown* in detail wherein he should improve in position, pencil or pen holding, placement of arms, hands and paper, in movement, or letter forms, as his case may demand. Once given this specific and definite help there is little likelihood of his ever again being as bad off as before. Improvement is based upon the process of correcting errors. Every error corrected results in so much improvement, and since no error can be corrected until it is seen as an error, it follows that nothing less than acquainting the pupil with his errors and showing him how to correct them can lead to improvement.

Just as it is impossible for the pupil to correct his errors until he is able to see them distinctly as errors, so it is impossible for the teacher to direct the pupil toward improvement unless he understands definitely the elements involved in learning to write. He must understand the details of correct posture; of pencil or pen-holding; of placement of paper; of letter structure; of the plan of procedure from lesson to lesson and from grade to grade. He must understand the nature of writing habits and how to develop them; the value of concentration and how to induce it; the importance of sustained effort and how to secure it. This knowledge of the mechanics and pedagogy of learning to write is fundamental in teaching the subject and every conscientious teacher must feel the need of possessing it.

Teachers should not try to find little, disconnected fragments in this text from which to construct makeshifts to help them through the term, but should study the entire text systematically, with the determined purpose of mastering its contents. The earnest teacher will be able to acquire a working knowledge of a subject in a comparatively short time by giving it systematic attention, and with such a knowledge the dread and uncertainty that possess most teachers as they think of teaching will be transformed into confidence and enthusiasm.

Teachers should become fully possessed of the two-fold idea that writing should be correctly taught and that they can learn to teach it correctly. Correct teaching implies that the pupils learn, and this is the only true test of teaching. If the pupils' penmanship does not show early and noticeable improvement, it must be concluded that the teaching is at fault somehow and effort should be made to locate the trouble. It may be that the pupils do not know the details of accurate letter forms and are not learning them; correct teaching will bring these to their knowledge. It may be that the pupils in the movement grades are not practicing the arm movement with sufficient speed or in the right form to develop the necessary freedom or to establish the desired writing movement habits; correct teaching will right these defects. It may be that the writing period is not as fixed and regular as are other recitation periods and the subject is thus discounted in the minds of the pupils; correct teaching will remedy this irregu-

larity. It may be that writing is not properly emphasized in connection with the other subjects; correct teaching will establish its importance as a vehicle for handling all other branches. It may be that the spirit of the room is dull, listless and monotonous; correct teaching will make it vibrate with enthusiasm. Thus if there is real teaching there will be real learning, just as, in business, if there is selling there will be buying.

Each pupil should be provided with a copy of *Hausam's Practical Writing Course* of the number corresponding to his grade, except that pupils above the seventh grade should all use Book VII. Pupils in Grades I and II and the first half of the year in Grade III should do all their writing with pencils. Pen and

ink should be used in all grades from the beginning of the fourth, and may be used from the middle of the third year. If the teacher's work is extra heavy, it is advisable to use pencil throughout the third year. If the work is light, pen and ink may be introduced at the middle of the year in Grade III.

In Grades I, II and III the wide ruled paper that accompanies Books I, II and III should always be used, and in all grades above the third the narrow ruled paper that accompanies these books should be used. The ink should be black and clean. Colored inks should not be used. *Fountain pens should never be used in penmanship practice.* The pens should be of the quality described under the chapter on *Writing Materials*.

GRADE I, BOOK I

Lesson 1



See that each pupil is provided with Book I of *Hausam's Practical Writing Course*, the wide ruled paper that accompanies the book and a good lead pencil well pointed. (Read the chapters on POSITION and MATERIALS for full directions).

Take each pupil individually and by holding his hand with the pencil in it show him how to draw the correct capital and small letter, explaining as the drawing progresses the following details: Where the letters begin in relation to the writing line; how the down strokes curve and slant; how the bottoms rest on the line; how the upstrokes are made and the letters closed at the top; how the final stroke in the capital slants downward toward the right and forms a loop; how the o has a slight retrace at the top, called a tick stroke, and is finished with a horizontal stroke. Call attention to the narrow spacing between the letters and to the wider spaces between the pairs of letters. Explain that the lines

must all be very fine and that the capitals must all be of one height and the small letters all of one height and the small letters less than half as high as the capitals.

Do not attempt the use of the arm movement in this grade but give the whole attention to learning the correct position of the body, the proper manner of holding the pencil and to learning the details of perfect letters. The pupil must get the forms of perfect letters clearly in mind and this is a large undertaking. He cannot be left to his own ingenuity in learning these things but must be given minute directions at every step. The most serious mistake made in starting pupils in writing is in not giving them proper guidance in learning the details of form. By leaving them to learn by guessing, stumbling and blundering they succeed only in fixing erroneous forms in their minds and habituating their fingers to tracing the same. One correct form pictured in the mind and

traced on the paper is worth more than making innumerable pages of incorrect forms. Quantity in itself means nothing at this stage.

The heading should be simplified by omitting everything except the grade, date and first name of the pupil, and should be taught as carefully as the letters of the lesson. Even the grade may be omitted from the heading for a time if thought necessary as the subject matter of the work will identify the grade. But the date and first name should be written on the top line by the pupil, and these should be learned by the pupil with as much seriousness as the lesson itself. Most pupils should be required to write the heading (date and first name at least) on every line of a page or two at the outset to actually learn to make the letters the correct style and with some degree of accuracy.

Much care must be given to details of position, but teachers should not expect pupils to learn all about the subject in this grade. Simple ideas should be repeated in very simple form many times, such as holding the pencil so it will point between the elbow and shoulder; making the first joint of the first finger bend upward and *never downward*; sitting erect and squarely facing the desk. Writing on the ruled lines should be emphasized and letters not properly placed on the line should be considered almost as serious an error as if made incorrectly in form. Not only should the same amount of work as given in the copy line be made

on each line by the pupil, but the four pairs of the letter should always be *spaces to fill the line*, and never crowded together at one end of the line. Spacing is to be given the same consideration as form. The relative size of the capital and small letter is also of as much importance as form, and uniformity throughout the line and throughout the full page are important features. The copies given in the texts are to be considered standards in every respect, which means for size, form, slant and spacing. Although individual pupils may make their work somewhat larger or smaller, or more or less slanted than the copies, the *form* and *spacing* should be strictly adhered to. The final strokes on the small letters always need careful attention as many pupils are inclined to make them incorrectly or omit them altogether, and thus seriously mar the beauty of the letter and often render it more or less illegible. Practically nothing should be taken for granted in this grade and the pupil should not be presumed to be capable of exercising safe judgment in respect to any unfamiliar detail. The only way to be sure that no wrong concepts will take form in the pupil's mind or incorrect habits take inception is to *show him how each detail should be made and see to it that he makes it as directed*. No arm movement should be attempted in this grade.

GRADE I, BOOK I

Lesson 2



The directions given in connection with lesson one concerning the plan of holding the pupil's hand with the pencil in it and moving it carefully to draw the capital and small letter should be used in this lesson. This plan has both the right psychological

and physiological effect. It gives the sensation to the writing nerves that, after sufficient repetition, will cause them to recognize the correct form, just as one may learn to recognize almost any object or form by feeling; and it will compel the formation of

the correct picture of the letter in the mind. No other plan will accomplish so much in these all important particulars in so short a time. The special details in connection with this lesson that must be given attention are the following:

1. See that the pupils are using well pointed pencils.
2. See that the details of correct position are observed.
3. As you guide the pupil's hand in forming the letters of this lesson explain the following details: That the C begins at a point slightly below what is to be the full height of the letter; that a loop the same form as o is made but that no stop is made at the top of this loop; that a broad turn is made at the top of the C, making a space at the left of the beginning loop that is more than twice as wide as the loop itself; that the long down stroke has the same curve and slant as in the O; that the turn at the bottom is broader than the corresponding turn in the O, and that the final stroke extends upward as high as the c. Call attention to the kind of space left between the capital and small letter, and also between the pairs of letters. See that the pencil is placed at the proper point for commencing the c. Make a slight dot as the starting point of this letter; make a short turn at the top and a slightly curved down stroke slanted the same as the long down stroke in the C. Make the letter rest on the writing line and make the final up stroke as high as the top turn of the letter and as high as the final stroke in the C.
4. Call attention to the fine lines, which should be of even quality.
5. Make further and repeated explanations about the details of position and pencil holding. Emphasize the importance of proper arrangement of the work on the page; of keeping the paper clean, and of being extremely careful about every detail.

It is of very little importance how many letters or lines the pupils in this grade make during a writing period; but it is of the greatest importance that they form correct pictures of the letters

in their minds, and that they succeed in making some of these correct forms on paper. It is also of first importance that they sit correctly and hold their pencils correctly. Merely telling them to do these things has long since been proved to be a waste of time and energy. They must be shown how and made to do them. *It is the doing that determines what will be accomplished.* What the teacher tells these pupils to do has but little weight, in itself, in determining results; but what the teacher succeeds in having the pupils do is always of more or less consequence.

The teacher should not be influenced by the pupil's complaints or protests that he cannot hold the correct position or make the letter of good form. When the pupil says: "I can't!" the teacher must proceed quietly to show him that he can, by simplifying and clarifying the explanations and criticisms and pointing out the one most essential change to make. When the pupil finds that he is able to make a noticeable improvement in position or in a letter—which is always possible—his confidence in the teacher and in his own innate ability rises rapidly and he yields willingly to further instruction and criticism.

The pupil has more than a week in which to learn each letter, according to the *schedule*, and correct teaching, although limited to but a few minutes each day, will accomplish much. Merely allowing the pupil to flounder and scribble, on the other hand, although for a much longer time, will accomplish nothing worth while; but will result in fixing in the pupil's mind erroneous forms, and in his body habits of wrong position which he may never overcome, or which he may improve only with the most vigilant attention on the part of future teachers. It should never be lost sight of that *a single step in the right direction brings one nearer the desired goal than countless steps in the wrong direction.* Though but a single step be taken by the pupil in learning to write let every effort be exercised toward making that step right. No arm movement should be attempted in this grade.

GRADE I, BOOK I

Lesson 3



Since each succeeding letter is new to the pupil, and since the all important matter is to start the pupil right, the same pains must be exercised on each new letter as on the first in the course. The teacher should have the end to be gained clearly in mind and should feel the necessity in teaching each new letter in the same manner as outlined in connection with the first lesson. The pupil will become more and more responsive with each succeeding lesson and the time required to give the necessary individual help will be correspondingly shortened. There should, however, be no preventable cause left for his forming an erroneous concept or habit in connection with writing. The precept: *All who try right learn to write right* should be taken at its face value.

In presenting this lesson the teacher should help the pupil in understanding and embodying in his work the following details:

1. See that the lines he makes are fine, smooth and uniform. (This necessitates a pencil with a suitable point.)
2. See that he maintains a good position of his body and the correct manner of holding his pencil and placing his paper.
3. Have him make the upper part of the E smaller than the lower part and the loop between the two parts small, and pointing downward toward the right; make the upper part a half oval; set the letter on the ruled line; make the final stroke the same as in the C; begin the letter with a plain curve; note the narrow space between the capital and the small letter paired with it, and the wide space between the pairs of letters.
4. Show him that e begins on the ruled line; see that he makes its height in the right proportion to the E; makes the down stroke come down to the ruled line and there makes a smooth turn, and

makes the final up stroke just as high as the letter, and the same height as the final stroke in the E; and that he makes the down stroke of the letter as nearly straight as possible.

5. Emphasize the requirement of a neat, well arranged page.

The pupil's progress can be judged only by his increasing tendency to assume the correct position unconsciously, or at least without having his attention called to it; by his increasing ability to produce improved letter forms, arranged more accurately on the line and page and showing more uniformity in size and slant, and by his increasing ability to make smoother lines of the required lightness. The improvements he will be able to make if properly directed will be a source of constant pleasure to him, as well as to the teacher and others who examine his work.

If the pupil makes the same heavy lines and the same awkward, blundering attempts at letters, arranged in the same irregular and inartistic manner on the line and page from day to day, the teacher should realize that the presentation of the lesson cannot be correct. Rightly directed effort will inevitably bring improvement. The remedy lies in better direction. The criticisms must be more specific. General criticisms are of little if any value. The pupil must be told definitely what detail to change. To make a half dozen or more criticisms at once is of little value. The criticisms must be within the pupil's power to use or they are useless.

Tell the pupil in some such terms as the following, what to do: *Make the lines light, by holding the pencil more loosely. Make the spaces between the pairs longer. Make the capitals larger and the small letters smaller. Make the columns of pairs straight down the*

page, *Make the spacing the same as in the book* (placing the paper next to the copy to demonstrate this). *Make the letters stand on the ruled lines. Begin the e on the ruled line.* These are suggestions and it must be repeated that only one or two should be used at a time, giving the most serious errors first consideration.

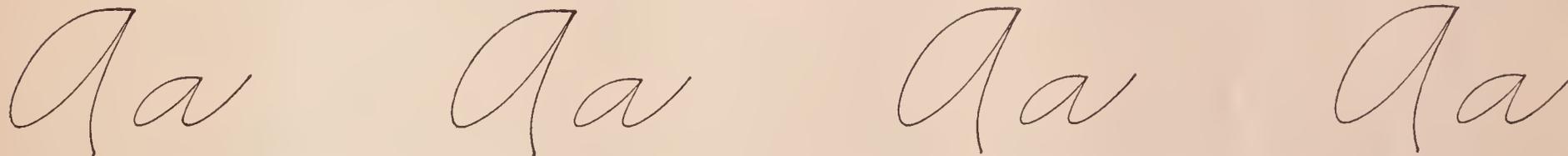
Some of the best constructive teaching is that which leads the pupils to ask intelligent questions, and directs them how to find answers to such questions. This makes of them good critics. Asking a pupil to point out the important details of a letter is a good plan. Illustrate why the little loop near the middle of the E

should slant downward toward the right, by making a properly slanted oval on the blackboard and then another below it, allowing the second to overlap the first enough to make a very small loop. Erase the right side of each of the ovals. There will be remaining the general form of the E. The position of the small loop will be clearly indicated. Teach the pupil to recognize all the features of perfect letter forms at a glance, just as he is usually taught to recognize correctly spelled simple words, or correct simple mathematical equations. With such pictures in his mind he will soon learn to make them on paper.

No arm movement should be attempted in this grade.

GRADE I, BOOK I

Lesson 4



Good concepts are necessary to make writing accurate, and a large share of the writing program in the first three grades must be devoted to building these necessary good concepts. This is one of the largest as well as one of the most important undertakings in elementary education and only the ill-prepared teacher will underestimate the value or the scope of the subject. *True teaching in this subject will result in the pupil's becoming possessed of the idea that poor penmanship is as indefensible as poor music, poor spelling or poor language.* It is possible to so instill into the child's mind the correct letter concepts that it will rebel against errors in writing as promptly as pupils are now known to protest against errors in spelling, language or arithmetical equations.

The writing class is never to be "heard" or "held," but must be taught. One minute spent in intelligent explanation and proper demonstration for the pupil is worth more to him than hours spent by him in vague, aimless, ignorant stumbling about over a lesson.

Children seldom acquire and soon lose interest in the pursuit of a subject they do not understand, and on this account often consider writing intolerable. Pupils must be taught to appreciate correct forms, feel pleasure in developing skill, become good critics and understand the process of learning to write; and it is the province of good teaching to lead them into these experiences.

The A is the fourth and last of the first group of capitals, all of which are based upon the direct oval. The capitals are presented in the order of their simplicity and the three already covered (O, C, E) all have the broad turn at the bottom. The A oval is practically the half of the O oval, and has a narrow turn at the bottom. The highest point in the A is the beginning point, and the first stroke is a down stroke throughout, and not an up stroke at the beginning as often incorrectly made. The curve in the first stroke in the A is the same as in the O or C but is slanted more

and on this account is longer than in O and C, being an arc of a larger oval. The up stroke in A should have a very slight curve and should extend up to the beginning point of the letter. The final down stroke should be straight for fully two-thirds of its length, but should have a full curve near the bottom and should extend slightly below the writing line when made as a separate letter. There should be no retrace at the top of the letter in any of the strokes, for perfect accuracy. Call attention to the narrow space between the capital and its accompanying small letter, and to the wide spaces between groups. Insist on light lines; on good position; on uniformity of work; on correct arrangement on the line and page, and on neatness.

The a begins at the top and the first stroke is made downward throughout and not upward at the beginning as it is often erroneously made. The second down stroke is straight. The two up strokes are alike in every way. There is no retrace at the top or in any part of the letter. The oval of the a slants more than the oval of the o. The slant of the o is the same as the slant of the second down stroke of the a, whereas, the slant of the a oval is the same as the up strokes of the a. The oval of the small a slants more than that of the capital A. This is because the second down strokes in both letters have the same slant and the longer oval (in the capital) must stand at a less slant for a proper width in both.

In making the a it is very important that the oval slant properly; that the second down stroke be straight, and extend down to the line, and that the final stroke extend upward correctly to insure the complete distinction between this letter and the o. It is also very important that the oval of the a be closed at the top to make the complete distinction between it and the c. Special care must be exercised to make pupils place both these letters on the line and to make each letter touch the line at two points, the second down stroke of the capital extending slightly below.

It will add to the general completeness of the pupil's knowledge of the work he has now covered to show the relation of the four capitals used, and explain the reason for arranging them in this particular order. This group is placed first because the direct oval is the easiest movement to make both with the finger movement and the arm movement, due to the peculiar relations of the muscles and bones in the fingers and arm. In the group the O is placed first because it adds the least to the simple oval. The C comes next because it adds the least new material and the E next for the same reason, the A is last because it is the most difficult of the oval group. This is called the order of simplicity and these letters could not be placed in any other order and follow the rule of simplicity. No arm movement should be attempted in this grade.

GRADE I, BOOK I

Lesson 5



The teacher must now be presumed to appreciate the value of absolute thoroughness in presenting each lesson as outlined in the preceding lessons. In this and succeeding lessons only the details of the lessons will be explained.

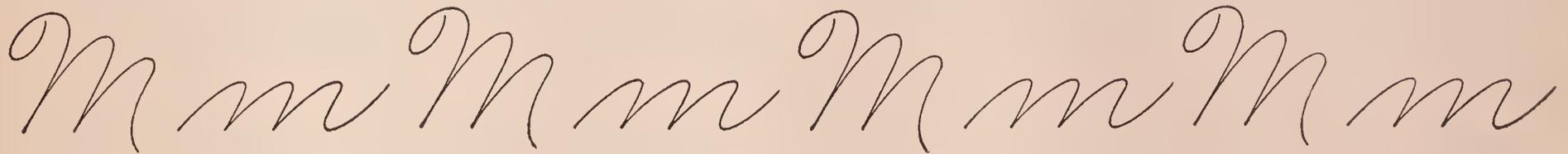
Lessons 5, 6, 7 and 8 cover the second group of capitals, each letter of which has the same beginning stroke, called the *controlling stroke*. The little loop used in commencing the stroke is found in thirteen letters, or half the alphabet, and should be

fully mastered. It is a good plan to practice the *controlling stroke* alone for a time to learn it thoroughly as this will make all the capitals of the group easier. The second part of the N is not as high as the first. In the n the two down strokes are straight. This letter begins on the line and the two straight down strokes stand on the line. The n must have a final up

stroke. The spacing must be as given in the copy and for good page effect the columns must stand straight through the successive lines. There must be no loop and the least possible retrace at the bottom of the first part of the N. The final stroke in the N is practically the same as in the A. All lines must be made light.

GRADE I, BOOK I

Lesson 6

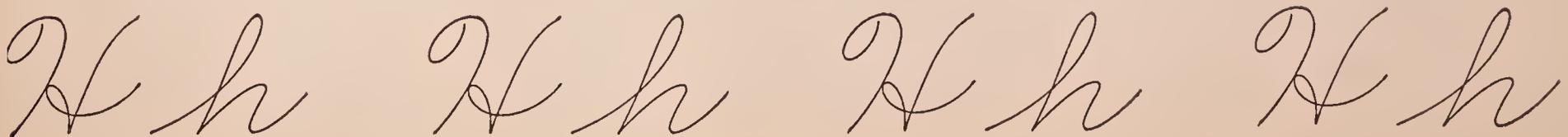


Give further attention to the *controlling stroke* so that it will become more and more nearly perfect. The second part of the M is the same height as the second part of the N, and the third part is as much lower than the second as the second is lower than the first, making a uniform decrease in size. The two spaces between the parts are the same width. The first and second long down strokes are straight. In the m the three down strokes are straight. This letter begins on the line and it must have a final up stroke. The three parts of m are of even height. There are no retraces. On account of the greater width of these

letters than others the spaces between pairs are narrower. The width between two connected parts of the capital is the same as between two connected parts of the small letter. The lines must all be of fine quality. Watch the position. The heading must be carefully prepared. The full page effect must be emphasized. Irregularity in spacing on the successive lines must be overcome. The margins must be even. All evidences of carelessness must be considered inexcusable, and pupils must be brought to realize that only painstaking work can be accepted.

GRADE I, BOOK I

Lesson 7



The *controlling stroke* in the H is the same as in N and M, as it belongs to the same group. The second part of the H begins at the top at the same height as the *controlling stroke*. The second stroke has a curve in the top part but for about two-thirds of its length it should be straight. At the bottom of the second stroke a sharp point is formed and a small loop is made to connect the two parts. The final stroke slants downward toward the right. In the h the loop extends as high as the capital. The down stroke of the loop is straight. The last part of the h is the same as the last part of n and m. The final up stroke in the h should not be slighted. Both the down strokes in

the h are straight. The h is exactly like y inverted. The spacing should be carefully noted. Position should not be neglected. Light lines are of great importance. Keep the pencils well pointed. Require the columns down the page to be straight. Insist that the spacing be such as to fill the line properly. Never accept work that has the matter of the full line crowded toward one end. Try to get the pupil to point out some errors from time to time. Intelligent criticism is the most important element in teaching at this sage, and this implies that perfect forms must be used as the standard.

GRADE I, BOOK I

Lesson 8



The K is the last letter in the second group of capitals. The *controlling stroke* is the same as in N, M and H. The second part of the K begins the same as the second part of the H. Each part of the second part is a compound or double curve. The little loop at the middle of the second part is small and slants down toward the right like the loop in the E. This little loop connects the second part to the *controlling stroke*. In the k the loop is the same as in the h, having a straight down stroke. The second part is the same as the second part of the h to its highest point. The small oval in the second part is horizontal and is

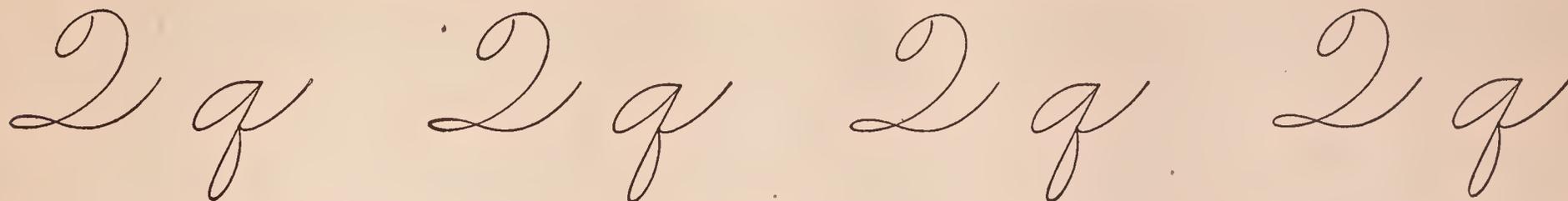
not closed. The short down stroke following the small oval is straight. The k must have a final up stroke. The capital and the small k are the same height. Spacing and light lines must not be slighted. The k is a little narrower at the bottom than the h. The final up strokes in all the small letters of this group (n, m, h, k) are alike. Page effect must be kept in mind in making criticisms. If succeeding lines do not have the same margins or spacing, the pupil's attention should be directed to the irregularity, and he should be required to make the correction before accepting the final page.

GRADE I, BOOK I

Lesson 9

The Q introduces the third group of capitals and the first part of the letter to the bottom of the long stroke is the *controlling stroke* of this group. To this group belong Q, Z, X and W. The

loop at the bottom of the Q is horizontal, thus making it lie flat on the line. The cross stroke at the bottom is a compound or double curve and must come down to the line after making the

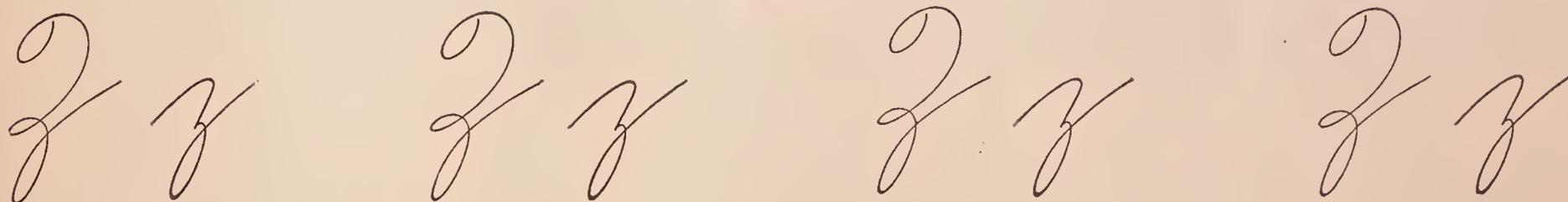


loop, and then extend upward for completing it. The Q is the same form as the figure 2 but is usually made larger. The q is the same form as the a with the loop below the line added. The long down stroke of the loop is straight. The loop is closed at the writing line and the final stroke extends as high as the oval of the letter. By taking the loop from a perfect q there is left a perfect a. By adding the loop to the a a q is made. The q must be closed at the top. There is no retrace at the point where the

second part is joined to the oval. The spacing between letters in the couplets, and also between the couplets must be observed. The column effect on the paper must not be overlooked. All details must be worked out with all possible exactness, as this is fundamental in learning the lessons thoroughly. The pupil should never be allowed to flounder aimlessly. Either he should be directed with care or stopped.

GRADE I, BOOK I

Lesson 10



The Z uses the third *controlling stroke*. The loop at the bottom does not lie flat like in the Q but does *rest on the writing line the same as in Q*. The loop below the line is not as long as the upper part. Care must be used not to curve the down stroke of the loop too much. The aim should be to make it as nearly straight as possible for a short distance at least. The upper part of the z is exactly like the first part of n, m and y and the last part of the h. This part has a straight down stroke

and rests on the writing line. The loop below the line is the same as in the Z. It should be remembered that all loops below the line, except the one in the p, are the same length, and at the widest point the same width. The final up stroke in both the capital and small z should extend to the height of the z. The most common error made in the z is to make the top part an oval, instead of making the down stroke of this part *straight*. The details of spacing, margins, column effect, proper heading,

light lines, position and page effect should be constantly watched. It must be remembered that these pupils are without experience

and are moving, for the most part, without aim or purpose, except in so far as these are supplied by the teacher.

GRADE I, BOOK I

Lesson 11



The third *controlling stroke*, so far used in Q and Z, is used in the X. The second part commences at the same height as the first part and is made from the top downward. The second part is curved uniformly the entire length and touches the first part at the middle. The final up stroke is the same as the final stroke in many letters; such as the a, e, n, m, h and k. In the small letter the first stroke is the same as the first part of y and the last part of n, m and h. The down stroke is straight and slanted the same as the down strokes in n and m. The cross stroke is made upward and is a straight line slanted the same as the two up strokes of the first part, and is placed in the exact

middle between the two other up strokes. It is very important to make a good final up stroke in the x. No part of either letter extends below the line. In the capital X it is necessary that both the long down strokes be well curved, otherwise the contact of the two parts will be too long. This point of contact should be short. The pupil's position at the desk and in holding the pencil must not be neglected. The pencil must be held lightly and must point between the elbow and shoulder. The relative sizes of capitals and small letters must be kept in mind. The heading, spacing, light lines and page effect must not be overlooked.

GRADE I, BOOK I

Lesson 12



The W is the last letter in the third group and the last that uses the third *controlling stroke*. The W is made entirely of curved strokes and the second part is the same height as the first part. Little or no retrace should be made at any of the joinings. The last part of the W is about two-thirds as high as the first

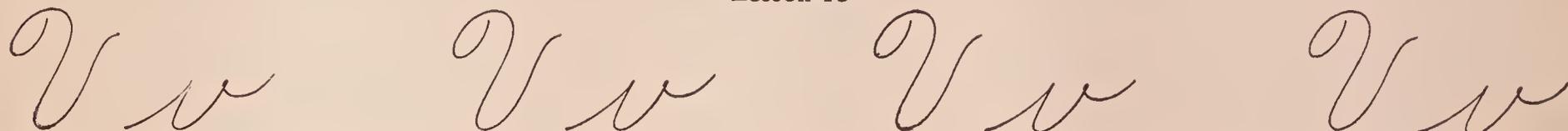
and second parts. Special care must be used to keep from making the W too wide. In the w the main down strokes are straight and of equal length and are parallel. A slight retrace, called a tick stroke, is made at the top of the second part before making the final stroke. This retrace, or tick stroke, is the same

in o, v, w and b, and is necessary to make a good finish and to make it possible to join to another letter, especially e, accurately. Because these letters each occupy considerable space the space is shorter between the pairs than with most other letters. There should be no loops made at the bottom of the W, and the joinings should never be made round, as this is likely to cause con-

fusion between this letter and the U. Making a loop at the top of the second part should be avoided, also. It requires special care to slant the second part like the first. The second long down stroke has the least curve of any stroke in the W. All the details must be noted in making criticisms.

GRADE I, BOOK I

Lesson 13



The V introduces the fourth *controlling stroke* and the fourth group of capitals, which includes the V, U and Y. The initial loop is the same as in the second and third *controlling strokes*, but the long down stroke is a compound or double curve. The upper half of the long down stroke is the same as the upper half of the long down stroke in the second *controlling stroke* but the lower half is a left curve. This compound curve feature must be given special attention. The turn at the bottom is short and the final stroke is also a compound curve. The v is the same form as the second part and final stroke of the V. The tick stroke is to be especially noted. The main down stroke in the v is straight.

All the up strokes in the v are right curves and both parts are pointed at the top. The second part of the V extends to the same height as the parts of N and M, and is not as high as the first part. It should be especially noted how the final stroke curves outward, sharply, from the first part, at the top, at the same time making the space between the down and up strokes quite narrow. Improvement should be noticeable in the quality of the heading, in the lines and in the whole page effect. Criticism should be more and more definite and directed to details with ever increasing exactness from lesson to lesson.

GRADE I, BOOK I

Lesson 14



The *controlling stroke* in U is the same as in V. The long up stroke is a plain right curve. The final down stroke is a plain

left curve and extends slightly below the line. There should be no loop and the least possible retrace at the top of the second

part. The u is composed of two parts which are alike and the same form as the first part of the w. The three up strokes in the u are alike in slant, curvature and length. The two down strokes are alike in slant and length and are both straight. Special care must be used to commence the u on the line and to make the final up stroke the full height. The letter should be inverted and compared with n and m and the last part of h. Spacing, arrangement on the page, neatness and uniformity must

not be lost sight of from lesson to lesson. The final down stroke in the U is practically the same as the corresponding stroke in the A. The second part of the U is the same height as the second part of N, M and V, and is not as high as the first part. The width between the two down strokes of the u is the same as between the two down strokes of the U. Continuous effort should be made to lead the pupil to discovering his errors himself. Skillful questioning will help in this development.

GRADE I, BOOK I

Lesson 15



This is the third and last letter of the fourth group, the group in which the fourth *controlling stroke* is used. This letter is the same form as the capital U to the top of the second part. The long down stroke used in making the loop is a straight line, and the loop is the same size as the loops in q and z already studied. The crossing of the loop is at the line, and from the crossing to the lower end of the loop the letter is shorter than from the writing line to the top of the first part. The y is the same form as the h, inverted. The loop is the same in the capital and small letter, and this should be especially noted in teaching the letter. The first part of the y is the same as the first part of the x and

the last part of n, m and h. If the first up and down strokes in y are omitted the remaining part makes the j. The final strokes in the Y and y are alike. The width between the down strokes of both Y and y is the same. It is a good test to convert the capital into the small y and the small letter into the capital, occasionally, by changing the top parts and leaving the lower loops. Fine line quality must not be overlooked. Speed is not to be considered, if form must suffer. The purpose is to perfect the concepts of form. No arm movement should be attempted in this grade.

GRADE I, BOOK I

Lesson 16

This lesson introduces the fifth and sixth *controlling strokes*, which are alike and are used in the fifth and sixth groups of

capitals, comprising in the fifth group the T, F and D; and in the sixth group the P, B and R. In the T the long down stroke



is made first and the cap is made last. A broad turn must be made at the bottom of the stem stroke and a stop must be made for the *point* before making the final stroke. In the cap the loop is practically the same as in the eleven preceding capitals and the tail to the cap is a plain curve having a generally horizontal position, or drooping somewhat at the final end. In the t the long down stroke is straight. The initial upstroke joins the straight down stroke at the height of the n, m, i and all the

other *minimum* letters. The lower part of t is the same form as the i. The cross stroke is straight and is placed at twice the height of the *minimum* letters. The cross stroke and the main stroke of the t if correctly made, make a well proportioned ordinary cross. The stem and the top of the T must not conflict. The stem must be made the correct height so that when the top is put on the full height of the letter will be the same as other capitals. Give all necessary care to full page effect.

GRADE I, BOOK I

Lesson 17



The F, which is the second capital in the fifth group, is the same form as the T with the extension of the stroke that crosses the stem, and the tick stroke. This tick stroke is straight and short, and must be close to the stem. As in the T the stem stroke is made first and the cap last. In the f the upper loop is the same form as the loops in h and k and the lower loop is the same form as the loop in q. If the two loops are cut off at the crossings the remaining middle part is the i. The long down stroke in f is straight. The upper loop crosses at the height of the *minimum* letters (i, e, a, n, m, etc.) and the lower

loop closes at the writing line. The loops above and below are the same length and the same width. The f commences on the writing line and extends as high as the capital. The cross stroke in the F, while at the middle of the stem, is below the middle of the full height of the letter. The attention given to detailed criticisms must be somewhat more specific from lesson to lesson as the pupil learns to appreciate accuracy of form. The headings should be written with more care and accuracy, also. The line quality should show improvement. The spacing throughout the line and the page must show that it is approaching the ideal.

GRADE I, BOOK I

Lesson 18

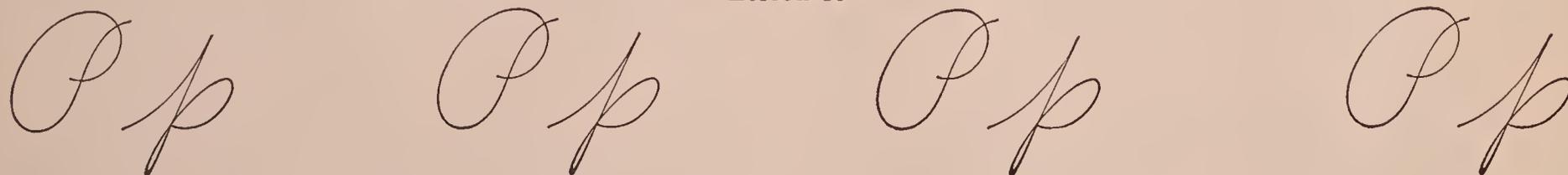


The D commences the same as the T and F because it has the same *controlling stroke*. The loop at the bottom of the stem stroke is the same as the loop in the Q. The space between the stem and the long up stroke is narrow. The oval turn over the top is well rounded. The long up stroke crosses the stem stroke near the top. The D rests on the writing line at two points. In the d the part below the loop is the same form as a, and if the loop of the q or the lower loop of the f were added below and the upper loop were omitted it would make a perfect q. The loop in the d is narrower and shorter than the loop is in h, k and f. The down stroke of the loop is straight. The final stroke ex-

tends as high as the oval of the letter. The d rests on the writing line at two points. Give attention to spacing and uniformity. Details to which special attention should be directed are to keep from turning the loop at the bottom of the D upward at the left end, and to keep from setting this loop upright, since either modification will have a bad effect on the loops at the bottom of the Q and L. In the small d special care must be exercised to make the loop smaller than the l, h, k and f, as above mentioned, and at the same time make a distinct loop. Light lines must always be insisted upon, and good page effect must not be overlooked.

GRADE I, BOOK I

Lesson 19



The P is the first letter in the sixth group and uses the sixth *controlling stroke*, which is the same form as the fifth, and the same as already used in the T, F and D. The turn at the bottom of the stem is the same form of well rounded turn as used in the T and F. The long up stroke is a plain left curve and stands parallel with the stem stroke. The main body of the P is the same width throughout. Special care must be used not to make it

wider near the bottom than near the top. The space between the stem and the final stroke is narrow. The final stroke crosses the stem twice. The p extends to the same height as the t and d. The lower loop is the same form as the loop of d. If the p is inverted it will be seen that the loop and oval are the same as in d. The point at which last crossing is made in the P is at the middle of the height of the letter. The P should be mastered with

all possible exactness since it is used in practically its complete form in the two succeeding capitals, B and R. Special care should be used to make the final stroke of the P turn upward, since this will be helpful in making the minute loop in the B and R. In-

creased emphasis should be placed on fine line quality and good page effect. The spacing must be accurate. The necessity of copying each successive line *from the book* must be dwelt upon.

GRADE I, BOOK I

Lesson 20



The B, which is the second letter in the sixth group, is the same form as the P to the point where the small loop is made across the stem. This little loop is at the middle of the letter and is the same form and has the same position as the little loops in E and K, slanting downward toward the right. This is very important. In the b the loop is the same form as the loops in h and k and the upper loop in the f. The second part is the same form as the last part of the v and w. If the loop were cut off the remaining part of the b will form a perfect v. The tick stroke at the top of the second part needs careful attention, it being a short retrace. The capital and small letter are the same height. The long down

stroke in the b is straight. Renewed care should be given to page effect. The crossing of the loop in the b is at the height of the i and other *minimum* letters, and also at the height of the second part of the letter. All effort must be made to keep the pupil from copying the second and succeeding lines from his own work instead of from the copy in the book. The spacing should be considered a feature of quite the same importance as the form. The letters of the copy should be distributed properly throughout the line. The line quality must always be taken into account. It must be fine and even. The heading must also be brought up and kept up to the proper standard.

GRADE I, BOOK I

Lesson 21



The R is the last letter of group six, and the last to use the sixth *controlling stroke*. This letter is the same form as the B to the completion of the small loop. The final stroke is the same

form as the final stroke in the capital K. Special care must be exercised to make the small loop slant downward toward the right, and to make the main body of the R of uniform width throughout

its entire length. The r extends a little higher than do the o, c, e, n, m, and other minimum letters and belongs to the group called "*medial*" small letters, which includes only the r and s. A slight retrace, or tick stroke, is made at the top of the r, and is followed by an oblique stroke and a short turn. The remaining part of the letter is like the last part of a, n, m, etc. The main down stroke in the r is straight. Special attention must be given the r since it is doubtless one of the most difficult small letters. A style of r

made by retracing upward on the main down stroke and placing a dot or tick stroke at the top, should not be used in plain writing since it is easily confused with the o and v, if not made accurately. Fine lines, accurate spacing, correct margins, the proper heading and pleasing page effect are elements to be taken into account in every lesson, and they should all be brought to a higher standard from lesson to lesson.

GRADE I, BOOK I

Lesson 22



The S introduces the seventh *controlling stroke* and the seventh group of capitals. It is one of the four capitals (S, G, I, J) which begin with up strokes. In long initial up strokes is a full right curve. The loop at the top extends over half the length of the letter. The lower part of the S is similar to the corresponding part of the T. Special care must be used in making the *point* where the final stroke begins. The s has the same form of initial up stroke and retrace (tick stroke) at the top as the r. The down stroke of the s is a compound curve, followed by a well rounded turn at the bottom. The turn at the bottom extends to the initial stroke where a slight dot may be formed. The final stroke

is the usual form found in many letters and extends to the regular height of *minimum* letters. The S should be well mastered as it is one of the most difficult letters. Pupils should be continually encouraged to compare their letters in detail with those in the book, and to try to find their errors. They must learn to recognize the perfect form and to detect all variations from the perfect standard. It is good practice to ask them to point out differences between their work and the copy. They should be tested on making fine lines, by having them make mere lines and noting the effect of varying qualities and then trying to make letters with only fine lines.

GRADE I, BOOK I

Lesson 23

The G is the second letter in the seventh group. In it the initial up stroke and the loop at the top are the same as in the S. The turn at the bottom of the loop is followed by an upward stroke extending to half the height of the loop. The remainder of the G is practically the same form as the corresponding part of the T. In the g the oval and the following straight down stroke to

the writing line are the same form as the corresponding parts of the a, d and q. The loop is the same form as the loop in y. If the first down stroke of the g were omitted the remaining part of the letter would make a j. If the loop of the g were turned toward the right instead of toward the left a q would be formed. The crossing of the loop is at the line. The pupil should be required



to do more and more studying of the details of form on his own account and should become more and more critical in matters covering the heading, the spacing, margins, line quality and page effect. It is well to ask pupils to criticise their work in these par-

ticulars, and then try to make the necessary corrections in preparing another page of work. Such matters as uniformity in height and slant must not be overlooked. The position must be kept in mind.

GRADE I, BOOK I

Lesson 24

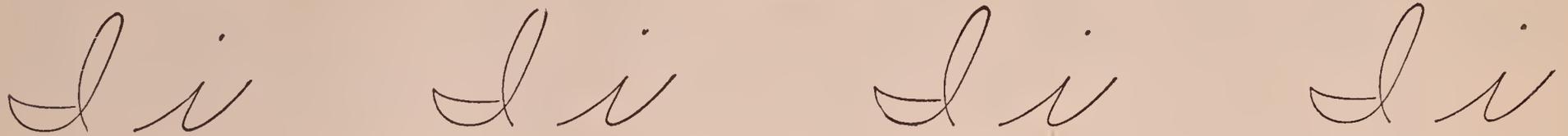


The L is the last letter in the seventh group. The loop at the top is the same as the loop in S and G and the long down stroke is the same as the corresponding part in S. The loop at the bottom is the same form as the bottom loops in Q and D and must lie flat on the line. Special care must be used to keep from tipping the loop up at either end. The L rests on the line at two points. The l has the same loop as the h, k, f and b. It is as high as the L. The down stroke of the loop is straight. If the loop were cut off at the crossing the remaining part of l would be an i. If the loop of q were added at the bottom it would be transformed into an f. As the work becomes easier more attention should be given to

neatness, perfect arrangement, fine line quality, and the finer details of form. Pupils should be taught to note the uniformity in the slant of the L and l, and also in the height of the two letters. The more closely the pupil can be taught to observe, the more rapid will be his progress in writing, and the more helpful will the writing lessons be beyond this subject. Position must always have its share of attention and the bad effect of gripping the pencil must be shown in the heavy lines produced. One line of work written with all the care a pupil can be trained to put into it is worth more than pages of careless work.

GRADE I, BOOK I

Lesson 25



The I introduces the eighth and the last group of capitals, which includes only the I and J. It is usually difficult for the pupils to make the initial up stroke of I slanted toward the right, and this point should have special attention. The turn at the top is narrow and the long down stroke is nearly straight for most of its length. The bottom part of the letter is practically the same as the corresponding parts of T, S and G. The letter begins on the writing line with a stroke directly upward. Care must be exercised to keep from commencing the letter with a downward stroke, or with a stroke running toward the left. The i is one of the most simple of the small letters. The two up strokes are alike and

parallel and the down stroke is straight. It is important to begin the i on the line and to make a complete final stroke. The dot of the i is in direct line with the down stroke and as high above the letter as the letter is high. All the elements of position must be constantly emphasized. The necessity of making fine lines must be kept before the pupil. The accuracy of the heading must be insisted upon. Page effect must be regarded as of the highest importance. The child should become interested in the possibility of making a perfect letter, and during every lesson should come as near as possible to this attainment.

GRADE I, BOOK I

Lesson 26



The J is the second and last letter in the eighth group and the last letter in the alphabet. This is the only letter in the alphabet that commences below the writing line. The initial up stroke is the same form as in the I but is slightly longer on account of com-

mencing slightly below the line. The turn at the top is about twice as broad in the I. The long down stroke is straight. The lower loop is the same form as the lower loops in y and g, and the two loops cross at the same point, which is at the writing line.

The first part of the j is the same as the beginning of i. The loop is the same as in z, y and g and in the capitals of the same letters. It is of great importance to see that the J is made on the regular slant with other letters. The test is made in the long down stroke. It must be straight and slanted like all main down strokes. The lower loop in the J is about half as wide as the

upper loop, and two-thirds as long. Especial care should be exercised to see that both lower loops (J and j) are made alike in all details. The pupil's mental grasp of the details of form should be tested and developed as fully as possible. Everything he does should be prompted by his most intelligent direction. This should have the proper direction of the teacher.

GRADE I, BOOK I
Lesson 27



It is a good plan to have pupils commit to memory the following rhymes:

The 4 and 6 will look the best extended higher than the rest;
And it improves the 7 and 9 if they extend below the line;
But all the rest are only right when written at an even height.

It is very important that pupils learn to make the numerals accurately since they usually represent values. Many losses have been reported as resulting from poorly made numerals. The 3 and 5 have often been confused, and the 7 and 9 also. A break in the 8 at the bottom and failure to cross the two strokes at the top has caused it to be mistaken for 4. The 1 and 7 have often been confused because a short up stroke was attached to the 1 at the top. The 2 has been mistaken for an ordinary check mark because it did not have the loop and horizontal stroke at the bottom.

The final horizontal stroke at the top of the five must be at-

tached to the straight down stroke of the figure. There should be straight strokes in the 1, 4, 6, 7 and 9. All the numerals are to be made slightly larger than the *minimum* small letters. The 2 touches the line at two points, and is the same form as Q but much smaller. The 7 has a tick stroke at the beginning. The 8 begins with the oval curve at the top as indicated by the arrow and the plain curve is an up stroke for completing the figure. The 6 is the same form as the second *controlling stroke* in the capitals, but inverted and much smaller. The nought is the same form and has the same slant as the o, and the oval of the 9 is the same and has the same slant as the oval in a. It must be closed at the top. The little loop near the middle of the 3 slants upward toward the left.

Pupils are usually required to make many numerals during the day in preparing other lessons and such work should be strictly guarded to insure the forming of proper habits of making them. There are so few of the numerals that they may be quickly learned with the application of strict care and proper teaching methods.

GRADE II, BOOK II

Lesson 1



The pupil should be given a little more responsibility in this grade than is safe in Grade I. He should write the complete heading as given in the illustration on another page, and should be required to write it quite well, covering accurately the points of correct styles of letters, correct capitalization, punctuation and spacing. If necessary he should be required to write the heading on every line for a page or more to give him a full opportunity to learn to write it. That he should learn to write it well is an essential part of his writing course. The lesson should be divided into four parts for preliminary practice—the O's, capital and small, in the first part; the C's in the second; the oc co in the third, and the numerals in the fourth. Each part should be worked on one day and the entire lesson the fifth day.

It is necessary to proceed as outlined in the first lesson for Grade I, holding the pupil's hand with the pencil in it and helping him to draw the letters accurately, at the same time directing his attention to the beginning of the O, the slant and curvature of the down stroke, the turn at the bottom on the writing line, the slant and curvature of the up stroke, the manner of closing at the top and the details of finishing the letter. Special attention must be called to the position of the final loop in the O, and to the slight retrace, called the tick stroke, at the close of the oval in the o, just before the final horizontal stroke. The spacing must be explained clearly.

In teaching the second section, the C's, the same process must be used. It must be remembered that it is not teaching to *tell* the pupil, in the primary grades, to make the work like it is in the book. He must be *shown* the details of the letters and *shown* how

to make the letters so they will embody these details. Without being *shown* he will make what he thinks is the form, but it will almost invariably be incorrect, and the incorrect form he practices will be the form impressed upon his mind. This will do him almost irreparable harm. The pupil's hand should be guided in making the C and it must be explained to him how to begin and how to proceed throughout the letter, making the explanation as the letter is being drawn. Such points as the position of the initial loop—not in the exact top of the letter but down somewhat on the right side from the top; the space at the left of the initial loop—more than twice as wide as the loop; the broad turn at the bottom, all must be clearly indicated to the pupil. In the c show that the letter begins with a minute dot, followed by an up stroke. At the bottom the turn is somewhat broader than at the top and the final stroke must extend as high as the main part of the letter. In the oc co the connecting strokes need special attention. Both are slightly compounded to change from the right curve with which each letter is finished, to the left curve used in commencing the letters. The necessity of uniformity in height and slant must be emphasized. The spacing must be clearly indicated.

The numerals must be treated the same as the letters. The details of the 2 and 3 must be made perfectly clear and definite from the beginning. The flat loop at the bottom of the 2, and the horizontal compound curve, which touches the line after crossing the main down stroke of the figure, must be shown. The initial loop and the little loop near the middle of the 3 must be carefully explained and shown by drawing them.

After the four parts of the lesson have been worked out as in-

icated in the foregoing explanation the entire lesson should be made as a whole, and all the details should be insisted upon. Spacing is one of the most important features of good writing, and uniformity of slant and size are others, and these must never be slighted. One line accurately drawn in all these respects is worth more than many pages of mere scribbling or work done without proper consideration of these details, no matter how painstakingly done. It is concept building that is aimed at and the

concepts formed in the pupil's mind will be determined much more by what he *does* than by what he is told or what he merely sees in the book.

The details of position must never be neglected. Constant reminding is necessary to make progress in establishing correct habits of position. No arm movement should be attempted in Grade II.

GRADE II, BOOK II

Lesson 2



This lesson should be divided into three sections for preliminary study and practice—the E's in the first; the A's in the second, and the ae ea in the third. The heading must first be written with acceptable accuracy, and the position must be correct.

The pupil must be aided in drawing the letters accurately so he may learn quickly the true form and thus avoid accumulating in his mind erroneous concepts. It must be kept in mind that the pupil's problem in learning to make the script forms is not merely learning to recognize them as is the case with printed letters. It will be noted that pupils learn to read well without actually knowing the details of perhaps a single printed letter, or being able to reproduce one with any degree of accuracy. In learning to read the pupil merely acquired a sufficient acquaintance with the general aspect of letters to enable him to recognize them at sight, just as he learns to recognize a flower, or dog, or horse. He does not become familiar with the details of form in reading, and the mistake is widespread of considering the script forms from the reading standpoint also, which is far from sufficient. Considered

from the writing standpoint the pupil has not learned the letter until a clean-cut, definite impress of it in all its details has been made on his mind. This principle is the same as in learning drawing, and in the primary grades learning the script forms is drawing.

The pupil must be taught the details of a perfect letter in the same way that he must be taught the details of a flower, or face, or chair in drawing, and he must perfect his concept by repeated efforts at making it. It will be readily understood that the pupil cannot learn to draw a perfect face, or flower, or chair by making grotesque caricatures of it, no matter how many times he may repeat the effort. Correct teaching will *show* him how to draw these, after which his efforts will doubtless mean progress.

In the letters of this lesson the following details must be given particular attention:

The upper part of the E is slightly more than a half oval; the little loop near the middle of the letter slants downward toward the right; a line drawn along the backs of the two parts, just

touching both, must be on the slant with all letters; the lower part has a full turn at the line and the final stroke extends up as high as the e. The e commences on the writing line and extends up less than half the height of the capital; the down stroke in the e should be made as nearly straight as possible; the final up stroke extends as high as the loop. The A commences at its highest point with a down stroke; the letter is practically a half oval; the up stroke extends to the beginning point; the final down stroke is practically straight for most of its length and has a decided curve near the lower end which extends slightly below the writing line. The beginning point in the a is its highest point, at which point the oval is closed; the second down stroke is straight and extends to the writing line; the final up stroke is the same form as in the e and also extends to the same height. The connecting stroke between the ea is a compound curve.

The spacing must be given careful attention and is practically uniform between all letters in the lesson. The e and a are the

same height and the capitals are of even height. The letters should be made in even columns down the page and should be spaced correctly across the page.

The lines must all be light. The pencils must be kept well pointed and pupils must be made to understand that line quality is very important. When erasing is done it should be well done—the paper being cleaned thoroughly. Messy work should never be permitted. Neatness is one of the chief elements in good writing.

The pupil's work should be carefully criticised and all criticisms should be constructive—showing the pupil what is wrong and exactly how to make the necessary correction. This is done by drawing the correction on the pupil's work. Size of letters must also be subjected to careful study. The pupil should make the letters approximately the size given in the book in this grade. Larger work is hardly permissible but the work may be slightly smaller. No arm movement should be attempted in this grade.

GRADE II, BOOK II

Lesson 3

N n a n o n o 7 8

This lesson may be taken up as a whole and attention should be directed to the following: Correct heading, with the correct styles of letters, proper spacing, capitalization and punctuation; correct position of the pupil at the desk and correct manner of holding the pencil; well pointed pencil. In the formation of the letters it should be noted that the first long down stroke in the N and both the down strokes of the n are straight, and that the final down stroke in the capital is only slightly curved and extends slightly below the line. The final up stroke of the small letters

must all extend to the height of the letters. The connecting strokes between a and n, and between o and n are all compound curves. The 7 begins with a tick stroke and extends below the line. The 8 begins with an oval stroke at the top followed by the vertical compound curved down stroke. The two strokes cross. Between the two n's and between the words on and no there are no vertical spaces left—the beginning point of the initial stroke of the second n and of the word no being directly beneath the finishing point of the final stroke of the preceding letter in each

case. But between the second n and the word an and between the words an and on there are slight intervening vertical spaces. This is due to the omission of the introductory strokes on the oval

letters, a and o. The utmost pains must be insisted upon to secure fine lines and the best page effect.

GRADE II, BOOK II

Lesson 4

The image shows a series of handwritten cursive letters and numerals. It starts with two capital 'M's, followed by four lowercase 'm's, then the words 'me' and 'am', and finally the numeral '3'. The letters are written in a fluid, connected cursive style.

This lesson should be taken up as a unit. The matter of position should be carefully watched. Require fine lines, and see that the pencils are in condition to make them. All the down strokes except three in the letters of this lesson are straight. The three exceptions are the first and last in the M and the first in the a. All the small letters and all the parts of these letters are of even height. The final up strokes must not be slighted but must be the height of the small letters. No part of any letter, except the last down stroke of M, extends below the line. The 3 has two small loops. The one near the middle slants downward slightly at the right end. The 3, as all numerals, is slightly higher than the *minimum* small letters. The successive parts of the M all show a

gradual decrease in height. No vertical spaces are left between the m's and the second m and me, but a slight vertical space is left between the words me and am, due to the omission of the introductory stroke on the a. The matter of spacing between parts of letters, between joined letters and between words must have very close attention. The pupil should be required to make the spacing throughout the line such as to distribute the letters properly over the whole line. It is very bad practice to bunch the work at one end of the line, or write the lesson several times on the line. Learning to do the work strictly right must be the aim always.

GRADE II, BOOK II

Lesson 5

The image shows a series of handwritten cursive letters and words. It starts with two capital 'H's, followed by four lowercase 'h's, then the words 'he', 'ho', and 'ham'. The letters are written in a fluid, connected cursive style.

The H is the third letter in the second group of capitals and has the same *controlling stroke* as the N, M and K. The second part

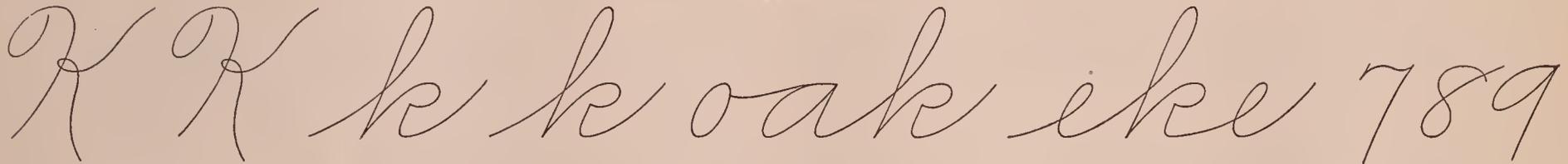
of the letter commences at the top at the same height as the *controlling stroke*. This second stroke is curved slightly near the top

but the remainder of the stroke is straight. A sharp point (no loop or retrace) is used at the bottom of the second stroke. The loop joining the two parts is small and the final stroke extends to the height of the minimum letters. The h commences at the line and extends as high as the capital. The loop in h crosses at the height of the *minimum* letters and both down strokes are straight. The final up stroke extends as high as the second part. The h is the y inverted. The e, o and a should be made as explained in preceding lessons. All the loops must be as high as the capitals

and the second part of h and the e, o, a and m are uniform in height. No vertical spaces are left between any of the single letters or words in this lesson. The second part of h is the same form as the last part of m. The slight retrace should be noted at the top of the o, where the final stroke is attached. It should be noted that the ovals of the o and a do not slant alike—the a oval being slanted more than the o oval. Making a good heading and producing a pleasing page are two features that must not be lost sight of.

GRADE II, BOOK II

Lesson 6



The K is the last letter in group two and has the same *controlling stroke* as N, M and H. The second part of the K commences like the second part of the H. Both parts of the second part are compound curves. The little loop near the middle appears to loop around the *controlling stroke* and should be placed to slant down toward the right. The loop in the k has a straight down stroke like the h. The second part begins like the second part of h. The oval in the second part is horizontal and is not closed. The second down stroke is straight. The final up stroke extends to the height of the second part. The comparative slants of o and a must be noted. The o slants the same as the second, or

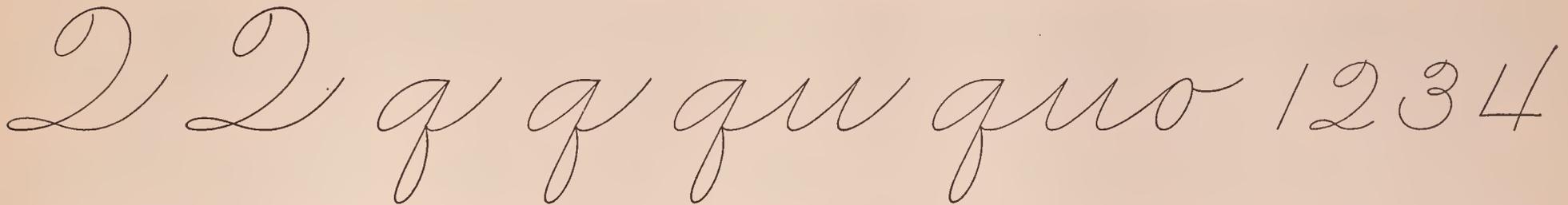
straight down stroke of the a. The long straight strokes in 7 and 9 are alike. The 7 has a tick stroke. The 8 commences with the oval stroke. This is a very important point. The k is slightly narrower than the h between the two straight down strokes where they rest on the writing line. The vertical space is left only between the second k and the word oak, in this lesson. The pupil should be encouraged to study the details and be able to point out details when questioned. He should be directed to compare his work carefully with the copy at frequent intervals. Special care must be exercised to keep him from copying from his own work, after his first line.

GRADE II, BOOK II

Lesson 7

The Q is the first capital in the third group and uses the same controlling stroke as the Z, X and W. The loop at the bottom of the Q must lie flat on the line. The Q is like a 2 but larger. The

part of the q above the writing line is the same as a. The lower loop is the same as in f and must close at the line. The long down stroke in q is straight. The down strokes in the u are



straight and parallel and of even height. The final up strokes on q and u must extend to the height of these letters. The numerals must have careful attention. The last stroke in the 4 is higher than the others. The tick stroke at the top of the o oval must be noted. Position, fine lines, uniformity, correct heading and proper page arrangement must never be lost sight of. Every page should show painstaking and intelligent work. The vertical spaces, though narrow, are left between the single q's; between the sec-

ond q and qu, and between the qu and quo. This is true because the oval of the q does not have an introductory stroke when used alone or at the beginning of a word. The loops in the q are the same length and width as the loops in f, g and y. The pupil must be required to do some thinking on his own part and frequent simple questions should be asked to test his comprehension of the details of form.

GRADE II, BOOK II

Lesson 8



The Z is the second letter of the third group of capitals, which also includes the Q, X and W. The loop at the writing line does not lie quite flat on the line as in the Q. The loop below the line is the same size as the loops in Y and J and in q, z, y, g and j. The crossing of the loop is at the line. In the z the first part is the same as the first part of n or m. A short horizontal curve is made at the bottom of the first part. The loop crosses at the writing

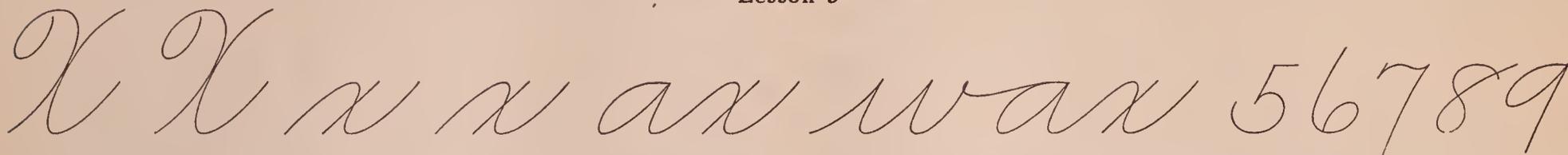
line. The tick strokes in the o's are to be noted. The tick stroke in the 7 must not be omitted. The long straight strokes in 7 and 9 are alike. The S must not be made backward but must commence with the oval curve going toward the left across the top and must end with the plain left curve up stroke. Heading and position must be considered essential parts of the lesson. The ¢ and \$ sign should have some special study. The top part of the

z will usually require more attention than any other element in this lesson, to make it the same form as the first part of n or m, and not in the form of an oval. The top part of the z must be even in height with the o's and the a. The difference in the slant

of the o and a ovals must be noted. The a slants more than the o. The full page must be pleasing in arrangement and neatness. Pupils must be made to understand that careless work will not be given a passing grade.

GRADE II, BOOK II

Lesson 9

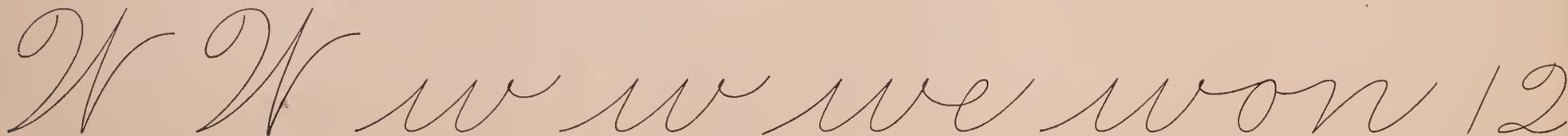


The X is the third capital in the third group. The *controlling stroke* is the same as in Q, Z and W. The second part commences at the top at the same height as the *controlling stroke*. The two parts must meet at the middle. The final up stroke of the X extends as high as the *minimum* small letters. In the x the first stroke is the same as the last part of n, m and h and the first part of y. The down stroke in the first part is straight. The second part is a straight up stroke, made on the same slant as the two other up strokes and is placed in the middle of the space between them. The tick stroke at the top of the third part of the w must

be given special attention. Uniformity of size and slant and spacing is very important. The 6 extends higher, and the 7 lower than the 5 and 8. The top of 5, the tick stroke in 7 and the beginning stroke of 8 require special consideration. A line drawn through the middle of the length of the a oval would be on the same slant as the cross stroke in the x. The x needs very special attention to be sure that the straight down stroke in the first part is placed on the proper slant. Pupils very often make it vertical or give it a back slant. The final strokes in X and x are alike. Fine line quality must always be emphasized.

GRADE II, BOOK II

Lesson 10



The W is the fourth and last letter of the third group and has the same *controlling stroke* as the Q, Z and X. All the strokes in W are curved. The first and second parts are of even height.

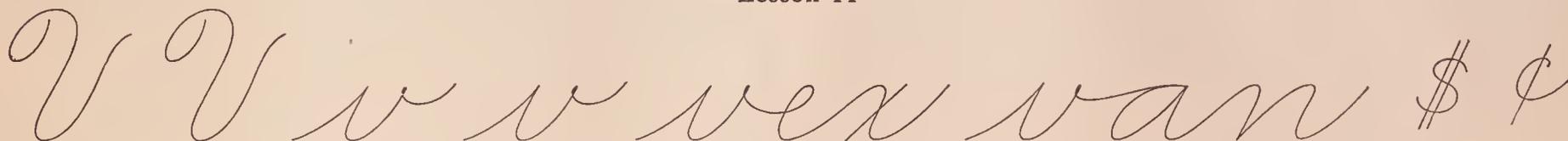
The last up stroke is not as high as the other parts. The two sharp points at the bottom and the one at the top need special attention. There should be no retrace, if it can be prevented, and

should be no loops or round joinings at the bottom of the W. In the w the tick stroke at the top of the second part needs special care. Both the down strokes in the w are straight. The tick stroke at the top of the o needs attention. In this lesson the great importance of the tick stroke in w will be seen. Without it the e will invariably be made too high. Uniformity in height and spacing should be emphasized continually. The relative heights of capitals and small letters must be given consideration

in every lesson. The spaces between the separate letters and words must be given great care. The final up strokes in the two words must not be omitted. It is a very common error to omit final up strokes. The full page effect should show continuous improvement. The heading should have proper care in each lesson. No specimen should be given a final passing grade until it is certain that the pupil has not been guilty of carelessness.

GRADE II, BOOK II

Lesson 11



The V introduces the fourth group of capitals and the *controlling stroke* of the same. In this *controlling stroke* the long down stroke is a compound curve. The final up stroke in the V is also a compound curve and does not extend as high as the first part of the letter. The v is like the last part of the w and like the part of the b below the crossing of the loop. The tick stroke in v and the connecting stroke in the small letters should not be slighted. Pupils are often inclined to omit final strokes, and this should be guarded against. The \$ and ¢ signs require close attention. Their relative sizes should be noted and the slant must be observed. Details like making the cross lines in x straight

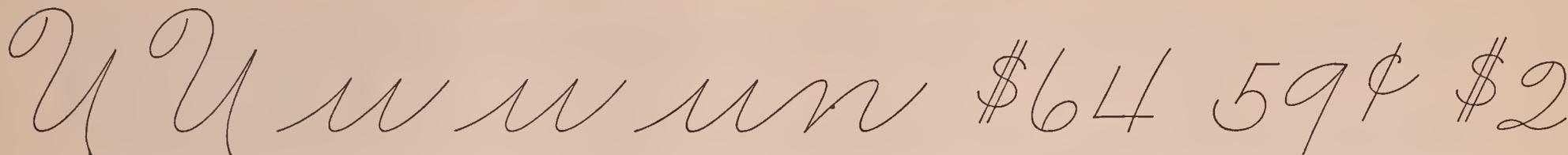
and parallel are important enough to deserve extra care. Special attention must be given to the e when it follows v, w or b, to keep from making it too high. The slant of the oval of the a is the same as the cross stroke of the x. The slant of the straight down stroke in the a is the same as the straight down stroke in the x. No vertical space is left between the single letters or words. All the small letters in this lesson are of even height. No part of the lesson extends below the writing line. Uniformity, light lines, accurate spacing, proper heading and pleasing page effect must be given full consideration.

GRADE II, BOOK II

Lesson 12

The U is the second capital in the fourth group and has the same *controlling stroke* as the V. The long up stroke is a plain right curve and the final down stroke is practically straight for

the greater part of its length with a decided curve near the bottom which extends below the line. The second part is not as high as the first. In the u all the up strokes are right curves, parallel

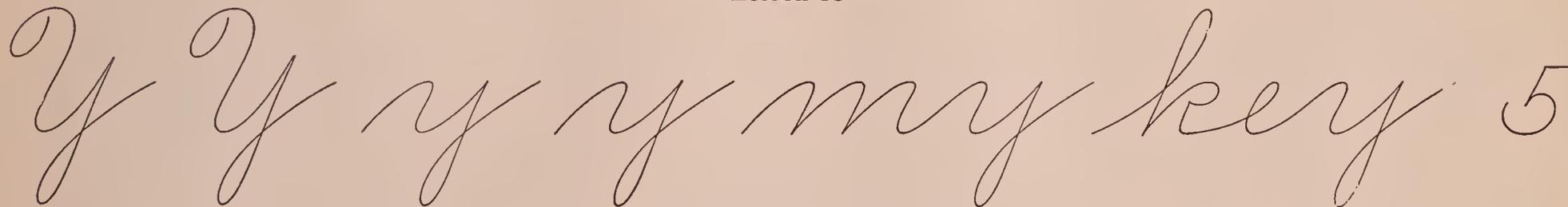


and of the same length, and the two down strokes are straight, parallel and of even length. The beginning stroke of the u commences on the writing line and the final up stroke extends as high as the letter. This should be especially noted. The stroke between the u and n is a compound curve. Uniformity in spacing and in the height of all parts of the small letters is very important. The 6 and the last stroke in the 4 extend higher and the 9 lower than the other numerals. No vertical spaces are left between the

single letters or between the n and un. The lesson should be correctly distributed over the line and not crowded together at one end. No more than the work in the copy should be written on the line. It should be noted that the \$ and ¢ signs and all the numerals extend higher than the u and n. The columns made by the successive lines should be straight down the page. The lines must all be light.

GRADE II, BOOK II

Lesson 13



The Y is the third and last capital in the fourth group. To the top of the second part it is exactly like the U. The long down stroke extending into the loop is straight. The loop is the same size as the lower loops in q, Z, z, y, g and J, j. The crossing of the loop is at the writing line. The y is the same form as the h inverted. The loops of Y and y are alike. The y begins on the writing line and ends at the height of the first part. The connecting stroke between the m and y is a compound curve. The k is as high as the first part of Y. The unclosed oval in the second part of the k needs special attention, and also the second down

stroke, which is straight. The connecting stroke between the e and y is a compound curve. It is important to make all the loops below the line uniform and make the tops of the y's, m, e and the second part of k of even height. The k is narrower at the bottom between the two straight down strokes than the h at the corresponding point. No vertical spaces are left between the single letters or between the y and m, or between the my and key. This should be noted. Spacing is one of the most abused elements in writing. The lesson should be so spaced that it will be correctly distributed over the line. The lines must be light.

GRADE II, BOOK II

Lesson 14



The T is the first capital of the fifth group which includes the T, F and D. The stem is made first and then the cap. The tail of the cap is a horizontal stroke, but it may slant downward slightly at the right end. The point where the final part of the stem begins is important. The t is not as high as the capital and is the same height as the d and p. The straight down stroke of the t and the initial up stroke are joined at the height of the i and other *minimum* letters. If the part above this point were cut off the remaining part would be the i. The final stroke should extend to the height of the *minimum* small letters. The cross stroke is straight and horizontal. The tick strokes in the o's and the w

should have special attention. Position, uniformity in size, slant and spacing and fine line quality should not be overlooked at any time. The long down stroke to the writing line, is the *controlling stroke* of this group of capitals, comprising the T, F and D, and also of the following group, comprising the P, B and R. It should be learned with special thoroughness. This long stem stroke is a left curve in the upper half, and a right curve in the lower half, being a compound curve. No vertical inter-word spaces are left. No part of this lesson extends below the line. Light lines must be insisted upon.

GRADE II, BOOK II

Lesson 15



The F is the second capital in the fifth group and is the same form as the T with the extension of the first stroke across the stem, and the tick stroke, which should be straight, very short and close to the stem. The upper loop of the f is the same as the

loop in the h and k and the lower loop is the same as the loop in q. The upper loop crossing is at the height of the *minimum* letters and the lower loop closes at the writing line. If the loops were cut off at the crossing and close, the remaining part would be i. The

x and r require special attention to make the straight down stroke of the x on the correct slant, the up stroke for the cross straight and parallel with the two other up strokes; and to make the r a little higher than the u with the slightly retraced top, the correct shoulder and the straight down stroke. The long straight down stroke in the f needs very close consideration. It is

a common error to make the lower loop too wide, due to curving the down stroke below the line, and this loop is often made vertical or even slanted backward. The proper distribution of the letters throughout the line must be carefully worked out. Even spacing is of the greatest importance. The final part of the r is the same form as the final part of the u. Light lines must be insisted on.

GRADE II, BOOK II

Lesson 16



The D is the third and last capital of the fifth group. The *controlling stroke* is the same as in T and F. The loop at the line is the same as in Q and L. The space between the *controlling stroke* and the long up stroke is narrow. The turn at the top is well rounded. The part of the d below the crossing of the loop is the same form as a. The loop is shorter and narrower than in the h, k, f, b and l. The down stroke in the loop of the d is straight, except in the final d (used only at ends of words) which is curved and the final up stroke is omitted. The oval in the d is slanted more than the oval in o. The c and o slant the same. The words odd and cod should be given very close attention. The figures must be made with great care for accuracy. Fine lines

(made with a well pointed pencil), correct position, uniformity and good arrangement must be emphasized. The spaces between the single d's and the words are wide enough to indicate the omissions of the introductory strokes from the d ovals. The pupil should become more and more critical of his own work and should be questioned frequently to test his powers of observation. While he should imitate the copy as perfectly as possible he should at the same time form clear mental pictures of the forms he is imitating. The difference between following an outline in a merely mechanical way and following it thoughtfully must be understood and impressed upon the pupil.

GRADE II, BOOK II

Lesson 17

The P is the first capital in the sixth group which consists of the P, B and R. The *controlling stroke* in this group is the first down stroke of the three letters, and is the same as in the fifth group. The turn at the bottom of the P must be well rounded and the long up stroke must be parallel with the first down stroke in

order to make the main body of the letter of the same width throughout. The space between the *controlling stroke* and the downward curve of the final stroke is narrow, less than one-third as wide as the main body of the letter. The lower loop of the p is the same size as the loop in the d. The lower loop and the final

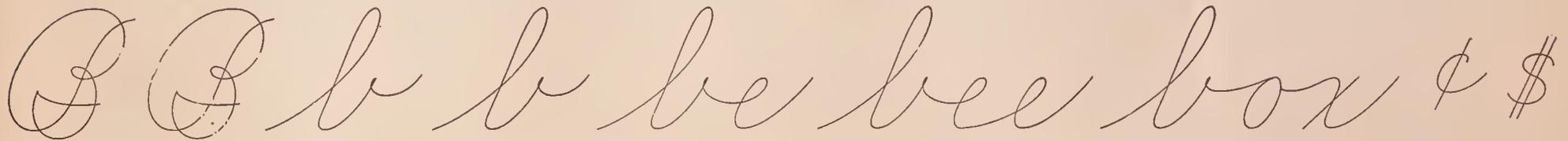


oval of the p are the same as the corresponding parts in the d, but inverted. The p extends as high above the line as the t and d, but not as high as the capital. Insist on good position, fine lines and uniformity as well as accuracy. The two single p's illustrate the effect on spacing when final strokes are omitted. The final stroke may be put on the p, which would take up this space

in the usual way. The long down stroke in the p is straight. Pupils should be required to compare their work closely with the copy to discover any errors in spacing, height, joinings of parts or other details. Every down stroke in the copy must rest on the line, except long down strokes of the p's.

GRADE II, BOOK II

Lesson 18



The B is the second letter in the sixth group of capitals and uses the same *controlling stroke* as the P and R. The B is the same form as the P to the point where the little loop is to be made. The little loop is placed across the *controlling stroke* and extends downward at the right end. The final part is well rounded and ends much like the T. In the b the loop is as high as the capital. The down stroke of the loop in the b is a straight line. The part of the b below the crossing of the loop is the same form as the v. Special attention must be given to the tick stroke at the top of the second part of the b, and to the joining stroke between the b and e. The e must not be higher or lower than the second part

of the b. The final up strokes of the e's and the x must not be slighted. Good page effect must be kept in mind. Pupils should be guided into the practice of thinking critically about the work they are doing. Simple questions may be asked at any time about various details to test the pupil's real understanding. Without referring to the book let him state how the B and b compare in height; how the spaces in the B at the right and left of the stem compare in width; how the b may be transformed into a v; how the b is finished. The more definitely the pupil learns to visualize these forms the more rapid will be his progress. He must also make all lines light by conscious effort.

GRADE II, BOOK II

Lesson 19



The R is the third and last letter in the sixth group which uses the sixth *controlling stroke*. The letter is the same form as the B to the completion of the small loop. The final stroke is the same as the final stroke of the K. The r needs particular attention. This letter is one of two forming the class of *medial* letters. The other *medial* letter is the s. These two letters extend a little higher than the regular *minimum* letters to give them perfect proportions. The r is retraced slightly at the top, after which a short oblique line is made, then the *shoulder*, which should be a short turn, and then a straight stroke down to the line on the slant with all straight down strokes. The tick stroke on the o and the

connecting stroke between the o and r require special attention. Fine line quality is always important. This style of r should be insisted upon in all the pupil's writing. Another style sometimes used, made by retracing the down stroke and making a dot or tick stroke at the top should not be used because it has often been confused with the o and v, when poorly made. This lesson offers many details concerning which pupils may be questioned to test their knowledge and ability to observe; such as the spacing between letters and between words; the relative height of the r's and the other letters; the straight down strokes; the comparative slants of o and a.

GRADE II, BOOK II

Lesson 20



The S is the first capital letter in the seventh group of capitals, and uses the seventh *controlling stroke*. The loop in the top part of the S extends half the length of the letter. The long stem stroke is practically the same as the corresponding stroke in the T, but does not have as much slant because the loop in the S must have the general slant of all letters. The s belongs to the group of small letters called *medial* letters, which includes only the s and

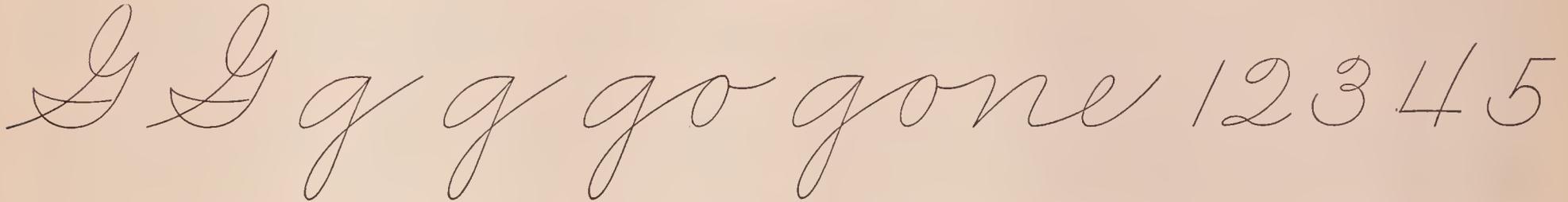
r. These two are slightly higher than the regular *minimum* small letters. The s has a slight retrace at the top which is followed by a compound curve with a well rounded curve at the bottom. This stroke ends on the first up stroke and is helped if a slight dot is made. The final up stroke must be made the height of the *minimum* letters. Note the tick stroke on the w. In this lesson the questions should be directed principally to cover the S and s. No

stroke in the lesson extends below the writing line. The spacing must be such as to distribute the work properly throughout the full line. The full page effect must be pleasing. This requires

the heading to be well written; the margins to be uniform; the lines to be light; the columns to be straight. There must be no evidences of carelessness on the final page.

GRADE II, BOOK II

Lesson 21



The G is the second capital of the seventh group. The *controlling stroke* is broken in the G. The loop is one part and the stem from the point at the right of the loop the other part. The loop is half the length of the letter, as in the S. The final stroke is like the corresponding part of the S. In the g the oval and the straight down stroke following it and extending to the line are the same as in the a, q and d. The loop in the g is the same as in the Y and y. The crossing of the loop is at the line. The tick stroke in the o must be noted. The spacing throughout the line must be given minute care. The uniformity of height and slant must also be carefully observed. Position at the desk must not be slighted. Fine line quality is always important. The completed

page must present a pleasing appearance. The heading must be accurate. The g, being an oval letter, has no introductory stroke when used alone or at the beginning of a word. The g oval and the o oval have different slants. The slant of the o is the same as the long down stroke in the g. If the down stroke in the g oval is omitted the remaining part of the letter makes a j, except the dot. The lesson must be spaced carefully to make it fill a line. The pupil should be required to make frequent comparisons between his work and the copy, in search of details, and to correct errors. The work done by the pupil should be more than mere copying. He should *study* the lessons.

GRADE II, BOOK II

Lesson 22

The L is the third and last capital of the seventh group. The loop is the same as in the S and G and is half the length of the letter. The long down stroke is the same form as the *controlling strokes* in the fifth and sixth groups. The loop at the bottom is

the same as in the Q and D. The cross stroke at the bottom of the L touches the line after forming the loop. The down stroke in the l is straight. The small letter is the same height as the capital. The part of the l below the crossing of the loop is the

L L l l look well 59

same form as the i. The final up stroke must extend as high as the *minimum* letters. The tick strokes in the o's and in the w need special attention, and special care must also be given to the second part of the k to make the small oval horizontal and not to close it. The l's and k must have proper final up strokes. The e, in well, must not be higher than the w. More and more emphasis must be put upon the necessity of the pupil's *studying* the details of the copy from lesson to lesson. While imitating the forms, he should

be acquiring distinct concepts of them. He should be tested repeatedly to see how definitely the forms have taken shape in his mind. He should be required to answer questions covering the elements of pleasing page effect—the heading, the margins, the spacing, the line quality, the columns. No work should be given a passing grade that does not give satisfactory evidence on the face of it that the lesson has been *thought out and worked out with great care*.

GRADE II, BOOK II

Lesson 23

I I i i in ice \$69 69¢

The I is one of the two letters belonging to the eighth and last group of capitals. The other is the J. In the I the initial up stroke must be given special attention to make sure that it has the correct slant. The turn at the top is narrow and the long down stroke has very little curve for most of its length. The final stroke is the same as in T, S and G. No part of the I extends below the line. The upper loop must slant toward the right the same as all other letters. In the i both the up strokes are alike in slant, curvature and length. It is very important that the final up strokes be put on letters as required. Many pupils neglect them and thus mar their letters. The c should be given special attention. The 6 and 9 must be given due care. The fine

line quality should not be overlooked. Position is always an important consideration. The top of the c has a distinct hook and dot, which should always be made with care. The dots above the i's are in direct line with the straight down strokes. There are no retraces in the i or n. All the final strokes extend to the height of the *minimum* letters. The difference between the slants of the 6 and 9 ovals should be noted. Each of these numerals has a long straight stroke. The pupil should be questioned as closely as time permits on the details throughout the lesson. He should be required to study the details and compare his work with the copy frequently.

GRADE II, BOOK II

Lesson 24



The J is the last letter in the eighth group and the only capital that begins below the writing line. It must be begun in this way to make it possible to give the letter the correct proportions. Both the loops cross at the writing line and at the same point. The upper loop is twice as wide as the lower loop, and the lower loop is about two-thirds as long as the upper loop. The lower loop is a little narrower than the loop of the I. The loop in the j is the same form as the loop in the J. The long down strokes in both the capital and small forms of this letter are straight. Very great care must be exercised to give the J the correct slant. It is an easy matter to slant the top part toward the left instead of

toward the right as it must be to be correct. Spacing, uniformity and fine lines must be emphasized continually. The pupil should be asked to state how many different heights of letters (3) are used in this lesson; how much of the r extends higher than the a; whether the j extends higher than the a, or to the same height; whether or not the loops in the J's, j's and f are alike in width and length; whether or not the o, in of, has an introductory stroke; how the upper and lower loops in the J compare in length and width; how the slants of the o and a oval compare; how the J and f compare in height. Such questions will test the pupil's knowledge aside from his ability to merely imitate.

GRADE III, BOOK III

Lesson 1



Grades I, II and III are classified as the pre-movement grades because no arm movement is taught in these grades. The work of these grades is to teach position and form. In this grade the responsibility of form-building is particularly heavy because with the coming of the next (4th) grade the arm movement will be

undertaken and the pupil's attention will be required so largely for that phase of work that he will make but little progress in improving his concepts of form for a time. Pupils in Grade III are of such development and advancement that they are able to understand and make letter forms with extraordinary accuracy

and the only limitation of their accomplishment in this direction will usually be the teacher's inability to give them better explanations and finer criticisms.

The heading should now be written with great accuracy in every particular. Details of form, spacing, height, slant, punctuation and line quality must be insisted upon to the last degree. The lesson itself must be analyzed to the smallest details. The perfect matching of the curvature on the two sides of O, capital and small; the exactness in closing the O at the top; the size and position of the final oval of O; the position and size of the loop at the beginning of the C; the uniformity of the O and C; the spacing between the capitals; the spacing between the last C and the following c; the minute dot at the beginning of the c; the slight curve in the long down stroke of the c; the slant of the c; the slant and the proportion of width to length of the o; the tick stroke at the top of the o; the connecting stroke (compound curve) between the o and a; the slant of the a oval (more than that of the o and c); the straight down stroke in the a; the straight down stroke in the l; the final up stroke in the l; the space following the word coal, all these must be noted with the most critical attention. The same study must be made of the word oil and of the numerals of the lesson.

The full page must be considered. All irregularities must be corrected. The work must be uniform in size, slant and spacing. The lines must be of fine quality. The spacing down the page after the full page has been written should be even. Pupils must be taught to see every detail. They must not be permitted merely to copy letters or words, but *must copy details of form structure*. Every letter the pupil makes must be measured by the copy, and its errors, if it has any, discovered, before they can be eliminated and improvement made. Even such conspicuous features as the two forms and slants of ovals as shown in the o and a in the word coal, are usually not seen by pupils until pointed out. It

should be pointed out that the oval in a slants like up strokes and the second down stroke in a slants like most of the down strokes. The oval in the o slants like the straight down strokes of most letters. The c and o slant alike. The numerals are higher than the c, o, a and i in the lesson and the final stroke in 4 is higher than the 1, 2, 3 and 5. No stroke in this lesson extends below the writing line. The l's are of even height with the O's and C's. Pupils who are actually taught to find and study and copy details will soon make astonishing progress and their work will be remarkably free from scribbling. But pupils who are permitted to struggle along unaided will overlook all important details and soon develop wretched forms of their own creation and drift into the abyss of the scrawler. Such pupils are later declared to be naturally poor writers, but are merely the victims of inefficient teaching. A good series of copies pedagogically arranged are of little value to a pupil unless he learns to see what they embody and to visualize these forms in his mind and reproduce them on paper. It is the right doing that puts the O. K. on teaching, and right doing can come only from right thinking. Right thinking requires training, and training implies teaching. It is not teaching to tell a pupil to make the work like it is in the book. Teaching requires that the pupil be trained to see details. The pupil's efforts must be examined and analyzed and criticised and the ways of improvement clearly pointed out to him. Under such teaching the average pupil will soon be producing letter forms that embody many of the elements of perfection. No arm movement should be taught in this grade except to exceptional pupils who merit a grade of 95% or more on each lesson in book III, and thus are permitted to work ahead of the *schedule*, and who for this reason will complete book III before the end of the term. Such pupils should be started in book IV as soon as they complete book III.

GRADE III, BOOK III

Lesson 2

The details of position should be carefully noted with each pupil, giving special attention to pupil known to be inclined to

carelessness. Certainty should be made that in each case both arms are placed as correctly on the desk as the size and shape of

E E A A an echo came \$ \$

the desk will permit. The position of the fingers holding the pencil or pen should be checked with the specifications given under the subject of *Position*. Pupils should not be permitted to slouch in their seats.

Special attention should be given to the heading, to see that it is written with the correct letter forms and with due consideration to the spacing and punctuation. No page should ever be considered well enough done if the heading is scribbled. If the pupil cannot otherwise be brought to doing good enough work on the heading he should be required to write a page or several pages of only the heading, writing it on every line, and should be required to bring it up to a satisfactory standard before he is permitted to work on the lesson.

In the lesson note the following details:

The E begins with a plain curve; the upper part of the E is about half as long as the lower part; the minute loop in E slants downward toward the right; a line drawn along the backs of the two parts of the E is on the slant of all the letters; the E's and the A's and the h are of even height; the A is closed at the top; it is much narrower in the turn at the bottom than the E; the a in an and the c in came, being oval letters at beginning of words, do not have introductory strokes; the last letters in the three words have final strokes made upward; the c does not have a loop; the second part of h and all the other small letters are of even height, and this uniformity should be made a very exact requirement; the spacing should be accurate and should give the copy sufficient length to reach across the page; the long cross strokes in the c signs should stand on the line; all down strokes in the small letters except in the c's and o and the first down strokes in the a's should be made as nearly straight as possible.

The page work should show care in the arrangement of every part. The heading should match with the lesson work. The

spacing of the work on the successive lines should be even, making the same parts of the copy come in even columns. This accuracy is the very soul of the work in the first three grades and all irregularities should be discouraged. Pupils in Grade III are able to do work of astonishing accuracy if brought to realize what can be done and what their own capabilities are.

Pupils must be trained wisely. It is never safe to leave them for a very long time to their own devices. The progress of the race might be lost in a generation if the element of training were wholly eliminated. Teachers must be students, critics, observers. They must be able to point out to their pupils a wealth of details that have come to them, if at all, through experience as critics and observers. Teachers who do not understand details of form cannot expect to be successful in teaching form to these grades. But their more mature minds will enable them to understand these details quickly, if they apply themselves to their study, and they will then be able to direct their pupils with greater safety.

Pupils in this grade may be required to point out many details themselves, by careful examination of the copy, but they should always be given final statements by the teacher as to the accuracy of their observations. A pupil may be asked to show the difference between the a and o ovals, and show whether the c most resembles the o or a oval, but when he has finished the recitation he should be told definitely whether he is right or wrong, and if he is wrong he should be specifically corrected. Indefiniteness is disastrous and should never be allowed to pass as satisfactory. The pupil should be told definitely that he is right, or that he is wrong. This spirit of definiteness on the part of the teacher will beget a like spirit in the pupil and in consequence of this attitude success will be assured.

The materials must never be neglected. If pencils are used they

must have points that will produce fine, smooth, even lines. If pens and ink are used they must be of a quality that is adequate to the purpose in hand. If a good penman cannot write well with poor materials (and he cannot) how can a beginner be expected to do so? Writing must be made a serious undertaking, not

a makeshift. Something definite should be undertaken and accomplished in each recitation and the recitations should be as regular from day to day as are those of any other subjects. No arm movement should be taught in this grade except in cases mentioned at the end of the instructions for lesson 1.

GRADE III, BOOK III

Lesson 3

N N name nine men \$60

First make a complete and accurate check of all details of position. See that all pencils point between the elbows and shoulders, and that the first joints of the first fingers are not bent downward. Each pupil's body must be kept erect. Both arms must rest on the desk.

The headings must be correctly written, which means that the styles of letters must be correct and that the spacing, punctuation and arrangement must be right. If the heading shows carelessness it should be rewritten until it is brought up to the proper standard.

The first parts of the N's must be of even height and the second parts, slightly lower than the first, must be of even height. All the small letters are of one height and all the down strokes in the small letters, except the first down stroke in a, are *straight*. Each successive word begins directly beneath the terminating point of the preceding word. The many rounded top joinings and the straight down strokes are of the greatest importance in this lesson. Each pupil's work should be compared letter by letter with the copy and the errors pointed out.

GRADE III, BOOK III

Lesson 4

M M many men mine &

Require each pupil to assume the proper writing position, noting especially that they are holding their bodies erect and that the pencils point between the elbows and shoulders. Be certain that

no excessive gripping of the pencils is practiced. Call attention to the necessity of writing correct headings and see that details are not overlooked.

In the M the first two parts are the same in height and spacing as the corresponding parts in the N. The third part of M is shorter than the second, making a gradual decrease in height for the three parts. The small letters all extend to the same height and only the y extends below the line. All down strokes in the small letters (except the first in a) are *straight*. The spacing

should be such as to make the copy fill a line. No vertical space is left between words. Pencils should be properly pointed for making fine lines. The second down stroke in a must be given special attention. Full page effect is always important and uniformity of work on all successive lines must be insisted upon.

GRADE III, BOOK III

Lesson 5

H H hold the wheel \$756

First insist upon good positions. Note the positions of the pencils (pointing between the elbows and shoulders). See that all bodies are erect. Emphasize details of the heading. See that no pupil is using an incorrect style of letter in the heading. Check the spacing and punctuation. In the lesson work many new details are included. The two part of the H's and the h's and l's are all of even height. The d and t are slightly shorter and both the same height. The d is the "final" form and is the only small

letter that is regularly finished with a down stroke. All the down strokes in the small letters, except those in the d and o, should be straight. Each of the numerals has a straight stroke. The straight strokes in the \$ sign are the same length as the t and d. The oval in the d slants like that of a and not like the o. The tick stroke in the w must be given special attention. Uniformity should always be strongly emphasized.

GRADE III, BOOK III

Lesson 6

K K a cork on a lake \$896.53

Commence by making certain that all pupils have assumed correct positions. Note that all pencils point between the elbows and shoulders. See that all bodies are erect and remain so. Call attention to the details of the heading and permit no pupil to commence on the lesson until he has made a good heading. In

the lesson the two parts of the K's and the loops in the k's and the l are all of even height. See that they are made so. The minute loop connecting the two parts of the K is at the middle of the letter and is inclined upward toward the left. The first down strokes in the a's and the down strokes in the o's and the c and

the small oval in the k's are curved, but all other down strokes in the small letters are straight. The r is slightly higher than the regular *minimum* letters. The oval in the second part of k

is placed horizontally and is not closed. The second part of k is the same height as *minimum* letters. See that all final up strokes are put on. Among the numerals watch the 8 especially.

GRADE III, BOOK III

Lesson 7

2 2 a queer quiz 6 7 8 9 0 \$ ¢

Assure yourself that all details of position are correct throughout the class. Give all needed attention to the heading. Explain that this lesson takes up the third *controlling stroke*, in which the long down stroke is a full right curve, instead of being practically straight as in the preceding group (N, M, H, K). The Q's rest on the writing line at two points and the loop at the bottom lies flat on the line. The upper part of the q's are the same form as the a. The upper part of the z is the same form as the first part

of n or m or the last part of h. The three loops below the line are all of the same length and width. All lower loops close at the writing line. The r is slightly higher than the e's and other *minimum* letters. The 6 is higher than the other numerals and the 7 and 9 extend below the line. Vertical spaces are left between the words because the introductory strokes are omitted from oval letters. The copy should be spaced to fill the line as shown.

GRADE III, BOOK III

Lesson 8

Z Z a zebra in a zoo ¢ \$ ¢ \$

See that all requirements of good position are observed, and commence with careful work on the heading. In the lesson the upper part of the Z is the same form as the corresponding part of the Q, except that the loop at the writing line is slightly smaller than in Q and is slightly upright instead of lying flat on the line

as in the Q. The loops below the line in the Z's and in the z's are alike in width and length. The upper parts of the z's are like the first parts of n and m. The many straight down strokes should be carefully noted. The b is the same height as the Z's. The tick stroke in the b must be made distinct. The clear difference in

the slant of the a and o ovals must be observed. A vertical space is left between the words in and a but not between the other words. The difference is due to the omission of the introductory

stroke in the a. The spacing must be such as to distribute the copy properly over the full line.

GRADE III, BOOK III

Lesson 9

X X an ax on a box 1 2 3 4 5

Call attention to the position and note particularly the position of the pencils. See that the first joint of the first finger is not bent downward. Start with the usual heading and see that each pupil has made a good heading before commencing on the lesson. In the X's the first stroke is the regular *controlling stroke* of this group. The second part of the capital is the same height as the first and the two strokes touch at the middle. Be sure that the final stroke of X is put on. It should be noted that the a's and

the o, because used alone or at the beginning of words, do not have introductory strokes. The final up strokes should be given special consideration. The b is the same height as the Z's. In the x's the first part is the same form as the final parts of n, m and h, and the cross strokes are made upward and slanted the same as the up strokes of the first part. The tick strokes in the o's and b must not be overlooked. Uniformity in height and spacing must be insisted on.

GRADE III, BOOK III

Lesson 10

W W we were all well \$ ¢

Commence with emphasis on position and pencil holding. Have the heading correctly written and explain details of the W. In the W's the first and second parts are of even height and the third part is slightly lower. The first stroke is the regular *controlling stroke* of this group. All strokes in the W are curved and there are three pointed joinings in the letter. Round joinings and loops should never be made at these points. The intense curve at the top of the last stroke in W should not be overlooked. The l's

should be the same height as the first and second parts of the W. The tick strokes of the w's and the strokes between the w's and following e's must be given special attention. All down strokes in the small letters of the lesson, except the first down stroke in the a, are straight. The final up strokes must all be put on. The spacing must be such as to distribute the copy correctly throughout the line.

GRADE III, BOOK III

Lesson 11

V V a very wavy vine \$ ¢

Give all necessary attention to position and see that the heading also receives proper consideration. The V in this lesson introduces the fourth *controlling stroke*. The long down stroke is a compound curve, but it has the appearance of being nearly straight. The turn at the bottom must be well rounded and the up stroke does not extend as high as the first part of the letter. The initial up strokes in the u's and the w should be noted carefully, and the sharp point at the top of each part of these two

letters must be made distinct. The tick strokes in the v's and the w require special consideration. All the down strokes in the small letters, except the first in the a's, are straight. The r is slightly higher than the regular *minimum* letters. Uniformity in height and slant are very important, and the spacing must be accurate enough to make the copy fill the line as in the book. The final up strokes must be carefully made.

GRADE III, BOOK III

Lesson 12

U U a nut in a hull ¢ \$ ¢ \$

Commence with a reference to correct position and require the heading to be written with all possible care. The U's have the same first strokes as the V's and the second part should be slightly shorter than the first part. In the small letters every down stroke, except the first in the a's is straight. The h and the l's are the same height as the first part of the U. The t in nut is called the "final" t and should not have a cross. It has a left curve instead of a right curve, as the regular t, for the final up stroke. The

clear distinction between the forms of n and u in the word nut should be carefully brought out. The difference is in the up strokes, as the down strokes are alike in the two letters. The spacing, both between the letters in the words and between the words, should be carefully explained and insisted upon. The full page effect should be made important and the slightest trace of carelessness should be severely criticised.

GRADE III, BOOK III

Lesson 13

Y Y boy buy my toy 123

With this lesson pupils may be started in the use of pen and ink, if there seems to be sufficient time to give the necessary help to each individual. It will not be a loss in any way to continue using pencils but if teachers have sufficient time it will be found a gain later in Grade IV to have had the pupils accustomed to using pens and ink in the last half of the year in Grade III. If ink is used special attention must be given to holding the pens very lightly and making the lines light. It is the gripping of the

holder that causes heavy lines, if the proper pens are used. Light lines must be insisted upon when ink is used. The Y's to the top of the second part are the same form as the U's. The loops below the line in the Y's and y's are exactly alike. The lower part of the b is the same form as the v. All down strokes in the small letters of this lesson, except in the o's, are straight. Be sure the final up strokes in the y's are made accurately.

GRADE III, BOOK III

Lesson 14

T T ten tin toy men \$ \$

Give due consideration to the position and the heading. The T introduces the fifth *controlling stroke*. Special care must be used to make sufficient curve at the top of the stem and to give the stem the proper slant. A broad turn must be made at the bottom and the cross stroke finishing the stem must be considered important. The top of the T is made last, as in the t. The top stroke and the stem must not conflict. The stem must be made short enough so that when the top is put on the completed letter

will be the height of other capitals. The stems of the T and the t are the same height. All the down strokes in the small letters of this lesson, except the one in the o, are straight. The final up strokes must all be put on. The spacing must be accurate and the uniformity in height and slant must be given full consideration. The crosses on the t's must be straight and short. The lesson must be written to make a full line. Pupils using pens must make fine lines.

GRADE III, BOOK III

Lesson 15

F F try for fine form & &

Call proper attention to the position and heading. Pupils who are using pens must be particularly careful to make very light lines. The stem of the F is the same as in the T to the point where the cross stroke begins. The tick stroke at the end of the cross stroke must be short and straight and close to the stem. The top stroke is the same as in the T. The t is the height of the stem in F and the f's are as high as the completed F's. The lower loops in the f's are the same form as the loop in q. All

down strokes in the small letters of this lesson, except in the o's, are straight. The final up strokes must be given the necessary consideration. The spacing must be accurate. All lines must be of fine quality. The r's are a little higher than the regular *minimum* letters. The enclosed parts of the upper and lower loops in the f's are the same both in length and width. Pleasing full page effect is important.

GRADE III, BOOK III

Lesson 16

D D do a good deed 890 & \$ &

Begin with proper attention to position and the heading. The beginning stroke in the D is the same as the corresponding strokes in T and F. The loop at the bottom of the stem is the same as in the Q and must lie flat on the writing line. The body of the D toward the right of the stem is narrow and the top turn is broad. The introductory strokes are omitted from the d, a and g because these are oval small letters used as initial letters, which never have introductory strokes. The d in do and the first d in

deed have straight down strokes in the loops, but the d in good and the last d in deed have curved down strokes in the loops because these are final d's. Final d does not have a final up stroke but all other final letters must have final up strokes. All down strokes in the small letters of this lesson are curved except six (second in two d's, one each in a and g and two in the e's). Give special attention to the 8. Extend the 9 below the line. Pupils using pen and ink must make all lines fine.

GRADE III, BOOK III

Lesson 17

P P a pin and a pen 4567.

The position and heading must receive first attention. The P belongs to the sixth group but has the same *controlling stroke* as the letters of the fifth group (T, F, D). The turn at the bottom of the stem in the P is the same as the corresponding part in the T and F. The long up stroke is parallel with the stem and a broad turn is made at the top. The space between the stem and the second down stroke is narrow and the finishing stroke turns slightly upward. The p's and the d are of even height and as high as the stem in the P. The oval in the p is the same form as

the oval in the a inverted, and the oval and lower loop in the p are the same as the oval and loop in the d inverted. The final d is used in the word and. Final up strokes must be made on all final letters except the final d. The 6 and the second stroke in the 4 are higher than the other numerals and the 7 extends below the line. Thirteen straight down strokes are used in the small letters of this lesson. Pupils using pens must be sure to make fine lines.

GRADE III, BOOK III

Lesson 18

B B a big bean bin 890 &

Begin by checking up details of position. Be sure that pupils who are using pens hold them lightly enough to make fine lines. See that the heading is properly written. The B is the same form as the P to the point that makes the lower part of the minute loop. The minute loop slants downward toward the right and stands across the stem. The b's are the same height as the B's. The lower parts of the b's are the same form as the v. The oval and the top part of the second down stroke in the g are the same

as the corresponding parts in the a. The tick strokes in the b's must be given special attention and the difference between the connecting strokes between b and i and in b and e must be noted. In the small letters all the down strokes, except the first in the a's and g, are straight. The final strokes must not be neglected. The 8 needs special attention. The 9 extends below the line. The spacing must be accurate throughout the line.

GRADE III, BOOK III

Lesson 19

R R our car ran near \$ \$

Give the necessary attention to the position and heading and note especially that pupils using pens hold them lightly and make fine lines. The R is the same form as the B to the point that completes the minute loop. The r's should have special attention. They are made slightly higher than the other small letters of this lesson. The o and c have no introductory strokes, since they are oval letters used at the beginning of words. Final up strokes must have special attention. The spacing must be ac-

curate both between the letters in the words and between the words. All down strokes in the small letters, except the first down strokes in the a's and the down stroke in the o, must be straight. Light lines must be insisted upon for all pupils. Pleasing page effect is very important and depends largely upon making the successive lines uniform in size and spacing. Strict criticism should be made of all errors and each pupil should be required to compare his work carefully with the copy, letter by letter.

GRADE III, BOOK III

Lesson 20

S S see this steel pen \$ \$

Due consideration should be given to the position and the heading. Line quality must be considered highly important, especially with pupils using pens. The S is the first capital taken up that commences with an up stroke. The initial up stroke of S is curved greatly. The loop at the top of the letter is half the length of the letter. The long down stroke is a left curve in the upper half (in the loop) and a right curve below the loop. The S touches the writing line at two points. The s has a retrace at the top and a down stroke much the same as the S. The s is higher

than the *minimum* letters. It has a rounded bottom, and is comprised wholly of curves. In this lesson all the down strokes in the small letters, except in the s's and in the second part of the p, are straight. The h and l are the same height as the S. The t's and the p are shorter than the l, h and S. Each word is finished with an up stroke. The spacing requires constant care. Each line should be correctly filled. The completed page should be pleasing because of its uniformity.

GRADE III, BOOK III

Lesson 21

A sample of cursive handwriting for Lesson 21. It begins with two large capital 'G's, followed by the words 'go, good dog, go.' written in a cursive script. The numbers '567890' are written at the end of the line.

Note carefully the position of all pupils. See that their pencils or pens point between their elbows and shoulders. Be certain that all pupils are making light lines. Watch the line quality especially in cases where pens are used. The initial up stroke and the loop at the top in the G are the same as the corresponding parts in the S. The second part of the G extends to half the height of the loop. This point should never have a loop and should never extend to the height of the top loop. The bottom of the

G is the same as the S. The small letters in this lesson are all oval letters, and only the long down strokes in the g's and the down stroke in the loop of the second d are straight. The final d is used in the word good, and does not have a final up stroke. Special attention should be given to the difference in the slant of the g and d ovals (which are the same) and the ovals of the o's. The ovals in d and g are the same as in the a. The loops in the d's are narrower and shorter than the loops as l, b and h.

GRADE III, BOOK III

Lesson 22

A sample of cursive handwriting for Lesson 22. It begins with two large capital 'L's, followed by the words 'will he be still?' written in a cursive script. The symbols '\$ \$' are written at the end of the line.

Give all due attention to the position and to the writing of the regular heading. The L has the same *controlling stroke* used in T, F, and D (though slightly longer than these) and in the S and G (modified in G). The loop at the top of the stem is the same as in S and G. The loop at the bottom of the stem is the same form as the corresponding loops in the Q and D. The L touches the writing line at two points. In the small letters of this lesson every down stroke, except the one in the s, is straight. The

l's, the h and the b are the same height as the L's. The lower part of the b is like the last part of the w. Each word has a final up stroke. The tick strokes on w and b should not be slighted. All loop crossings (as in l) are at the height of the i. Spacing must be carefully gauged so the lesson will fill the line without leaving conspicuous open spaces. All lines must be light, especially in cases where pupils use pens.

GRADE III, BOOK III

Lesson 23

I I a tin pin in it 1234

Give proper consideration to the details of position and the heading. Be certain that all pupils are making light lines, especially if using pens. The I needs special attention to give it the correct slant. It is a common error to make it too nearly vertical or even slanted toward the left. The bottom of the letter is the style used in the T and other letters. The letter commences on the writing line and the bottom of the stem also touches the lines. All down strokes in the small letters except two, are straight. Final up strokes must be put on all the words. The

word it ends with the final t which does not have a cross and has a left curve instead of the right curve, as used in the regular t, for the final stroke. The lower loop and the final oval in the p are the same form as the loop and oval in the d, but inverted. The oval in the p is also like the oval in the a, but inverted. Spacing must have particular care. No long spaces should be left between words. The final stroke in the 4 is slightly higher than all the others in these numerals.

GRADE III, BOOK III

Lesson 24

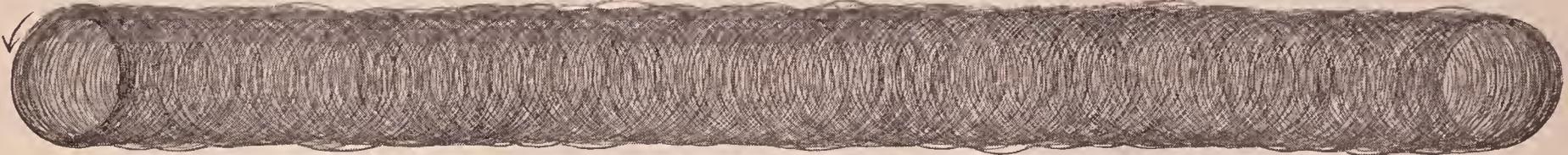
J J join our joy jump &

Note the positions of all pupils. See that their pencils or pens point between their elbows and shoulders. Be certain that there is no excessive gripping and that the lines show relaxation. The J is the only capital that begins below the writing line. This is necessary to make the crossing of the lower loop uniform with all other lower loops; that is, at the writing line, and to place the crossing of the upper loop at the same point. The upper loop in the J is about twice as wide as the upper loop in the I. The lower

loops in the J's and j's are alike in all respects. The y loop is also the same, but the p loop is narrower and shorter. There are only four curved down strokes in the small letters of this lesson. The dots of the i and j's are in direct line with the straight down strokes. Each word has a final up stroke. Special care must be used not to make the j's higher than the *minimum* letters. The o in our has no introductory stroke. The spacing must be given all possible care.

GRADE IV, BOOK IV

Lesson 1



In taking up Book IV in Grade IV the pupil is to commence learning the arm movement, and all the practice and study from this time forward revolves about the idea of this movement. Form must not be neglected, and if the pupil has not been properly trained in form in the preceding grades he must, of necessity, carry the double load of learning the arm movement and the forms of letters, together.

The teacher must now be familiar with the elements of arm movement study and practice and be able to explain very clearly to pupils what is to be done. Actually showing pupils how to use the movement is the most effective way to teach it. The position and movement should be explained as given in chapters under these heads in this text. Each pupil should have a copy of Book IV, the proper kind of pen and paper, as explained under the head of *Materials*, and should commence on lesson 1, which is called the *direct compact oval movement drill*. The first five lessons in this book are called *mere movement drills* because they are intended merely to develop the arm movement. The ovals should be the form of the O and should be made in the direction indicated by the arrow. The lines must all be very light—lighter than shown in the print, where the fine quality was lost in engraving. The finer the line quality the better, as this indicates high development of the writing nerves. Coarse lines, or lines made with a coarse pen cannot carry the development of the writing nerves very far and teachers and students should become greatly interested in producing fine lines in all practice work.

The arm should roll lightly on the large part of the forearm where it rests on the desk, and the hand should glide lightly on

the little finger as shown in the illustrations. The pen must be held so lightly that it will all but fall from the fingers. The slightest gripping will tend to make heavy down strokes and is to be remedied at once. The revolutions should be made with speed—from 150 to 200 per minute, and the drill should be made two ruled spaces of the paper in height. It will help greatly to count for the class in practicing this drill. The count should be from 1 to 10 and should be repeated over and over again, without hesitating at the 10. The pupils should make a revolution for each count. The work should be made very compact. It is a good plan to make a “coat” across the full line and then turn the paper and go across again from the other end. The direction must always be the same and the movement must always progress from left to right across the page, but by turning the page for each coat the down strokes will be run with the up strokes and the up strokes with the down strokes, giving a better opportunity to watch the form carefully and fill in the minute white spaces. This drill should not be considered finished until it can be made with a uniform and rapid movement, which in Grade IV will mean that it cannot be fully finished at all. The finest penmen never entirely quit working on this drill. The lesson should be made four times on the page as shown in the model, leaving a blank space under the heading and between successive lines of the drill. Pupils should be made to understand that the purpose of this drill is to develop a movement with which to work and that the better the movement becomes as a result of the drill the more rapidly will they be able to progress through future lessons and the better will be the quality of work done.

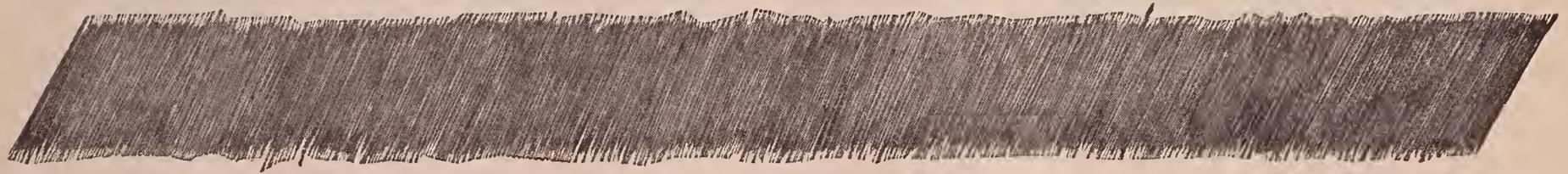
The O form of the ovals is very important since the practice will necessarily result in forming a movement habit and only the curves found in the O form are usable in making correct capitals. If the curves are not in the O form the capitals made later with the movement trained on an incorrect oval will all be misshapen and will require that the movement be retrained to enable it to make correct forms of capitals.

The secret of mastering this drill is to work rapidly and continuously and always with a light, springy movement, holding the pen without gripping. It must be remembered that if the down strokes are heavier than the up strokes it is a sure indication that

there is too much gripping. If the lines show little shaky or wavy places the movement is too slow. Care must be used not to make the ovals too broad for the height and not slanted backward (toward the left). Every pupil should be watched to see that he does not permit his wrist or the fleshy part of his hand to sag down on the desk. Also the arm at the arm rest should never be allowed to slide on the desk and the arm should never be raised from the desk while practicing. The whole purpose of the drill is to develop the correct movement and this cannot be done unless every detail is correct.

GRADE IV, BOOK IV

Lesson 2



This drill is called the *oblique straight line drill*. The position of the arm, hand and paper must be the same as for lesson 1. The muscles are made to stretch forward through two spaces of ruled paper and then are contracted again. This must be repeated in rapid succession and may be practiced to the count of 10 as explained for lesson 1. Great care must be used not to use a side swing and the paper must never be turned to permit the hand to move sidewise. It is strictly a forward-backward movement. As the hand is pushed forward by the arm the muscles naturally cause it to swing slightly toward the right (right-handed persons) as explained under the chapter on *Slant*. Then as the muscles draw the arm backward the pull is more directly toward the body, so that slant is produced automatically. The slants will be different with different persons, which is all right, but each person must practice until he develops a uniform slant. The purpose of

the drill is really two-fold: 1. To enable a person to discover what his natural slant is. 2. To make that slant habitual and, therefore, easy to follow in all his writing.

It is more important that the slant be uniform than that the height be uniform, although the edges should be made as nearly uniform as possible. Nothing should ever be held at the edges to make them straight, as this is utterly wrong. The edges should be made as nearly straight as possible with an honest, rapid movement, but never by any artificial aid. The lines must be made as light as possible. Light lines should always be striven for as they indicate training of the writing nerves. A person who cannot make fine lines lacks much of having well trained writing nerves. In business fine lines may not be required but there the whole object of writing is a matter of securing product, while in school the whole purpose is a matter of *training*. It should

always be remembered in teaching that *process is more important than product*.

The paper may be turned in this drill as explained for number 1 but there is not as much to be gained by this as in number 1. The successive coats may be made, however, whether the paper be turned or not, as this gives each coat time to dry thoroughly before adding the next. In this way there is less danger of wearing the surface off the paper. As explained for the preceding lesson, the arm should never be allowed to slip on the desk and should never be lifted from the desk in arm movement practice. The purpose is to train the nerves and muscles in the skin at the arm rest, and if they are not made to stretch and work in the practice they can get no benefit. The little finger should rest lightly on the desk and should glide with the movements of the pen.

In working out the full page of this and other *mere movement* drills the idea of fine effect should be kept constantly in mind. Four lines of this drill arranged like the model shown for lesson 1, together with a well written heading, with all lines very fine and the work compact and uniform, make a very pleasing effect and is to be thought of as a picture. Pride in making such a page must be aroused in the pupil. The best pages should be ex-

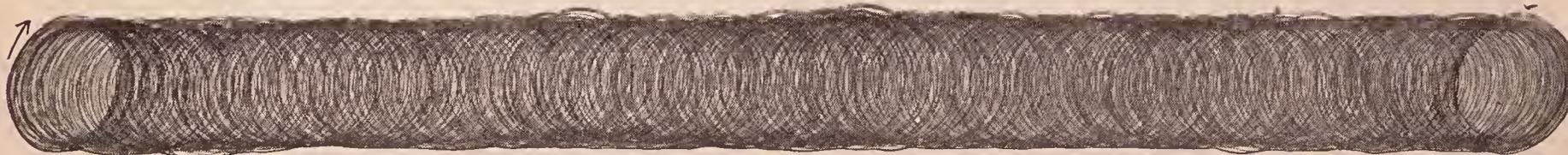
hibited and the desire to excel should be quickened in all members of the class.

Since the lines are made back and forth at the same place so many times it is a serious matter to get beginners to keep the work free from blurs and blots. Such features can be overcome largely by allowing the hand to move toward the right more rapidly, thus making each coat thinner and making more of them. When the proper touch has been developed and the pupil can make fine lines with ease these troubles will never occur.

In all the *mere movement* drills special attention must be given to making the work compact, making all lines fine, using a rapid movement, keeping the movement going continuously for as long a time as possible and making the work of the correct form and at the same time uniform. The tendency to make heavy lines must be overcome quickly and it is worth very little in movement development to use a broken or spasmodic movement, stopping and starting frequently. The writing muscles must be kept in a relaxed condition and there must be sufficient speed to cause increased blood circulation in the arm. Such practice will promote mental concentration which, after all, is the foundation of all real work. It is better to work for five minutes *continuously and rapidly* than to work for ten or fifteen minutes with many interruptions.

GRADE IV, BOOK IV

Lesson 3



After making certain that all pupils have assumed the correct writing position, have them write the usual heading correctly and commence work on the third *mere movement* drill. This is like lesson 1 in every way except that the movement is in the opposite

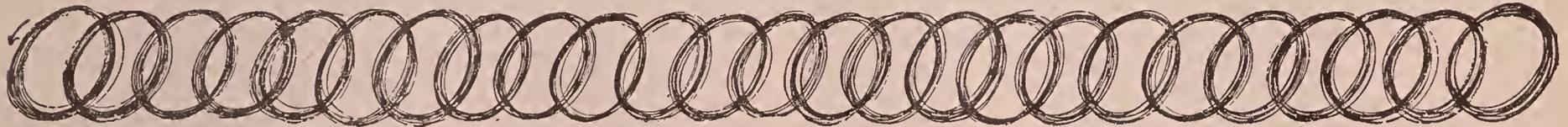
direction, called the *indirect oval*, going in the direction indicated by the arrow. The indirect oval movement is used more or less in twenty-two capitals and in some of them it is the only form of movement used. It is, therefore, very important that this drill

should be well learned. The elements of light line, uniformity, compactness and continuity of movement should be noted constantly and the form of the ovals should be like the O. The plan of inverting the paper and making successive coats from opposite

ends of the line should be used, and every effort should be made to produce a really fine quality of work. The lines made with the pen should be finer than those shown in the engraving.

GRADE IV, BOOK IV

Lesson 4

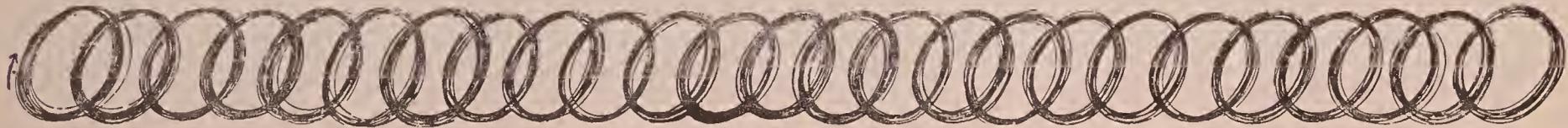


Give the necessary attention to details of position, including the relation of the body to the desk; of the penholder in the hand; of the arms, and of the paper. Also emphasize the necessity of muscular relaxation. This drill is called the *direct retraced link oval*. It must be made in the direction indicated by the arrow, and two ruled spaces of the paper in height. Each oval should be retraced at least ten times and the lines should be made lighter than those in the engraving. If the materials used are of the right kind and the pens are held lightly enough the lines will be very fine. The movement should be rapid enough to produce

smooth lines; that is, lines free from the irregularities that are caused by quivers in a slow movements. Counting 10, rapidly, for each oval is the best means for regulating the movement. The ovals should be the form of the O. The arm must be kept down on the desk, but the wrist and fleshy part of the hand must be lifted slightly above the desk to prevent friction. The skin muscles at the arm rest must stretch and contract as the forearm moves. The work on the page should be neat and properly arranged, as explained under the heading, *Arranging the Work on the Page*.

GRADE IV, BOOK IV

Lesson 5



Open the writing period by calling attention to the details of position—of the body, arms, holding the penholder, and paper. Call attention to the importance of relaxing all muscles. Especially see that penholders point between the elbows and shoulders and

that the wrist and fleshy part of the hand does not touch the desk. This drill is called the *indirect retraced link oval*. It must be made in the direction indicated by the arrow. The drill should be made two ruled spaces in height. All the lines must be made

very light. They should be much lighter than shown in the engraving. Each oval should be retraced at least ten times, and much good can be accomplished, especially in class drills, by counting 10 rapidly for each oval. The ovals should overlap at least one-third. They should be the form of O. Uniformity is an element of the greatest importance. The full page should be made

to present a neat and well arranged appearance. The work should be arranged as described under the heading: *Arranging the Work on the Page*. The movement must be the pure arm movement, which means that the arm must rest on the desk and that the skin muscles at the arm rest must stretch and contract as the arm moves.

GRADE IV, BOOK IV

Lesson 6



First, give attention to all the details of position. This step should always be fully covered at the opening of the writing period. Pupils should receive more or less individual attention in matters of position, according to their individual habits of carefulness or indifference. The positions of the hands and penholders should always be noted with special care. This drill shows the ultimate end all teachers and pupils should aim to attain, but only a few pupils in Grade IV will be able to make the full line without lifting the pen or shifting the paper. Every pupil, however,

should be required to learn to make at least one-third of the line before stopping or lifting the pen, and this should be increased to a half line or more in all possible cases. In grading this lesson the length of line reached by the pupil without stopping or lifting the pen should be taken into account. The lines should all be very light—much lighter than shown in the engraving. Light lines are of first importance in all penmanship practice. Speed is also of first rank importance. The count for this drill is 2 or 10. In counting 10 the connecting strokes are made on the even counts.

GRADE IV, BOOK IV

Lesson 7



First give proper attention to details of position. Explain this lesson by pointing out that the o's are to be made small and at the middle of the space between two ruled lines. The surrounding ovals should be between two ruled lines, just about filling the space. The horizontal stroke following the o should be carefully noted. As nearly as possible, a full line should be made without lifting the pen or shifting the position of the arm or paper. Most

pupils will find it difficult to make more than three or four letters at first without reaching the movement limit, but constant effort should be made to reach farther. The lines must all be made as light as possible. The horizontal position of the surrounding oval is an important feature. The spacing must be carefully considered. The full page should show even columns. The o's must be closed at the tops. The pure arm movement must be

insisted upon. In trying to make the movement reach a longer line, care must be exercised not to turn the hand. The increased reaching power must be produced by increasing the stretching

capacity of the skin muscles at the arm rest. The entire forearm must always act as a unit, admitting of no finger action or bending of the wrist.

GRADE IV, BOOK IV

Lesson 8



Require all pupils to assume proper position in all details, noting especially that arms are down on the desks; that wrists are raised slightly, and that penholders point between the elbows and shoulders. This lesson should be made with the same movement used in lesson 6. The letters should be spaced evenly. The movement should be continuous; that is, not stopping between letters. To secure this kind of movement the pen must be lifted while in motion at the completion of each letter, and returned to the paper at the beginning of the succeeding letter without stopping the motion. The greater the number of letters that can be made with-

out stopping the movement or shifting the position of the paper or arm the better. Each letter is finished with a *downward* stroke, giving this stroke the same position as in connected O's. The count is the same as for lesson 6, and the practice should be the same as on lesson 6 in every way except that the connecting strokes are omitted. The lines should be as light as they can be made with the proper pen and ink. Light lines indicate refined touch, which is very important in learning penmanship. The letters should be slightly less than a ruled space in height.

GRADE IV, BOOK IV

Lesson 9



Note: *Lessons 9 and 10 as given in Book IV, should be transposed.*

Begin by checking up the details of position. See that every element necessary for arm movement practice is observed. The C is made to the count of 2 or 10. It is necessary to make a slight break in the movement between letters because in finishing a letter properly the pen is not moving directly toward the beginning point of the succeeding letter. This break, however, is a deflection

in the direction of the movement, and not a stop. It is necessary to avoid stops as much as possible in arm movement practice. The small loop at the beginning of the letter must have the same slant as the body of the letter. The letter should be made slightly less than a ruled space in height. The lines must all be very light. The pen must be lifted, at the completion of each letter, *without stopping*. If it is found that the finish of the letter is blunt, or has a slightly thickened effect, it is certain that the pen was not

lifted while in motion, but that the motion stopped before the pen was lifted. This should be carefully watched. The spacing should

be about the same as in the copy. The lower end of the beginning loop is at the middle of the length of the letter.

GRADE IV, BOOK IV

Lesson 10



First, give proper attention to all details of position. In presenting this lesson call attention to the following details: The upper part of the E is one-third the length of the entire letter, or half the length of the lower part. The minute loop must be very small and point downward toward the right, standing at right angles to the slant of the letter. Draw a line across the backs of the two parts and show that this line is slanted like the oblique straight line drill, and like all writing. The bottom of the E is the same form as the bottom of the C. In practicing the E the pen must be lifted at the completion of the letter *without stopping the*

motion, as explained in the C and O. This is very important as an element in proper arm movement practice. The lines must be very light. The spacing must be uniform. The letters should be slightly less than a ruled space in height. There is the same deflection in the direction of motion between the E's as between the C's, and the movement cannot carry the pen in a direct line from the finishing point of one letter to the beginning point of the succeeding letter. The motion, however, should not stop. Speed is always essential in good arm movement practice.

GRADE IV, BOOK IV

Lesson 11



Check up details of position. Explain the details of the A by covering, especially, the following points: The letter should be slightly less than a ruled space in height; the first down stroke is very similar to the first down stroke of the O, but slants more; the turn at the bottom of the first down stroke is very narrow, as compared with the corresponding turn in the O, being only about half as wide; the up stroke should be made as nearly

straight as it is possible to make it with a rapid arm movement; the letter is closed at the top; the second down stroke is joined to the up stroke with a point, or angle, and there should be as little retrace as possible, and never a loop at this joining; the final down stroke is practically straight for two-thirds of its length and then changes to a rather intense left curve for the remainder of the stroke. The pen should be lifted at the completion of the

letter *without stopping the motion*, as explained for the O, C and E. The movement between letters is uniform, the same as between O's, carrying the pen in a regular curve from the finishing

point of one letter to the beginning point of the succeeding letter, and there should, therefore, be no stop between letters.

GRADE IV, BOOK IV

Lesson 12



Give the necessary attention to details of position first. This lesson combines *mere movement* and letter practice. The *mere movement* section should be made a full ruled space in height, uniform, very compact, and with the lightest possible lines. It should be made about the length shown in the copy. The N's should be a little less than a ruled space in height. The small loop used at the beginning of the N is also used in exactly the same size and form in ten other capitals, and with a slightly increased size in still two others, making thirteen capitals, or half the alphabet in which it is used. It is, therefore, the most widely used stroke

in the capital alphabet, and should be thoroughly studied and mastered. The first long down stroke in N should be made as nearly straight as it is possible to make it with a rapid movement. The joining at the bottom should never be a loop and should be retraced as little as possible. The second part is not as high as the first. The final stroke is very similar to the final stroke in the A, and the pen should be lifted without stopping the motion. The count for the N is 3. The small letters are one-third the height of the capital and spaced apart well. All lines should be perfectly light.

GRADE IV, BOOK IV

Lesson 13



Give the necessary attention to details of position. Make the *mere movement* section of this lesson supply an opportunity for real training in doing work of a high quality. See that only very fine lines are made; that the work is compact and uniform, and

that it just fills a space on the paper. The first and second parts of the M are the same as in N and the third part is as much lower than the second as the second is lower than the first. The final stroke is very similar to the corresponding stroke in A and

N, and the pen should be lifted while in motion upon completing the letter. The spacing between the parts of the M is narrow. There should be no loops at the bottom joinings, and the least possible retrace. The d is the same height as the second part of the M and is the "final" form of d, being finished with a down stroke. The loop in the d is much smaller than the loop in l. The

spacing between the small letters is quite long, which is helpful to the movement. The oval in the d slants more than the oval in the o. The four down strokes in the u and n are straight. The count for the M is 4 and it is well to work on the M alone until a good movement for it has been developed. All lines must be very light.

GRADE IV, BOOK IV

Lesson 14



Check up the details of position first of all. In presenting this lesson insist that the *mere movement* work should show improvement and that in smoothness, uniformity, fine line quality and compactness it should reach a high standard. The lines should be much finer than could be shown in an engraving. The H should be slightly less than a ruled space in height. The first stroke is the same as the corresponding stroke in the N and M. This is called the *Controlling Stroke* of this group. (See Chart Section.) The second part of the H is the same height as the first part. It has a very sharp curve at the top, which changes to a straight

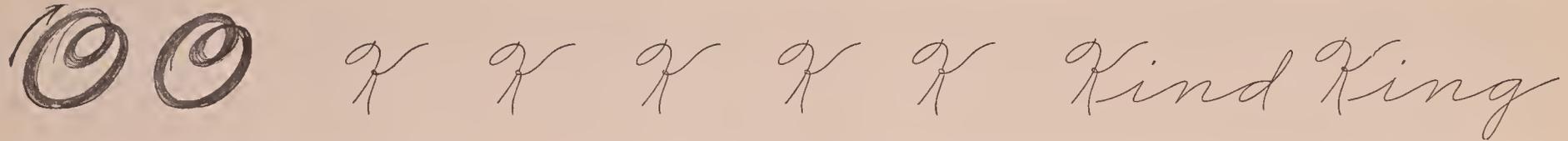
stroke for the lower two-thirds of its length. At the bottom of the second down stroke there is a sharp angle. There should never be a loop at this point. The connecting loop between the two parts is inclined upward at the left end; is very small, and apparently loops around the first long down stroke. The count for the H is 4. The l's are as high as the H. All the down strokes in the small letters, except the first in the g, are straight. Quite long spaces are made between the joined small letters. Each word is finished with an up stroke. Light lines should be used throughout.

GRADE IV, BOOK IV

Lesson 15

Give the necessary attention to details of position, first of all. In the *mere movement* part of the lesson a new drill is introduced, which will be helpful in making the loop used at the beginning of many capitals, if well mastered. The *mere movement* drill should be made in the direction indicated by the arrows, and this part of the lesson should be made one ruled space in height. The lines must all be very light and the movement must be rapid to be helpful. Each oval should be retraced about ten times and

both the inner and the outer ovals are made with the one continuous stroke as clearly shown in the copy. The first stroke in the K is the same form as the corresponding stroke in the N, M and H. The second part of the K begins the same as the second part of the H. The part above the minute loop, in the second part, and also the part below the loop, is a compound curve. The minute loop is like that in the E. It is placed at right angles to the slant of the letter, and appears to loop around the stem stroke.



The count for the K is 4. The "final" d is used, and the g has a full length up stroke. The d and g ovals are alike. All lines must be very light. Spacing and uniformity are always of great importance. Neatness for the full page must be insisted upon.

GRADE IV, BOOK IV

Lesson 16



Note all elements of proper position to begin with. In the *mere movement* part of this lesson some improvement over the work on the same drill in the preceding lesson should be noticeable. It should be possible to make it with a little more speed and with finer lines, than at first. The Q has the same initial loop used in the N, M, H and K, but has a full right curve in the long down stroke following, instead of the straight stroke. This new form is the *Controlling Stroke* of the third group of capitals, the Q, Z, X and W. The Q is one of the best capitals for rapid, smooth arm movement drill. The loop at the bottom must lie flat on the

line and not turned upward at either end, especially not at the left end. It is the same form as the loops in D and L. The Q rests on the line at two points. The pen should be lifted without stopping the motion at the completion of the letter. The count for the Q is 3, the three coming on the cross stroke at the bottom. All the down strokes in the small letters are straight. The spacing must have special attention, making it wide between letters, and narrow between parts of n. The Q is less than a space in height. The lines must be light.

GRADE IV, BOOK IV

Lesson 17

Require every pupil to assume the proper position, after which explain the following details connected with this lesson: Make the *mere movement* part as in the two preceding lessons; but improvement should be shown in line quality, regularity, speed and accuracy of form. The *mere movement* drill should be the full

space in height. The first part of the Z is the *Controlling Stroke* of the present group. It is the same in the four letters of the group, Q, Z, X, W. The loop at the line is small and lies almost flat on the line, being inclined upward slightly at the right end. The loop below the line is small, being the same size as in small z.

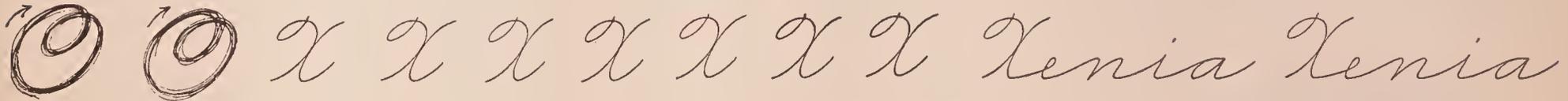


The crossing of the lower loop is at the line. Special care must be used not to make the loop at the line too large, or the turn at this point too broad; and to make the lower loop slant with the upper part of the letter. The final up stroke in the Z extends up to the height of the *minimum* small letters. The upper part of the Z is less than a ruled space in height. In the small letters all

down strokes, except the one in o, are straight. The spacing between the small letters is wide. The movement must be rapid enough to afford real training. All action of the fingers, in themselves, must be guarded against. The lines must all be made as light as possible.

GRADE IV, BOOK IV

Lesson 18



Refer to position first of all. This lesson calls for still further practice and improvement in the *double-oval mere movement* drill. The aim should be to make finer lines and embody greater accuracy, uniformity and smoothness in the drill. It should be the full space in height. The initial stroke in the X is the *Controlling Stroke* of this group, as used in the two preceding lessons. In making the first stroke in the X the pen should be *lifted while in motion* at the completion of the stroke. The second part begins at the same height as the first part and is a regular curve throughout the full length of the down stroke. The two parts

should touch at the middle, but should not cross. The final up stroke is the same as the final up stroke in x, u and other small letters. Since this letter is finished with an up stroke it is not very well adapted to use as a class drill with counting, although it may be made to the count of 3, making the entire second stroke on the three. In the small letters all the down strokes are straight, except the first in the a. The spacing between the connected small letters is wide. The small letters are one-third as high as the capital. All lines should be made very light.

GRADE IV, BOOK IV

Lesson 19

Check up the details of position throughout the class. In the *mere movement* part of this lesson it should be the aim to pro-

duce the finest possible quality of work. The work should be the full space in height with very fine lines and the great uniformity



and compactness. The first stroke in the W is the *Controlling Stroke* of the present group, comprising the Q, Z, X and the W. The pen should not be lifted in making the W. Great care must be exercised not to make loops at the several joinings. These joinings must be pointed and not rounded. All the strokes in the W are curved. The first and second parts are of even height and the third part is two-thirds as high as the first. The final up stroke curves outward quite sharply near the top. The W should

be made slightly less than a space in height. The small letters afford one of the best combinations of small letters for drill purposes. The down strokes in the small letters are all straight, except the first in the g. The wide spacing between the joined small letters should be given special attention. The movement should be constantly under guard to make sure that it is of the arm, with the little finger gliding. All lines should be very light.

GRADE IV, BOOK IV

Lesson 20

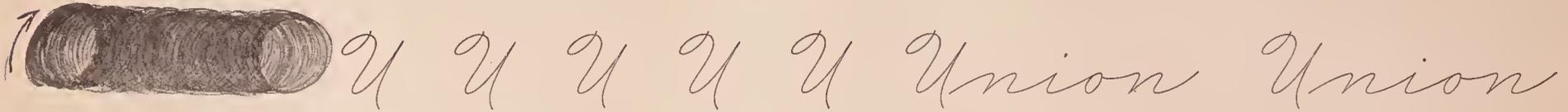


After calling attention to the details of position, explain the lesson by directing attention to the following details: The *mere movement* part should be a call for finer work than ever before produced. It should be a full space in height and all the lines should be the finest the pupils can make. The work should be uniform and compact and should be done with a free and rapid arm movement. The first part of the V introduces the *Controlling Stroke* of the present group, which is comprised of V, U and Y. In this *Controlling Stroke* the initial loop is the same as in N, M, H, K, Q, Z, X and W, but the long down stroke is a compound curve. In the N, M, H and K this long down stroke is straight

and in the Q, Z, X and W it is a right curve, but in this group (V, U, Y) it is a compound curve. The long up stroke extends upward to a little more than two-thirds the height of the first part. Since the letter finishes with an up stroke it is not well adapted to counting, but it should be made with a free, rapid movement. The finishing part curves outward quite sharply. The small letters are especially suited to developing the glide from letter to letter that is of very great importance. All the down strokes in the small letters, except the first in the g, are straight. All lines must be light.

GRADE IV, BOOK IV

Lesson 21



Begin by directing attention to details of position. In this lesson a final opportunity is given to make the *compact, continuous oval* of the high quality that should be attained by every pupil. A special effort should be made to see if all can make it embody the desired fine line quality, the perfect uniformity and the compactness that should be the aim at all times. The movement should be rapid and wholly of the arm as it rests on the desk. The little finger should glide smoothly with the movements of the arm. The pen should be held with extreme lightness. The first part of the U and half the up stroke are the same as the corresponding parts in the V. The second part of U extends to

the same height as the second part in V—a little more than two-thirds the height of the first part. At the top of the second part a pointed joining is made. No loop should be made at this joining and the retrace should be as short as possible. The final down stroke in U is very similar to the corresponding strokes in A, N, M and K. The pen should be lifted while in motion at the completion of the letter. The small letters use only straight down strokes, except in the o. The wide spacing between the joined small letter should be given careful attention. The lines must all be very light.

GRADE IV, BOOK IV

Lesson 22



Give the necessary attention to the details of position. In this lesson the entire attention is given to letters, but it is well to have a preliminary *mere movement* drill before commencing on the Y. In the Y the form is exactly like the U to the top of the second part. The long down stroke extending below the line is straight and is one of the longest strokes used in the capital alphabet, only the one in the J being longer. The loop below the

line is small, being the same as in the small y. The crossing of the loop is at the line. Special care is required to make the second down stroke on the same slant as the first. The first part of the Y is the *Controlling Stroke* as used in the V and U. The movement required to make the Y is really a two space movement and it should be the aim to use the pure arm movement in making it, trying to develop additional freedom of movement. It will some-

times be found helpful to have pupils work on the *oblique straight line* drill, making it two spaces, before working on the Y. In the small letters only the down strokes of the o's and the first in the

g should be curved. The loop in the g and in the Y are alike in every detail. This is a detail to which special attention should be given. All lines should be made very light.

GRADE IV, BOOK IV

Lesson 23



Call attention to correct position. Be sure the penholders point between the elbows and shoulders. In this lesson a new form of stroke is introduced—the stem stroke in the T. This stroke, without the loop at the bottom, is the *Controlling Stroke* used in two groups of capitals—T, F, D and P, B, R. This stroke is an equal compound curve—the upper half being a left curve and the lower part being a right curve. This stroke is the same height as the second part of V, U and Y. It is necessary to make the stroke shorter, in this way, to allow for the top stroke and yet not make the completed letter higher than the other capitals. The pen must come to a complete stop before making the cross-swing

stroke which finishes the stem stroke, and the pen should be lifted without stopping the motion upon completing this stroke. The top loop has the same form used in the eleven preceding letters (N, M, H, K, Q, Z, X, W, V, U, Y) but is slightly larger. The long stroke across the top has a horizontal position. The two parts of the letter should never conflict. In writing the word *tune* the stem of the T and the small letters should be made with one stroke; that is, without lifting the pen, and the top stroke of the T should be put on after the word has been written. All down strokes in the small letters are straight. All lines must be light.

GRADE IV, BOOK IV

Lesson 24



Begin by calling attention to the details of position. In the present lesson the F is made the same as the T, in the preceding lesson, except for the addition to the cross-swing stroke and the final tick stroke in the stem part. The movement possibilities in

the F are really quite great, as it requires a very graceful swing and also a smooth oval movement to make it well. It can be made to the count of 5—3 for the stem and 2 for the top stroke, or cap. The pen should be lifted without stopping the motion upon

completing the cap stroke. Care must be used in determining the height of the stem so the completed letter, with the cap, will be of even height with other capitals. The stem and cap should never touch each other. It is a good plan to practice the cap stroke alone, making it to the count of 2, or 10 for five strokes. After making a row of the caps with a rapid movement, it is

excellent practice to try to make the stems at the proper places under the caps with a rapid movement. Or a row of stems may be made first, and then the caps put on afterward. To place them all accurately with a rapid arm movement is an excellent test. The second down stroke in the a and both down strokes in the n are straight. All lines must be very light.

GRADE IV, BOOK IV

Lesson 25

Din Dine Dining So Soul Sound

Direct attention to all details of position, preparatory to working on this lesson. Great care must be exercised by the teacher to make sure that pupils do not revert to the finger movement in practicing these lessons. It must be understood that the work in hand at this time is to train the arm to operate with what is called the arm movement. Nothing short of arm movement effort will help in this undertaking. The initial stroke in the D is the *Controlling Stroke* used in the T and F, and these three capitals comprise the fifth group. The beginning point in the D is the same in height as the beginning points in T and F, which is low enough to permit making the final oval at an even height with

all capitals. The loop at the bottom is the same form as the corresponding loops in Q and L and lies flat on the line. The D rests on the line at two points. All down strokes in the small letters except in o, the first in g and both in the final d, are straight. The l is the same height as S but the d is shorter and the loop in d is smaller than the loop in l. The loop at the top of S is half the length of the letter. The long down stroke is the same kind of stroke used in the D but is longer. The bottom of the S is like the bottom of T. Final up strokes must be made on all words except where final d is used. All lines must be fine.

GRADE IV, BOOK IV

Lesson 26

Give the usual attention to details of position. In the P and B the same initial strokes are used as in T, F and D. The main body of these two capitals is the same and wide throughout. The space between the two down strokes is very narrow. The minute loop in the B is the same form and stands in the same position as the corresponding loops in E and K—at right angles to the slant of the letter. The *final* t will require special attention. It must

never be crossed. The t's and d's are not as high as the capitals or the l, but are the same height as the stems of the P's and B's. The first down stroke in the a and both down strokes in the *final* d's are curved, but all other down strokes in the small letters of this lesson are straight. Every final letter in every word should have a final up stroke, except in the case of *final* d. The movement must be given very close attention. It will be a great temp-

P Pin Pint Paint B Bin Bind Blind

tation at times to sacrifice the arm movement to secure better forms, and while it is not expected that pupils in this grade will always be able to use the arm movement in its purest form, yet the finger movement must be guarded against and reduced to

the minimum. Teachers must not be so strict as to arrest all effort, but must understand that partial arm movement is better than none at all. The plan must be to *develop* the arm movement, bringing it gradually into use.

GRADE IV, BOOK IV

Lesson 27

Rule Ruling Roll India Indiana

Begin with proper consideration of position. In considering the R note that the letter is the same form as the P and B to the beginning of the minute loop, and the same as the B to the completion of the minute loop. The R may be finished by extending the final stroke below the line and by lifting the pen, as directed for the K. The I is one of four capitals (S, G, I, J) that commences with an up stroke. Special care must be exercised to give the I the correct slant. Most pupils are inclined to make the letter too nearly vertical, or even slanted toward the left. All crossings in the I are at the same point. The I's are as high as the capitals and the d's are only as high as the stem in the R. The long down stroke in the d when used at the beginning or

within a word; that is, when followed by another letter, is straight, and not curved as in the *final* d. Every down stroke in the small letters of this lesson, except in o and the first in the g and in the a's and d's, is straight. The spacing between small letters is wide. Teachers must understand that pupils are not expected to learn all about the arm movement in this grade any more than they can learn all about any other subject, but constant vigilance must be exercised to develop as much arm movement power as possible. The pure arm movement should be used in *mere movement* drills, and in the letters it should be as nearly pure as possible.

GRADE IV, BOOK IV

Lesson 28

See that every pupil assumes the proper writing position. The initial up stroke and the loop at the top in the G are the same as

the corresponding parts in the S. The second part of the G extends to half the height of the loop. The bottom of G is like the

Go Good Gold Gay Lay Laying Land

corresponding parts in T, S and I. The loop in the top of L is the same form as the loops in S and G. The stem in the L is the same as in S, but is slanted a little more than in the S. The loop at the bottom of the L is the same form as the corresponding loops in Q and D, and must lie flat on the line. The several *final* d's must be noted. The loops below the line are alike. All down strokes in the small letters, except the ovals in the o's, d's, a's and g, are straight. Practically no spaces are left between words, but the

spaces are wide between letters in words. The d's are not as high as the l or the capitals. Pupils who seem to have great difficulty in using the arm movement should be required to revert to mere movement drills frequently. The spacing and final page appearance should be considered very important in grading the final page. Light lines must always be regarded as of the highest importance. Speed will usually help in increasing the freedom in the arm movement.

GRADE IV, BOOK IV

Lesson 29

Join Joining June 1 2 3 4 5 6 7 8 9 0 \$ ¢ %

Give the usual specific attention to the details of position. The J is the only capital that begins below the line. This is necessary to permit making both crossings at the line, which should be done since the crossing of the lower loop must be at this point. The upper loop is twice as wide as the lower loop, and the lower loop is two-thirds as long as the upper. The long down stroke is straight, and this is the longest straight line used in the capitals. Special care must be used to make the upper part slant like all capitals, and to make both parts slant alike. The upper loop in the J is about twice as wide as the loop in the I. The J will usually afford better movement possibilities than some of the

shorter capitals and the movement should be considered one of the most important elements to consider. The lines should all be as light as it is possible to make them. The spacing between the small letters in the words must be given the necessary attention. All the down strokes in the small letters, except in the o's and the first in the g, are straight. Each word has a final up stroke. Among the numerals the 4 and 6 extend higher than the others and the 7 and 9 lower. The numerals afford but little good movement drill, since they are not connected, but the arm movement should be used to the fullest extent possible.

GRADE IV, BOOK IV

Lesson 30

1 2 3 4 5 6 7 8 9 0 \$ ¢ % 1 2 3 4 5 6 7 8 9 0 \$ ¢ % 1 2 3 4 5 6 7 8 9 0 \$ ¢ %

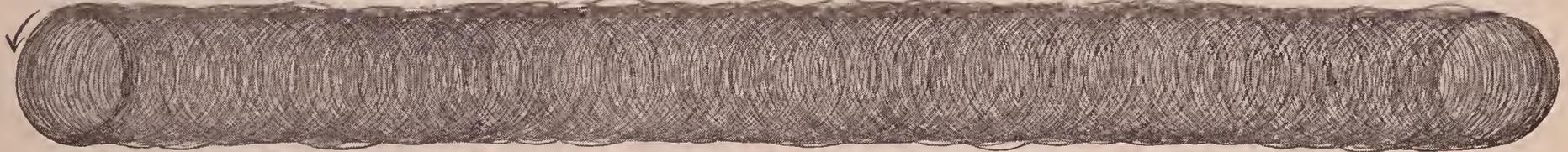
The 4 and 9 will look the best, extended higher than the rest; And it improves the 7 and 9 if they extend below the line; But all the rest are only right, when written at an even height.

The directions expressed in the above rhyme should be strictly observed in practicing the numerals. Numerals usually refer to values and should, therefore, be made perfectly legible. Special attention should be given to the 3 and 5, to make them distinct beyond question; and the 1, 7 and 9 also need great care to keep from confusing them. The 1 should never have an initial up stroke, and the 7 should always have the initial tick stroke. The 9 should always have a closed oval. The 8 must always have the

two strokes crossed at the top, and the beginning part of the 8 is the oval curve. The 1, the top parts of the 5 and the long strokes in 6, 7 and 9 should be as nearly straight as they can be made. The loop in the bottom of the 6 is upright; not flat on the line. The 2 is the same form as the Q, but smaller. The straight strokes in the \$, ¢ and % signs should extend downward the same as the 7 and 9. The spacing requires close attention. The amount of work on the line should be the same as in the copy. The lines must all be perfectly light. The movement should be as purely the arm movement as possible. Much detailed criticism is usually required on the part of the teacher, to secure accurate work on the numerals.

GRADE V, BOOK V

Lesson 1



In taking up the work in this grade increased emphasis must be put on position and arm movement. While it is presumed that the pupils have been properly instructed in these subjects in the preceding grade, yet it must be recognized that many will be found who have to do much in this grade that should have been learned in Grade IV, but that was learned only partially or perhaps not at all. At any rate pupils in Grade V are more mature

than they were in Grade IV, and should, therefore, be able to undertake a more thorough study of the subject, and should, also, carry the development farther. The details of position should be more strictly insisted upon. The arm movement should be more closely adhered to in all written work. While pupils in all grades should be definitely instructed in everything pertaining to position, yet as they advance from grade to grade they can be re-

quired to more completely observe these instructions. This is one of the chief differences between the work in penmanship in Grades IV and V. The standard must be higher. More responsibility must be placed upon the pupils. They must be made to feel that more is expected of them than heretofore, and more must be expected. Good teaching requires that these pupils come nearer fulfilling the teacher's expectations in regard to position and movement now, than has been the case in the past.

The position must be as explained under the chapter devoted to that subject, which should be carefully studied. Each individual pupil should be examined to see that he is observing the specifications of proper position. No pupil can be expected to assume or maintain the correct position until all the details are distinctly impressed upon his mind. This requires individual attention from the teacher. Having so instructed each pupil, and having checked him up until it is certain that he understands what is required of him, he should be held to a considerable degree of personal accountability in the matter. It is even a good plan in grading his work to make it contingent, to some extent, upon his faithfulness in observing the rules of position.

In the matter of developing the arm movement the requirements should be fully as exacting as in regard to position. The pupils should be made to more clearly understand the necessity of making the *mere movement* drills with the pure arm movement; making the work uniform; making it compact; making the lines perfectly light, and using a rapid, continuous movement. Counting will be found very helpful, if properly done. The counts should be sharp and quick; properly timed, and continuous enough to lead the pupil to make his best effort, which is the effort that really determines progress. It is worth more to the pupil to work for five minutes in one continuous effort, than to work for ten minutes with a stop of a half minute at the end of each minute. Continuity is a very important factor in developing the arm movement habit. The writing period may be short but the effort must be intense. If the lines are heavy it should be ascertained

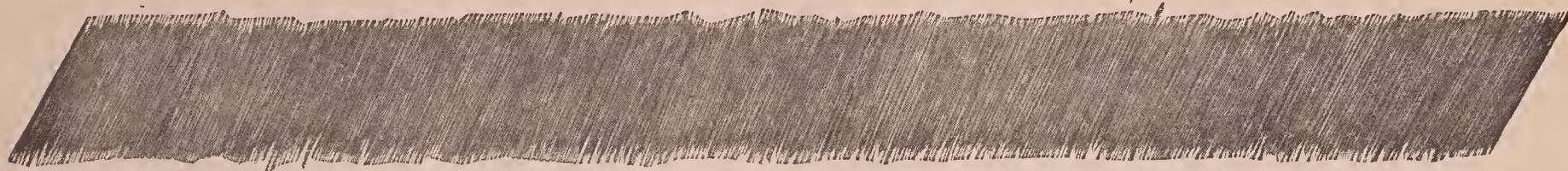
where the trouble lies. First, the materials should be examined. If these are all right, then the position of the pen in the fingers should be considered. If this is all right, then it must be that the fingers grip the holder too much. The cause must be found and the remedy applied, and a fine line quality is the only test that can give O. K. to all the elements that enter into the problem. If the lines are coarse, shaky, muddy or smeared looking, or heavier on the down strokes than on the up strokes, something is wrong. To remedy the defect it is necessary that materials, position and manner of gripping be properly adjusted.

This lesson is called the *direct compact continuous oval* drill. In making it it is well to make what is called one "coat" of the drill across the paper, making the work only fairly compact; and then turn the paper about (the top toward the body) and make a second coat over the drill from the opposite end, always using the same direction of movement. This will enable the pupil to note with more accuracy the many minute white spaces and by trying to strike these white spaces with the pen, in the process of making the compactness more even, he will get much training in accuracy of movement. In this way the paper may be reversed a number of times and in the end a very beautiful specimen of the continuous, compact oval may be made. If the line quality is as fine as it should be many successive coats may be put on the line and it is possible to work for hours on a single line, with continual improvement in effect. The more lines it requires to make the work compact enough to cover the paper, the better. The count for this drill is 10.

The arrangement of the work on the page is very important and no page should be given a passing grade that does not have the heading written with correct letter forms, correct wording, correct spacing and correct punctuation. Neither should it be given a passing grade if the lesson work is not correctly arranged. It is these details that help to make good writing, and to make the writing lesson valuable in a broad sense.

GRADE V, BOOK V

Lesson 2



All that was said about the importance of correct position and the arm movement in connection with lesson 1, should be remembered and applied continually in this grade, and always with increasing thoroughness. Every lesson should be started with strict attention to position. It should be made a personal matter with every pupil to see that he is observing all the details of position of the body and penholding. This lesson is called the *oblique straight line drill*. Its purpose is to discover for the pupil his natural slant and to make it habitual for him to write regularly on that slant. To accomplish this it is necessary that the pure arm movement be used; that the movement be rapid; that the movement be forward-backward, and not sidewise (the paper must be held in relation to the arm the same as for the oval drill); that the lines be very light, and that the slant and size of work be as nearly uniform as possible. Nothing should ever be held at the edge of the drill to make the edge straight. The count to be used is 10, repeating the 10 over and over without pausing between the 1 and 10. The counts are all on the down strokes. The drill should be made two ruled spaces in height and care must be used to keep the slant uniform throughout the line. The slant will be easily modified by allowing the position of the paper and arm to change in relation to each other; or by drawing the forearm backward or by pushing it forward too far; or by allowing the fingers to act. If the position is correct and always maintained so, and the movement is correct, with the muscles relaxed as they should be the slant will be very regular.

This drill may also be made as described for number 1; that

is, by turning the paper about frequently, and working from the opposite end. The movement will always be the same, but the opportunity to study the drill will be improved and better work can be done by turning the paper occasionally. The pupil should come to take great interest in producing a beautiful effect in all the *mere movement* drills, which is possible when very fine lines are made and the work is made very compact and uniform.

Speed and continuity are two of the most important elements in developing the arm movement habit and these should be insisted upon regularly. A pupil who uses a slow, dragging movement, or who makes frequent stops cannot make rapid progress. Such practice does not beget freedom; does not require muscular relaxation, and does not work effectively in establishing the movement habit. It should be understood that the purpose of the *mere movement* drills is to *acquire movement power*. Nothing short of the right kind of practice will develop this power.

The full page effect should not be given a great deal of attention. Smearred or dirty pages should not be given passing grades. The heading should be correct in all respects, as far as it is possible for the pupil to make it so. The letters used in the heading must be the correct styles; the arrangement on the line, the spacing and punctuation must be correct, and the pupil should be required to make the forms the best possible for him. The lesson work on the page must be correct, with all margins accurate and vacant lines as explained under the heading: *Arranging the Work on the Page*.

It should be considered incorrect to make turns at the tops and bottoms of this drill, showing that there is a tendency to bring in

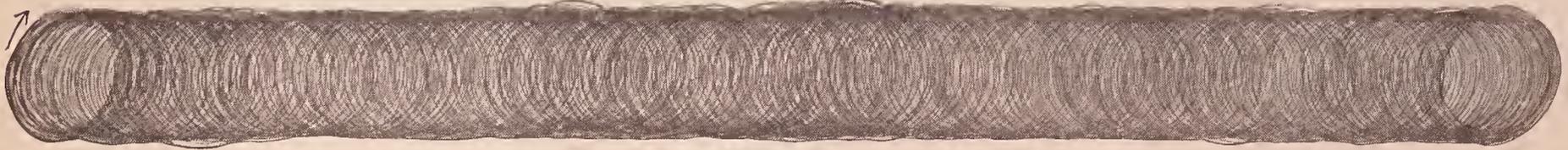
more or less of the oval movement. This can be overcome by stopping briefly at the top and bottom, for a time. These stops need be only slightly more emphatic than would be made in regular practice, but a little extra time added to the stop will soon break up the tendency to make the turn, and after that the regular movement may be used.

Left-handed persons will have the extra task imposed upon them of making the work slant toward the right, just as it is naturally made by right-handed persons. This will seem somewhat awkward and difficult at first but must be insisted upon. The slant of left-handed persons must be toward the right, although this is not the easiest slant in itself. It is, however the

best when all things are considered. All writing must proceed from left to right on the page, and all writing must be slanted in the direction in which the execution of the letters proceeds. This is the same principle observed when one runs forward, in leaning forward; or when one runs backward and tends to lean in that direction. Writing English script is a work to which the physiological structure of the right arm is adapted; and to which the left arm is not adapted. But that is a misfortune of left-handed writers that cannot be helped. The slant of left-handed writers will usually be less than that of right-handed persons; but it should slant toward the right in both cases.

GRADE V, BOOK V

Lesson 3

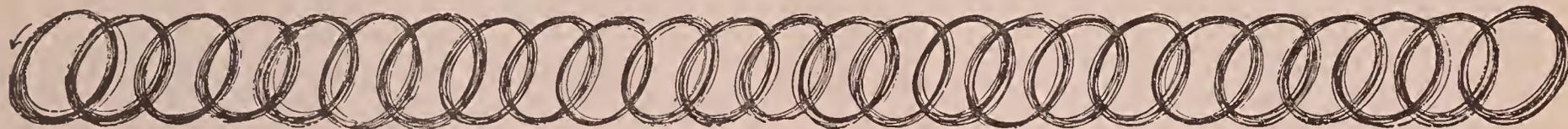


Direct that all pupils assume correct positions. Give special attention to the positions of the penholders, to see that they point between the elbows and the shoulders; and see that the wrists are not resting on the desks. This drill is called the *indirect compact continuous oval*. It should be made with the arm movement, to the count of 10. The movement should be rapid. The lines must be light, the work compact, and the movement as continuous as possible. The arrow indicates the direction in which the movement runs. The paper should be turned frequently to help in making the work more uniform and to improve the compactness. The drill should be made two ruled spaces in height, and arranged

on the page as directed under the heading: *Arranging the Work on the Page*. The heading should be prepared with all possible care, to make sure that the correct styles of letters are used, and that the arrangement of the parts, the spacing and the punctuation are correct. The appearance of the finished page should be considered important in giving the final grade on the work. All the lines must be the lightest it is possible to make them, and heavy, shaky, dragging, or otherwise imperfect lines should be considered a serious defect. It should be remembered that the aim is to develop movement power, which calls for freedom, lightness and uniformity.

GRADE V, BOOK V

Lesson 4



See that all details of position are properly considered by every pupil, first of all. This drill is called the *direct retraced link oval*. The ovals should be practiced to the count of 10. Each oval should be retraced ten or twenty times. The movement should be rapid, which means that the counting should be spirited. The lines must be very light—much lighter than shown in the engraving in the pupil's book. The movement runs in the direction indicated by the arrow. The ovals should be made two ruled spaces in height, and should overlap about one-third. The aim in all these *mere movement* drills is to gain in movement power. To accomplish this, slow, dragging movements must never be tolerated, except for

a few minutes in commencing a new drill, to acquaint the writing nerves with the new form. Light touch and rapidity, regularity and continuity of movement are the features that build up movement power and these should always be kept in sight in practicing. Special care should be exercised to make sure that the pupils' arms are *not raised* from the desk and that they do *not slip* on the desk, while practicing. The skin muscles at the arm rest must stretch and contract in all the movements. The wrist and fleshy part of the hand must always be raised to prevent friction.

GRADE V, BOOK V

Lesson 5



Begin by directing all necessary attention to the position, both of the body and of the hand as it holds the penholder. This drill is called the *indirect retraced link oval*. It must be made in the direction indicated by the arrow and with a rapid movement, to the count of 10—retracing each oval ten or twenty times. The ovals should be made two ruled spaces of the paper in height and should overlap about one-third. The lines must be of the

finest quality it is possible to produce. The pens must be held very lightly. The first joint of the first finger must maintain a regular curve, and never be bent downward. This drill will be found more difficult than its companion drill, number 4, to most pupils, and it must, therefore, be practiced with a somewhat slower movement, especially at the beginning. It may also require longer time to attain the standard reached in number four, and extra

allowance may have to be made for it in determining the final grade. But the drill is full of movement possibilities and should be well mastered, to make sure that the many capital letters that

are based upon the indirect oval will not give unnecessary trouble when they are practiced, later.

GRADE V, BOOK V

Lesson 6



Begin by directing that every pupil assume the proper position, noting all the details carefully. In the connected O drill only three or four letters should be joined at first, but the number should be gradually extended until at least a half line may be made without lifting the pen or shifting the position of the arm or paper. Some pupils in this grade will even be able to make more than a half line with one stroke and such effort should be encouraged in all. It should be noted that the first of the two loops at the top (after the first letter) is slightly larger than the second. Also, that the connecting stroke crosses the letter at

the middle. The count for this drill is 2 or 10. If 10 is used the even counts come on the connecting strokes. The movement must be rapid enough to make smooth lines. All the lines must be very light. They should be much lighter than shown in the copy in the pupils' books. The letters should be a little less than a ruled space in height and the spacing must be uniform. The small loop formed in the top by the overlapping lines must have the same slant as the main body of the letter. The slant of the letter should be the same for each pupil as his *oblique straight line drill*.

GRADE V, BOOK V

Lesson 7



Direct careful attention to the details of position, noting especially that the penholder points between the elbow and shoulder, and that the wrist is raised slightly from the desk. In this drill the large ovals should fill a space between two ruled lines, and the o's should be in the middle of the space. The o's must be small. The horizontal stroke following the o must be given special attention. The large oval has a horizontal position. The o's must be

closed at the tops. At first only a few should be joined, to give the pupil a good opportunity to study the form and to accustom his writing nerves to following it. But the number should be gradually increased until as nearly as possible the full line can be made without lifting the pen or shifting the arm or paper. The purpose of this and all drills is to develop movement power, and with this in view every effort should be made to master difficult

features. A movement that can add one more o and oval after it seems the limit has been reached, has accomplished something worth while. The lines must be much lighter than those in the

pupil's books. Light lines are always necessary in penmanship practice.

GRADE V, BOOK V

Lesson 8



Begin by directing careful attention to the position. See that no wrong habits are being allowed to continue or develop. In this drill the two forms of movement (oval and straight line) are used. The special features to explain to the class are: that the three main down strokes in the letter must be as nearly straight as possible; that each in order is shorter than the one preceding it; that the spacing between the down strokes is narrow; that the oval at the beginning of each letter is practically twice as wide as one of the spaces between the other parts of the letter; that the letter rests on the line at the bottom of each part, and that the

connecting stroke is placed half above and half below the line and practically at right angles to the slant of the letter. At first only two or three of the letters should be made with the one stroke, but the number should be increased as the practice proceeds until as nearly as possible the full line can be made without lifting the pen or shifting the position of the arm or paper. The lines must be very fine—much finer than shown in the pupils' books. The count for this drill is 4—the four falling on the connecting oval. This drill should add much to the movement power if practiced with a rapid movement.

GRADE V, BOOK V

Lesson 9



Check up the details of position; noting, especially, the arm, hand and penholder. The penholder must always point between the elbow and shoulder. The wrist and fleshy part of the hand must be raised above the desk. This drill is a continuation of the preceding drill and the succeeding parts should all taper off gradually in height, down to the size of the *minimum* small letters. All down strokes are straight, and the spacing between

the down strokes is gradually narrowed as the succession of parts advances. The movement required is very similar to that used in the *oblique straight line drill*. The connecting oval is placed half above and half below the line, and practically at right angles to the slant of the straight down strokes. The count for this drill is 10—a count on each down stroke. The movement should be slow enough at first to enable the pupil to learn to follow the form,

but should be gradually increased until it is about as rapid as used in the *oblique straight line drill*. There should be no loops at the bottoms of the parts, and also no round joinings, except in the last one. At least two sections should be made without lifting

the pen or shifting the position of the arm or paper, and three or four should be made in this way if possible. The lines must be lighter than shown in the pupils' books.

GRADE V, BOOK V

Lesson 10



Note the requirements of good position and see that all pupils have assumed the same. It will be seen that the drills, as they follow one another, lead from the simplest oval and straight line movements to movements involving principles required in the construction of letters; and that these principles are introduced gradually, and in the order of their simplicity. Thus the connected M comes first; then number 9, which is slightly more difficult and brings the movement down to the small letter size. Now we take up a drill which retains the main features of lessons 8 and 9 and adds a *miniature oval movement*, in the small o, and

additional *straight down stroke movements*, in the u and l. Special care must be exercised to make all the down strokes in this drill straight, except the one in the o. The l is as high as the first part of the N. At first two or three sets of the connected letters should be joined without lifting the pen or shifting the position of the arm or paper. This number should be gradually extended until as much as possible of the full line can be made with one continuous movement. There must always be sufficient speed in the movement to help in gaining movement power. The lines must be lighter than shown in the pupils' books.

GRADE V, BOOK V

Lesson 11



Take all necessary account of the position first of all. Note the positions of the penholders in the hands. This drill is called the *ratchet movement drill*, because it has the form of the ratchet in machinery. It is the first; the fundamental, and *the most important drill in learning the small letter movement*. It is not

difficult if practiced correctly and its effect on the movement required in making small letters is most encouraging. The oval at the beginning of each section should be retraced rapidly ten times, to the count of 10. In passing from the oval to the second part, a very decided modification in the movement is required.

The second part is made like a succession of *steps*, and stopping very definitely, but very briefly, at each step. This drill should be made according the *small letter movement rule*, which is stated as follows: *Make a quick up-and-down movement and stop, for each straight down stroke that rests on the writing line.* (See

full explanation under that head.) Accordingly, the count to 10 should be rapid for the retraced oval part, and then to 10, with sharp accents, and with a stop after each count. The oval should be one ruled space in height and the second part should have a gradual decrease down to the *minimum* letter size.

GRADE V, BOOK V

Lesson 12



Direct all pupils to assume proper positions, including the proper angle of the penholders. This lesson requires a movement that is very similar to that used in the *ratchet movement drill*. Each letter must be made with a *quick up-and-down movement and the stop* at the writing line. The disconnected letters at the beginning are to illustrate more effectively the feature of stopping at the bottom of each letter. In the connected letters the stop at the bottom of each letter should be as definite as it would be if the pen were to be lifted each time. The count for the connected letters is 10—a count on each straight down stroke. The movements

must all be *quick*. The special feature of the drill is to make the quick up-and-down movement, and *stop*. This peculiar use of the movement enables one to make the straight down strokes, which are so necessary in making good small letters. In all the small letters there are forty down strokes (not counting the tick strokes) and of these *thirty-two are straight*. It is impossible to make the straight down strokes with a rapid arm movement unless one learns to use the movement according to the *small letter movement rule*. The number of letters on the line should be as in the copy. The lines must be very light.

GRADE V, BOOK V

Lesson 13



Give "first aid" to any cases of bad position that may be found in the class. This lesson is for use in further developing the *small letter movement*. The drill is made to the count of 3—1 on the 1 and 2 and 3 on the down strokes of the u. Or the u may be

made on 1 and 2 and the 1 on the 3. A *quick up-and-down movement and stop* is required for the 1, and the same for each part of the u. The down strokes must all be straight. The crossing of the 1 is at the same height as the u. If the 1 were cut off at the

crossing the remaining part would be like one of the parts of the u. As many of the letters should be connected as possible without lifting the pen or shifting the arm or paper. At first perhaps only three or four couplets can be made this way, but the number should be extended as much as possible. A good penman can make the full line with one continuous stroke and without making

any change in position of arm or paper. It is all a matter of movement power. The spacing should be as shown in the book, and the lines should be much finer than shown in the pupils' books. It is harmful to practice this or the two preceding drills with a movement like the oval movements; that is, with the down strokes curved and with broad turns at the bottom.

GRADE V, BOOK V

Lesson 14

O C E A Only Cling End Among.

Give the necessary attention to the details of position to commence with. This lesson covers the capitals of the first group, O, C, E, A, and an assortment of small letters that will be found especially well suited to applying the *small letter movement rule*, along with the lower loops, that always need close attention, and the final d, which is a good test of movement. The words used in this lesson are selected with special consideration of the arm movement and should be written with the arm movement. It will be best to work for a time on each capital singly—making it rapidly, with a good movement to the count of ten. Then each

word should have some practice singly, after which the full line should be written. The l's must be as high as the capitals and the d not so high. The spacing requires careful attention. The lines must all be made as light as possible—lighter than shown in the pupils' books. It must be remembered that the work offered in each grade must be quite complete as far as covering all letters is concerned, and, consequently, no lesson can be given enough time to bring it to the standard expected to be reached at the close of the school career. The page effect must be pleasing.

GRADE V, BOOK V

Lesson 15

N Noodle Noun M Million Milling

Refer to the position—calling attention to all important details. This lesson takes up the first two capitals of the second group,

N and M. Each of these capitals should be practiced singly first, using a rapid movement to the count—3 for the N and 4 for the

M. The small letters are selected as being especially adapted to arm movement practice. The *small letter movement* should be used for making all straight down strokes and the up strokes that precede them. The l's are as high as the first part of the capitals. The d is not so high. It will be all right to lift the pen at the finishing of each capital instead of connection to the small letter following. The lines must be light and the spacing must be accurate. Uniformity is one of the most important features in

good writing. Page effect must be pleasing. The headings should be written with as much care as the lesson work. The twenty straight down strokes in the small letters of this lesson must be given special attention; otherwise much of the best element will be lost. The initial loop and first long down stroke is the same in the two capitals. This first stroke is the *controlling stroke* of the second group.

GRADE V, BOOK V

Lesson 16

W Win Kind Kindy H Hunt Hunting

Check up all details of position, making sure that no wrong habits are being allowed to grow. In this lesson the two capitals should be practiced singly first. Then each word should be given separate attention in study and practice. This lesson is arranged to require special consideration of the two kinds of *controlling strokes*, often confused, that are very different in the long down strokes. Many persons make the first part of W and H alike, curving the long stroke in both, or making it straight in both. This is incorrect. It should be well curved in the W; but should be straight in the H. Special practice on each letter, separately,

will help to master this difference. The small letters are selected to give special advantage to the *small letter movement*. There are twenty-six straight down strokes in the small letters of this copy. These must have the fullest possible consideration. All work that does not show these straight down strokes and the spacing, quite fully, should be rejected. The d's and t's should be the same height and not as high as the first part of the capitals. The lines must be fine and clear. The engravings in the pupils' books do not show the fine line quality writing should have.

GRADE V, BOOK V

Lesson 17

Zoo Zone Zinc Zion You Young Youth

Commence the recitation with proper consideration of the position. In this lesson two forms of beginning strokes of capitals are presented, as was done in the preceding lesson. In the two capitals in this lesson, one (Z) has the same form of beginning stroke as used in the W, presented in the preceding lesson, but the other (Y) has an entirely different form of stroke. The first long down stroke in the Y is a compound curve, which appears to be nearly straight on account of its being so short in each kind of curve. The upper part is a right curve and the lower part is a left curve. The lower loops in Z and Y are the same length and

the same width. In the Y the second long down stroke is a straight line its entire length. The loop at the bottom of the upper part of the Z rests on the writing line. The small letters are especially adapted to the *small letter movement*. There are eighteen straight down strokes in the small letters of this lesson. The spacing must be accurate—long between the letters in words and short between words. The lines must be fine. The initial loops in the two capitals are alike. The second part of the Y is not as high as the first part. Give all due care to the heading and arrangement of the work on the page.

GRADE V, BOOK V

Lesson 18

Kin Kind Kindly X X Xenia Xema

Begin the recitation by referring to position, requiring every one to assume the correct position in all details. In this lesson, again, two forms of beginning strokes of capitals are presented. The same two used in lesson 16. In the K the first long down stroke is straight, while in the X it is a right curve. This difference must be strictly observed and made one of the special features in presenting this lesson. The second parts of both the K and X are the same height as the first. Poor work on these two capitals often gives them considerable resemblance, which must be severely criticised. The small letters are selected with special reference to the *small letter movement*. There are twenty-three straight

down strokes in the small letters of this lesson, and only five curved down strokes. The l is as high as the capitals but the d's are not so high. The modification necessary to make the final d, as used in the word kindly, must be noted. Each capital should be given separate practice, and each word also, if time permits. The line quality must be fine and smooth. The spacing must be accurate. The heading and arrangement of the lesson work on the page must be held to the standard. Margins must not be overlooked. No work should be given a passing grade if carelessly done.

GRADE V, BOOK V

Lesson 19

Begin by calling attention to the details of position. In this lesson the same beginning stroke is used in both the capitals. In both the second part is the same height and shorter than the first

part. In the V the final up stroke curves outward sharply at the top. All the U's may be made like the single U, disjoined from the small letters, if preferred. The count for U is 3. The top part

V Via Vine Voyage U Union Uniform

of the f is as high as the first parts of V and U. The twenty-four straight down strokes in the small letters must be given the necessary attention. The extra height of the r must be noted. The difference in the slant of the o and a-g ovals must be considered. The loops in y, g and f are alike in width and length. The long spaces between letters in words and the short spaces between words are very important details. The crossings of the

y and g loops, and the closing of the f loop, are at the writing line. The initial loops in both capitals are alike. The highest consideration should be given to the heading, using the proper spacing; the correct letter forms; the required arrangement. The page effect must always be considered of great importance. It must be pleasing. The lines must be light. The spacing must be uniform. The margins must be even.

GRADE V, BOOK V

Lesson 20

Tin Tine Thine Fan Fame Food

Begin by calling attention to the requirements of good position. In this lesson the two parts of each capital may well be practiced singly. The top stroke makes a good movement drill by itself, using the count of 2 for a single stroke, or 10 for five strokes. The stem of the T is made to the count of 2 or 10 the same way. The stem of the F is made to the count of 3—the three falling on the tick stroke. The complete T is made to the count of 4, and the complete F to 5. Each letter should have separate practice. It is good practice to make a line of stems, either for T or F, and then with a rapid movement put the tops on afterward. In the small letters is presented an unusually good selection of *small*

letter movement strokes. In the first three words all the down strokes in the small letters are straight. The fourth and fifth words each have one curved down stroke in the small letters. The sixth word has only curved down strokes in the small letters. It would be difficult to select better words for movement training. The stems in the T and F are made short enough so that when the tops are put on these capitals will be of even height with other capitals. The tops should not touch the stems. The swing strokes between the T's and the joined letters are excellent movement tests. Make all lines light.

GRADE V, BOOK V

Lesson 21



Check up all details of position to begin the recitation. In this lesson is presented a test that will prove whether or not the pupils have been developing the arm movement in the preceding lessons. The connected D's are to be made with the arm movement. At first perhaps only two or three letters can be connected without lifting the pen, but more letters should be added if possible until the full number can be made. Each D should be made the same form as if made single, and it is best to practice the D singly before trying to connect the letters. The capital rests on the line at two points; is a narrow letter, and has a full oval at

the top. The count is 3 for the D, either as a single letter or as a connected drill. The small letters are selected for their adaptation to good movement practice. The final d must be noted. All lines must be made fine. The details of the heading must be accurate. The spacing in the lesson work must be such as to make a correctly balanced line. The page effect must be pleasing. No work should be given a passing grade if it shows that it has been carelessly written. All passing work must be prepared according to a definite standard, as explained elsewhere in this text. Heavy lines, blots and scribbling must never be accepted.

GRADE V, BOOK V

Lesson 22



Require all pupils to assume proper positions. In this lesson is provided another test of the arm movement. The P should be practiced singly first, and then as a connected drill. In connecting the letters only two or three should be connected at first, but the number should be increased as soon as possible. The oval of the P is broad and the turns at both the top and bottom are alike and both are full turns. The part of the P toward the right of the stem, or first down stroke, is narrow. In this and the preceding drill it is better to make the capitals singly with a good movement, and with good forms, than to connect them and make

poor forms with a dragging or otherwise poor movement. In the small letters all the down strokes are straight, and the true *small letter movement* should be used. The final t needs special consideration. It is finished with a left instead of right curve, as used in the regular form of t; is not retraced at the top, and does not have a cross. It is to be used *only at the ends of words*. Light lines must have constant consideration. Spacing is of equal importance. No carelessness must be tolerated. All scribbling must be rejected.

GRADE V, BOOK V

Lesson 23



Begin by directing attention to the position. In this lesson practically all the elements found in the preceding lesson are repeated. The B should be practiced singly first and then by connecting only two or three letters, until they can be made with considerable ease, after which more should be added. If the movement cannot be kept operating with smoothness and freedom in connecting the capitals, and at the same time making good forms, it is better to make the letters singly. However, much is to be gained by learning to make the connected drill and this should be the aim in every pupil's case. It should only be given up after

the most serious struggle has failed. In the small letters all the down strokes are straight, and the true *small letter movement* should be used in making them. The spacing should be like the copy—making the same amount of work on the line. The lines must be light. All careless work should be rejected. Dirty, smeared, scribbled pages should be re-written. The heading should be considered an essential part of the lesson for grading. No wrong letter forms should be permitted. Neatness, order, arrangement, uniformity and fine lines are important elements in all good penmanship. These should be required in all written work.

GRADE V, BOOK V

Lesson 24



Give the directions concerning position to begin with. This lesson, like the three preceding lessons, affords an unusually exacting test of the arm movement. The elements involved in this lesson are practically a repetition of those embodied in the two preceding lessons. The R is the same form as the B to the completion of the minute loop. The connecting stroke is the same as in the connected B drill. The down strokes in the small letters are all straight, except the two in the d. The final stroke, which makes this the final form of d, should be noted. As explained for the preceding connected capital drills, it is better to

make the capitals singly than to too seriously mar the form or clog the movement by making the connected drill. It is best to connect only two or three capitals at first and gradually add more, as the movement is able to produce the form better. Every pupil should try to learn to make the connected drill, and those who fail entirely should have the failure noted in their grades. The fine line quality, so often mentioned, should never be lost sight of. The heading and the full page effect must always be given full consideration. No evidences of carelessness should go unnoticed.

GRADE V, BOOK V

Lesson 25



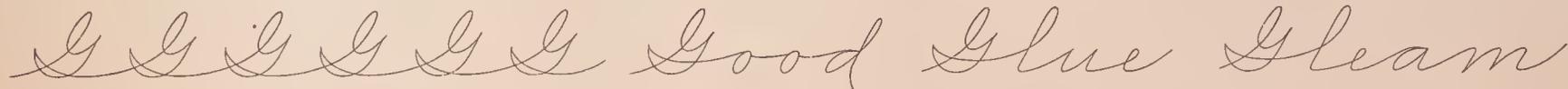
S S S S S S S S Soon Sound S S

Begin the recitation by checking up the details of position. The connected S drill furnishes another excellent arm movement test, and in this case every pupil should be required to make the letters connected. The swing between letters is specially well adapted to the arm movement. There is nothing about this drill that is not found in the single letters, except that the pen is not to be lifted between the letters. Two or three letters should be connected at first and as the drill becomes easier more letters should be added until the full number can be made. The loop in the top of the S is half the length of the whole letter. Uniformity

is an element that should have special attention. The movement must be rapid enough to make smooth lines. The lines must be fine. The long spaces between the joined small letters must be noted. The final d's must be given the necessary consideration. The demands for accuracy, neatness, uniformity, arrangement and good movement should be more and more exacting from lesson to lesson. Carelessness must be rooted out. No written work that shows carelessness should ever be accepted in this or any other class. Work that is carelessly done is harmful, and it were better had it been left undone.

GRADE V, BOOK V

Lesson 26



G G G G G G G Good Glue Gleam

Begin by directing that all pupils assume the correct position. In this lesson there is much that is the same as in the preceding lesson. The connecting strokes, the loops at the tops and also at the bottoms of the G's are the same as in the connected S drill. The second part of the G extends to half the height of the top loop. The spacing between the G's must be carefully noted. In

the word Good there are no straight down strokes in the small letters, and the final d must not be slighted. In the word Glue all the down strokes in the small letters are straight, and in the word Gleam all are straight, except the first in the a. The final up strokes in the last two words must always be put on. The l's are as high as the G's, and the l loop is the same width as the

loop in the top of the G. The o ovals do not slant as much as the d and a ovals. The connecting stroke between the G's and the following small letters must be given close attention. The *small letter movement* must have proper attention in making the straight down strokes in the small letters. The work must all show that it

has been carefully thought out and carefully worked out. These are two fundamental requirements in all penmanship practice. No careless work should be accepted either in this or any other subject. Pupils should be required to use the proper letter forms in all written work.

GRADE V, BOOK V

Lesson 27



Make a careful examination of the positions assumed by the pupils, and see that all are correct. In this lesson the loop in the top of the L is the same size and form as the corresponding loops in the S and G. The loop at the bottom of the L is the same size and form as the corresponding loop in the Q and D, and must lie flat on the line. The top loop is half the length of the letter. The spacing must have due care. The lines must be much lighter than shown in the pupils' books. Fine line quality is always one of the most important considerations and no work should be given a passing grade that does not have fine line quality. In the small letters of this lesson all the down strokes are straight, except the

first in each of the a's. The spacing between the small letters in the words must be long and uniform. The final up strokes in all three words must be put on at full length. Many pupils are inclined to be careless about finishing words. Pupils should be impressed with the necessity of getting their concepts of letters so clearly in mind during the writing period that they will find it easy to use them in all their written work. Untidy work should not be accepted. Scribbling should never be tolerated. Habits of carelessness are inexcusable and no careless work should ever be given a passing grade. Pupils will all learn to be careful if they find that is the only way to get their work accepted.

GRADE V, BOOK V

Lesson 28



Call attention to position, and note carefully whether or not all pupils observe the details properly. In this lesson the I com-

mences with an up stroke (one of the four—S, G, I, J). It requires special care to make the top of the I slant properly. It

is a very common error to make it too nearly vertical, or even slanted toward the left. The loop in the I must slant like the loops in S, G and L, and like all letters slant. All the crossings in the I are at one point. The lower part of the I is the same form as the corresponding parts in T, S and G. In the small letters all the down strokes are straight, except the first in the g. The spacing between the small letters in the words must be long. The *small letter movement* must be used in making the straight down strokes. The swing strokes between the I's and the following

small letters should always bring out a smooth movement—a glide of the finger that rests on the desk. The lines must be light—much finer than shown in the engraving in the pupils' books. The lesson must show that it has been worked out with care. The heading must have the proper letter forms; the correct arrangement; accurate spacing, and a neat appearance throughout. No carelessness must be permitted. Papers must be neat and pleasing in appearance. Pupils must learn that the shortest road to success is painstaking work.

GRADE V, BOOK V

Lesson 29

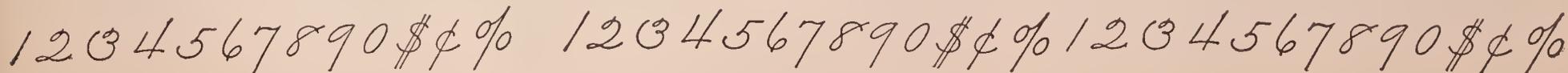


Give the necessary attention to the position—noting the position of the penholder as well as of the body. In this lesson the connected J drill provides a test for the arm movement that is sure to reveal whether or not the pupil has been developing arm movement power in the preceding lessons. The same difficulty is often experienced as was mentioned in connection with the I; that of making the top too nearly vertical or even slanted toward the left. All care must be exercised to be sure that the both loops are placed on the same slant and that this is the same as in other capitals. The long down stroke in the J is straight. The lower

loop is two-thirds as long and half as wide as the upper loop. The two loops both close at the same point, which is at the writing line. This capital is the only one that commences below the writing line. This is necessary so the lower loop may cross at the line, in uniformity with all lower loops, and so that the upper loop may close at the same point, which is necessary for symmetry. The connecting loop slants downward toward the right; is half above and half below the writing line, and is small. In the small letters only the o's have the curved down stroke. The *small letter movement* must be used in the i and n. The lines must all be very light.

GRADE V, BOOK V

Lesson 30



Check up every detail of position. In this lesson is contained the opportunity for doing a work that may mean much to every pupil in the years to come. Numerals nearly always represent values, and on this account poorly made numerals have resulted in much loss, in the business world, because of being misread. It will be well for each pupil to commit to memory the following rhyme:

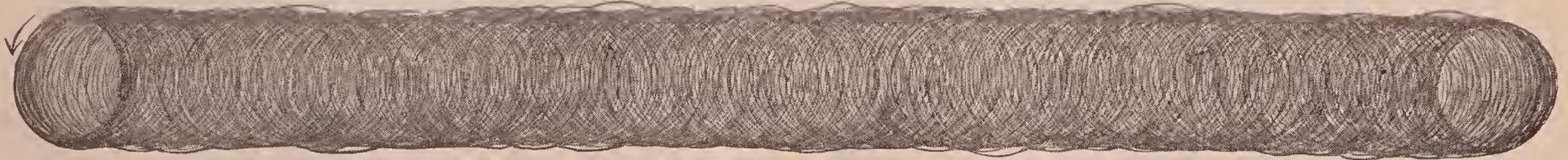
The 4 and 6 will look the best, extended higher than the rest;
And it improves the 7 and 9 if they extend below the line;
But all the rest are only right when written at an even height.

It is the last stroke in the 4 that is higher than the rest. The

2 is the same form as the Q but smaller. The two minute loops in the 3 must not be overlooked. The two strokes in the 5 must be joined. The loop in the 6 must stand upright and be small. The 7 has a tick stroke and a compound curve at the top. The 8 begins with the broad curve at the top, and the lower loop is made in the same direction as the loops in g and y. The long strokes in 7 and 9 must be noted. The parallel strokes in the \$ must be close together. The lines must be light. The numerals do not offer much movement value, but should be made with the arm movement. Accuracy is the chief feature to be safeguarded in making the numerals.

GRADE VI, BOOK VI

Lesson 1



Beginning with this grade and book, the details of position and letter form should be worked out more minutely than is possible in the preceding grades. This point will be better understood when it is explained that the average pupil's comprehension makes a sharp curve upward at about the age when he enters the sixth grade (beginning of adolescence). Some pupils will, naturally, be underdeveloped and others will be developed in advance of the average at this stage, as at all others; but the period at which youth begins its active preparation for approaching manhood and womanhood is near the average age of eleven or twelve years. Pupils who are maturing slowly will be better able to apply instructions covering details when they reach the seventh grade; while those who are more precocious will make a high score in the sixth. As explained in connection with the work in the fourth grade, that period (pre-adolescence) offers the first worth while

opportunity to commence arm movement practice; but the period when the average pupil first begins to grasp the full significance of the details of position and of letter form; and when he first actually learns that he can apply the arm movement to all writing, occurs at about the sixth grade. It is true that some pupils will be found who are as well prepared to work out the details mentioned in the fifth grade as others are when they reach the sixth or even the seventh grade; but we are now considering the average pupil.

In the sixth grade there will be found a strong tendency to revert to previously acquired wrong habits of position and the use of wrong styles of letters; but pupils in this grade can be held more successfully to personal accountability, because they can be made to realize more fully what is required of them. This situation should be made the most of by the teacher, and all direc-

tions should be given with a more inflexible demand for their fulfillment, than is possible in preceding grades.

It is rare to find a pupil in the fourth grade who has so mastered the arm movement as to be able to use it in all his writing. The number of such pupils that will be found in a well taught class of, say, 30 pupils, will not exceed three or four; perhaps not more than 10 per cent. In the fifth grade there will not be found more than twice or three times this number, under equally favorable conditions; that is, 20 to 30 per cent. In the sixth grade the number will usually be about twice that of the fifth grade, or about 50 per cent.

The per cents mentioned in the foregoing paragraph do not refer to the number of pupils who can learn to use the arm movement in making *mere movement* drills, or even in making the capitals, and to an extent, the small letters. When considered in this limited sense the per cents will run about as follows: Fourth grade, 25 to 35 per cent; fifth grade, 40 to 50 per cent; sixth grade, 55 to 65 per cent, while practically all will acquire some fundamental knowledge and use of the arm movement—a sufficient amount to make the undertaking practicable.

After making the necessary explanations concerning position; noting especially that the penholder points between the elbow and the shoulder, and that the wrist and fleshy part of the hand

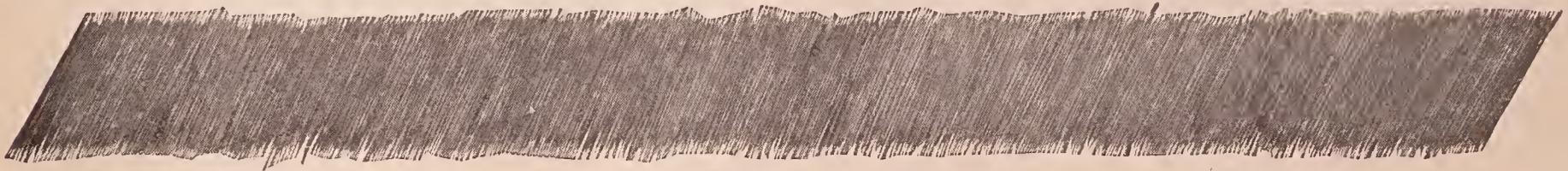
which holds the pen are raised slightly above the desk, to prevent friction, commence on the first lesson. The ovals should be made two ruled spaces high, in the direction indicated by the arrow; very compact; with very fine lines, and uniform. This is called the *direct compact continuous oval* drill. It is made to the count of 10, repeated over and over without a break between the 1 and 10, and rapidly—rapidly enough to produce a sensation of warmth or heat in the arm.

The heading must be correct; using correct styles of letters, and with correct punctuation, correct spacing and with all light lines. The work on the page must be arranged as shown in the models in another part of the text.

The practice of turning the paper should be used in this drill; that is, after making one coat of fine lines, not very compact, the paper should be turned (top toward the body) and a second coat made over the same work, from the opposite end, but with the same direction of movement. Then, turning the paper again, a third coat should be put on, and so on, until the paper becomes hidden under the mass of *very fine lines*. The movement should always be rapid. Turning the paper will give an opportunity to train the movement in accuracy by trying to always make the pen strike in the white spaces. No work with heavy, dragging or blurred lines should be accepted for passing grade.

GRADE VI, BOOK VI

Lesson 2



The position should be the same for making lesson 2 as for practicing lesson 1. The position of the paper in relation to the arm, should have special attention. There must be no side swing in the movement in making this drill. This means that the paper

must be held the same as for making the oval drill. This is called the *oblique straight line drill*. The chief purpose of the drill is to discover to the pupil his natural, individual slant, and make his movement act habitually on that slant. But it is also helpful

in developing range of movement and in improving all the elements of the arm movement. The lines must be very fine. Fine lines indicate proper touch, which is very important in learning penmanship. There should never be anything held at the edges of this or any *mere movement* drill, to make the edges straight. The greatest possible care should be given to the matter of keeping the slant uniform. The drill should be made two ruled spaces high as a regular class requirement, and on the final specimen for grading; but it will be advantageous to practice it three spaces in height if this can be reached without slipping or raising the arm. The count for this drill is the same as for number 1—10. The counts are all on the down strokes, and should be given rapidly. The movement on *mere movement* drills, at the beginning of the practice, should be rapid enough to produce a sensation of warmth or heat in the arm. In preparing the final specimen, which is to be graded, the movement should be slower than in preliminary or preparation drill; but should always be quite rapid.

The details of the heading must have constant attention. No specimen should be given a passing grade unless the heading has been written with the correct styles of letters and is otherwise according to the specifications. Careless work should never be accepted. Scribbling should be considered as inexcusable as improper language. Scribbling is the slang of writing. It is to writing what vulgarity is to speech and should be looked upon with as little favor. Coarse, heavy lines should not be countenanced. They indicate excessive gripping, and lack of refinement in the touch. Soiled and untidy papers should be rejected. It should be impressed upon the pupils with perfect clearness that all specimens submitted for grading must be on clean, smooth paper; must be in fine lines; must have the heading correct in all details; must show a pleasing arrangement on the page, and must give satisfactory evidence of having been prepared with great care.

Normal pupils in the sixth grade will show marked tendencies to enjoy physical action and sensation, due to the period of physical development now being experienced, and intensive arm movement drill will usually delight them. They can be successfully appealed to to prepare extra pages of *mere movement* drills for display uses, and this should be done. Success in establishing the arm movement habit depends upon a few simple laws which should be kept in mind. The same movement should be repeated as often as possible, with the least possible variation in form, and in as short a time as possible. It is impossible to practice *mere movement* drills too much. The more they are practiced correctly, the finer the line quality will become; the more uniform and compact the drill will become, and the more pleasing will be the final product. All of which will mean that the movement is approaching the stage when it will respond to commands with a promptness and precision that will make it possible to execute good writing with ease and rapidity.

It must be remembered that the only purpose of the arm movement is to *make writing easy*. It cannot perform this function until it has been trained to a point of high responsiveness to the mind. This training can come only through proper practice. Proper practice means that the speed must be sufficiently rapid to produce the necessary destruction and rebuilding in the muscle and nerve substance in the writing *machinery*; that there must be a constant purpose to guide the movement in a definite course (form), and that there must be sufficient repetition to establish the habit of specific performance.

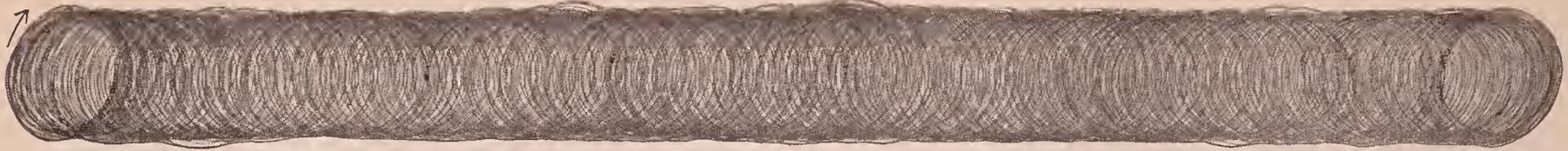
Haphazard, indefinite practice is worse than mere loss; it is detrimental. Penmanship practice should be intelligently done. The teacher should have a definite purpose in view in directing the pupils' efforts.

GRADE VI, BOOK VI

Lesson 3

The necessity of assuming and maintaining the correct position can be impressed upon pupils by grading the position and averag-

ing the grade with the grades given on lesson specimens at the close of the grading period. This lesson is called the *indirect com-*



pact continuous oval drill. It should be two ruled spaces high and in the direction indicated by the arrow. The count is 10, repeated over and over without making a break between the 1 and 10. The movement should be rapid enough to cause a sensation of warmth or heat in the writing arm. The lines must all be made as fine as possible, to promote relaxation and touch. The work must be compact and uniform. The suggestion of turning the paper for successive coats, as explained for lesson 1, should be used if found advantageous. The movement must be watched to see that it

embodies the following essentials: The arm must never be permitted to slip on the desk, and must never be lifted from the desk while practicing. The wrist and fleshy part of the hand must be raised slightly above the desk to prevent friction. The little finger, acting as a gliding rest for the hand, must move with the pen. The penholder must point between the elbow and the shoulder. The first joint of the first finger, as it rests on the penholder, must not be bent downward; but must be held in an arched position.

GRADE VI, BOOK VI

Lesson 4



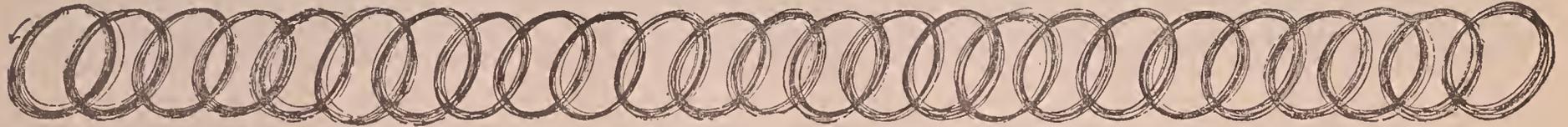
Take due note of the elements of correct position in beginning the recitation. This drill is called the *conic* (or *conical*) *compact oval*. It has the features of light lines, uniformity (tapering) and compactness emphasized in connection with lessons 1 and 3, but has the added characteristic of the deminishing (or increasing) diameter from one end to the other. A fine line may be ruled with a pencil for the diagonal edge. This drill may well be practiced at one, two and three spaces, but the final specimen submitted for grading should be two ruled spaces in height. It will be seen that this drill involves a movement graduated along such a scale as to cover all letters (as to size) from the *minimum* small letters to the largest capitals (Y and J), when practiced to fill two spaces.

It is one of the very best forms of *merc movement* drill and should lead to much beautiful page work.

The speed should be as already often mentioned: that is, sufficiently rapid to produce the feeling of warmth in the arm. After the arm movement has become quite thoroughly mastered much can be gained by practicing the *merc movement* drills at a moderate speed, giving increased attention to uniformity and mere form; but at the beginning, when the purpose is to first create this power, the speed must be rapid. The attention to fine line quality must not be relaxed. The plan of inverting the work for successive coats may be used.

GRADE VI, BOOK VI

Lesson 5



Correct any defects in position found in the class before begin-retrace each oval twenty times. The movement should be rapid. ning the work of the recitation. This drill is called the *direct re-traced link oval*. It should be made one ruled space in height; uniform in all respects; with very light lines, and with the ovals overlapping about one-third. It is also good to have pupils make this drill two spaces high, if time permits; but the final specimen for grading should be made one space in height. Each oval should be retraced in the direction indicated by the arrow and not less than ten times. The count is 10. If the lines are sufficiently light and the work is uniform it will improve the final effect to

It may be slightly slower than used in the compact oval drills, but must be rapid enough to produce smooth lines, and be a real help in developing movement power. Merely making ovals is not to be the purpose. The purpose is to *make movement*, and the result on the paper is to show the quality of the movement thus made. A slow, dragging movement is of no value. There must be spirit in the movement. The touch must be light. The spacing must be accurate. The finished page should present a pleasing appearance.

GRADE VI, BOOK VI

Lesson 6



Note the elements of correct position. Does the penholder point between the elbow and shoulder? Is the wrist raised from the desk? This drill is called the *indirect retraced link oval*. It must be made in the direction indicated by the arrow. The form, size and slant must be the same as for the preceding drill (5). This means that the ovals are to be two ruled spaces in height; overlap about one-third, and have the slant of the *oblique straight line* drill. The movement must be rapid enough to make smooth lines

and add to the movement power. The lines must be made the finest it is possible to produce. Thick, muddy looking lines must be improved by using better materials or by relaxing the muscles—especially the grip on the holder. The speed must be rapid enough to produce smooth lines—free from angularities and all shaky effects. The count is 10, and if the count can be repeated for the same oval it is a good indication. The smoothness with which the arm acts is the real test of the good that is being

accomplished in these *mere movement* drills. A smooth, uniform, light, spirited movement will produce work that reflects these qualities. On the other hand if the work looks coarse, tangled,

muddy and clumsy it is certain that the movement still retains these defects. This is true because every stroke is the direct result of the movement and manner of holding the pen.

GRADE VI, BOOK VI

Lesson 7



Check up the details of position, noting carefully the position of the penholder and that it is held very lightly. This lesson takes the step advancing from the *mere movement* to the *capital letter movement* work. The count is 10—the odd counts on the connecting strokes. The first and most important feature embodied in the new kind of work is that the repetition is not over the same outline, as in *mere movement* drills; but a succession of outlines are made. In other words, instead of making the movement revolutions retrace one outline many times, the new drill requires that the successive movement revolutions be strung out toward the right. This sounds simple enough but requires a considerable increase in movement power to compass it successfully. At first

only two or three or four letters should be joined with the one continuous movement. But letters should be added as the movement becomes accustomed to the drill, until at least a half line can be made with a rapid, continuous movement. Pupils who are able to make the movement carry throughout the full line, without stopping, lifting the pen or shifting the position of the arm or paper, will have added very much to their movement power. The lines must be very fine. The loop at the beginning of the letters (after the first) is larger than the one at the close of the letter. The minute loop made by the overlapping of the initial and final loops must be slanted the same as the letter. The spacing must be studied. The letters are a little less than a ruled space in height.

GRADE VI, BOOK VI

Lesson 8



Begin the recitation by reference to the essentials of good position. This lesson is called the *small e and oval* or *connected capital C drill*. The chief characteristic that distinguishes it from the *mere movement* drills is, as explained in connection with lesson 7, that instead of retracing a given form, the form is repeated in a succession strung out toward the right, necessitating a *progressive glide* in the movement. At first only two or three letters

should be connected without stopping, so the movement may become accustomed to the correct form, without subjecting it to the danger of running into a bad form, which is likely to occur after the first few letters for a time. The number should, however, be increased as rapidly as the movement is prepared to extend into additional letters, until as many as possible can be made with one continuous stroke, even to the full line. It is one of the best

possible tests of good movement to make a full line of this drill with one continuous movement and without lifting the pen or changing the position of the arm or paper. The count for this drill is 10—making the long down strokes on the even counts. The spacing must be accurate and the lines must be fine. The en-

closed loop must be small, and it is placed near the right side of the outer oval. This is a detail that will call for a high degree of accuracy in movement control. The movement should be rapid enough to make smooth lines.

GRADE VI, BOOK VI

Lesson 9

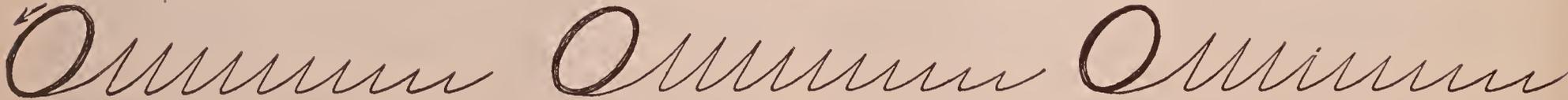


Give the necessary attention to position. This drill is called the *extended M drill*. It has three important features that must be noted: *All the down strokes are straight; the height of the successive parts decreases gradually, and the width of the spacing between the successive parts diminishes uniformly as each section advances.* Only the most highly developed movement will be able to embody these three features in the drill to a high degree; but the purpose of all the movement drills presented is to develop movement power, and with proper application beautiful work can be produced by the average pupil in this grade. The count for this drill is 10—making the down strokes on the counts. The counting must take into consideration the stops that must be

made at the bottom of the straight down strokes, and should be sharp and well accented, but not too rapid in succession. A more prolonged pause must be made between the 10 and the 1 for the next section, to give the necessary time for making the connecting oval. The teacher should practice making this drill with the counting, to learn how to count to the best advantage. Each movement must be quick—carrying the pen up and down for one part. The pen must come to a perfect stop at the bottom of each straight down stroke to prevent making a loop at the joining. The movements, up and down, should be made about as rapidly in succession as steps in rapid walking. The lines must be fine.

GRADE VI, BOOK VI

Lesson 10



Make an examination of position, and see that all assume it in all details. The second part of this lesson is called the *ratchet drill*. This is the foundation drill for learning the *small letter*

movement. It is of as great importance in developing the peculiar phase of the arm movement required to write the small letters successfully, as is the *compact continuous oval* drill in developing

the arm movement at the beginning. Lesson 9 was a preparatory drill, for beginning work on the *small letter movement*. This drill must be practiced as the full embodiment of the *small letter movement*. The ovals should be made to the count of 10, given at the speed used in lessons 5 and 6; that is, rapidly. The second part of the drill is also made to the count of 10; but the rate of speed changes abruptly and very decidedly. The change is like changing from the motion of skating to that of walking. In this second part the successive parts are made at about the rate steps

are taken in walking rapidly. There must be a quick up and down movement, and a stop for each of the successive parts. This is absolutely necessary to be able to make the down strokes *straight*. Unless they are made straight and with the correct form of movement there can be no gain from the drill. The rule for applying the *small letter movement* is this: *Make a quick up-and-down movement and stop for each straight down stroke that rests on the writing line.*

GRADE VI, BOOK VI

Lesson 11



Take full note of all the details of position to begin the recitation. In the *l drill* the *small letter movement* finds its easiest application to actually making a letter. The disjoined letters at the beginning of the line are to show the necessity of stopping at the bottom of the straight down strokes. The connected letters should be made in sections of ten and to the count of 10. Each letter must be made with a *quick up-and-down movement and a perfect stop at the bottom*. This is the distinctive *small letter movement*. The importance of mastering this special phase of the arm movement will be appreciated when it is considered that of the forty down strokes in the small letters, *thirty-two are straight*. The rolling or spiral movement used in making most of the capitals cannot

be used in making the small letters that have straight down strokes, without the special modification specified here. The movement must be the true arm movement, and the successive movements must all be made quickly—each practically an instantaneous motion; but *the stops give the succession of movements a close resemblance to steps in walking*. The letters must be uniform in height and spacing. The slant must be the same for each pupil as his *oblique straight line drill*. The lines must be fine. This drill will have a very decided effect for good on nearly all the small letters if well mastered with the true *small letter movement*.

GRADE VI, BOOK VI

Lesson 12

Call attention to the details of position in beginning the recitation. Note the positions of the penholders. They must point between the elbows and shoulders. The wrists must be raised above the desks to prevent friction. The l's in this drill must be made

with the true *small letter movement*, described in connection with lessons ten and eleven; but the o's are made with the *miniature capital letter movement*; that is, the *capital letter movement* on a very small scale. Each l must be made with a *quick up-and-*



down motion and a perfect stop at the bottom of the straight down stroke. The process may be compared to the steps in walking. The ten l's are to be made to the count of 10—quick, sharp counts, with definite pauses between them. The o's are also made to the count of 10, and the time and rate should be the same in the o's as in the l's. At first it will be all right for the pupil to lift the pen at the finish of the tenth l and readjust his position before making the o's. But it should be the aim to so master the move-

ment that the entire line may be written with one continuous stroke and without changing the position of the arm or paper. The chief purpose in practicing the o's is to learn to use the *glide* in the arm movement. This is a very important feature in all arm movement writing. The *glide* must be mastered to produce uniform spaces and follow a straight course. All lines must be fine.

GRADE VI, BOOK VI

Lesson 13



Check up the details of position. In this drill the same features are present as in lesson twelve, except that the spacing between the o's is shorter. The spacing between the l's is the same as in lesson twelve. The count is 10 for each section of o's and for the l's—making three counts of 10 for the full line. In the l's the true *small letter movement* must be used. This requires that for each l there must be made a *quick up-and-down motion and at the bottom of the straight down stroke a stop.* The true arm movement must be used; but it is not spiral in form as used in the *compact continuous oval* and in many of the capital letters. At first the pupil may lift the pen and readjust the position of the paper or arm at the end of the first set of o's and again at

the end of the section of l's, but as soon as the movement can be sufficiently developed the pen should not be lifted until the end of the l's has been reached, and with further development it should be the aim to complete the line without lifting the pen or changing the position of the arm or paper. The purpose is to develop movement power. This cannot be done unless continuous effort be made to make the movement perform new tasks and operate with increased accuracy. The l's are crossed at the height of i. The o's are closed at the tops. The movement must have the distinct *glide* between letters—especially between the o's. Finger movement should not be permitted. The lines must all be fine.

GRADE VI, BOOK VI

Lesson 14



Begin the recitation by calling attention to the details of position. In this drill the same features are embodied as in lessons twelve and thirteen—the true *small letter movement* in the l's; the *miniature capital letter movement* in the o's, and the *glide* between the o's. The l's are all to be made the height of capitals, which is slightly less than a ruled space. The o's must be closed at the tops. The spacing must be accurate. At first it will be all right to lift the pen at the end of the section of o's but the movement should be developed to the point where the full line can be made without lifting the pen or shifting the position of the arm or paper. The count of 10 should be used with each section. The

quick up-and-down and stop features of the *small letter movement* must be distinctly employed in each l. The pen should never be lifted before the ten o's are completed and they should be spaced apart far enough to fill the line as far as shown in the copy. It is the *spacing* that is of most importance, because it develops the *glide* in the movement. The l's must have straight down strokes on the slant of the pupil's *oblique straight line drill*. The height, slant and spacing must be uniform. Thorough mastery of this and the four preceding drills will mean very much in the mastery of good writing in small letters. All lines must be fine.

GRADE VI, BOOK VI

Lesson 15



Take a careful account of the details of position. Be sure every pupil is holding the pen correctly. This lesson is full of great *small letter movement* possibilities. If practiced properly it will add greatly to the movement power. These instructions should be studied diligently and applied very specifically. The section of the oblique straight line drill should be practiced rapidly and with very fine lines. It may be used alone for a time to make sure that the height and slant (especially the slant) are uniform. It should

be made one ruled space in height. The l's may be made in sections of five or ten. Ten is perhaps better as the count of 10 is preferable. The *small letter movement* must be used. The b's should be made in sections of five, and the five letters are made to the count of 10. The *small letter movement* must be used in the b's also. The loop is made to a count the same as the l. The second part is also made to a count, as the minute retrace (called a *tick* stroke) is a straight down stroke (although not counted

in the regular thirty-two straight down strokes of the small letter alphabet). This *tick stroke* needs special attention. It is straight and retraces downward on the preceding up stroke. At the bottom of the tick stroke the regular *small letter movement* stop is made, and from this stopping point the succeeding letter begins. The b

is thus made to two counts—five letters to the count of 10. The 1 is on the loop and the 2 on the *tick* stroke of the first letter; the 3 on the second loop and the 4 on the *tick* stroke of the second letter, and so on.

GRADE VI, BOOK VI

Lesson 16

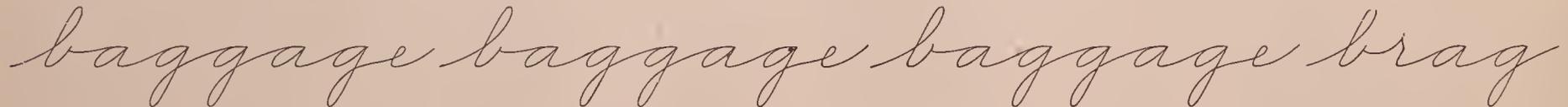


Begin the recitation by calling attention to correct position. In the h the count of 2 or 10 is used. The h has two straight down strokes and thus requires two distinct movements, each a quick up-and-down motion followed by a distinct stop. If the count of 2 is used any number of letters may be joined, but there should be not less than four, for the sake of good movement training. If the count of 10 is used there should be five letters (ten straight down strokes) joined. The second part of the h is like the last part of n and m. The h is the same form as the y, inverted. The k is made to the count of 3. The 1 is for the loop, as in l, b and h; the 2 is on the small horizontal open oval, and

the 3 for the final straight down stroke. There must be three distinct stops in the movement in making the k with the *small letter movement*. In joining the h and k the count should be 1—2 for the h; and 1—2—3 for the k. The space between the two straight down strokes in the k is narrower than between the two straight down strokes in the h. The true arm movement must be used, since it should always be the aim in every lesson to increase the movement power, as well as learn the correct letter form. The loops are a little less than a ruled space in height. All movements must be quick. All lines must be light.

GRADE VI, BOOK VI

Lesson 17



Give the necessary attention to position. In this lesson is combined the *miniature capital letter movement* (used in small ovals)

and the *small letter movement*. The word baggage is one of the best words in the English language for this specific purpose. The

b must be written with the pure *small letter movement*. In the a's the *miniature capital letter movement* is used for making the ovals and is then merged into the *small letter movement* for making the straight down stroke. The ability to thus change from one form of movement to another, and do so smoothly, is of great value in producing good writing. The ovals and the following straight down strokes to the writing line, are the same in the a and g. The *tiek stroke* in the b must have special attention. The e must be of even height with the a's and g's and must have the final stroke put on at full length. The loops in the b and g's are

the same size. The long spacing between the letters is a very important feature, and must be made with a distinct *glide* of the movement for each space. The lines must be fine. The movement must be rapid enough to produce smooth lines and be helpful in developing movement power. Finger action must not be permitted. If the movement does not seem to show the necessary freedom it will be best to work for a short time on the *compact continuous oval* and the *oblique straight line* drills, and then try this lesson again.

GRADE VI, BOOK VI

Lesson 18



Give the necessary attention to the position. The small p is one of the best letters in the small letter alphabet for movement practice covering the straight line and small oval. The p does not extend as high as the loop in l and b. It belongs to the *semi-extended* group. The long down stroke is straight. The loop at the bottom is smaller than the loop in l and b, being the same size as the loop in the d. The oval is the same form as the oval in a, inverted. The lower loop and the final oval are the same form as the corresponding parts in the d, inverted. The final oval is closed and must not be made higher than a and other *minimum* letters. The spacing requires the *glide*. This feature of the move-

ment must have more and more attention from lesson to lesson. It is of very great importance that the little finger *glide* with the movements of the pen, from letter to letter, instead of remaining stationary and causing the hand to tip over on its side, as is often erroneously done. The movement must be rapid enough to bring development, and to produce smooth lines. There must be no gripping of the penholder in excess of what is necessary to keep it in position. The first joint of the first finger must not be bent down. The down strokes must all be as light as the up strokes. Every lesson must be considered from the standpoint of arm movement training, as well as in regard to form.

GRADE VI, BOOK VI

Lesson 19

Begin the recitation by calling attention to correct position. In the present lesson, and in others that are to follow, every effort must be made to use and further develop the arm movement. The increased difficulty in making certain small letters with the arm

movement must be recognized, and the situation must be dealt with accordingly. If it is found that the tendency to use the finger movement is very strong, more use should be made of mere movement drills, interspersed with the regular lesson work. Each

a a aaaaaa qqqqqq qqqqqq agaga

lesson is designed to help in developing the arm movement, but this cannot be accomplished by using the fingers on the more difficult work. When the more serious tests come to hand, extra effort must be made to master them in the proper way. These occasions will call for thoughtfulness on the part of the teacher. The teacher must understand when to review movement drills for the purpose of aiding in the present lessons. Constant care

must be exercised to keep the pupils working to the best advantage from the arm movement standpoint. At the same time form must be given due consideration. The undertaking is full of serious problems and satisfactory results cannot be secured without intelligent direction on the part of the teacher and faithful effort on the part of the pupils. Only those who try right learn to write right.

GRADE VI, BOOK VI

Lesson 20

ffffff fffff fffff fffff fffff fffff

Begin by calling attention to the details of position. In this lesson is used the longest stroke to be found in any of the small letters. In the *f* the down stroke is straight. The upper loop is the same as *l* and the lower loop is the same form as the corresponding part of *q*. The upper loop crosses at the height of the *i*, and the lower loop closes at the writing line. If the loops were cut off where they close the remaining part would make the *i*. If the lower loops were cut off the connected *l* would remain. It is usually not a very difficult matter to use the arm movement in the *f*, because of the long stroke required, but there are other features that will require special attention. It is an excellent test

to try to make the letters uniform. It is also a problem to make the slant of a succession of letters uniform. The lengths of the loops must be uniform; and the same is true of their widths. It will require more attention to make the details of form accurate in this lesson than in most of the preceding lessons; although the movement will usually require less attention. The lines must be light. Finger movement must be considered absolutely out of the question in this lesson. This lesson should be written on every line like others and the upper loops of one line must be placed between the lower loops of the line next above.

GRADE VI, BOOK VI

Lesson 21

Take the necessary precaution to see that every pupil is using the correct position. It will be noted that in taking up work on

the small letters, in addition to using the most suitable letters for training in the *small letter movement*, the first lessons were on



letters wholly above the writing line; these were followed by lessons on letters in which the long parts extended above and below the line (17 and 18); this by a lesson in which the loops all extended downward (19); this by a lesson against requiring extension both ways (20), and now we take up another lesson in which the extensions are all downward. It will be readily appreciated that some such arrangement is necessary to give the necessary practice in the elements of the arm movement that make it practicable. The y is the same form as the h, inverted. The oval

and upper part of the straight down stroke in the g are the same form as the corresponding parts in the a. The loops in y and g are alike. The long spaces between the joined letters must be given special attention, and a good movement requires a smooth *glide* in making these spaces. The straight down strokes in the loops must not be overlooked. All lines must be light. The page effect must be pleasing. The spacing must be accurate—showing regular columns in the full page work. Criticisms must be made of all details that mar the accuracy and beauty of the letters.

GRADE VI, BOOK VI

Lesson 22



Give the necessary attention to the details of position. In this lesson all the down strokes are straight. It is one of the very best words for practice on the *small letter movement*. The heights of all parts of all letters in the word must be uniform. The spacing is short between parts of letters and is long between all joined letters. It is hardly possible to select a better word for practice in the *glide* which carries the hand from letter to letter in writing. Each word should be written complete without lifting the pen or changing the position of the arm or paper. While the details of form must always be given close attention, this lesson should be thought of principally as a *small letter movement* drill. The

movement should be rapid enough to make all lines smooth and give real training in the arm movement. No finger action should be permitted. The spacing should be uniform. The words are placed close together. The down strokes should be on a uniform slant—the slant of the *oblique straight line* drill, for each pupil. It is a good plan to practice the *oblique straight line* drill briefly before trying this word—making it one space and then less than a space in height. All the lines must be fine. The full page effect must always be pleasing. No carelessly prepared work should be accepted.

GRADE VI, BOOK VI

Lesson 23

O. C. Emerson, Agent. O. C. Emerson, Agent

Begin the recitation by calling attention to the details of position. This and the remaining lessons in this book are arranged to give a review of many of the capital letters in connection with small letters that have been selected to give special advantage to the *small letter movement*. In this lesson the first group of capitals is used, and for preliminary or supplementary work it will be well to practice each capital alone. The count for each capital is 2 or 10. When practiced separately the A should be finished with a down stroke, omitting the final up stroke. Among the small letters the r, s and final t must have special attention. The r and s comprise the *medial* group of small letters and are slightly

higher than the *minimum* letters. The t is the same height as the beginning point in the C, but not as high as the full height of the capitals. The final t does not have the retrace used in the regular form of t, and the final stroke is a left instead of a right curve, as used in the regular form. The final t is used only at the ends of words and has no cross. The spacing throughout the copy must be carefully noted. The capitals are placed close together. The spaces between the joined small letters are wide, affording the very important training in making the *glide* which is one of the very important features of the *small letter movement*. The movement must be rapid enough to produce smooth lines.

GRADE VI, BOOK VI

Lesson 24

N. M. Kinner, Vining, Utah, 1 2 3 4 5 6 7 8 9 0 \$ ¢ %

Check up the details of position to begin the recitation. In this lesson so much has been embodied that only the most critical study and careful practice are sufficient to bring out the important features of the copy. In the capitals, the three *controlling strokes* that use the initial loop are used (*controlling strokes* 2, 3, 4). In the N and M the first long down strokes are straight; in the W the first long down stroke is a full right curve, and in the V

and U the first long down strokes are compound curves. To fail to make these distinctions is to fail to learn one of the chief lessons in this copy. The small letters are especially suited to give practice in the *small letter movement*. This is because all the down strokes, except one in the a and a very short stroke in the top of the r, are straight. The spacing must be wide between small letters to require the *glide* in the movement. The t is the same

height as the second part of V and U. The h is as high as the first part of the capitals. The lines must be light and the movement always rapid. In the numerals the 4 and 6 extend higher than the others, and the 7 and 9 lower. The 4 does not extend

below the line. This lesson emphasizes a number of details but the most important are the three *controlling strokes* in the capitals and the many straight down strokes and the spacing in the small letters.

GRADE VI, BOOK VI

Lesson 25

H. K. Quincy, Xenia, Tenn., 1 2 3 4 5 6 7 8 9 0 \$ ¢ %

Begin the recitation by directing attention to the details of position. In this lesson, as in the preceding lesson, three different *controlling strokes* are used. *Controlling stroke* number 2 is used in H and K; number 3 in Q and X, and number 5-6 in the T. In the small letters only two curved down strokes are used (in c and a). In the H, K, Q and X the initial loops are alike, and in the T the top loop is also the same form but is slightly larger. It is only by embodying all these features that good results can be secured. The small letters are especially adapted to *small letter movement* training, and to get the benefit this lesson should bring it is necessary that the *small letter movement rule* be observed in writing the small letters. The wide spacing between the small

letters must be made with the *glide* so often emphasized. The spacing of the whole copy must be such as to make it fill the line correctly. Finger action must be prohibited. The movement must be rapid, and should be watched carefully from the standpoint of movement, making certain that all the elements of the true arm movement are employed. The lines must be fine. In the numerals the 4 and 6 are made higher than the others and the 7 and 9 lower. All numerals, except the 7 and 9, rest on the writing line. The work of all pupils should be criticised very closely, both as to form and movement, and no work should be accepted that shows carelessness or indifference.

GRADE VI, BOOK VI

Lesson 26

Huntington, Indiana, December 8,

Give the necessary attention to position, first of all. In this lesson, as in the two preceding lessons, three different *controlling*

strokes are used—*controlling stroke* number 1 in the H; number 5-6 in the D, and number 8 in the I. The small letters were se-

lected with the view to giving a special opportunity to practice the *small letter movement*. All the down strokes in the small letters, except one each in a, c, d, g and o (and in top of r), are straight. For each straight down stroke that rests on the writing line, the distinctive *small letter movement* should be used. The t's and the d are of even height and as high at the beginning point in the D. The b is as high as the *controlling strokes* in H and I. Special care must be exercised to make the I slant like the other letters, and all letters must slant the same as the

pupil's *oblique straight line* drill. The *glide* between the joined small letters must be given close attention. The movement must always be rapid and the lines must be fine. The loop at the bottom of the D must lie flat on the line. The *tick* stroke in the second part of the b must not be overlooked. The t is closed to the height of i. The d loop is small and the crossing is at the top of the oval. The c has a dot at the end of the hook. The t's are crossed with short, straight strokes. The spacing must be such that the copy will fill the line.

GRADE VI, BOOK VI

Lesson 27

Uniontown, N. Y. Uniontown, N. Y. No

Give the necessary attention to the details of position. In this lesson the capitals employ the two *controlling strokes* that most nearly resemble each other, especially when used in letters. These are the second and fourth *controlling strokes*. The second *controlling stroke* has a straight long down stroke, as used in the N in this lesson, and the fourth has a compound curve long down stroke, as used in the U and Y in this lesson. The second parts of the U, N and Y are of even height and not as high as the first parts. In the small letters all the down strokes are straight, except in the o's. This copy thus provides excellent material for practice in the *small letter movement*. The *glide* between the

joined small letters must be given close attention. The initial loops in the capitals of this lesson are all alike. The down stroke in the Y that extends into the lower loop is straight and special care must be used to place the loop on the correct slant and make it small. The movement should be free from finger action and should be rapid. The lines must all be fine. The *tick* strokes at the top of the last part of the w and at the top of the o must not be slighted. The t's are the same height as the second parts of U, N and Y. Both form and movement are to be perfected in the practice. The arm movement cannot be learned by using the fingers; and good forms cannot be learned by scribbling poor ones.

GRADE VI, BOOK VI

Lesson 28

See that all pupils maintain the proper position. In this lesson three different *controlling strokes* are used in the capitals—number 2 in the K; number 3 in the Q, and number 8 in the J.

In the small letters all the groups are represented—the *medial* group in s and r; the *semi-extended* group in the t's; the *extended* group in the k and y, and the *minimum* group in the remaining

Queenstown, Kentucky, January 19.

small letters. All extended letters above the line are the height of the capitals. The *tick* stroke is also used in this lesson—in the w and o. The *miniature capital letter movement* is used in the o, c and a. The many straight down strokes in the small letters require the use of the *small letter movement*. It will thus be seen that this lesson demands the most minute study of details; the most exacting criticism, and the fullest application of the arm movement. It would be difficult to arrange a lesson calling for

more careful thought or making greater demands upon the movement. It should be noted that the loops below the line in the y's and the J are alike. The minute half-oval in the second part of the k requires special care. It must never be closed. The *glide* between joined small letters must be given serious consideration. Finger movement must not be permitted. The lines must all be fine. Work that has been carelessly done should not be accepted.

GRADE VI, BOOK VI

Lesson 29

Plain Rapid Business Penmanship

Take proper note of the details of position before commencing on the lesson work. In this lesson the three most closely related capitals in the alphabet are used—the P, B and R. Mastery of the P means practically the same for the other two capitals. The initial stroke used in these three capitals is *controlling stroke* 5-6. It is not the full height of the capitals. The oval of each capital must be broad throughout its length. It must be especially noted that the turn at the top of each capital is broad. The minute loop in the second down stroke of B and R is very small, crosses the stem stroke, and is placed at right angles to the slant of the letter, the same as in the E and K. The space between the two

down strokes is very narrow in all three of the capitals. This lesson has all the groups of small letters represented in it—the *minimum*; the *medial*; the *semi-extended* and the *extended*. They should all be noted. The p's and the d are the same height as the stems, or *controlling strokes*, in the P, B and R. The d is the final form, and should not have a final up stroke. The loops in l and h extend to the full height of the capitals. The s's are pointed at the tops. The wide spacing between the small letters must be noted. The lines must all be very light. No finger movement should be permitted.

GRADE VI, BOOK VI

Lesson 30

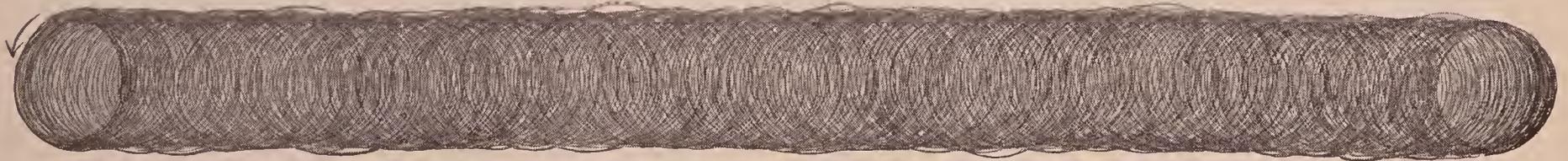
Note the finishings of o v w w b b

Give all necessary attention to details of position. This lesson is designed to give a review of all the groups of small letters and special practice on the *tick* strokes used in o, v, w and b. It also provides combinations of small letters offering an exceptional opportunity to employ the *small letter movement*. The upper loops are all as high as the first part of the N and the t's are as high as the second part of the capital. The slight retrace in the o, v, w and b, called the *tick* stroke, must have special attention. The point and retrace at the top of the s must have extra consideration. The down stroke in the s is a compound curve. The initial up stroke in the s is a full right curve. The loops below the

line in the f's and the g are the same in width and length. The movement must always be watched with great care, in the developing stages. The true *small letter movement* must be used in all small letters having straight down strokes that rest on the writing line. It must be understood that proper movement training is of the highest consideration in learning to write. The whole subject is summed up in the legend: *Good concepts make writing accurate; good movement makes writing easy*. Both must be constantly improved if there is to be progress in mastering the subject.

GRADE VII, BOOK VII

Lesson 1



In this grade and book the details of position and letter form should be worked out still more minutely than in Grade VI. This is possible because of the fact that the average pupil's apprehension is developing rapidly at this age, and the developing of motor system is also still on the sharp upward curve. While there will be found pupils who are under developed or developed in advance of the average at this stage, as at all others, it is, nevertheless, a

period in which the average pupil will be found capable of undertaking the mastery of the arm movement and the study of details of form more successfully than at any previous time. It will now be found that pupils may be given assignments in penmanship that are quite like those that mature people may be expected to perform. What seemed almost impossible in Grade IV; perhaps only a little less difficult in Grade V, and still beset with some diffi-

culties in Grade VI, will now seem to be much easier of execution. This is due in part to the previous training the pupil has had, but is attributable more largely to the fact of the pupil's approaching maturity. Pupils in Grade VII should be given more comprehensive and also more specific instructions than in previous grades and the criticisms of their work should be more exact. The standard which they should be required to attain should be higher than in preceding grades. Errors and shortcomings that may have been looked upon with considerable leniency in preceding grades should now be checked up more severely. Pupils who have not had the proper training in this subject in preceding grades will show a very decided inclination to revert to their former practices in their writing outside of the regular writing period, for a time, and in this respect they must be held to strict personal accountability, if much good is to be accomplished. Progress in this grade will be more rapid than in preceding grades if the pupils are made to realize that they should take the responsibility of learning largely upon themselves. On the other hand almost no progress will be made if they are permitted to revert to their old erroneous ways in their general written work.

As explained in the instructions accompanying lessons 1 in Grade VI, the number of pupils that may be expected to use the arm movement in all their writing in the different movement grades will be found to be about as follows: Grade IV, 10 per cent; Grade V, perhaps 20 to 30 per cent; Grade VI about 50 per cent; while in Grade VII about 75 to 80 per cent of the pupils should write regularly with the arm movement. As previously stated these per cents do not refer to the number of pupils who will be able to use the arm movement in *mere movement* drills or

to some extent in the capitals, and more or less in the small letters. In this practice work the per cents will run much higher.

After making the necessary explanations concerning position; noting especially that the penholder points between the elbow and the shoulder, and that the wrist and fleshy part of the hand which holds the pen are raised slightly above the desk, to prevent friction, commence on the first lesson. The ovals should be made two ruled spaces high; in the direction indicated by the arrow; very compact; with very fine lines, and uniform. This is called the *direct compact continuous oval* drill. It is made to the count of 10, repeated over and over without a break between the 1 and 10, and rapidly—rapidly enough to produce a sensation of warmth or heat in the arm.

The heading must be correct; using correct styles of letters, and with correct punctuation, correct spacing and with all light lines. The work on the page must be arranged as shown in the models in another part of the text.

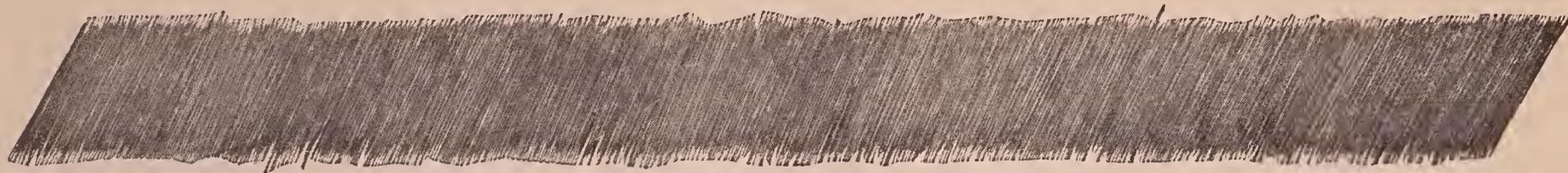
The practice of turning the paper should be used in this drill; that is, after making one coat of fine lines, not very compact, the paper should be turned (top toward the body) and a second coat made over the same work, from the opposite end, but with the same direction of movement. Then, turning the paper again, a third coat should be put on, and so on, until the paper becomes hidden under the mass of *very fine lines*. The movement should always be rapid. Turning the paper will give an opportunity to train the movement in accuracy by trying to always make the pen strike in the white spaces. No work with heavy, dragging or blurred lines should be accepted for a passing grade.

GRADE VII, BOOK VII

Lesson 2

The position should be the same for making lesson 2 as for practicing lesson 1. The position of the paper in relation to the arm should have special attention. There must be no side swing in the movement in making this drill. This means that the paper must be held the same as for making the oval drill. This is called

the *oblique straight line* drill. The chief purpose of the drill is to discover to the pupil his natural, individual slant, and make his movement act habitually on that slant. But it is also helpful in developing range of movement and in improving all the elements of the arm movement. The lines must be very fine. Fine lines



indicate proper touch, which is very important in learning penmanship. There should never be anything held at the edges of this or any *mere movement* drill, to make the edges straight. The greatest possible care should be given to the matter of keeping the slant uniform. The drill should be made two ruled spaces high as a regular class requirement and on the final specimen for grading; but it will be advantageous to practice it three spaces in height if this can be reached without slipping or raising the arm. The count for this drill is the same as for number 1—10. The counts are all on the down strokes, and should be given rapidly. The movement on *mere movement* drills, at the beginning of the practice, should be rapid enough to produce a sensation of warmth or heat in the arm. In preparing the final specimen, which is to be graded, the movement should be slower than in preliminary or preparation drill, but should always be quite rapid.

The details of the heading must have constant attention. No specimen should be given a passing grade unless the heading has been written with the correct styles of letters and is otherwise according to the specifications. Careless work should never be accepted. Scribbling should be considered as inexcusable as improper language. Scribbling is the slang of writing. It is to writing what vulgarity is to speech and should be looked upon with as little favor. Coarse, heavy lines should not be countenanced. They indicate excessive gripping, and lack of refinement in the touch. Soiled and untidy papers should be rejected. It should be impressed upon the pupils with perfect clearness that all specimens submitted for grading must be on clean, smooth paper; must be in fine lines; must have the heading correct in all details; must show a pleasing arrangement on the page, and must give satisfactory evidence of having been prepared with great care.

Normal pupils in this grade, as in the sixth, will show marked

tendencies to enjoy physical action and sensation, due to the period of physical development now being experienced, and intensive arm movement drill will usually delight them. They can be successfully appealed to to prepare pages of *mere movement* drills for display uses, and this should be done. Success in establishing the arm movement habit depends upon a few simple laws which should be kept in mind. The same movement should be repeated as often as possible, with the least possible variation in form, and in as short a time as possible. It is impossible to practice *mere movement* drills too much. The more they are practiced correctly, the finer the line quality will become; the more uniform and compact the drill will become, and the more pleasing will be the final product. All of which will mean that the movement is approaching the stage when it will respond to commands with a promptness and precision that will make it possible to execute good writing with ease and rapidity.

It must be remembered that the only purpose of the arm movement is to *make writing easy*. It cannot perform this function until it has been trained to a point of high responsiveness to the mind. This training can come only through proper practice. Proper practice means that the speed must be sufficiently rapid to produce the necessary destruction and rebuilding in the muscle and nerve substances in the writing machinery; that there must be a constant purpose to guide the movement in a definite course (form), and that there must be sufficient repetition to establish the habit of specific performance.

Haphazard, indefinite practice is worse than mere loss; it is detrimental. Penmanship practice should be intelligently done. The teacher should have a definite purpose in view in directing the pupils' efforts.

GRADE VII, BOOK VII

Lesson 3



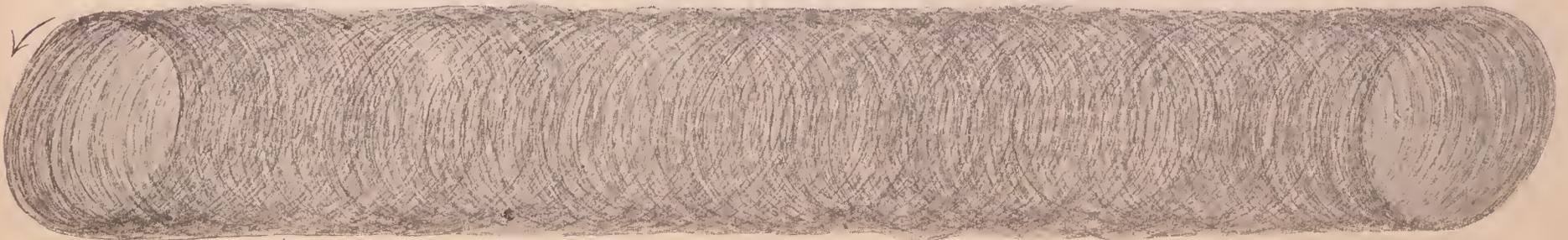
Take due note of the elements of correct position in beginning the recitation. This drill is called the *conic* (or *conical*) *compact oval*. It has the features of light lines, uniformity (tapering) and compactness emphasized in connection with lesson 1, but has the added characteristic of the diminishing (or increasing) diameter from one end to the other. A fine line may be ruled with a pencil for the diagonal edge. This drill may well be practiced at one, two and three spaces, but the final specimen submitted for grading should be two ruled spaces in height. It will be seen that this drill involves a movement graduated along such a scale as to cover all letters (as to size) from the *minimum* small letters to the largest capitals (Y and J), when practiced to fill two spaces.

It is one of the very best forms of *mere movement* drill and should lead to much beautiful page work.

The speed should be as already often mentioned; that is, sufficiently rapid to produce the feeling of warmth in the arm. After the arm movement has become quite thoroughly mastered much can be gained by practicing the *mere movement* drills at a moderate speed, giving increased attention to uniformity and mere form; but at the beginning, when the purpose is to first create this power, the speed must be rapid. The attention to fine line quality must not be relaxed. The plan of inverting the work for successive coats may be used.

GRADE VII, BOOK VII

Lesson 4



Begin the recitation by calling attention to the details of position. This lesson is the same as lesson 1, except as to size. The *direct compact continuous oval* should now be made three ruled spaces of the paper in height. The purpose of this is to increase the reserve power and range of the movement. With increased range of movement it will be found that the hand with the pen can move about over the writing area with greater ease. This is a valuable acquisition, since ease in writing is altogether a matter of movement. It has been found that, as a rule, reserve power in movement is proportional to the range. This means that the greater the range the greater the reserve power. It is the reserve power that determines the degree of ease with which writing is done. A person who uses all his movement power in writing

necessarily writes with difficulty. On the other hand a person who has much more movement power than he actually uses (reserve power) can write with ease. The large oval is the best elementary drill for developing range and reserve power in the movement. In this grade it should be well mastered at the three-space size, and much can be gained by practicing it four spaces high. With the increased size special attention must be given to the line quality, as there will be a tendency, with many pupils, to grip the penholders and thus make the lines heavy. All lines must be fine and smooth. It is a good plan to turn the paper about occasionally and work from opposite ends. The count is 10. The work must be compact, smooth, uniform. The movement must be rapid.

GRADE VII, BOOK VII

Lesson 5



Refer, as may be necessary, to the details of position. The purpose of this lesson (5) is the same as for the preceding (to increase the range and reserve power) and also to further develop the pupil's power to write on a uniform slant. The movements must all be forward-backward with the slight swing outward as the hand goes forward, and inward as it moves backward. The paper must be held exactly the same in relation to the arm as for making the oval drill. *This drill must never be made by turning the paper and swinging the hand sidewise.* Also, there must never

be anything held at the edges to make them straight. What is required is a vigorous forward-backward movement, made at the same rate of speed as used in the large oval drill. The count is also the same as in the large oval. The work of increasing the range of movement is in *making the skin muscles at the arm rest stretch more.* It is possible for mature persons to make these skin muscles stretch enough to reach six or eight spaces, and some can reach more still. The arm must never slip on the desk and must never be lifted from the desk while practicing, because either

would defeat the purpose of the drills—training the skin muscles to stretch. The movement should always be rapid enough, espe-

cially in *mere movement* drills, to produce a feeling of warmth or heat in the arm. The lines must be fine.

GRADE VII, BOOK VII

Lesson 6

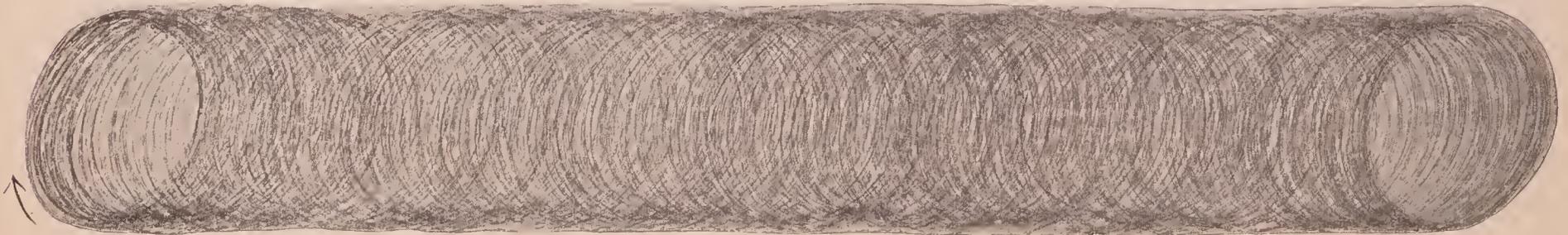


Begin the recitation by reference to the essentials of good position. This lesson is called the *small e and oval* or *connected capital C drill*. The chief characteristic that distinguishes it from the *mere movement* drills is, as explained in connection with lesson 7, that instead of retracing a given form, the form is repeated in a succession strung out toward the right, necessitating a *progressive glide* in the movement. At first only two or three letters should be connected without stopping, so the movement may become accustomed to the correct form, without subjecting it to the danger of running into a bad form, which is likely to occur after the first few letters for a time. The number should, however, be increased as rapidly as the movement is prepared to extend into

additional letters, until as many as possible can be made with one continuous stroke, even to the full line. It is one of the best possible tests of good movement to make a full line of this drill with one continuous movement and without lifting the pen or changing the position of the arm or paper. The count for this drill is 10—making the long down strokes on the odd counts. The spacing must be accurate and the lines must be fine. The enclosed loop must be small, and it is placed near the right side of the outer oval. This is a detail that will call for a high degree of accuracy in movement control. The movement should be rapid enough to make smooth lines.

GRADE VII, BOOK VII

Lesson 7



Take the usual precaution about the proper position. In this lesson the work begun in lesson 4, and continued in lesson 5; that is, *increasing the range and reserve power of the arm movement*, is extended. It is the *indirect compact continuous oval* drill, made three ruled spaces of the paper in height. The count is 10. The movement must be rapid enough to heat up the arm, at least for a time, so it will stretch the skin muscles at the arm rest. If the movement is trained to work easily in making the three-space oval it will add much to the ease in doing ordinary writing. It is very important that the arm be kept down on the desk, and not permitted to slip in practicing this drill. The all important thing is to make the skin muscles stretch and this would not be done if the arm were lifted up, or allowed to slip. The lines

must be light. It will seem more difficult to make light lines in the large than in the small oval, because there will be a tendency to grip the holder more. But constant care must be exercised to keep the muscles relaxed; hold the penholder lightly, and make fine lines. Fine lines indicate refinement of the touch. The ovals must be uniform and the work very compact. It is a good plan to turn the paper occasionally and work from the opposite end. The finished ovals should be clear, free from muddy spots, smooth, and really beautiful. If the lines are as fine as they should be the finished ovals will look almost transparent. The work will look more as though made with a very fine brush than with a pen.

GRADE VII, BOOK VII

Lesson 8



Give the necessary attention to the position, to begin with. This is a movement drill designed to test the ability to apply the increased range of movement developed in the large oval and straight line drills to more complex forms. At first only three or four letters should be joined without lifting the pen or stopping; but the number should be added to as rapidly as possible until the full line can be made with one stroke and a continuous, rapid movement. The details to be noted especially are: To make a broad turn at the top; to make the minute loop in the down stroke very small and at right angles to the slant of the letter (*left end turned upward*); to make the bottom loop small, without a sharp point, or angle, and flat on the line (*not turned up at the left end*)

and to make the two parts of the down stroke slanted like the *oblique straight line drill*. To test the slant a line should be drawn across the backs of the two parts of the down stroke. The spacing must be noted. About the same number as given in the copy should be made for the full line. The count for this drill is 3. The 1 is on the cross stroke at the bottom, or the long up stroke, and the 2 and 3 on the two parts of the down stroke. The movement should be rapid, but not as rapid as used in the oval. The lines must be fine. It should be remembered that the purpose of this drill is *movement training*. Making it with the fingers is a waste of time. The form should be criticised with the view of guiding the movement more exactly.

GRADE VII, BOOK VII

Lesson 9

Begin by directing attention to the details of position. This lesson is for the same purpose as the preceding; but carries the

training farther. The form is the same as in the preceding drill, with the connecting oval added. The connecting oval surrounds



the minute loop in such a manner as to cross the stroke above and below the loop, each at the middle, and also divides the space at the left of the minute loop at the middle. This exactness need not be absolutely required but should be understood by the pupil and aimed at. At first only a few letters should be joined, and while only a few are made connected, very great care should be given to the details of form. Then as the movement becomes more and more accustomed to the form, letters should be added, until the full line can be made with a continuous, rapid movement. The count is 4—the 4 falling on the connecting oval. This is a test of the arm movement that can hardly be surpassed for

bringing out all the phases of the *capital letter movement*. That it may seem difficult is not a reason for slighting it or giving it up; but is the best of reasons for mastering it. The movement that is so well under control as to be able to make line after line of this drill (each running entirely across the page) rapidly, and with a smooth, continuous stroke, may be assumed to have reached the stage when plain penmanship may be said to be practically mastered. All lines must be fine. Criticisms must be directed against many details that are likely to be made wrong by most pupils. The broad turns at the tops; the flat loops at the bottoms; the minute loops at the middle, need close attention.

GRADE VII, BOOK VII

Lesson 10



Give the necessary attention to the details of position. This drill, while using a capital letter and the oval movement, also uses the straight down stroke feature which is very prominent in small letters. The drill is, therefore, helpful in training the movement to make the transition from the *capital letter* to the *small letter movement*. The three down strokes in the letter are straight, quite close together, and slanted like the *oblique straight line drill*. Each successive part shows a decrease in height. The connecting oval is half above and half below the line, and is slanted downward toward the right. At first only two or three letters should be made with one continuous stroke, and during this time great care should be given to the form and to the elements of movement. As the movement becomes accustomed to the form, more

letters should be added. The full purpose of the drill should not be considered as having been accomplished until the full line can be made rapidly, with a continuous stroke, and without shifting the arm or paper. To have to break the drill into several sections is due to too limited range in the movement; and the necessity of doing so can be overcome by practicing more on the large oval drill. It should be clearly understood by teacher and pupils that the purpose of this and other drills is to develop and train the arm movement. Making the drills with the finger movement is, therefore, a waste of time. The count for this drill is 4—1, 2 and 3 on the straight down strokes, and 4 on the connecting oval. All the lines must be fine.

GRADE VII, BOOK VII

Lesson 11



Direct attention to the details of position. In this drill there are embodied the features of movement and form brought out in the preceding drill, and also other details which will require special attention. Changing from one letter to another without making a break in the movement, or without even hesitating, calls for increased movement power. This should be thoroughly learned. The connecting ovals are all alike. Special attention must be given to the stroke following the V, which must be a regular curve. It is a common error to make a stop at the top of the second part of the V, and an angular joining. This must not be permitted. The third section is comprised of three M's, and is not to be made a repetition of the other sections. This is often overlooked by the pupil, because he observes and thinks too little.

It is also a common error to make the oval between the V and U extend too high. All connecting ovals extend half below the line. The spacing must be given careful attention. The down strokes in the M and N are straight; in the V and first part of the U they are compound curves, and the last down stroke in the U is a left curve. The movement must be trained to act rapidly and smoothly. All tendency to make breaks should be overcome. The lines must be fine. Again it should be emphasized that this is an arm movement drill and that nothing can be gained by making the lesson with the finger movement. All pupils will not be able to make all drills equally well; but each should use the correct movement and with it make the forms as accurate as possible.

GRADE VII, BOOK VII

Lesson 12



Make an examination of position, and see that all assume it in all details. This second part of this lesson is called the *ratchet drill*. This is the foundation drill for learning the *small letter movement*. It is of as great importance in developing the peculiar phase of the arm movement required to write the small letters successfully, as is the *compact continuous oval* drill in developing the arm movement at the beginning. It should be practiced as the full embodiment of the *small letter movement*. The ovals should

be made to the count of 10, given at the speed used in lesson 1; that is, rapidly. The second part of the drill is also made to the count of 10; but the rate of speed changes abruptly and very decidedly. The change is like changing from the motion of skating to that of walking. In this second part the successive parts are made at about the rate steps are taken in walking rapidly. There must be a quick up-and-down movement, and a stop for each of the successive parts. This is absolutely necessary to be able to

make the down strokes *straight*. Unless they are made straight and with the correct form of movement there can be no gain from the drill. The rule for applying the *small letter movement* is this: *Make a quick up-and-down movement and stop for each straight down stroke that rests on the writing line.* No lesson can

have so great an effect for good on small letter writing as the second part of this, if properly practiced, and thoroughly learned. It should be reverted to again and again along with future lessons to give it every opportunity to produce the best possible results. All lines must be light.

GRADE VII, BOOK VII

Lesson 13



Take full note of all the details of position to begin the recitation. In the *l* drill the *small letter movement* finds its easiest application to actually making a letter. The disjoined letters at the beginning of the line are to show the necessity of stopping at the bottom of the straight down strokes. The connected letters should be made in sections of ten and to the count of 10. Each letter must be made with a *quick up-and-down movement and a perfect stop at the bottom.* This is the distinctively *small letter* movement. The importance of mastering this special phase of the arm movement will be appreciated when it is considered that of the forty down strokes in the small letters, *thirty-two are straight.* The rolling or spiral movement used in making most

of the capitals cannot be used in making the small letters that have straight down strokes, without the special modification specified here. The movement must be the true arm movement, and the successive movements must all be made quickly—hardly more than an instantaneous motion; but *the stops give the succession of movements a close resemblance to steps in walking.* The letters must be uniform in height and spacing. The slant must be the same for each pupil as his *oblique straight line drill.* The lines must be fine. This drill will have a very decided effect for good on nearly all the small letters if well mastered with the true *small letter movement.*

GRADE VII, BOOK VII

Lesson 14



Give the necessary attention to position before commencing work on the lesson. The purpose of this lesson is to further develop the *small letter movement*, undertaken in lesson 12, and continued in lesson 13. These three lessons are of such im-

portance in learning the *small letter movement* that they should be reverted to again and again as preliminary or supplementary drill. The importance of mastering the *small letter movement* will be still more fully appreciated when it is remembered that there

are perhaps two to three hundred small letters used to every capital; and that in the small letters there are five times as many straight down strokes as curved. It is a good plan to work for a few minutes on lessons 12, 13 and 14, or one of them, at the beginning of every writing period in which small letters are to be practiced. In practicing this lesson, as with the two preceding lessons, the correct movement must be used or nothing can be gained. To make this drill with the finger movement is of little if any value. The true arm movement must be used, and it must be applied in the form designated the *small letter movement*. This peculiar phase must be definitely understood as being like steps

in walking; not like the glide in skating. It is like the ratchet bearing; not the ball bearing in machinery. There must be a *quick up-and-down movement and a stop, for each straight down stroke that rests on the writing line*. The count for this drill is 3. The best arrangement of the counts is to use 1 and 2 on the two parts of the u, and 3 on the l. In this way the 3 may be accented slightly, to indicate the longer movement required for the l. Each count must be given quick and sharp. The time between the counts must be such as to emphasize the stops in the movement. The lines must be fine. Every down stroke must be straight and on the slant of the *oblique straight line* drill.

GRADE VII, BOOK VII

Lesson 15

Only the arm movement is proper.

Check up on the details of position. In the remaining lessons in this book results will be determined by two factors, viz.: How well the pupil has mastered the arm movement, as such, and how well he has mastered the special phase of the arm movement called the *small letter movement*. With good control of the movement the following lessons will need attention chiefly in matters of form. If, however, the movement is not good, then strict attention must be given to it as well as to form. The sentences given in the following copies have been constructed with the view of giving special opportunities to use the *small letter movement*. It has also been the aim to express in the sentences, thoughts that must be appreciated by every one who would learn to write well. The present lesson expresses the fundamental penmanship

thought for this grade. If the pupil is not using the arm movement, he has not learned the fundamental thing in the course; and of the teacher it must be said, he has not taught the pupil the fundamental thing. No one has taught a thing, unless some one has learned that thing.

All the down strokes in this lesson, except six, are straight. All the small letter groups are represented—(s and r, *medial*; t and p, *semi-extended*; l and h, *extended*, and all the rest, *minimum*). The extended small letters are as high as the capitals. The top of the p (to the line, and omitting the lower part of the oval) and the final t are the same form. The retrace at the top of v and o must be noted. Every word has a final up stroke. All movements must be rapid and all lines must be light.

GRADE VII, BOOK VII

Lesson 16

All movement should be of the arm

Begin by calling attention to the details of position. All the groups of small letters are represented in this sentence and all the down strokes in the small letters, except six, are straight. The sentence expresses a thought of fundamental importance in learning to write and gives an opportunity to practice the *small letter movement* to advantage. The d in the word should may be finished with a down stroke, making the long down stroke curved instead of straight, and omitting the final up stroke, as used in lesson 20. The loop and oval in the d are the same as the corresponding parts of the p, inverted. The final t must be noted. The loops

of l, h, b and f (above the line) are alike and as high as the A. The finishing of the o, v and b must be made with care. The spacing between the joined small letters must be long and must be made with the *glide*. The pen must be held very lightly and all the lines must be fine. Uniformity in slant must be noted, and the slant must be the same for each pupil as in his *oblique straight line* drill. Every movement must be rapid. The page effect must be pleasing. The heading must be written with as much care as the lesson work. Criticisms should be directed against all errors of form and movement.

GRADE VII, BOOK VII

Lesson 17

Write with an easy arm movement

Take due account of all the details of position. The thought expressed in this lesson must be impressed on the pupils and they must obey the command, if real progress is to be made in learning to write. This sentence has been arranged with the view to giving a good opportunity to practice the *small letter movement*. Only five curved down strokes are used. All the groups of small letters are represented. The *tick* strokes are used in the w, o and v. The h is the same form as y, inverted. Note the long spaces

between the joined letters, requiring the *glide* in the movement, and the absence of vertical spaces between the words, except slight ones where the initial strokes are omitted from the a's in an and arm. It should be remembered that when an oval small letter (a, c, d, g, o, q) is used by itself or at the beginning of a word the introductory stroke is omitted. All the movements must be rapid. All the lines must be light. All practice should contribute something toward real training. There can be no real training

unless the process be correct. The correct process requires that the movements be of the arm; that they be rapid enough to make all strokes smooth; that the pen be held lightly enough to make

fine lines, and that the *small letter movement* be used for making the required straight down strokes in the small letters.

GRADE VII, BOOK VII

Lesson 18

Consider your movement diligently.

Call attention to the requirements of good position. Impress the pupils with the thought expressed in the sentence used in this lesson. Each one must be held to personal accountability, as far as possible, in considering his movement. This sentence, like the preceding, has been arranged with the view to giving a good opportunity to develop the *small letter movement*. Only seven down strokes in the small letters are curved. It is only by making the others straight that good work can be done, and it is only by making the straight down strokes (above the line) with the true *small letter movement* that real improvement in movement power for writing can be developed. Making any of these lessons

with the finger movement cannot add to the movement power for writing. It can only help in perfecting the concepts of form. Pupils who did not receive proper training in *form* in the primary grades must now learn both form and movement. The movement must not be neglected for form, but both must be carried forward together. If the small letter work takes on a sprawling appearance it is because the *capital letter movement* is being used. The straight down strokes in the small letters require that the *small letter movement* be used. The *glide* between the joined small letters must be considered important. All lines must be light. The final t must be noted.

GRADE VII, BOOK VII

Lesson 19

Movement determines improvement.

Begin the recitation by calling attention to the details of position. The sentence used for this lesson expresses a thought that must be appreciated by teacher and pupils, if progress in the subject is to be made. Movement is the medium through which the

concepts are expressed. If the medium is poor the expression will, necessarily, be poor. It is a very important law that *to express any concept, the means of expression must be adequate to the purpose*. In writing the concept is, primarily, *form*; and, sec-

ondarily, *relation between forms*. This relationship involves the idea of continuity and of rate of speed. Movement thus becomes *the expression of form and the use of the form*—continuity, rate, speed. If this understanding can be brought to the understanding of the pupil, much will have been accomplished. This lesson is especially adapted to the work of improving the *glide* which

carries the hand from letter to letter, and which makes the conspicuous spaces between the joined letters. The final t's must be noted. The t's, d and p are the same in height, and as high as the second part of the M. Only five down strokes in the small letters of this sentence are curved. The *small letter movement* must be kept almost constantly in use. The lines must be fine.

GRADE VII, BOOK VII

Lesson 20

Let hand and pen glide smoothly.

Give the necessary attention to details of position. This sentence is designed to emphasize the important *glide* feature of the movement, so often referred to. The final t and final d's must be noted. The t's, d's and p are the same in height, and not as high as the h's, l's and L. Ten down strokes in the small letters are curved, and all the others are straight. The likeness between the loop and oval in p and d (inverted) should be considered. It should be noted how much smaller the loop in d is than the loops in l and h. The movements must all be rapid. A slow, dragging movement cannot bring development. The pens must be held lightly, so the muscles may be known to be relaxed, and so the

lines will all be light. The full page effect must have close consideration. The heading must be of as good quality as the sentence work. The margins, spacings, slant, uniformity of letters and line quality must be watched with a critical eye. All signs of scribbling must be condemned and no page must be given a passing grade that does not show that it has been prepared with care and with an understanding of what is required. If the lines are too heavy, the cause must be discovered and corrected. Intelligent criticism must play a very large part in the work. Doing a thing incorrectly must be looked upon as dangerous, if not altogether a waste of time and energy.

GRADE VII, BOOK VII

Lesson 21

Take due account of the details of position, first of all. In the sentence of this lesson is given a warning that should be heeded. No finger movement should be used in any of the practice work in this grade. If the forms cannot be made well with the arm movement, the remedy should be found in further improving the movement, and not in abandoning it and resorting to the finger movement. The purpose of these lessons is to constantly improve

the arm movement. Every letter should be looked upon as a drill for the arm movement. The details of form should be studied and closely criticised, to the end that the arm movement may be made to perform with greater exactness. At the same time the movement must be rapid enough to be smooth. Movement habits can be brought about through rapid, but not through slow action. The many straight down strokes in this lesson call

Finger movement is not practical

for the *small letter movement*. Pupils who are inclined to scribble or work carelessly must be watched with extra vigilance, and all evidences of such work must be called to their attention, and made the ground for rejecting the specimens. If only painstaking

effort—*effort made according to all directions given up to this stage of the course*—is understood by pupils to be acceptable, few, if any, will try to secure passing grades on work improperly done.

GRADE VII, BOOK VII

Lesson 22

Train the hand to obey the mind.

Call attention to the details of position. The sentence used in this lesson expresses the aim of all penmanship practice—that of training the writing “machinery” to obey the mind. The mind conceives the forms of the letters. It must be taught to conceive these forms accurately, which is largely the work of the lower grades. After the form is accurately and clearly visualized in the mind, the great work of training the writing nerves to guide the writing muscles in expressing these forms must be undertaken. All advanced penmanship practice is, fundamentally, for this purpose. It is a waste of time at this stage to neglect the chief purpose in practice; that is, neglect the movement. Only

eight curved down strokes are used in this sentence—all the others being straight. This means that the *small letter movement* must play a large part in practicing the lesson. The final d’s must be noted. The *glide* between the joined letters must be given proper consideration. The lines must be fine, which means that the pens must be held lightly. There must be sufficient speed in all movements to effect some improvement in the movement. Movement must be remembered as the factor that makes writing easy. To serve this purpose it must be mastered. Movement mastery cannot result from slighting it, or from side stepping, or dodging its requirements.

GRADE VII, BOOK VII

Lesson 23

Begin by directing attention to the details of position. The sentence used in this lesson further emphasizes the thought expressed in lesson 22. The writing nerves and muscles must be brought

under complete obedience to the mind and made to work according to certain laws. This involves a training process in which *mere movement* drills are used first, because they are fundamental,

tions should be given with a more inflexible demand for their fulfillment, than is possible in preceding grades.

It is rare to find a pupil in the fourth grade who has so mastered the arm movement as to be able to use it in all his writing. The number of such pupils that will be found in a well taught class of, say, 30 pupils, will not exceed three or four; perhaps not more than 10 per cent. In the fifth grade there will not be found more than twice or three times this number, under equally favorable conditions; that is, 20 to 30 per cent. In the sixth grade the number will usually be about twice that of the fifth grade, or about 50 per cent.

The per cents mentioned in the foregoing paragraph do not refer to the number of pupils who can learn to use the arm movement in making *mere movement* drills, or even in making the capitals, and to an extent, the small letters. When considered in this limited sense the per cents will run about as follows: Fourth grade, 25 to 35 per cent; fifth grade, 40 to 50 per cent; sixth grade, 55 to 65 per cent, while practically all will acquire some fundamental knowledge and use of the arm movement—a sufficient amount to make the undertaking practicable.

After making the necessary explanations concerning position; noting especially that the penholder points between the elbow and the shoulder, and that the wrist and fleshy part of the hand

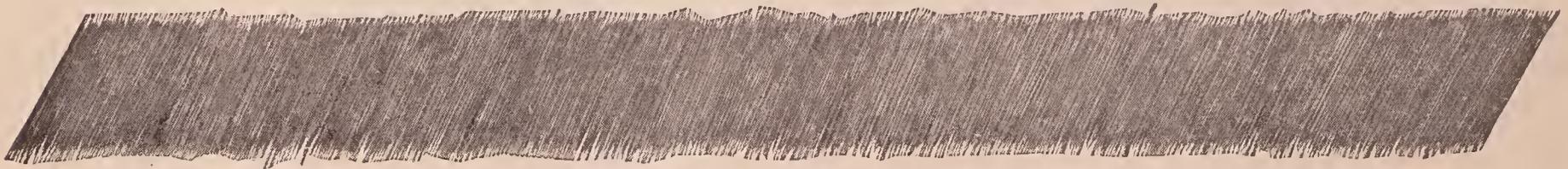
which holds the pen are raised slightly above the desk, to prevent friction, commence on the first lesson. The ovals should be made two ruled spaces high, in the direction indicated by the arrow; very compact; with very fine lines, and uniform. This is called the *direct compact continuous oval* drill. It is made to the count of 10, repeated over and over without a break between the 1 and 10, and rapidly—rapidly enough to produce a sensation of warmth or heat in the arm.

The heading must be correct; using correct styles of letters, and with correct punctuation, correct spacing and with all light lines. The work on the page must be arranged as shown in the models in another part of the text.

The practice of turning the paper should be used in this drill; that is, after making one coat of fine lines, not very compact, the paper should be turned (top toward the body) and a second coat made over the same work, from the opposite end, but with the same direction of movement. Then, turning the paper again, a third coat should be put on, and so on, until the paper becomes hidden under the mass of *very fine lines*. The movement should always be rapid. Turning the paper will give an opportunity to train the movement in accuracy by trying to always make the pen strike in the white spaces. No work with heavy, dragging or blurred lines should be accepted for passing grade.

GRADE VI, BOOK VI

Lesson 2



The position should be the same for making lesson 2 as for practicing lesson 1. The position of the paper in relation to the arm, should have special attention. There must be no side swing in the movement in making this drill. This means that the paper

must be held the same as for making the oval drill. This is called the *oblique straight line drill*. The chief purpose of the drill is to discover to the pupil his natural, individual slant, and make his movement act habitually on that slant. But it is also helpful

in developing range of movement and in improving all the elements of the arm movement. The lines must be very fine. Fine lines indicate proper touch, which is very important in learning penmanship. There should never be anything held at the edges of this or any *mere movement* drill, to make the edges straight. The greatest possible care should be given to the matter of keeping the slant uniform. The drill should be made two ruled spaces high as a regular class requirement, and on the final specimen for grading; but it will be advantageous to practice it three spaces in height if this can be reached without slipping or raising the arm. The count for this drill is the same as for number 1—10. The counts are all on the down strokes, and should be given rapidly. The movement on *mere movement* drills, at the beginning of the practice, should be rapid enough to produce a sensation of warmth or heat in the arm. In preparing the final specimen, which is to be graded, the movement should be slower than in preliminary or preparation drill; but should always be quite rapid.

The details of the heading must have constant attention. No specimen should be given a passing grade unless the heading has been written with the correct styles of letters and is otherwise according to the specifications. Careless work should never be accepted. Scribbling should be considered as inexcusable as improper language. Scribbling is the slang of writing. It is to writing what vulgarity is to speech and should be looked upon with as little favor. Coarse, heavy lines should not be countenanced. They indicate excessive gripping, and lack of refinement in the touch. Soiled and untidy papers should be rejected. It should be impressed upon the pupils with perfect clearness that all specimens submitted for grading must be on clean, smooth paper; must be in fine lines; must have the heading correct in all details; must show a pleasing arrangement on the page, and must give satisfactory evidence of having been prepared with great care.

Normal pupils in the sixth grade will show marked tendencies to enjoy physical action and sensation, due to the period of physical development now being experienced, and intensive arm movement drill will usually delight them. They can be successfully appealed to to prepare extra pages of *mere movement* drills for display uses, and this should be done. Success in establishing the arm movement habit depends upon a few simple laws which should be kept in mind. The same movement should be repeated as often as possible, with the least possible variation in form, and in as short a time as possible. It is impossible to practice *mere movement* drills too much. The more they are practiced correctly, the finer the line quality will become; the more uniform and compact the drill will become, and the more pleasing will be the final product. All of which will mean that the movement is approaching the stage when it will respond to commands with a promptness and precision that will make it possible to execute good writing with ease and rapidity.

It must be remembered that the only purpose of the arm movement is to *make writing easy*. It cannot perform this function until it has been trained to a point of high responsiveness to the mind. This training can come only through proper practice. Proper practice means that the speed must be sufficiently rapid to produce the necessary destruction and rebuilding in the muscle and nerve substance in the writing *machinery*; that there must be a constant purpose to guide the movement in a definite course (form), and that there must be sufficient repetition to establish the habit of specific performance.

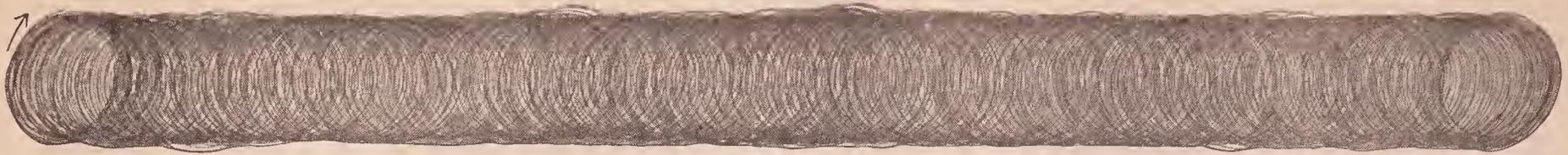
Haphazard, indefinite practice is worse than mere loss; it is detrimental. Penmanship practice should be intelligently done. The teacher should have a definite purpose in view in directing the pupils' efforts.

GRADE VI, BOOK VI

Lesson 3

The necessity of assuming and maintaining the correct position can be impressed upon pupils by grading the position and averag-

ing the grade with the grades given on lesson specimens at the close of the grading period. This lesson is called the *indirect com-*

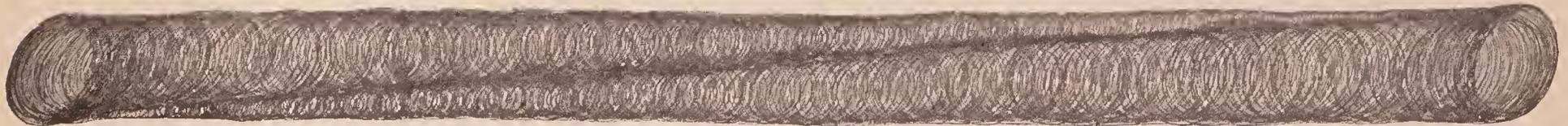


pact continuous oval drill. It should be two ruled spaces high and in the direction indicated by the arrow. The count is 10, repeated over and over without making a break between the 1 and 10. The movement should be rapid enough to cause a sensation of warmth or heat in the writing arm. The lines must all be made as fine as possible, to promote relaxation and touch. The work must be compact and uniform. The suggestion of turning the paper for successive coats, as explained for lesson 1, should be used if found advantageous. The movement must be watched to see that it

embodies the following essentials: The arm must never be permitted to slip on the desk, and must never be lifted from the desk while practicing. The wrist and fleshy part of the hand must be raised slightly above the desk to prevent friction. The little finger, acting as a gliding rest for the hand, must move with the pen. The penholder must point between the elbow and the shoulder. The first joint of the first finger, as it rests on the penholder, must not be bent downward; but must be held in an arched position.

GRADE VI, BOOK VI

Lesson 4



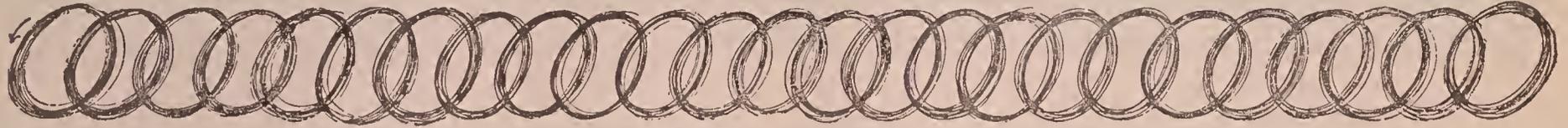
Take due note of the elements of correct position in beginning the recitation. This drill is called the *conic* (or *conical*) *compact oval*. It has the features of light lines, uniformity (tapering) and compactness emphasized in connection with lessons 1 and 3, but has the added characteristic of the deminishing (or increasing) diameter from one end to the other. A fine line may be ruled with a pencil for the diagonal edge. This drill may well be practiced at one, two and three spaces, but the final specimen submitted for grading should be two ruled spaces in height. It will be seen that this drill involves a movement graduated along such a scale as to cover all letters (as to size) from the *minimum* small letters to the largest capitals (Y and J), when practiced to fill two spaces.

It is one of the very best forms of *merc movement* drill and should lead to much beautiful page work.

The speed should be as already often mentioned: that is, 'sufficiently rapid to produce the feeling of warmth in the arm. After the arm movement has become quite thoroughly mastered much can be gained by practicing the *merc movement* drills at a moderate speed, giving increased attention to uniformity and mere form; but at the beginning, when the purpose is to first create this power, the speed must be rapid. The attention to fine line quality must not be relaxed. The plan of inverting the work for successive coats may be used.

GRADE VI, BOOK VI

Lesson 5

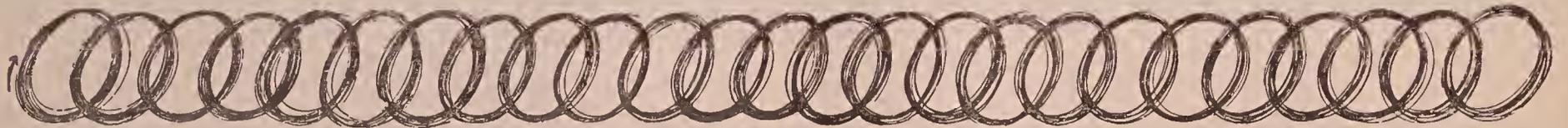


Correct any defects in position found in the class before begin-retrace each oval twenty times. The movement should be rapid. ning the work of the recitation. This drill is called the *direct retraced link oval*. It should be made one ruled space in height; uniform in all respects; with very light lines, and with the ovals overlapping about one-third. It is also good to have pupils make this drill two spaces high, if time permits; but the final specimen for grading should be made one space in height. Each oval should be retraced in the direction indicated by the arrow and not less than ten times. The count is 10. If the lines are sufficiently light and the work is uniform it will improve the final effect to

It may be slightly slower than used in the compact oval drills, but must be rapid enough to produce smooth lines, and be a real help in developing movement power. Merely making ovals is not to be the purpose. The purpose is to *make movement*, and the result on the paper is to show the quality of the movement thus made. A slow, dragging movement is of no value. There must be spirit in the movement. The touch must be light. The spacing must be accurate. The finished page should present a pleasing appearance.

GRADE VI, BOOK VI

Lesson 6



Note the elements of correct position. Does the penholder point between the elbow and shoulder? Is the wrist raised from the desk? This drill is called the *indirect retraced link oval*. It must be made in the direction indicated by the arrow. The form, size and slant must be the same as for the preceding drill (5). This means that the ovals are to be two ruled spaces in height; overlap about one-third, and have the slant of the *oblique straight line* drill. The movement must be rapid enough to make smooth lines

and add to the movement power. The lines must be made the finest it is possible to produce. Thick, muddy looking lines must be improved by using better materials or by relaxing the muscles—especially the grip on the holder. The speed must be rapid enough to produce smooth lines—free from angularities and all shaky effects. The count is 10, and if the count can be repeated for the same oval it is a good indication. The smoothness with which the arm acts is the real test of the good that is being

accomplished in these *mere movement* drills. A smooth, uniform, light, spirited movement will produce work that reflects these qualities. On the other hand if the work looks coarse, tangled,

muddy and clumsy it is certain that the movement still retains these defects. This is true because every stroke is the direct result of the movement and manner of holding the pen.

GRADE VI, BOOK VI

Lesson 7



Check up the details of position, noting carefully the position of the penholder and that it is held very lightly. This lesson takes the step advancing from the *mere movement* to the *capital letter movement* work. The count is 10—the odd counts on the connecting strokes. The first and most important feature embodied in the new kind of work is that the repetition is not over the same outline, as in *mere movement* drills; but a succession of outlines are made. In other words, instead of making the movement revolutions retrace one outline many times, the new drill requires that the successive movement revolutions be strung out toward the right. This sounds simple enough but requires a considerable increase in movement power to compass it successfully. At first

only two or three or four letters should be joined with the one continuous movement. But letters should be added as the movement becomes accustomed to the drill, until at least a half line can be made with a rapid, continuous movement. Pupils who are able to make the movement carry throughout the full line, without stopping, lifting the pen or shifting the position of the arm or paper, will have added very much to their movement power. The lines must be very fine. The loop at the beginning of the letters (after the first) is larger than the one at the close of the letter. The minute loop made by the overlapping of the initial and final loops must be slanted the same as the letter. The spacing must be studied. The letters are a little less than a ruled space in height.

GRADE VI, BOOK VI

Lesson 8



Begin the recitation by reference to the essentials of good position. This lesson is called the *small e and oval* or *connected capital C drill*. The chief characteristic that distinguishes it from the *mere movement* drills is, as explained in connection with lesson 7, that instead of retracing a given form, the form is repeated in a succession strung out toward the right, necessitating a *progressive glide* in the movement. At first only two or three letters

should be connected without stopping, so the movement may become accustomed to the correct form, without subjecting it to the danger of running into a bad form, which is likely to occur after the first few letters for a time. The number should, however, be increased as rapidly as the movement is prepared to extend into additional letters, until as many as possible can be made with one continuous stroke, even to the full line. It is one of the best

possible tests of good movement to make a full line of this drill with one continuous movement and without lifting the pen or changing the position of the arm or paper. The count for this drill is 10—making the long down strokes on the even counts. The spacing must be accurate and the lines must be fine. The en-

closed loop must be small, and it is placed near the right side of the outer oval. This is a detail that will call for a high degree of accuracy in movement control. The movement should be rapid enough to make smooth lines.

GRADE VI, BOOK VI

Lesson 9

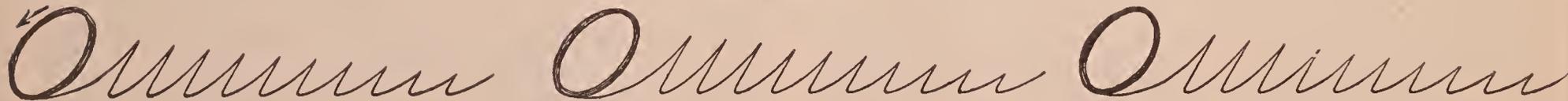


Give the necessary attention to position. This drill is called the *extended M drill*. It has three important features that must be noted: *All the down strokes are straight; the height of the successive parts decreases gradually, and the width of the spacing between the successive parts diminishes uniformly as each section advances.* Only the most highly developed movement will be able to embody these three features in the drill to a high degree; but the purpose of all the movement drills presented is to develop movement power, and with proper application beautiful work can be produced by the average pupil in this grade. The count for this drill is 10—making the down strokes on the counts. The counting must take into consideration the stops that must be

made at the bottom of the straight down strokes, and should be sharp and well accented, but not too rapid in succession. A more prolonged pause must be made between the 10 and the 1 for the next section, to give the necessary time for making the connecting oval. The teacher should practice making this drill with the counting, to learn how to count to the best advantage. Each movement must be quick—carrying the pen up and down for one part. The pen must come to a perfect stop at the bottom of each straight down stroke to prevent making a loop at the joining. The movements, up and down, should be made about as rapidly in succession as steps in rapid walking. The lines must be fine.

GRADE VI, BOOK VI

Lesson 10



Make an examination of position, and see that all assume it in all details. The second part of this lesson is called the *ratchet drill*. This is the foundation drill for learning the *small letter*

movement. It is of as great importance in developing the peculiar phase of the arm movement required to write the small letters successfully, as is the *compact continuous oval* drill in developing

the arm movement at the beginning. Lesson 9 was a preparatory drill, for beginning work on the *small letter movement*. This drill must be practiced as the full embodiment of the *small letter movement*. The ovals should be made to the count of 10, given at the speed used in lessons 5 and 6; that is, rapidly. The second part of the drill is also made to the count of 10; but the rate of speed changes abruptly and very decidedly. The change is like changing from the motion of skating to that of walking. In this second part the successive parts are made at about the rate steps

are taken in walking rapidly. There must be a quick up and down movement, and a stop for each of the successive parts. This is absolutely necessary to be able to make the down strokes *straight*. Unless they are made straight and with the correct form of movement there can be no gain from the drill. The rule for applying the *small letter movement* is this: *Make a quick up-and-down movement and stop for each straight down stroke that rests on the writing line.*

GRADE VI, BOOK VI

Lesson 11



Take full note of all the details of position to begin the recitation. In the *l* drill the *small letter movement* finds its easiest application to actually making a letter. The disjoined letters at the beginning of the line are to show the necessity of stopping at the bottom of the straight down strokes. The connected letters should be made in sections of ten and to the count of 10. Each letter must be made with a *quick up-and-down movement and a perfect stop at the bottom*. This is the distinctive *small letter movement*. The importance of mastering this special phase of the arm movement will be appreciated when it is considered that of the forty down strokes in the small letters, *thirty-two are straight*. The rolling or spiral movement used in making most of the capitals cannot

be used in making the small letters that have straight down strokes, without the special modification specified here. The movement must be the true arm movement, and the successive movements must all be made quickly—each practically an instantaneous motion; but *the stops give the succession of movements a close resemblance to steps in walking*. The letters must be uniform in height and spacing. The slant must be the same for each pupil as his *oblique straight line drill*. The lines must be fine. This drill will have a very decided effect for good on nearly all the small letters if well mastered with the true *small letter movement*.

GRADE VI, BOOK VI

Lesson 12

Call attention to the details of position in beginning the recitation. Note the positions of the penholders. They must point between the elbows and shoulders. The wrists must be raised above the desks to prevent friction. The *l*'s in this drill must be made

with the true *small letter movement*, described in connection with lessons ten and eleven; but the *o*'s are made with the *miniature capital letter movement*; that is, the *capital letter movement* on a very small scale. Each *l* must be made with a *quick up-and-*



down motion and a perfect stop at the bottom of the straight down stroke. The process may be compared to the steps in walking. The ten l's are to be made to the count of 10—quick, sharp counts, with definite pauses between them. The o's are also made to the count of 10, and the time and rate should be the same in the o's as in the l's. At first it will be all right for the pupil to lift the pen at the finish of the tenth l and readjust his position before making the o's. But it should be the aim to so master the move-

ment that the entire line may be written with one continuous stroke and without changing the position of the arm or paper. The chief purpose in practicing the o's is to learn to use the *glide* in the arm movement. This is a very important feature in all arm movement writing. The *glide* must be mastered to produce uniform spaces and follow a straight course. All lines must be fine.

GRADE VI, BOOK VI

Lesson 13



Check up the details of position. In this drill the same features are present as in lesson twelve, except that the spacing between the o's is shorter. The spacing between the l's is the same as in lesson twelve. The count is 10 for each section of o's and for the l's—making three counts of 10 for the full line. In the l's the true *small letter movement* must be used. This requires that for each l there must be made a *quick up-and-down motion and at the bottom of the straight down stroke a stop*. The true arm movement must be used; but it is not spiral in form as used in the *compact continuous oval* and in many of the capital letters. At first the pupil may lift the pen and readjust the position of the paper or arm at the end of the first set of o's and again at

the end of the section of l's, but as soon as the movement can be sufficiently developed the pen should not be lifted until the end of the l's has been reached, and with further development it should be the aim to complete the line without lifting the pen or changing the position of the arm or paper. The purpose is to develop movement power. This cannot be done unless continuous effort be made to make the movement perform new tasks and operate with increased accuracy. The l's are crossed at the height of i. The o's are closed at the tops. The movement must have the distinct *glide* between letters—especially between the o's. Finger movement should not be permitted. The lines must all be fine.

GRADE VI, BOOK VI

Lesson 14



Begin the recitation by calling attention to the details of position. In this drill the same features are embodied as in lessons twelve and thirteen—the true *small letter movement* in the l's; the *miniature capital letter movement* in the o's, and the *glide* between the o's. The l's are all to be made the height of capitals, which is slightly less than a ruled space. The o's must be closed at the tops. The spacing must be accurate. At first it will be all right to lift the pen at the end of the section of o's but the movement should be developed to the point where the full line can be made without lifting the pen or shifting the position of the arm or paper. The count of 10 should be used with each section. The

quick up-and-down and stop features of the *small letter movement* must be distinctly employed in each l. The pen should never be lifted before the ten o's are completed and they should be spaced apart far enough to fill the line as far as shown in the copy. It is the *spacing* that is of most importance, because it develops the *glide* in the movement. The l's must have straight down strokes on the slant of the pupil's *oblique straight line drill*. The height, slant and spacing must be uniform. Thorough mastery of this and the four preceding drills will mean very much in the mastery of good writing in small letters. All lines must be fine.

GRADE VI, BOOK VI

Lesson 15



Take a careful account of the details of position. Be sure every pupil is holding the pen correctly. This lesson is full of great *small letter movement* possibilities. If practiced properly it will add greatly to the movement power. These instructions should be studied diligently and applied very specifically. The section of the oblique straight line drill should be practiced rapidly and with very fine lines. It may be used alone for a time to make sure that the height and slant (especially the slant) are uniform. It should

be made one ruled space in height. The l's may be made in sections of five or ten. Ten is perhaps better as the count of 10 is preferable. The *small letter movement* must be used. The b's should be made in sections of five, and the five letters are made to the count of 10. The *small letter movement* must be used in the b's also. The loop is made to a count the same as the l. The second part is also made to a count, as the minute retrace (called a *tick* stroke) is a straight down stroke (although not counted

in the regular thirty-two straight down strokes of the small letter alphabet). This *tick stroke* needs special attention. It is straight and retraces downward on the preceding up stroke. At the bottom of the tick stroke the regular *small letter movement* stop is made, and from this stopping point the succeeding letter begins. The b

is thus made to two counts—five letters to the count of 10. The 1 is on the loop and the 2 on the *tick* stroke of the first letter; the 3 on the second loop and the 4 on the *tick* stroke of the second letter, and so on.

GRADE VI, BOOK VI

Lesson 16

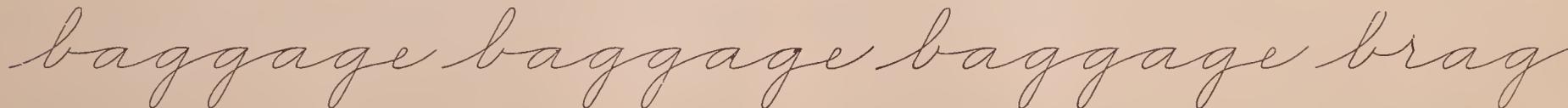


Begin the recitation by calling attention to correct position. In the h the count of 2 or 10 is used. The h has two straight down strokes and thus requires two distinct movements, each a quick up-and-down motion followed by a distinct stop. If the count of 2 is used any number of letters may be joined, but there should be not less than four, for the sake of good movement training. If the count of 10 is used there should be five letters (ten straight down strokes) joined. The second part of the h is like the last part of n and m. The h is the same form as the y, inverted. The k is made to the count of 3. The 1 is for the loop, as in l, b and h; the 2 is on the small horizontal open oval, and

the 3 for the final straight down stroke. There must be three distinct stops in the movement in making the k with the *small letter movement*. In joining the h and k the count should be 1—2 for the h; and 1—2—3 for the k. The space between the two straight down strokes in the k is narrower than between the two straight down strokes in the h. The true arm movement must be used, since it should always be the aim in every lesson to increase the movement power, as well as learn the correct letter form. The loops are a little less than a ruled space in height. All movements must be quick. All lines must be light.

GRADE VI, BOOK VI

Lesson 17



Give the necessary attention to position. In this lesson is combined the *miniature capital letter movement* (used in small ovals)

and the *small letter movement*. The word baggage is one of the best words in the English language for this specific purpose. The

b must be written with the pure *small letter movement*. In the a's the *miniature capital letter movement* is used for making the ovals and is then merged into the *small letter movement* for making the straight down stroke. The ability to thus change from one form of movement to another, and do so smoothly, is of great value in producing good writing. The ovals and the following straight down strokes to the writing line, are the same in the a and g. The *tick stroke* in the b must have special attention. The e must be of even height with the a's and g's and must have the final stroke put on at full length. The loops in the b and g's are

the same size. The long spacing between the letters is a very important feature, and must be made with a distinct *glide* of the movement for each space. The lines must be fine. The movement must be rapid enough to produce smooth lines and be helpful in developing movement power. Finger action must not be permitted. If the movement does not seem to show the necessary freedom it will be best to work for a short time on the *compact continuous oval* and the *oblique straight line* drills, and then try this lesson again.

GRADE VI, BOOK VI

Lesson 18



Give the necessary attention to the position. The small p is one of the best letters in the small letter alphabet for movement practice covering the straight line and small oval. The p does not extend as high as the loop in l and b. It belongs to the *semi-extended* group. The long down stroke is straight. The loop at the bottom is smaller than the loop in l and b, being the same size as the loop in the d. The oval is the same form as the oval in a, inverted. The lower loop and the final oval are the same form as the corresponding parts in the d, inverted. The final oval is closed and must not be made higher than a and other *minimum* letters. The spacing requires the *glide*. This feature of the move-

ment must have more and more attention from lesson to lesson. It is of very great importance that the little finger *glide* with the movements of the pen, from letter to letter, instead of remaining stationary and causing the hand to tip over on its side, as is often erroneously done. The movement must be rapid enough to bring development, and to produce smooth lines. There must be no gripping of the penholder in excess of what is necessary to keep it in position. The first joint of the first finger must not be bent down. The down strokes must all be as light as the up strokes. Every lesson must be considered from the standpoint of arm movement training, as well as in regard to form.

GRADE VI, BOOK VI

Lesson 19

Begin the recitation by calling attention to correct position. In the present lesson, and in others that are to follow, every effort must be made to use and further develop the arm movement. The increased difficulty in making certain small letters with the arm

movement must be recognized, and the situation must be dealt with accordingly. If it is found that the tendency to use the finger movement is very strong, more use should be made of mere movement drills, interspersed with the regular lesson work. Each

a a aaaaaa qqqqqq qqqqqq agaga

lesson is designed to help in developing the arm movement, but this cannot be accomplished by using the fingers on the more difficult work. When the more serious tests come to hand, extra effort must be made to master them in the proper way. These occasions will call for thoughtfulness on the part of the teacher. The teacher must understand when to review movement drills for the purpose of aiding in the present lessons. Constant care

must be exercised to keep the pupils working to the best advantage from the arm movement standpoint. At the same time form must be given due consideration. The undertaking is full of serious problems and satisfactory results cannot be secured without intelligent direction on the part of the teacher and faithful effort on the part of the pupils. Only those who try right learn to write right.

GRADE VI, BOOK VI

Lesson 20

ffffff fffff fffff fffff fffff fffff

Begin by calling attention to the details of position. In this lesson is used the longest stroke to be found in any of the small letters. In the *f* the down stroke is straight. The upper loop is the same as *l* and the lower loop is the same form as the corresponding part of *q*. The upper loop crosses at the height of the *i*, and the lower loop closes at the writing line. If the loops were cut off where they close the remaining part would make the *i*. If the lower loops were cut off the connected *l* would remain. It is usually not a very difficult matter to use the arm movement in the *f*, because of the long stroke required, but there are other features that will require special attention. It is an excellent test

to try to make the letters uniform. It is also a problem to make the slant of a succession of letters uniform. The lengths of the loops must be uniform; and the same is true of their widths. It will require more attention to make the details of form accurate in this lesson than in most of the preceding lessons; although the movement will usually require less attention. The lines must be light. Finger movement must be considered absolutely out of the question in this lesson. This lesson should be written on every line like others and the upper loops of one line must be placed between the lower loops of the line next above.

GRADE VI, BOOK VI

Lesson 21

Take the necessary precaution to see that every pupil is using the correct position. It will be noted that in taking up work on

the small letters, in addition to using the most suitable letters for training in the *small letter movement*, the first lessons were on



letters wholly above the writing line; these were followed by lessons on letters in which the long parts extended above and below the line (17 and 18); this by a lesson in which the loops all extended downward (19); this by a lesson against requiring extension both ways (20), and now we take up another lesson in which the extensions are all downward. It will be readily appreciated that some such arrangement is necessary to give the necessary practice in the elements of the arm movement that make it practicable. The y is the same form as the h, inverted. The oval

and upper part of the straight down stroke in the g are the same form as the corresponding parts in the a. The loops in y and g are alike. The long spaces between the joined letters must be given special attention, and a good movement requires a smooth *glide* in making these spaces. The straight down strokes in the loops must not be overlooked. All lines must be light. The page effect must be pleasing. The spacing must be accurate—showing regular columns in the full page work. Criticisms must be made of all details that mar the accuracy and beauty of the letters.

GRADE VI, BOOK VI

Lesson 22



Give the necessary attention to the details of position. In this lesson all the down strokes are straight. It is one of the very best words for practice on the *small letter movement*. The heights of all parts of all letters in the word must be uniform. The spacing is short between parts of letters and is long between all joined letters. It is hardly possible to select a better word for practice in the *glide* which carries the hand from letter to letter in writing. Each word should be written complete without lifting the pen or changing the position of the arm or paper. While the details of form must always be given close attention, this lesson should be thought of principally as a *small letter movement* drill. The

movement should be rapid enough to make all lines smooth and give real training in the arm movement. No finger action should be permitted. The spacing should be uniform. The words are placed close together. The down strokes should be on a uniform slant—the slant of the *oblique straight line* drill, for each pupil. It is a good plan to practice the *oblique straight line* drill briefly before trying this word—making it one space and then less than a space in height. All the lines must be fine. The full page effect must always be pleasing. No carelessly prepared work should be accepted.

GRADE VI, BOOK VI

Lesson 23

O. C. Emerson, Agent. O. C. Emerson, Agent.

Begin the recitation by calling attention to the details of position. This and the remaining lessons in this book are arranged to give a review of many of the capital letters in connection with small letters that have been selected to give special advantage to the *small letter movement*. In this lesson the first group of capitals is used, and for preliminary or supplementary work it will be well to practice each capital alone. The count for each capital is 2 or 10. When practiced separately the A should be finished with a down stroke, omitting the final up stroke. Among the small letters the r, s and final t must have special attention. The r and s comprise the *medial* group of small letters and are slightly

higher than the *minimum* letters. The t is the same height as the beginning point in the C, but not as high as the full height of the capitals. The final t does not have the retrace used in the regular form of t, and the final stroke is a left instead of a right curve, as used in the regular form. The final t is used only at the ends of words and has no cross. The spacing throughout the copy must be carefully noted. The capitals are placed close together. The spaces between the joined small letters are wide, affording the very important training in making the *glide* which is one of the very important features of the *small letter movement*. The movement must be rapid enough to produce smooth lines.

GRADE VI, BOOK VI

Lesson 24

N. M. Kinner, Vining, Utah, 1 2 3 4 5 6 7 8 9 0 \$ %

Check up the details of position to begin the recitation. In this lesson so much has been embodied that only the most critical study and careful practice are sufficient to bring out the important features of the copy. In the capitals, the three *controlling strokes* that use the initial loop are used (*controlling strokes* 2, 3, 4). In the N and M the first long down strokes are straight; in the W the first long down stroke is a full right curve, and in the V

and U the first long down strokes are compound curves. To fail to make these distinctions is to fail to learn one of the chief lessons in this copy. The small letters are especially suited to give practice in the *small letter movement*. This is because all the down strokes, except one in the a and a very short stroke in the top of the r, are straight. The spacing must be wide between small letters to require the *glide* in the movement. The t is the same

height as the second part of V and U. The h is as high as the first part of the capitals. The lines must be light and the movement always rapid. In the numerals the 4 and 6 extend higher than the others, and the 7 and 9 lower. The 4 does not extend

below the line. This lesson emphasizes a number of details but the most important are the three *controlling strokes* in the capitals and the many straight down strokes and the spacing in the small letters.

GRADE VI, BOOK VI

Lesson 25

H. K. Quincy, Xenia, Tenn., 1 2 3 4 5 6 7 8 9 0 \$ %

Begin the recitation by directing attention to the details of position. In this lesson, as in the preceding lesson, three different *controlling strokes* are used. *Controlling stroke* number 2 is used in H and K; number 3 in Q and X, and number 5-6 in the T. In the small letters only two curved down strokes are used (in c and a). In the H, K, Q and X the initial loops are alike, and in the T the top loop is also the same form but is slightly larger. It is only by embodying all these features that good results can be secured. The small letters are especially adapted to *small letter movement* training, and to get the benefit this lesson should bring it is necessary that the *small letter movement rule* be observed in writing the small letters. The wide spacing between the small

letters must be made with the *glide* so often emphasized. The spacing of the whole copy must be such as to make it fill the line correctly. Finger action must be prohibited. The movement must be rapid, and should be watched carefully from the standpoint of movement, making certain that all the elements of the true arm movement are employed. The lines must be fine. In the numerals the 4 and 6 are made higher than the others and the 7 and 9 lower. All numerals, except the 7 and 9, rest on the writing line. The work of all pupils should be criticised very closely, both as to form and movement, and no work should be accepted that shows carelessness or indifference.

GRADE VI, BOOK VI

Lesson 26

Huntington, Indiana, December 8,

Give the necessary attention to position, first of all. In this lesson, as in the two preceding lessons, three different *controlling*

strokes are used—*controlling stroke* number 1 in the H; number 5-6 in the D, and number 8 in the I. The small letters were se-

lected with the view to giving a special opportunity to practice the *small letter movement*. All the down strokes in the small letters, except one each in a, c, d, g and o (and in top of r), are straight. For each straight down stroke that rests on the writing line, the distinctive *small letter movement* should be used. The t's and the d are of even height and as high at the beginning point in the D. The b is as high as the *controlling strokes* in H and I. Special care must be exercised to make the I slant like the other letters, and all letters must slant the same as the

pupil's *oblique straight line* drill. The *glide* between the joined small letters must be given close attention. The movement must always be rapid and the lines must be fine. The loop at the bottom of the D must lie flat on the line. The *tick* stroke in the second part of the b must not be overlooked. The t is closed to the height of i. The d loop is small and the crossing is at the top of the oval. The c has a dot at the end of the hook. The t's are crossed with short, straight strokes. The spacing must be such that the copy will fill the line.

GRADE VI, BOOK VI

Lesson 27

Uniontown, N. Y. Uniontown, N. Y. No

Give the necessary attention to the details of position. In this lesson the capitals employ the two *controlling strokes* that most nearly resemble each other, especially when used in letters. These are the second and fourth *controlling strokes*. The second *controlling stroke* has a straight long down stroke, as used in the N in this lesson, and the fourth has a compound curve long down stroke, as used in the U and Y in this lesson. The second parts of the U, N and Y are of even height and not as high as the first parts. In the small letters all the down strokes are straight, except in the o's. This copy thus provides excellent material for practice in the *small letter movement*. The *glide* between the

joined small letters must be given close attention. The initial loops in the capitals of this lesson are all alike. The down stroke in the Y that extends into the lower loop is straight and special care must be used to place the loop on the correct slant and make it small. The movement should be free from finger action and should be rapid. The lines must all be fine. The *tick* strokes at the top of the last part of the w and at the top of the o must not be slighted. The t's are the same height as the second parts of U, N and Y. Both form and movement are to be perfected in the practice. The arm movement cannot be learned by using the fingers; and good forms cannot be learned by scribbling poor ones.

GRADE VI, BOOK VI

Lesson 28

See that all pupils maintain the proper position. In this lesson three different *controlling strokes* are used in the capitals—number 2 in the K; number 3 in the Q, and number 8 in the J.

In the small letters all the groups are represented—the *medial* group in s and r; the *semi-extended* group in the t's; the *extended* group in the k and y, and the *minimum* group in the remaining

Queenstown, Kentucky, January 19.

small letters. All extended letters above the line are the height of the capitals. The *tick* stroke is also used in this lesson—in the w and o. The *miniature capital letter movement* is used in the o, c and a. The many straight down strokes in the small letters require the use of the *small letter movement*. It will thus be seen that this lesson demands the most minute study of details; the most exacting criticism, and the fullest application of the arm movement. It would be difficult to arrange a lesson calling for

more careful thought or making greater demands upon the movement. It should be noted that the loops below the line in the y's and the J are alike. The minute half-oval in the second part of the k requires special care. It must never be closed. The *glide* between joined small letters must be given serious consideration. Finger movement must not be permitted. The lines must all be fine. Work that has been carelessly done should not be accepted.

GRADE VI, BOOK VI

Lesson 29

Plain Rapid Business Penmanship

Take proper note of the details of position before commencing on the lesson work. In this lesson the three most closely related capitals in the alphabet are used—the P, B and R. Mastery of the P means practically the same for the other two capitals. The initial stroke used in these three capitals is *controlling stroke* 5-6. It is not the full height of the capitals. The oval of each capital must be broad throughout its length. It must be especially noted that the turn at the top of each capital is broad. The minute loop in the second down stroke of B and R is very small, crosses the stem stroke, and is placed at right angles to the slant of the letter, the same as in the E and K. The space between the two

down strokes is very narrow in all three of the capitals. This lesson has all the groups of small letters represented in it—the *minimum*; the *medial*; the *semi-extended* and the *extended*. They should all be noted. The p's and the d are the same height as the stems, or *controlling strokes*, in the P, B and R. The d is the final form, and should not have a final up stroke. The loops in l and h extend to the full height of the capitals. The s's are pointed at the tops. The wide spacing between the small letters must be noted. The lines must all be very light. No finger movement should be permitted.

GRADE VI, BOOK VI

Lesson 30

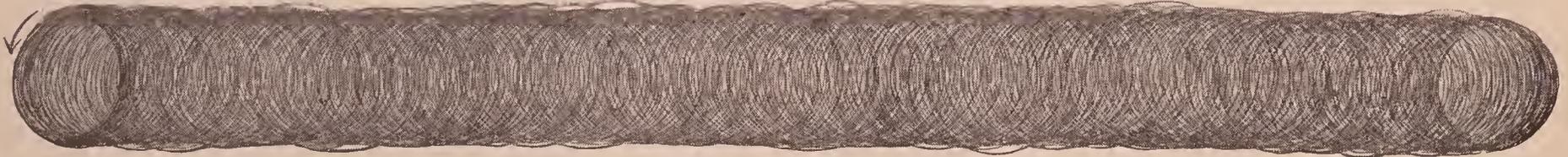
Note the finishings of o v w w b b

Give all necessary attention to details of position. This lesson is designed to give a review of all the groups of small letters and special practice on the *tick* strokes used in o, v, w and b. It also provides combinations of small letters offering an exceptional opportunity to employ the *small letter movement*. The upper loops are all as high as the first part of the N and the t's are as high as the second part of the capital. The slight retrace in the o, v, w and b, called the *tick* stroke, must have special attention. The point and retrace at the top of the s must have extra consideration. The down stroke in the s is a compound curve. The initial up stroke in the s is a full right curve. The loops below the

line in the f's and the g are the same in width and length. The movement must always be watched with great care, in the developing stages. The true *small letter movement* must be used in all small letters having straight down strokes that rest on the writing line. It must be understood that proper movement training is of the highest consideration in learning to write. The whole subject is summed up in the legend: *Good concepts make writing accurate; good movement makes writing easy.* Both must be constantly improved if there is to be progress in mastering the subject.

GRADE VII, BOOK VII

Lesson 1



In this grade and book the details of position and letter form should be worked out still more minutely than in Grade VI. This is possible because of the fact that the average pupil's apprehension is developing rapidly at this age, and the developing of motor system is also still on the sharp upward curve. While there will be found pupils who are under developed or developed in advance of the average at this stage, as at all others, it is, nevertheless, a

period in which the average pupil will be found capable of undertaking the mastery of the arm movement and the study of details of form more successfully than at any previous time. It will now be found that pupils may be given assignments in penmanship that are quite like those that mature people may be expected to perform. What seemed almost impossible in Grade IV; perhaps only a little less difficult in Grade V, and still beset with some diffi-

culties in Grade VI, will now seem to be much easier of execution. This is due in part to the previous training the pupil has had, but is attributable more largely to the fact of the pupil's approaching maturity. Pupils in Grade VII should be given more comprehensive and also more specific instructions than in previous grades and the criticisms of their work should be more exact. The standard which they should be required to attain should be higher than in preceding grades. Errors and shortcomings that may have been looked upon with considerable leniency in preceding grades should now be checked up more severely. Pupils who have not had the proper training in this subject in preceding grades will show a very decided inclination to revert to their former practices in their writing outside of the regular writing period, for a time, and in this respect they must be held to strict personal accountability, if much good is to be accomplished. Progress in this grade will be more rapid than in preceding grades if the pupils are made to realize that they should take the responsibility of learning largely upon themselves. On the other hand almost no progress will be made if they are permitted to revert to their old erroneous ways in their general written work.

As explained in the instructions accompanying lessons 1 in Grade VI, the number of pupils that may be expected to use the arm movement in all their writing in the different movement grades will be found to be about as follows: Grade IV, 10 per cent; Grade V, perhaps 20 to 30 per cent; Grade VI about 50 per cent; while in Grade VII about 75 to 80 per cent of the pupils should write regularly with the arm movement. As previously stated these per cents do not refer to the number of pupils who will be able to use the arm movement in *mere movement* drills or

to some extent in the capitals, and more or less in the small letters. In this practice work the per cents will run much higher.

After making the necessary explanations concerning position; noting especially that the penholder points between the elbow and the shoulder, and that the wrist and fleshy part of the hand which holds the pen are raised slightly above the desk, to prevent friction, commence on the first lesson. The ovals should be made two ruled spaces high; in the direction indicated by the arrow; very compact; with very fine lines, and uniform. This is called the *direct compact continuous oval* drill. It is made to the count of 10, repeated over and over without a break between the 1 and 10, and rapidly—rapidly enough to produce a sensation of warmth or heat in the arm.

The heading must be correct; using correct styles of letters, and with correct punctuation, correct spacing and with all light lines. The work on the page must be arranged as shown in the models in another part of the text.

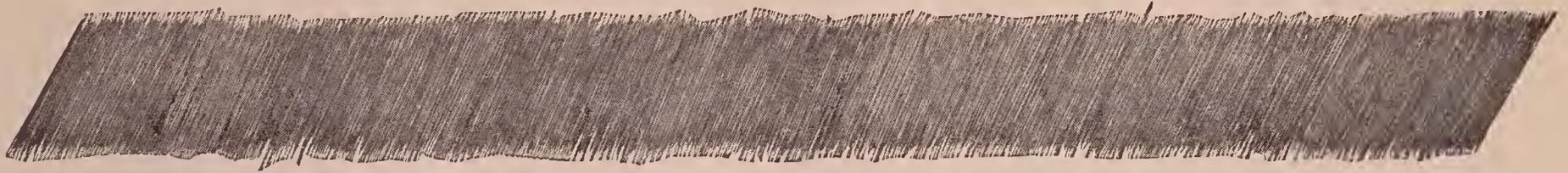
The practice of turning the paper should be used in this drill; that is, after making one coat of fine lines, not very compact, the paper should be turned (top toward the body) and a second coat made over the same work, from the opposite end, but with the same direction of movement. Then, turning the paper again, a third coat should be put on, and so on, until the paper becomes hidden under the mass of *very fine lines*. The movement should always be rapid. Turning the paper will give an opportunity to train the movement in accuracy by trying to always make the pen strike in the white spaces. No work with heavy, dragging or blurred lines should be accepted for a passing grade.

GRADE VII, BOOK VII

Lesson 2

The position should be the same for making lesson 2 as for practicing lesson 1. The position of the paper in relation to the arm should have special attention. There must be no side swing in the movement in making this drill. This means that the paper must be held the same as for making the oval drill. This is called

the *oblique straight line drill*. The chief purpose of the drill is to discover to the pupil his natural, individual slant, and make his movement act habitually on that slant. But it is also helpful in developing range of movement and in improving all the elements of the arm movement. The lines must be very fine. Fine lines



indicate proper touch, which is very important in learning penmanship. There should never be anything held at the edges of this or any *mere movement* drill, to make the edges straight. The greatest possible care should be given to the matter of keeping the slant uniform. The drill should be made two ruled spaces high as a regular class requirement and on the final specimen for grading; but it will be advantageous to practice it three spaces in height if this can be reached without slipping or raising the arm. The count for this drill is the same as for number 1—10. The counts are all on the down strokes, and should be given rapidly. The movement on *mere movement* drills, at the beginning of the practice, should be rapid enough to produce a sensation of warmth or heat in the arm. In preparing the final specimen, which is to be graded, the movement should be slower than in preliminary or preparation drill, but should always be quite rapid.

The details of the heading must have constant attention. No specimen should be given a passing grade unless the heading has been written with the correct styles of letters and is otherwise according to the specifications. Careless work should never be accepted. Scribbling should be considered as inexcusable as improper language. Scribbling is the slang of writing. It is to writing what vulgarity is to speech and should be looked upon with as little favor. Coarse, heavy lines should not be countenanced. They indicate excessive gripping, and lack of refinement in the touch. Soiled and untidy papers should be rejected. It should be impressed upon the pupils with perfect clearness that all specimens submitted for grading must be on clean, smooth paper; must be in fine lines; must have the heading correct in all details; must show a pleasing arrangement on the page, and must give satisfactory evidence of having been prepared with great care.

Normal pupils in this grade, as in the sixth, will show marked

tendencies to enjoy physical action and sensation, due to the period of physical development now being experienced, and intensive arm movement drill will usually delight them. They can be successfully appealed to to prepare pages of *mere movement* drills for display uses, and this should be done. Success in establishing the arm movement habit depends upon a few simple laws which should be kept in mind. The same movement should be repeated as often as possible, with the least possible variation in form, and in as short a time as possible. It is impossible to practice *mere movement* drills too much. The more they are practiced correctly, the finer the line quality will become; the more uniform and compact the drill will become, and the more pleasing will be the final product. All of which will mean that the movement is approaching the stage when it will respond to commands with a promptness and precision that will make it possible to execute good writing with ease and rapidity.

It must be remembered that the only purpose of the arm movement is to *make writing easy*. It cannot perform this function until it has been trained to a point of high responsiveness to the mind. This training can come only through proper practice. Proper practice means that the speed must be sufficiently rapid to produce the necessary destruction and rebuilding in the muscle and nerve substances in the writing machinery; that there must be a constant purpose to guide the movement in a definite course (form), and that there must be sufficient repetition to establish the habit of specific performance.

Haphazard, indefinite practice is worse than mere loss; it is detrimental. Penmanship practice should be intelligently done. The teacher should have a definite purpose in view in directing the pupils' efforts.

GRADE VII, BOOK VII

Lesson 3



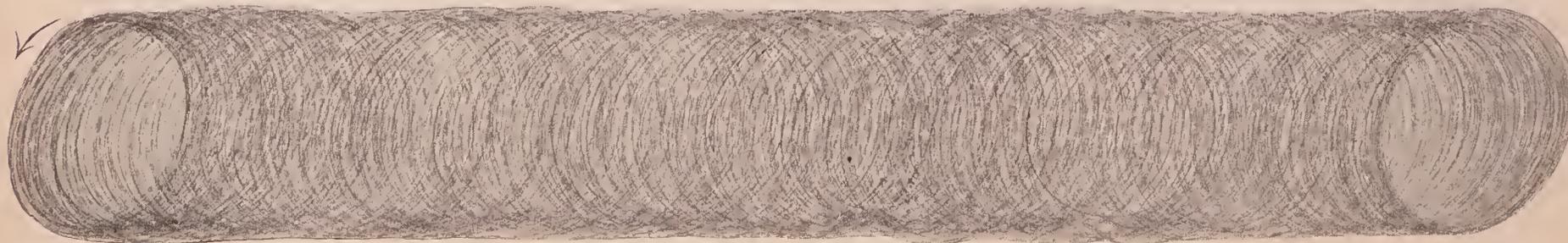
Take due note of the elements of correct position in beginning the recitation. This drill is called the *conic* (or *conical*) *compact oval*. It has the features of light lines, uniformity (tapering) and compactness emphasized in connection with lesson 1, but has the added characteristic of the diminishing (or increasing) diameter from one end to the other. A fine line may be ruled with a pencil for the diagonal edge. This drill may well be practiced at one, two and three spaces, but the final specimen submitted for grading should be two ruled spaces in height. It will be seen that this drill involves a movement graduated along such a scale as to cover all letters (as to size) from the *minimum* small letters to the largest capitals (Y and J), when practiced to fill two spaces.

It is one of the very best forms of *mere movement* drill and should lead to much beautiful page work.

The speed should be as already often mentioned; that is, sufficiently rapid to produce the feeling of warmth in the arm. After the arm movement has become quite thoroughly mastered much can be gained by practicing the *mere movement* drills at a moderate speed, giving increased attention to uniformity and mere form; but at the beginning, when the purpose is to first create this power, the speed must be rapid. The attention to fine line quality must not be relaxed. The plan of inverting the work for successive coats may be used.

GRADE VII, BOOK VII

Lesson 4



Begin the recitation by calling attention to the details of position. This lesson is the same as lesson 1, except as to size. The *direct compact continuous oval* should now be made three ruled spaces of the paper in height. The purpose of this is to increase the reserve power and range of the movement. With increased range of movement it will be found that the hand with the pen can move about over the writing area with greater ease. This is a valuable acquisition, since ease in writing is altogether a matter of movement. It has been found that, as a rule, reserve power in movement is proportional to the range. This means that the greater the range the greater the reserve power. It is the reserve power that determines the degree of ease with which writing is done. A person who uses all his movement power in writing

necessarily writes with difficulty. On the other hand a person who has much more movement power than he actually uses (reserve power) can write with ease. The large oval is the best elementary drill for developing range and reserve power in the movement. In this grade it should be well mastered at the three-space size, and much can be gained by practicing it four spaces high. With the increased size special attention must be given to the line quality, as there will be a tendency, with many pupils, to grip the penholders and thus make the lines heavy. All lines must be fine and smooth. It is a good plan to turn the paper about occasionally and work from opposite ends. The count is 10. The work must be compact, smooth, uniform. The movement must be rapid.

GRADE VII, BOOK VII

Lesson 5



Refer, as may be necessary, to the details of position. The purpose of this lesson (5) is the same as for the preceding (to increase the range and reserve power) and also to further develop the pupil's power to write on a uniform slant. The movements must all be forward-backward with the slight swing outward as the hand goes forward, and inward as it moves backward. The paper must be held exactly the same in relation to the arm as for making the oval drill. *This drill must never be made by turning the paper and swinging the hand sidewise.* Also, there must never

be anything held at the edges to make them straight. What is required is a vigorous forward-backward movement, made at the same rate of speed as used in the large oval drill. The count is also the same as in the large oval. The work of increasing the range of movement is in *making the skin muscles at the arm rest stretch more.* It is possible for mature persons to make these skin muscles stretch enough to reach six or eight spaces, and some can reach more still. The arm must never slip on the desk and must never be lifted from the desk while practicing, because either

would defeat the purpose of the drills—training the skin muscles to stretch. The movement should always be rapid enough, espe-

cially in *mere movement* drills, to produce a feeling of warmth or heat in the arm. The lines must be fine.

GRADE VII, BOOK VII

Lesson 6

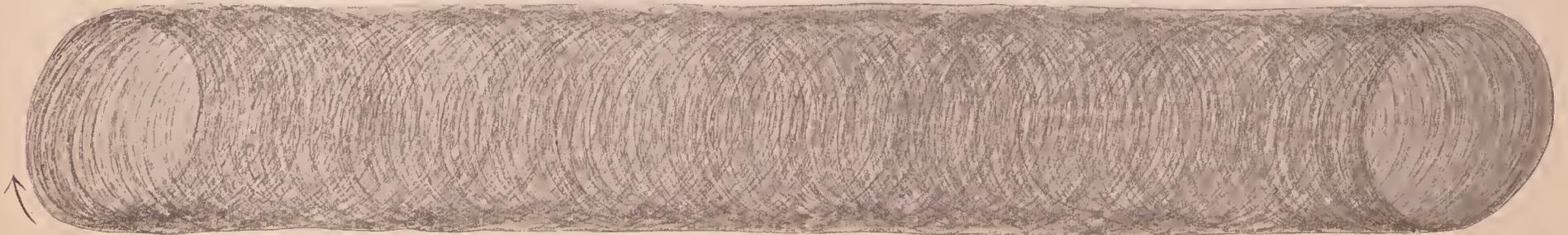


Begin the recitation by reference to the essentials of good position. This lesson is called the *small e and oval* or *connected capital C drill*. The chief characteristic that distinguishes it from the *mere movement* drills is, as explained in connection with lesson 7, that instead of retracing a given form, the form is repeated in a succession strung out toward the right, necessitating a *progressive glide* in the movement. At first only two or three letters should be connected without stopping, so the movement may become accustomed to the correct form, without subjecting it to the danger of running into a bad form, which is likely to occur after the first few letters for a time. The number should, however, be increased as rapidly as the movement is prepared to extend into

additional letters, until as many as possible can be made with one continuous stroke, even to the full line. It is one of the best possible tests of good movement to make a full line of this drill with one continuous movement and without lifting the pen or changing the position of the arm or paper. The count for this drill is 10—making the long down strokes on the odd counts. The spacing must be accurate and the lines must be fine. The enclosed loop must be small, and it is placed near the right side of the outer oval. This is a detail that will call for a high degree of accuracy in movement control. The movement should be rapid enough to make smooth lines.

GRADE VII, BOOK VII

Lesson 7



Take the usual precaution about the proper position. In this lesson the work begun in lesson 4, and continued in lesson 5; that is, *increasing the range and reserve power of the arm movement*, is extended. It is the *indirect compact continuous oval* drill, made three ruled spaces of the paper in height. The count is 10. The movement must be rapid enough to heat up the arm, at least for a time, so it will stretch the skin muscles at the arm rest. If the movement is trained to work easily in making the three-space oval it will add much to the ease in doing ordinary writing. It is very important that the arm be kept down on the desk, and not permitted to slip in practicing this drill. The all important thing is to make the skin muscles stretch and this would not be done if the arm were lifted up, or allowed to slip. The lines

must be light. It will seem more difficult to make light lines in the large than in the small oval, because there will be a tendency to grip the holder more. But constant care must be exercised to keep the muscles relaxed; hold the penholder lightly, and make fine lines. Fine lines indicate refinement of the touch. The ovals must be uniform and the work very compact. It is a good plan to turn the paper occasionally and work from the opposite end. The finished ovals should be clear, free from muddy spots, smooth, and really beautiful. If the lines are as fine as they should be the finished ovals will look almost transparent. The work will look more as though made with a very fine brush than with a pen.

GRADE VII, BOOK VII

Lesson 8



Give the necessary attention to the position, to begin with. This is a movement drill designed to test the ability to apply the increased range of movement developed in the large oval and straight line drills to more complex forms. At first only three or four letters should be joined without lifting the pen or stopping; but the number should be added to as rapidly as possible until the full line can be made with one stroke and a continuous, rapid movement. The details to be noted especially are: To make a broad turn at the top; to make the minute loop in the down stroke very small and at right angles to the slant of the letter (*left end turned upward*); to make the bottom loop small, without a sharp point, or angle, and flat on the line (*not turned up at the left end*)

and to make the two parts of the down stroke slanted like the *oblique straight line drill*. To test the slant a line should be drawn across the backs of the two parts of the down stroke. The spacing must be noted. About the same number as given in the copy should be made for the full line. The count for this drill is 3. The 1 is on the cross stroke at the bottom, or the long up stroke, and the 2 and 3 on the two parts of the down stroke. The movement should be rapid, but not as rapid as used in the oval. The lines must be fine. It should be remembered that the purpose of this drill is *movement training*. Making it with the fingers is a waste of time. The form should be criticised with the view of guiding the movement more exactly.

GRADE VII, BOOK VII

Lesson 9

Begin by directing attention to the details of position. This lesson is for the same purpose as the preceding; but carries the

training farther. The form is the same as in the preceding drill, with the connecting oval added. The connecting oval surrounds



the minute loop in such a manner as to cross the stroke above and below the loop, each at the middle, and also divides the space at the left of the minute loop at the middle. This exactness need not be absolutely required but should be understood by the pupil and aimed at. At first only a few letters should be joined, and while only a few are made connected, very great care should be given to the details of form. Then as the movement becomes more and more accustomed to the form, letters should be added, until the full line can be made with a continuous, rapid movement. The count is 4—the 4 falling on the connecting oval. This is a test of the arm movement that can hardly be surpassed for

bringing out all the phases of the *capital letter movement*. That it may seem difficult is not a reason for slighting it or giving it up; but is the best of reasons for mastering it. The movement that is so well under control as to be able to make line after line of this drill (each running entirely across the page) rapidly, and with a smooth, continuous stroke, may be assumed to have reached the stage when plain penmanship may be said to be practically mastered. All lines must be fine. Criticisms must be directed against many details that are likely to be made wrong by most pupils. The broad turns at the tops; the flat loops at the bottoms; the minute loops at the middle, need close attention.

GRADE VII, BOOK VII

Lesson 10



Give the necessary attention to the details of position. This drill, while using a capital letter and the oval movement, also uses the straight down stroke feature which is very prominent in small letters. The drill is, therefore, helpful in training the movement to make the transition from the *capital letter* to the *small letter movement*. The three down strokes in the letter are straight, quite close together, and slanted like the *oblique straight line drill*. Each successive part shows a decrease in height. The connecting oval is half above and half below the line, and is slanted downward toward the right. At first only two or three letters should be made with one continuous stroke, and during this time great care should be given to the form and to the elements of movement. As the movement becomes accustomed to the form, more

letters should be added. The full purpose of the drill should not be considered as having been accomplished until the full line can be made rapidly, with a continuous stroke, and without shifting the arm or paper. To have to break the drill into several sections is due to too limited range in the movement; and the necessity of doing so can be overcome by practicing more on the large oval drill. It should be clearly understood by teacher and pupils that the purpose of this and other drills is to develop and train the arm movement. Making the drills with the finger movement is, therefore, a waste of time. The count for this drill is 4—1, 2 and 3 on the straight down strokes, and 4 on the connecting oval. All the lines must be fine.

GRADE VII, BOOK VII

Lesson 11



Direct attention to the details of position. In this drill there are embodied the features of movement and form brought out in the preceding drill, and also other details which will require special attention. Changing from one letter to another without making a break in the movement, or without even hesitating, calls for increased movement power. This should be thoroughly learned. The connecting ovals are all alike. Special attention must be given to the stroke following the V, which must be a regular curve. It is a common error to make a stop at the top of the second part of the V, and an angular joining. This must not be permitted. The third section is comprised of three M's, and is not to be made a repetition of the other sections. This is often overlooked by the pupil, because he observes and thinks too little.

It is also a common error to make the oval between the V and U extend too high. All connecting ovals extend half below the line. The spacing must be given careful attention. The down strokes in the M and N are straight; in the V and first part of the U they are compound curves, and the last down stroke in the U is a left curve. The movement must be trained to act rapidly and smoothly. All tendency to make breaks should be overcome. The lines must be fine. Again it should be emphasized that this is an arm movement drill and that nothing can be gained by making the lesson with the finger movement. All pupils will not be able to make all drills equally well; but each should use the correct movement and with it make the forms as accurate as possible.

GRADE VII, BOOK VII

Lesson 12



Make an examination of position, and see that all assume it in all details. This second part of this lesson is called the *ratchet drill*. This is the foundation drill for learning the *small letter movement*. It is of as great importance in developing the peculiar phase of the arm movement required to write the small letters successfully, as is the *compact continuous oval* drill in developing the arm movement at the beginning. It should be practiced as the full embodiment of the *small letter movement*. The ovals should

be made to the count of 10, given at the speed used in lesson 1; that is, rapidly. The second part of the drill is also made to the count of 10; but the rate of speed changes abruptly and very decidedly. The change is like changing from the motion of skating to that of walking. In this second part the successive parts are made at about the rate steps are taken in walking rapidly. There must be a quick up-and-down movement, and a stop for each of the successive parts. This is absolutely necessary to be able to

make the down strokes *straight*. Unless they are made straight and with the correct form of movement there can be no gain from the drill. The rule for applying the *small letter movement* is this: *Make a quick up-and-down movement and stop for each straight down stroke that rests on the writing line.* No lesson can

have so great an effect for good on small letter writing as the second part of this, if properly practiced, and thoroughly learned. It should be reverted to again and again along with future lessons to give it every opportunity to produce the best possible results. All lines must be light.

GRADE VII, BOOK VII

Lesson 13



Take full note of all the details of position to begin the recitation. In the *l* drill the *small letter movement* finds its easiest application to actually making a letter. The disjointed letters at the beginning of the line are to show the necessity of stopping at the bottom of the straight down strokes. The connected letters should be made in sections of ten and to the count of 10. Each letter must be made with a *quick up-and-down movement and a perfect stop at the bottom.* This is the distinctively *small letter movement*. The importance of mastering this special phase of the arm movement will be appreciated when it is considered that of the forty down strokes in the small letters, *thirty-two are straight.* The rolling or spiral movement used in making most

of the capitals cannot be used in making the small letters that have straight down strokes, without the special modification specified here. The movement must be the true arm movement, and the successive movements must all be made quickly—hardly more than an instantaneous motion; but *the stops give the succession of movements a close resemblance to steps in walking.* The letters must be uniform in height and spacing. The slant must be the same for each pupil as his *oblique straight line drill.* The lines must be fine. This drill will have a very decided effect for good on nearly all the small letters if well mastered with the true *small letter movement.*

GRADE VII, BOOK VII

Lesson 14



Give the necessary attention to position before commencing work on the lesson. The purpose of this lesson is to further develop the *small letter movement*, undertaken in lesson 12, and continued in lesson 13. These three lessons are of such im-

portance in learning the *small letter movement* that they should be reverted to again and again as preliminary or supplementary drill. The importance of mastering the *small letter movement* will be still more fully appreciated when it is remembered that there

are perhaps two to three hundred small letters used to every capital; and that in the small letters there are five times as many straight down strokes as curved. It is a good plan to work for a few minutes on lessons 12, 13 and 14, or one of them, at the beginning of every writing period in which small letters are to be practiced. In practicing this lesson, as with the two preceding lessons, the correct movement must be used or nothing can be gained. To make this drill with the finger movement is of little if any value. The true arm movement must be used, and it must be applied in the form designated the *small letter movement*. This peculiar phase must be definitely understood as being like steps

in walking; not like the glide in skating. It is like the ratchet bearing; not the ball bearing in machinery. There must be a *quick up-and-down movement and a stop, for each straight down stroke that rests on the writing line*. The count for this drill is 3. The best arrangement of the counts is to use 1 and 2 on the two parts of the u, and 3 on the l. In this way the 3 may be accented slightly, to indicate the longer movement required for the l. Each count must be given quick and sharp. The time between the counts must be such as to emphasize the stops in the movement. The lines must be fine. Every down stroke must be straight and on the slant of the *oblique straight line* drill.

GRADE VII, BOOK VII

Lesson 15

Only the arm movement is proper.

Check up on the details of position. In the remaining lessons in this book results will be determined by two factors, viz.: How well the pupil has mastered the arm movement, as such, and how well he has mastered the special phase of the arm movement called the *small letter movement*. With good control of the movement the following lessons will need attention chiefly in matters of form. If, however, the movement is not good, then strict attention must be given to it as well as to form. The sentences given in the following copies have been constructed with the view of giving special opportunities to use the *small letter movement*. It has also been the aim to express in the sentences, thoughts that must be appreciated by every one who would learn to write well. The present lesson expresses the fundamental penmanship

thought for this grade. If the pupil is not using the arm movement, he has not learned the fundamental thing in the course; and of the teacher it must be said, he has not taught the pupil the fundamental thing. No one has taught a thing, unless some one has learned that thing.

All the down strokes in this lesson, except six, are straight. All the small letter groups are represented—(s and r, *medial*; t and p, *semi-extended*; l and h, *extended*, and all the rest, *minimum*). The extended small letters are as high as the capitals. The top of the p (to the line, and omitting the lower part of the oval) and the final t are the same form. The retrace at the top of v and o must be noted. Every word has a final up stroke. All movements must be rapid and all lines must be light.

GRADE VII, BOOK VII

Lesson 16

All movement should be of the arm

Begin by calling attention to the details of position. All the groups of small letters are represented in this sentence and all the down strokes in the small letters, except six, are straight. The sentence expresses a thought of fundamental importance in learning to write and gives an opportunity to practice the *small letter movement* to advantage. The d in the word should may be finished with a down stroke, making the long down stroke curved instead of straight, and omitting the final up stroke, as used in lesson 20. The loop and oval in the d are the same as the corresponding parts of the p, inverted. The final t must be noted. The loops

of l, h, b and f (above the line) are alike and as high as the A. The finishing of the o, v and b must be made with care. The spacing between the joined small letters must be long and must be made with the *glide*. The pen must be held very lightly and all the lines must be fine. Uniformity in slant must be noted, and the slant must be the same for each pupil as in his *oblique straight line* drill. Every movement must be rapid. The page effect must be pleasing. The heading must be written with as much care as the lesson work. Criticisms should be directed against all errors of form and movement.

GRADE VII, BOOK VII

Lesson 17

Write with an easy arm movement

Take due account of all the details of position. The thought expressed in this lesson must be impressed on the pupils and they must obey the command, if real progress is to be made in learning to write. This sentence has been arranged with the view to giving a good opportunity to practice the *small letter movement*. Only five curved down strokes are used. All the groups of small letters are represented. The *tick* strokes are used in the w, o and v. The h is the same form as y, inverted. Note the long spaces

between the joined letters, requiring the *glide* in the movement, and the absence of vertical spaces between the words, except slight ones where the initial strokes are omitted from the a's in an and arm. It should be remembered that when an oval small letter (a, c, d, g, o, q) is used by itself or at the beginning of a word the introductory stroke is omitted. All the movements must be rapid. All the lines must be light. All practice should contribute something toward real training. There can be no real training

unless the process be correct. The correct process requires that the movements be of the arm; that they be rapid enough to make all strokes smooth; that the pen be held lightly enough to make

fine lines, and that the *small letter movement* be used for making the required straight down strokes in the small letters.

GRADE VII, BOOK VII

Lesson 18

Consider your movement diligently.

Call attention to the requirements of good position. Impress the pupils with the thought expressed in the sentence used in this lesson. Each one must be held to personal accountability, as far as possible, in considering his movement. This sentence, like the preceding, has been arranged with the view to giving a good opportunity to develop the *small letter movement*. Only seven down strokes in the small letters are curved. It is only by making the others straight that good work can be done, and it is only by making the straight down strokes (above the line) with the true *small letter movement* that real improvement in movement power for writing can be developed. Making any of these lessons

with the finger movement cannot add to the movement power for writing. It can only help in perfecting the concepts of form. Pupils who did not receive proper training in *form* in the primary grades must now learn both form and movement. The movement must not be neglected for form, but both must be carried forward together. If the small letter work takes on a sprawling appearance it is because the *capital letter movement* is being used. The straight down strokes in the small letters require that the *small letter movement* be used. The *glide* between the joined small letters must be considered important. All lines must be light. The final t must be noted.

GRADE VII, BOOK VII

Lesson 19

Movement determines improvement.

Begin the recitation by calling attention to the details of position. The sentence used for this lesson expresses a thought that must be appreciated by teacher and pupils, if progress in the subject is to be made. Movement is the medium through which the

concepts are expressed. If the medium is poor the expression will, necessarily, be poor. It is a very important law that *to express any concept, the means of expression must be adequate to the purpose*. In writing the concept is, primarily, *form*; and, sec-

ondarily, *relation between forms*. This relationship involves the idea of continuity and of rate of speed. Movement thus becomes *the expression of form and the use of the form*—continuity, rate, speed. If this understanding can be brought to the understanding of the pupil, much will have been accomplished. This lesson is especially adapted to the work of improving the *glide* which

carries the hand from letter to letter, and which makes the conspicuous spaces between the joined letters. The final t's must be noted. The t's, d and p are the same in height, and as high as the second part of the M. Only five down strokes in the small letters of this sentence are curved. The *small letter movement* must be kept almost constantly in use. The lines must be fine.

GRADE VII, BOOK VII

Lesson 20

Let hand and pen glide smoothly.

Give the necessary attention to details of position. This sentence is designed to emphasize the important *glide* feature of the movement, so often referred to. The final t and final d's must be noted. The t's, d's and p are the same in height, and not as high as the h's, l's and L. Ten down strokes in the small letters are curved, and all the others are straight. The likeness between the loop and oval in p and d (inverted) should be considered. It should be noted how much smaller the loop in d is than the loops in l and h. The movements must all be rapid. A slow, dragging movement cannot bring development. The pens must be held lightly, so the muscles may be known to be relaxed, and so the

lines will all be light. The full page effect must have close consideration. The heading must be of as good quality as the sentence work. The margins, spacings, slant, uniformity of letters and line quality must be watched with a critical eye. All signs of scribbling must be condemned and no page must be given a passing grade that does not show that it has been prepared with care and with an understanding of what is required. If the lines are too heavy, the cause must be discovered and corrected. Intelligent criticism must play a very large part in the work. Doing a thing incorrectly must be looked upon as dangerous, if not altogether a waste of time and energy.

GRADE VII, BOOK VII

Lesson 21

Take due account of the details of position, first of all. In the sentence of this lesson is given a warning that should be heeded. No finger movement should be used in any of the practice work in this grade. If the forms cannot be made well with the arm movement, the remedy should be found in further improving the movement, and not in abandoning it and resorting to the finger movement. The purpose of these lessons is to constantly improve

the arm movement. Every letter should be looked upon as a drill for the arm movement. The details of form should be studied and closely criticised, to the end that the arm movement may be made to perform with greater exactness. At the same time the movement must be rapid enough to be smooth. Movement habits can be brought about through rapid, but not through slow action. The many straight down strokes in this lesson call

Finger movement is not practical

for the *small letter movement*. Pupils who are inclined to scribble or work carelessly must be watched with extra vigilance, and all evidences of such work must be called to their attention, and made the ground for rejecting the specimens. If only painstaking

effort—*effort made according to all directions given up to this stage of the course*—is understood by pupils to be acceptable, few, if any, will try to secure passing grades on work improperly done.

GRADE VII, BOOK VII

Lesson 22

Train the hand to obey the mind.

Call attention to the details of position. The sentence used in this lesson expresses the aim of all penmanship practice—that of training the writing “machinery” to obey the mind. The mind conceives the forms of the letters. It must be taught to conceive these forms accurately, which is largely the work of the lower grades. After the form is accurately and clearly visualized in the mind, the great work of training the writing nerves to guide the writing muscles in expressing these forms must be undertaken. All advanced penmanship practice is, fundamentally, for this purpose. It is a waste of time at this stage to neglect the chief purpose in practice; that is, neglect the movement. Only

eight curved down strokes are used in this sentence—all the others being straight. This means that the *small letter movement* must play a large part in practicing the lesson. The final d’s must be noted. The *glide* between the joined letters must be given proper consideration. The lines must be fine, which means that the pens must be held lightly. There must be sufficient speed in all movements to effect some improvement in the movement. Movement must be remembered as the factor that makes writing easy. To serve this purpose it must be mastered. Movement mastery cannot result from slighting it, or from side stepping, or dodging its requirements.

GRADE VII, BOOK VII

Lesson 23

Begin by directing attention to the details of position. The sentence used in this lesson further emphasizes the thought expressed in lesson 22. The writing nerves and muscles must be brought

under complete obedience to the mind and made to work according to certain laws. This involves a training process in which *mere movement* drills are used first, because they are fundamental,

strokes, but a complete part (up-and-down) is made to each count. The inter-stroke pauses should become shorter and shorter as the practice proceeds and the drill becomes easier, until at last they become imperceptible. All the down strokes must be straight and

on the regular slant. The lines must be light. The decrease in height must be uniform. The spacing must be uniform. Prepare the usual full page for the teacher.

LESSON 40 .

The Second Drill for Learning the Small Letter Phase of the Arm Movement. Practice lessons 6 and 15 briefly for preliminary work.



The count for the l is 10 for the ten joined letters and the standard rate of speed is about 100 per minute after the small letter movement has been well learned. In beginning this drill the rate should be about 80 per minute to observe proper inter-stroke pauses, but this speed should be gradually increased to 100 by the time the lesson is considered finished. The small letter movement rule must be strictly adhered to. Each down stroke must be straight and slanted like the straight line drills in lessons 5 and 6. The spacing between the joined letters must be uniform. The lines must be light. At the beginning of the practice it is not a serious error if the joinings at the bottoms are too angular,

but they should be properly rounded before the lesson is considered finished. The up strokes must be well curved. The crossings of the loops should be at the proper height for i. If the loops of perfect l's are cut off at the crossings the remaining parts will be perfect i's. If the crossings are too high the down strokes must be slanted more or the up strokes curved more. If the crossings are too low the down strokes must be slanted less or the up strokes curved less. The l's should be made as high as the capitals. The disjoined letters in the copy are to emphasize the small letter movement rule. Prepare the usual full page for the teacher.

LESSON 41

The Third Drill for Learning the Small Letter Phase of the Arm Movement. Practice lessons 5 and 16 briefly for preliminary work.



The count for this drill is 3—one count on each down stroke. The rule governing the small letter movement must be strictly applied for each of the three parts in the two letters. The standard rate of speed in beginning this drill is about 80 letters per minute, which permits of sufficient pause after each part (up-and-down stroke) to insure applying the small letter movement rule. This

rate should be increased to about 100 letters per minute by the time the lesson has been finished. The parts of the u must be of equal height and of even height with the crossing in the l. All the down strokes must be straight and on the slant of the straight line drills in lessons 5 and 6. It is of the utmost importance to avoid using a rolling movement, which is certain to result if the

stops at the bottoms of the straight down strokes are ignored. The movement is similar to taking steps in walking, and not like the gliding strides in skating. It is the ratchet form of movement. The individual movements must be quick. The stops between the succession of movements must be distinct, of uniform duration,

and uniformly shortened as the practice proceeds. The sense and application of *time* must be as carefully developed as in music. It must be remembered that in learning the process is more important than the product. Make the usual full page for the teacher.

LESSON 42

The Fourth Drill for Learning the Small Letter Phase of the Arm Movement. Practice lessons 5 and 6 briefly for preliminary work.



The count for the b is 2 or 10 and the standard rate of speed to be attained at the beginning of the practice is about 60 per minute, which should be increased to about 80 by the time the lesson is finished. The new feature that needs particular attention in the b is the *tick stroke* at the top of the second part. This is a minute straight down stroke, retraced on the up stroke. It must be only about one-fifth the length of the second up stroke. The pen comes to a *stop* at the bottom of the tick stroke, the same as at the bottom of the long down stroke, thus bringing it under the small letter movement rule. The joining between the tick stroke and the

final stroke must be made angular in practice, as the final stroke leaves the tick stroke practically at right angles. The part of the b below the crossing of the loop is the same form as the second part of w or the complete v. The second up stroke and the joined tick stroke are made on 2 in the count of 2, or on the even counts in the count of 10. The stop must be equally definite at the bottom of the long down stroke and at the bottom of the tick stroke, thus making two distinct small letter movement strokes. The tick stroke is necessary to make possible a correct joining to a following letter, especially e. Make the usual full page for the teacher.

LESSON 43

The Fifth Drill for Learning the Small Letter Phase of the Arm Movement. Practice lesson 5 briefly for preliminary work.



The count for the e is 10 and the standard speed in beginning the practice is about 100 per minute, which should be gradually increased to about 120 per minute by the time the lesson is finished. This is one of the best drills for developing the small letter movement. It is the same form as the l but much smaller. The down strokes should be made straight, which necessitates the precise stop required by the S. L. M. rule. Uniformity in height and spacing must be observed. The slant must be the same as in

lesson 5. The height of the e is the same as u. The glide from letter to letter is a movement feature that should have special attention. The loop must be clear. The lines must be light. The *time* must be accurate. No finger movement should be permitted. The wrist and fleshy part of the hand must not touch the desk. The finger rest must glide with every movement of the pen. This drill may be considered the true companion drill to the l as both are made with the same combination of motions, to the same

count and in the same *time*. Additional movement value may be gained by connecting the greater part or all of the full line across

the page instead of only ten letters. This should be tried repeatedly. Make the full page for the teacher as usual.

LESSON 44

The Sixth Drill for Learning the Small Letter Phase of the Arm Movement. Practise lessons 5 and 7 briefly for preliminary work.



The count for the v is 2 or 10 applied the same as in the b, and the standard of speed is the same as in the b. It is possible to develop a speed up to 120 letters per minute in the v with a highly perfected movement, and do creditable work. The v is the same form as the part of the b below the crossing of the loop, and also the same as the second part of the w. The tick stroke at the top of the second up stroke is of special importance. It must be straight and retraced on the up stroke. It must be short and the final horizontal stroke joins to the tick stroke with an angle. The second up stroke does not slant as much as the first. There is a pointed angle at the top of each up stroke. Making the tick

stroke on the 2 in the count of 1-2 or on the even counts in the count of 10, is an exacting test of the movement and should be given very careful attention. The long down stroke must be straight. The small letter movement rule must be applied very strictly. The letter is the height of u and e. A loop placed at the top of the first part of the v will transform it into b. Prefixing the first up and down strokes of the i to the v changes it into w. Additional movement power may be developed by joining more than five, and this should be attempted to the extent of the full line. Prepare the usual full page for the teacher.

LESSON 45

The Seventh Drill for Learning the Small Letter Phase of the Arm Movement. Practise lessons 5 and 7 briefly for preliminary work.



The count for the w is 3 and the standard rate of speed at the beginning of the practice is about 55 to 60 letters per minute, which should be increased to about 70 per minute by the time the lesson is finished. The two long down strokes and the short tick stroke should all be straight and on the slant of the straight line drills in lessons 5 and 6. Three quick distinct movements are required for making w and each must have the characteristic small letter movement stop at the bottom of it. The first part of the w, including the first two up strokes, is the form of i. The last part of w is the form of v. The last part is a little narrower

than the first part, this being necessary to give the entire letter, *with the final stroke*, perfect proportions among all the parts. The three points at the top of the letter must be of even height. The turns at the bottom must be round but very short, to give the proper connection between the straight down strokes and the following up strokes. Undue roundness in these bottom turns will inevitably lead to making the down strokes curved. A nice glide in the movement is provided for in the connecting strokes. It is an additional good feature to make as many as possible without lifting the pen or shifting the paper or arm. Make the usual full page.

LESSON 46

Practice lesson 6 briefly for preliminary work.



NOTE—The seven preceding lessons are the small letters most perfectly adapted to the work of developing the Small Letter Movement. The succeeding letters (except c) all involve the characteristic Small Letter Movement, but some of them also require what may be termed a miniature Capital Letter Movement. The c, o and s and the ovals of a, d, g and q are made with the miniature Capital Letter Movement, and the loops in q, z, y, f, g and j are made with a blended Capital and Small Letter Movement.

The f is made to the count of 2 for each letter, or 10 for the down strokes only. The standard rate of speed at the beginning

of the practice should be about 60 per minute, which should be increased to about 80 by the time the lesson is finished. The part of the f above the line is the form of l. The lower loop is the same as in q. The upper loop crosses at the height of i and the lower loop closes at the line. If the two loops were cut off a small i would remain. The long down stroke is straight and is one of the three longest straight strokes in all the letters (f, Y and J). The letter may be practiced with a limited number joined at first but the number connected should be extended as much as possible as the practice continues. Prepare the usual full page.

LESSON 47

Practice lesson 7 briefly for preliminary work.



The count for the c is 2 (making the dot on 1 and the down stroke on 2), or 10 (making the down strokes only to the counts). The standard rate of speed is about 80 per minute at the beginning of the practice and 110 per minute by the time the lesson has been completed. The c introduces the use of the miniature capital letter movement in the small letter section of this course. It is based on the o, both as to curvature and slant. The turn at the top has the same curvature as the turn at the bottom of the o. The dot is curved downward quite sharply. The various curves of the c require minute examination. It is common either to base the form on the i, making the down stroke too nearly straight, or to

curve it too broadly. The slant must be like the down stroke in n, m, etc., and like the oval in the o; not like the oval in the a. As suggested for preceding lessons, efforts should be made to join as many letters as possible in one continuous movement. This ability is dependent upon what is called "range" or "scope" of movement. If the movement is sufficient to make the compact, continuous oval and straight line drills *four spaces* in height easily, it will be found possible to write a line seven and one-half inches in length without shifting the paper or arm. Make the usual full page.

LESSON 48

Practice lessons 5 and 9 briefly for preliminary work.

dddddd ddddddd ddddddd ddddddd and

The count for the d is 2 for each letter, or 10 for five letters. The standard rate of speed should range from about 60 to 80 per minute, depending upon the progress made in mastering the lessons. The initial oval of the d is made with a miniature capital letter movement but the loop is made with the distinctive small letter movement. The down stroke of the loop is straight and there must be the *stop* in the movement at the bottom of the stroke, required by the small letter movement rule. The d precedes the a because the loop offers greater small letter movement value than does the shorter straight down stroke in the a, although it,

also, requires the application of the S. L. M. rule. The slant of the oval in d, a, g and q is the same as the up strokes in n and m; while the slant of the loop is the same as the down strokes in these letters. It should be especially noted that the ovals in d, a, g and q slant more than the oval of the o. When the d is used at the end of a word the *final* form is made. This has a curved down stroke and the pen is lifted while in motion as it is completed. The crossing of the loop is at the top of the oval. If the loop were cut off an a would remain. The d is shorter and narrower than the l. Make the usual full page for the teacher.

LESSON 49

Practice lessons 8 and 10 briefly for preliminary work.

aaaaaa aaaaaa aaaaaa aaaaaa aaaaa

The a is made to the count of 2 for a single letter, or 10 for five letters. The standard rate of speed ranges from about 70 to 90, depending upon the progress made toward mastering the lesson. The oval of the a is the same as the corresponding part of the d. The oval is made with the miniature capital letter movement, or oval movement, which is changed to the small letter movement on the up stroke of the oval. The up stroke of the oval and the following straight down stroke require a distinctive small letter movement, with the characteristic stop at the bottom of the straight stroke. There should be no retrace at the top where the straight line begins. If the oval is made correct in form and slant

and the second down stroke is made straight and slanted properly, there can be no retrace. An accurately trained movement will embody these details in the letter without special effort, but it requires close study and great effort to train the movement so to operate. The connecting strokes between the letters are compound curves. As many letters as possible should be connected in one continuous movement. One letter added at the point where the movement seems to have reached its limit will mean so much added movement power. Additional letters will each help correspondingly. Make the usual full page for the teacher.

LESSON 50

Practice lessons 5 and 7 briefly for preliminary work.



The count for the q is 2 for one letter, or 10 for five letters. The standard rate of speed ranges from about 50 to 60 letters per minute depending upon the progress made in mastering the lesson. The part of the q above the line is the same form as the a, or the part of the d below the crossing of the loop. The slant of the oval is greater than that of the loop. The oval has the same slant as the up strokes in n or m, and the loop the same as the down strokes in these letters. Retracing at the beginning of the long down stroke should be avoided as much as possible. The long down stroke is straight and is made with a composite capital and small letter movement. Since the loop extends below the line no

stop is made at the bottom of it, as is necessary in making straight down strokes that rest on the line. This is because all loops extending below the line are *inverted loops*, in which the straight down strokes are made first and are followed by curved strokes; whereas, in the upper loops the curved strokes are made first and are followed by the straight strokes. It will be noted that the process is reversed. If the l, connected, were practiced in the inverted position, the stops would have to be at the top to get the advantage of the small letter movement. The loops are closed at the line. Make the usual full page.

LESSON 51

Practice lessons 5 and 14 briefly for preliminary work.



The count for the g is 2 for one letter, or 10 for five letters. The standard rate of speed ranges from about 60 to 70 letters per minute through the progress of the lesson. The oval and the following straight down stroke to the line are the same form as the corresponding parts of d, a and q. The long down stroke is straight. The movement required is the miniature capital letter movement on the oval and a blended capital and small letter movement on the loop. The crossing of the loop is at the line. Accuracy in form and slant will prevent making a retrace in joining the loop to the oval. The length of the loop (as in all lower

loops except that of the p) below the line is twice the length of the straight down strokes in i, e, n, m and all minimum letters. The closed part of the loop; that is, from the line to the lower extremity, is the same length as the closed part of any loop but d above the line from the crossing to the upper extremity. Good writing must take account of such elements of uniformity of the loops. Much will be gained in extending the line of connected g's as far as possible. The movement naturally recoils at the limitations of its field. These limitations may be indefinitely extended by proper practice. Make the usual full page.

LESSON 52*Practice lessons 6 and 8 briefly for preliminary work.*

The count for the p is 2 for each letter, or 10 for a group of five letters, with all the counts falling on the down strokes. The standard rate of speed ranges from about 50 to 60 per minute in the process of learning the lesson. The movement value of the p is greater than of many other letters, because of the greater length of the straight down stroke, and the peculiar combination of the several parts. Retracing should be avoided as much as possible at the top. The letter extends as high above the line as the t and d and the second parts of N, M, V, U and Y but not as high as the capitals generally, or the upper loops. The loop below the line

is narrower and shorter than the loops of q, y, f, g and j. The crossing of the loop is at the line. The final oval is closed at the point where the loop crosses. The lower loop and the final oval are the same as the corresponding parts of the d, but inverted. The final oval of the p is the same height as i. The paper should occasionally be inverted and some of the p's finished into d's to test their accuracy. The number connected should be extended as far as possible, making the drill reach entirely across the page if possible. The acquisition of movement power should be the constant aim. Make the usual full page.

LESSON 53*Practice lessons 5 and 36 briefly for preliminary work.*

The count for the j is 4 and the standard rate of speed ranges from about 60 to 70 letters per minute in covering the lesson. The counts fall on the two up and long down strokes and on the dot—the fourth count being for the dot. Special care must be exercised not to make a dash instead of a dot. The dot is in line with the long down stroke. The j is presented in disconnected letters because the connecting stroke would have to be a compound curve and in practicing the letters connected with this stroke they are almost invariably made too high and thrown out of proportion generally. The entire loop stroke is the same form as the corresponding part of the g. The letter begins and the loop crosses

on the line. No retrace should be made at the top. Minute attention must be given to the length of the top part which is the same as in i. The loop in J and the loop in j below the line are alike in all details. These loops should be tested occasionally by converting j's into J's and J's into j's. The movement is a blended capital and small letter movement throughout. The long down stroke is straight. The two up strokes (above the line) are on the same slant. The j should also be tested by inverting it and converting it into l. Merely changing the initial stroke to the opposite curve will do this. Prepare the usual page for the teacher.

LESSON 54

Practice lessons 5 and 8 briefly for preliminary work.

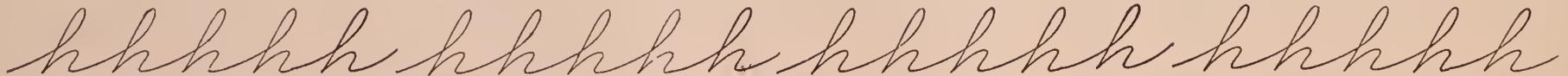


The count for the first part of this lesson is 10 and for the z it is 2 for a single letter or 10 for five letters. The z is presented in disconnected form to prevent its being distorted in making the difficult connecting stroke—difficult because it tends to curve up excessively and consequently to make the top of the letter too large and too much rounded. The top part of the z is the same form as one section of n or m. The down stroke of the top part is straight, and the down stroke of the lower part should be made as nearly straight as possible. It is classed with the straight down strokes. The upper part is made with the true small letter move-

ment, while the lower part is made with the blended capital and small letter movement. In the first part of the lesson it is of the greatest importance to make the down strokes straight and make the height, spacing and slant uniform. The miniature rolling capital letter movement must be carefully avoided. The angles at the bottoms of the successive parts must be sharp and all retracing should be considered objectionable. It is well to practice this drill double size for a time and then reduce to the regular small letter size. The minute horizontal curve between the two parts of the z needs extra attention. Make a full page.

LESSON 55

Practice lessons 5 and 17 briefly for preliminary work.



The h is made to the count of 2 or 10 and the standard rate of speed ranges from about 60 to 70 through the development of the lesson. The movement required is the distinctive small letter movement, making two distinct movements for two parts, with the characteristic small letter movement *stop* at the bottom of each down stroke. The loop is the same form as all the upper small letter loops except that of d. The second part of the letter is the same form as the last part of n and m and the first part of x and y. The h is the same form in every detail as the y, but inverted. If all the parts are made accurately and given the proper relative

slants there will be no retrace at any joining. The second part is of even height with the crossing of the loop, both of which are at the height of i and all minimum letters. The h offers an opportunity of more than ordinary value for developing small letter movement power and should be studied and practiced to this end. As many letters should be connected as possible after the practice has progressed considerably, even to making the full line without shifting the arm or paper. The slant must be the same as in the straight line drills. The lines must be of the finest quality possible. Make the usual full page for the teacher.

LESSON 56

Practice lessons 5 and 18 briefly for preliminary work.



The k is made to the count of 3 and the standard rate of speed ranges from about 50 to 60 per minute as the development of the lesson progresses. The true small letter movement is required with three distinct movements, for the three counts. The count of 2 falls on the small loop ending in a *stop* at the top of the second part. The 3 is for the straight down stroke (and stop) which follows the minute loop. The initial loop is the same form as the corresponding part of h, and the second part to the right extremity of the minute loop is also the same form as the corresponding part in h. The under turn in the minute loop is a very particular detail in the k. *The minute loop has a horizontal posi-*

tion and is not closed. The two straight down strokes are parallel. As many as possible of this letter should be made without lifting the pen or shifting the arm or paper. To make an additional letter after the movement has apparently reached its limit, and to continue making such additions means to add, correspondingly, to the movement power. An expert penman can make a line of any letter or letters from nine to ten inches in length without lifting the pen or shifting the arm or paper. This is one of the best tests of movement power and should be made use of continually. Prepare the usual full page for the teacher.

LESSON 57

Practice lessons 5 and 21 briefly for preliminary work.



The x requires a double count of 10 and the standard rate of speed is from about 60 to 70 complete letters per minute. The first part of the letter is made in connected groups as a continuous stroke and the cross strokes are made afterward. The down strokes in the first part of the drill are all straight and parallel. The small letter movement must be used. The cross strokes are made with upward movements, since it is important that they be placed accurately on the line, and it is not of equal importance that they be even at the top, although they should be as nearly so as they can be made with a free movement. The first stroke offers an exceptionally good test stroke for the movement. The utmost

care must be exercised to keep from making merely a wavy stroke. Each stroke involves a distinct movement with a straight down stroke on the proper slant. All parts of the completed letter must be the same when inverted. The cross strokes must be straight and parallel with the other two up strokes and midway between them. In practicing with the count the disconnected up strokes should be made to the count of 10. The connected first parts should be extended as nearly across the page as possible with one stroke. The first part of x is the same form as the last part of n, m and h and the first part of y. Make the usual full page.

LESSON 58

Practice lessons 5 and 25 briefly for preliminary work.



The count for the y is 2 or 10 and the standard rate of speed ranges from 60 to 70 per minute depending upon the progress through the lesson. The letter is in every detail the same form as the h, but is, of course, inverted. It is to be made with the true small letter movement, but with only one stop, as the straight down stroke of the loop extends below the writing line. Both down strokes are straight and they must be parallel. With the correct slant and stroke forms there can be no retrace at the joinings. The first part of the y is the same form as the first part of x and the last parts of h, n and m. The crossing of the loop is

at the line. The loop is the same size as all loops below the line, both in capital and small letters, except the loop in p, which is smaller. Not fewer than five letters should be connected with one continuous movement, and as many more as possible should be added without lifting the pen or shifting the arm or paper. The accuracy of the letter should be tested by adding the necessary strokes to the first part to make n, m and x, and by inverting it and examining it as an h. The lines must all be light and the movement smooth and free. Make the usual full page for the teacher.

LESSON 59

Practice lessons 5 and 18 briefly for preliminary work.



The count for the r is 3 and the standard rate of speed required is from about 90 to 100 letters per minute, as the progress through the lesson may determine. The counting must be rapid and is placed as follows: 1 on the initial up stroke; 2 on the short retrace and oblique from the top to the shoulder, and 3 for the straight down stroke and stop. This letter is one of two (r and s) forming a group designated the *medial* letters. They are slightly higher than the *minimum* letters, which is necessary to give them sufficient body to make them harmonize with the other small letters. The r must have a slight retrace at the top, and the oblique stroke is a left curve for the greater part of its length,

changing to a right curve only in making the turn at the shoulder. Special care must be used to keep from turning *upward* to make the shoulder. The oblique stroke extends *downward* throughout its length. The shoulder should have a short turn and the following down stroke is straight. The small letter movement, with its characteristic stop at the bottom of the straight down stroke, is used in making r. The movement almost stops at the shoulder, but no actual stop should be made. As many letters as possible should be connected without lifting the pen or shifting the arm or paper. Prepare the usual full page.

LESSON 60*Practice lessons 8 and 32 briefly for preliminary work.*

The count for the s is 2 for each letter, or 10 for five letters. The standard rate of speed required is from 90 to 100 letters per minute, depending upon the progress through the lesson. To the point where the retrace in the top of the s ends this letter is practically the same form as the corresponding part of the r. The down stroke of the s is a continuous curve, being a compound curve with a well rounded turn for the bottom of the oval. The bottom turn should end with a slight dot on the initial stroke and a retrace must be made for the final stroke. The s belongs to the medial group, with the r, and is slightly higher than the

letters of the minimum group. The down stroke requires very close attention to insure giving it the proper curvature at all points. The top part is a decided left curve, which is necessary to make the retrace. Making a loop at the top should be avoided, and it is no less objectionable to make the joining round. The initial stroke must be made a decided right curve. To make this stroke straight is of course erroneous, but to make it a left curve intolerably wrong. The up stroke has the curve found in the penmanship oval at the lower right side. Prepare the usual full page for the teacher.

LESSON 61*Practice lessons 5 and 39 briefly for preliminary work.*

The count for the t is 10 for ten letters without the cross strokes, and the standard speed requirement for the letter without the cross is from 90 to 100 per minute as the practice progresses through the lesson. There is practically no movement value in the cross stroke, so it may be omitted in most of the practice, but should be added for all work to be handed to the teacher. The true small letter movement is required in the t (without the cross), and the characteristic stop at the bottom of the straight down stroke should not be overlooked. The down stroke must be straight and on the same slant as the straight line drill. The up

and down strokes join at the height of i, and it should be considered a more serious error to make them join above than below this point. The t is the same height as the d and p, and the second parts of N, M, V, U and Y, but is not as high as l and other loop letters, or the main parts of the capitals. The cross stroke is placed at about one-fourth of the distance down from the top and is straight and horizontal. The last letter in each group is the *final* t, which does not have a cross. This form is used only at the ends of words. It has no retrace at top or bottom. Make a full page as usual for the teacher.

LESSON 62

Practice lessons 5 and 39 briefly for preliminary work.

All will be well in due time lll

In this sentence every down stroke in the small letters except the first in the d is straight. This necessitates the employment of the small letter movement. All the loops except in the d are of even height with the A. The d and t are the same height. The tick strokes in w and b need particular attention. It should be noted that no *vertical spaces* are left between the words, but *the beginning point of each succeeding word is directly beneath the terminating point of the preceding word.* This detail should never be lost sight of. Oval letters (o, c, a, q, d and g) have no introductory strokes when they are used at the beginnings of words.

The spacing between letters in words must be long enough to require a distinct glide in the movement from letter to letter, especially in practice work, as this gives necessary training. The crossings of all loops should be at the height of the i. Letters following w and b must be held to the proper height; they are usually made too high. Counts may be used in this lesson as follows: All—4; will—6; be—3; well—6; in—3; due—5; time—6; lll—3. The sentence is especially constructed to give the fullest advantage to the small letter movement. All lines must be of fine quality. Prepare the usual full page for the teacher.

LESSON 63

Practice lessons 5 and 39 briefly for preliminary work.

Try for fine quality of lines T

This sentence is designed to give additional definite advantage to the small letter movement. The down strokes in the small letters are all straight except in the o's and s, in the first parts of q and a and in the oblique strokes in the r's. This makes a total of only seven curved down strokes in the small letters of the sentence, while there are twenty-five straight down strokes. The movement which is required to make the stem of the T and the joined r and y is of extraordinary importance, because it requires the making of a transition from the pure capital letter movement, used in making the T-stem, to the pure small letter movement, required in the r and y. The process may be compared to

skating on ice and suddenly arriving at the shore where walking steps are necessary. The absence of vertical inter-word spaces, except where initial oval letters are used, must be fully noted. The omission of introductory strokes from oval letters used at the beginnings of words accounts for the slight spaces left before the q and o in the lesson. Oval letters used at the beginnings of words must either have the introductory strokes attached or must have their omission duly indicated by the spaces, as mentioned. The spaces between the joined letters must be noted. The lines must be light. Make the usual full page.

LESSON 64

Practice lessons 5 and 39 briefly for preliminary work.

Write with an easy arm movement

This lesson, like the preceding two, is designed to give a special opportunity to apply the small letter movement to actual writing. It is not difficult to use the arm movement on the curved down strokes (S—in o, c, a, q, d, p, s and g) as it is merely a miniature capital letter movement, and words or sentences using a large proportion of such strokes (as, good, noon, coon, etc.) are of little value in mastering the small letters. It should be remembered that thirty-two of the forty down strokes in the small letter alphabet are straight, and that only about one-fifth of the down strokes in general writing are curved. This emphasizes the necessity of

mastering the small letter movement thoroughly, so that it will come into use automatically; that is, without conscious effort, whenever any writing is undertaken. A *proper* habit once formed operates as easily and regularly as does an improper habit. Every effort should be made to develop proper habits in the writing nerves, and perfect concepts in the mind. Good concepts make writing accurate; good movement makes writing easy. The lines should be made as light as the pen will produce if properly handled. The inter-word spaces must be noted. The final t must be used. Make the full page as usual.

LESSON 65

Practice lessons 39 and 40 briefly for preliminary work.

Slant is natural and individual.

In practicing this lesson give particular attention to the following details: *The four heights used in the small letter alphabet are illustrated as follows: The l's are of even height (the height of the capitals and of all the small letters belonging to the extended group); the t's and d's are of even height (the height of all the small letters belonging to the semi-extended group); the s and r are of even height (composing the medial group), and the remaining letters are all of even height (the height of all the small letters belonging to the minimum group). No vertical spaces are left between words, except when the second word begins with an oval letter (a, c, d, g, o, q), or when the word ends with a final*

d. The spaces between the letters in words are quite long as compared with the widths of the letters themselves. The lines should all be of even quality and very light. Every down stroke in the small letters of the sentence, except in the s, in the ovals of the a's and d's, and in the long down stroke of the final d, is straight. The finger rest of the hand must glide freely from letter to letter. The true small letter movement must be used for making all the straight down strokes. The movement should be rapid enough to meet the standard requirements of speed. Prepare the usual full page for the teacher.

LESSON 66

Practice lessons 7 and 40 briefly for preliminary work.

All improvement is based on effort.

This sentence illustrates practically all the important details of small letter structure, covering the following important features: The l's, b and f's belong to the *extended* group; the p, t's and d belong to the *semi-extended* group; the r's and s's belong to the *medial* group, and all the remaining small letters belong to the *minimum* group. The regular spacing between words, showing the absence of the vertical space, is shown between all words except between "based" and "on." This particular space shows the effect between a final d and an initial oval letter. The final d and t are shown. The tick stroke is used on v and b. The long spacing

between letters in words is illustrated. The two lengths of lower loops (p and f) are given. The predominance of straight down strokes in an average sentence is noticeable. Uniformity of slant, height and spacing must be given careful attention, and every care must be used to employ only a free, smooth arm movement throughout, with the correct application of the small letter phase of the arm movement to all straight down strokes. Speed must always enter into the problem as a necessary element to freedom and regularity of motion. Prepare the usual full page for the teacher.

LESSON 67

Practice lessons 7 and 40 briefly for preliminary work.

Plain Rapid Business Penmanship

The student should by this time clearly understand that good concepts are fundamental in learning to write *accurately*; and that good movement is fundamental in learning to write *easily*. The movement, of course, determines the degree of accuracy displayed in the written product, since the written forms cannot be better than the quality of movement control; but back of the movement there must be an apparently inexhaustible supply of mental energy. This energy is organized by *thinking, feeling* and *willing*. Learning to write well is a process of high educational value. In addition to the purely mental processes involved, it requires a very fine quality of physical training. It demands

accurate thinking like the sciences and *imaginative thinking* like poetry, painting and music; but it also requires *concentration* of sufficient intensity to transform mere muscles, bones and nerves into a delicately adjusted writing machine, a machine so delicately adjusted that its responsiveness is not equaled in any other art except, perhaps, in playing a violin. Has the pursuit of this course brought a realization of these principles and processes to you? Are all the letter forms clearly defined in your mind? Is your movement habitual; that is, automatic, on all the letters? Prepare the usual full page for the teacher.

LESSON 68

Practice lessons 39 and 40 briefly for preliminary work.

Business writing should be plain

The student should now understand clearly that mastery of a thoroughly organized writing course means mastery of the following elements of the course:

1. That the three sections of the course are devoted, respectively, to *mere movement*, *capital letter movement* and *small letter movement* drills.
2. That mastery of the *mere movement* section should result in the formation of an automatic or habitual arm movement.
3. That the capitals are arranged in eight groups—each group having a common *controlling stroke*, and that the order of the groups, and also the order of the letters within the groups, is determined by their structures and their movement values and requirements.

4. That the small letters belong to four groups, designated, respectively, *minimum* (a c e i n m o u v w x), *medial* (r s), *semi-extended* (d p t) and *extended* (b f g h j k l q y z), and that they are arranged for study and practice according to their movement requirements.
5. That the small letters require a special adaptation of the arm movement, designated as the small letter movement.

The student should also realize that mastery of the course means that each letter is so clearly defined in his mind that he recognizes all the details of a letter instantly. Prepare the full page for the teacher as usual.

LESSON 69

1 2 3 4 5 6 7 8 9 0 \$ ¢ % 1 2 3 4 5 6 7 8 9 0 \$ ¢ % 1 2 3 4 5 6 7 8 9 0 \$ ¢ %

The numerals should be written with the arm movement, but since they must be made disconnected, they do not offer much movement value. They should be practiced because they should be learned. They may be said to form one of the great pivots upon which the machinery of business turns. Their legibility is one of the most salient factors in civilized life. The fate of countless millions of dollars has hung upon the interpretation of disputed figures. All the numerals, made poorly, have led to serious difficulties. The 1 should be merely a straight stroke. The 2 is the same as Q but smaller and should touch the line at two points. The 3 should have no straight lines and should have a distinct loop near the middle. The 4 is composed wholly of straight lines

and has a sharp angle where the first two are joined. The 5 begins with a straight down stroke and the final straight stroke should join the first. The 6 has a small upright loop at the finish. The 7 begins with a tick stroke. The 8 begins with the oval turn, curved upward, and the beginning and final strokes must cross. The oval of 9 is like a but smaller. The 0 is like o.

The 4 and 6 will look the best extended higher than the rest; And it improves the 7 and 9 if they extend below the line; But all the rest are only right when written at an even height.

Prepare the usual full page for the teacher.

LESSON 70

Good writing has a value second only to speech; it is admired by all and demanded in the world's work everywhere.
Written by

Directions to the student for preparing this lesson.

Omit the heading and commence the specimen on the top line. After the words "Written by," add the following: (*Your name*), in (*the name of your school*), at (*the name of your town*), under the instruction of (*the name of your teacher*), (*the date*). Write the specimen twice on the page leaving two blank lines between. The value of this lesson should be determined by considering the

accuracy and ease with which you are able to do body writing. The spacing between joined letters and between words, the uniformity of slant and height and the quality of lines should have their full share of attention. The small letter movement should be demonstrated with unmistakable definiteness.

SECOND SEMESTER INTRODUCTION

This part of the course is distinctly a "higher" course in penmanship. Part I of the course is complete in the sense that it covers all the phases of the arm movement and all the letters and numerals. It is, however, incomplete in that it does not provide the necessary elaborate and intensive movement training that must be experienced by everyone who partakes at the wellspring of mastery. It is also incomplete in that it does not supply the wide range of material by which every element of the arm movement may be fully tested and by which the student may measure himself against the highest standards of skill in the subject.

The *mere movement* drills in this Part involve the features of *uniformity, compactness, scope, form, arrangement* and *touch* to a degree that will bring the movement quality of all who master them up to the plane of the expert. The *capital letter* lessons are constructed to require the development of reserve power and positiveness in the

arm movement to a degree that will make the highest skill seem possible and easy of attainment. The *small letter* section provides training for and tests in this phase of the arm movement that must bring ability to execute the small letters with a high degree of accuracy and do so with ease and rapidity. The section devoted to signatures or monograms will afford unusual opportunities for the study of symmetry, accuracy and proportion in form, and speed, freedom and definiteness in movement. In the part of the work devoted to actual line and page writing the student will find material for study and practice that may be confidently said to make the work *complete*.

The discussions covering all phases of movement are to be used in close connection with the lessons in this Part—in *mere movement, capital letter movement* and *small letter movement work*. *Position and materials* are also to be studied in the same way.

SCHEDULE

As in Part I of this course, the *schedule* is arranged on the basis of the customary semester of eighteen weeks, which is divided into

First Six Weeks.....	Mere Movement Drills.....	10 lessons
Second Six Weeks.....	Capital Letter Drills and Small Letter Drills.....	30 lessons
Third Six Weeks.....	Signature Drills and Body Writing.....	30 lessons

The student should be required to work during the full six weeks in each instance on the lessons assigned to the six weeks' period, *unless he makes a grade of 95 per cent or more on each lesson scheduled for the six weeks in less time*. If a grade of 95 per cent or more is secured on some of the lessons of a given six

three six weeks' periods. The distribution of the lessons covered by Part II over the three six weeks' periods is as follows:

weeks' period, and not on others the student should be required to work on those ranking lowest until the six weeks expire. Students who attain the grade of 95 per cent or more on all lessons should be permitted to advance without regard to the *schedule*.

More specifically stated, the plan is to adhere strictly to the

elaborated schedule for the successive weeks and *not permit the student to advance from one week's work to the next unless the grade of 95 per cent or more is secured on each lesson scheduled for the week, or unless the week has expired.* This arrangement makes it a fixed requirement that the student work on the lessons for the full time scheduled or that he show himself to be an exceptional student by meriting the grade of 95 per cent or more on each lesson in less time. Good pedagogy requires that students of exceptional ability should not be restricted in their advancement by the rules applied to the general student body.

Students should be required to re-write each lesson included within any week's *schedule* as often as the time will permit and the best specimen only should be considered in determining the complete grade for the week.

Students who complete the semester's work in less than the full time by reason of having secured the grade of 95 per cent or more on each lesson, should be given credit for the full semester's work.

The *schedule* by weeks for the full semester is as follows:

ELABORATED SCHEDULE

First Six Weeks

First week	Lessons 1, 2
Second week	Lessons 3, 4
Third week	Lessons 5, 6
Fourth week	Lessons 7, 8
Fifth week	Lesson 9
Sixth week	Lesson 10

Second Six Weeks

First week	Lessons 11, 12, 13, 14, 15
Second week	Lessons 16, 17, 18, 19, 20
Third week	Lessons 21, 22, 23, 24, 25
Fourth week	Lessons 26, 27, 28, 29, 30
Fifth week	Lessons 31, 32, 33, 34, 35
Sixth week	Lessons 36, 37, 38, 39, 40

Third Six Weeks

First week	Lessons 41, 42, 43, 44, 45
Second week	Lessons 46, 47, 48, 49, 50

Third week	Lessons 51, 52, 53, 54, 55
Fourth week	Lessons 56, 57, 58, 59, 60
Fifth week	Lessons 61, 62, 63, 64, 65
Sixth week	Lessons 66, 67, 68, 69, 70

The foregoing *schedule* is prepared on the assumption that penmanship is offered as a laboratory subject for a double period during a semester, or for a single period with assignment for study and practice outside the recitation period equivalent to that usually required for academic subjects. On this basis the present text provides sufficient work to entitle the student who completes it to a half unit credit. When a single period and no outside assignments for work are used the time allotted by the *schedule* should be doubled and the full year of two semesters' work should be required for a half unit of credit.

THE PLAN OF THE COURSE

In constructing the present course, Part II, the author has adhered to the pedagogic theory explained and followed in Part I, viz., *that of devoting stated sections of the course to specific purposes in the process of arm movement development.* These sections are designated as follows: *mere movement, capital letter movement, small letter movement.*

Each of these phases is capable of development to an indefinite degree, and success in acquiring skill in penmanship is measured by this development. Learners almost uniformly underestimate the importance of movement training and its importance is also often overlooked even by good penmen because they have not given the subject sufficiently close analysis. Writers on the pedagogy of penmanship practically all show a lack of insight into the subject, a condition which is altogether natural, since no one can fully understand the technique or appreciate the meaning of arm movement mastery without having experienced the process of achieving this mastery.

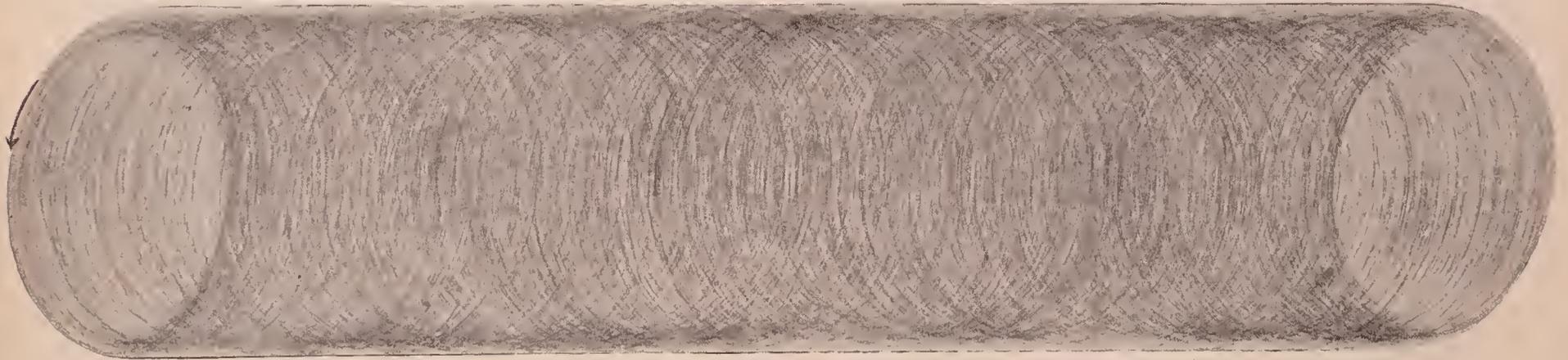
The widespread conviction found among teachers and theorists that ability to write well is due to "natural ability" and impossible of attainment by the large majority of students is attributable largely to the failure to recognize how much depends upon movement training and how to secure this training. They do not

realize how much and what kind of practice is required to master the arm movement adequately. Some of the so-called "authorities" have even taken the absurd position that writing should not be taught in the higher grades, not to mention in the high school, because "statistics" show that the large majority of students in these grades make no worth-while progress in the subject. They fail to understand that the trouble is not with the students or with the subject, but is due wholly to incorrect teaching.

In the present work such a foundation in arm movement is laid that those who master the mere movement section will find themselves prepared to overcome every obstacle with confidence and expedition as they pursue their way toward the goal of perfect penmanship. This section offers a type and range of drills not hitherto presented in any work on the subject, each one of which embodies one or more elements of primary importance in mastering penmanship. These drills are followed by a series of capital letter movement drills that must build into any movement that

properly compasses them the virtues of extraordinary mastery. Following the straight capital letter movement drills is presented a series of exceptionally important small letter movement drills, and combined capital and small letter movement drills. The small letter drills are followed by a comprehensive assortment of monograms, typical of practical signatures, which give the highest possible tests in writing the capitals. The last division of the course is devoted to body writing, which is the ultimate aim of all study and practice in plain penmanship. This part of the course covers business forms, the numerals, paragraph work and the elements of business correspondence, making the course as complete as the highest skill in executing and the broadest experience in teaching the subject can suggest. Through the course the idea of adequate arm movement power is meant to be paramount and every lesson should be studied and practiced with the view to making it contribute as much as possible to this end.

LESSON 1



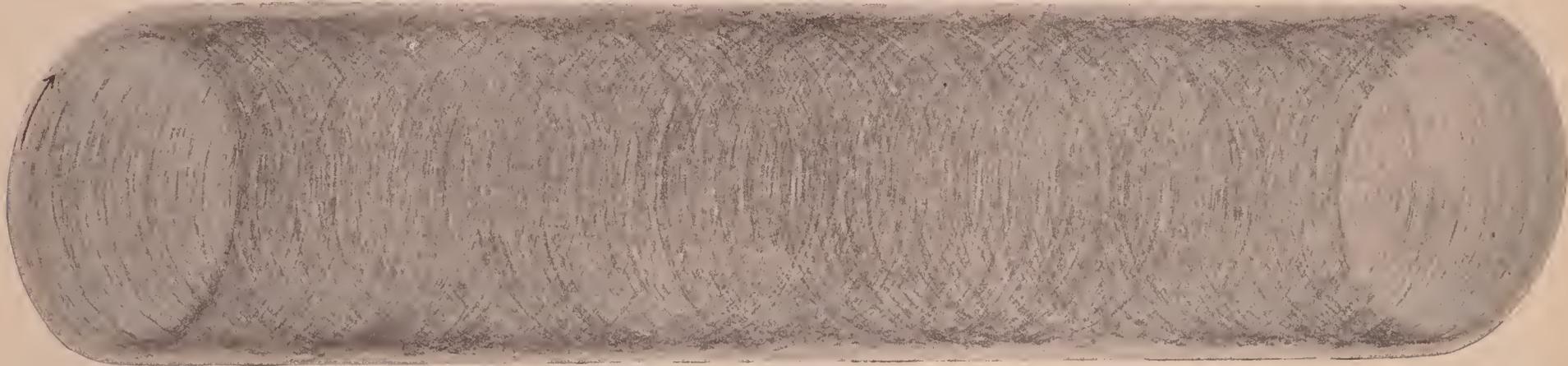
Maintain a correct writing position. Relax all muscles as completely as possible, especially those in the writing arm and hand.

Note that the penholder stands at an angle of 45 degrees. See that the pen is not rolled to one side or the other, but that both nibs

come squarely to the paper. Do not bend the first joint of the first finger down but preserve a regular arch in this finger. Make this drill four ruled spaces of the paper in height ($\frac{3}{8}$ inch ruling) and in the direction indicated by the arrow. Make the ovals the form of O. Make the slant toward the right. Make the work

uniform and *very compact*. Practice with great speed, making 150 or more revolutions a minute. *Make the lines of the most perfect lightness*. Make two lines of work on the page, leaving a blank space under the heading and between the two lines of work. The count is 10.

LESSON 2



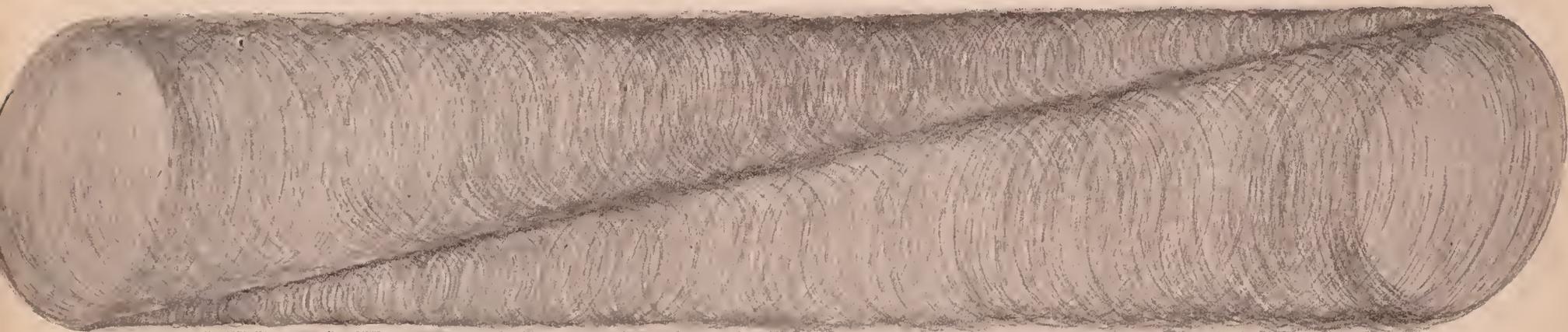
Make all required adjustments of position, penholding and placement of paper. Relax all muscles as fully as possible, especially in the writing arm. Make this drill four ruled spaces of the paper in height and in the direction indicated by the arrow. Make the lines as light as possible and make the work uniform and very compact. Hold the ovals to the true penmanship oval form; that is, the form of the O, which is about two-thirds as wide as long.

Make all the work slant toward the right, either hand. Use a rapid motion and keep the movement going without interruption for as long a time as possible. Maintain as uniform a speed as possible. Avoid gripping the penholder. See that the down strokes are no heavier than the up strokes. Make the heading and two lines of work on the page. The count is 10.

LESSON 3

Maintain a good position. Relax the muscles. Maintain the arch in the first finger. In this drill a fine line may be drawn with a pencil for the diagonal edge. The drill should be made four ruled spaces in height and in the direction indicated by the

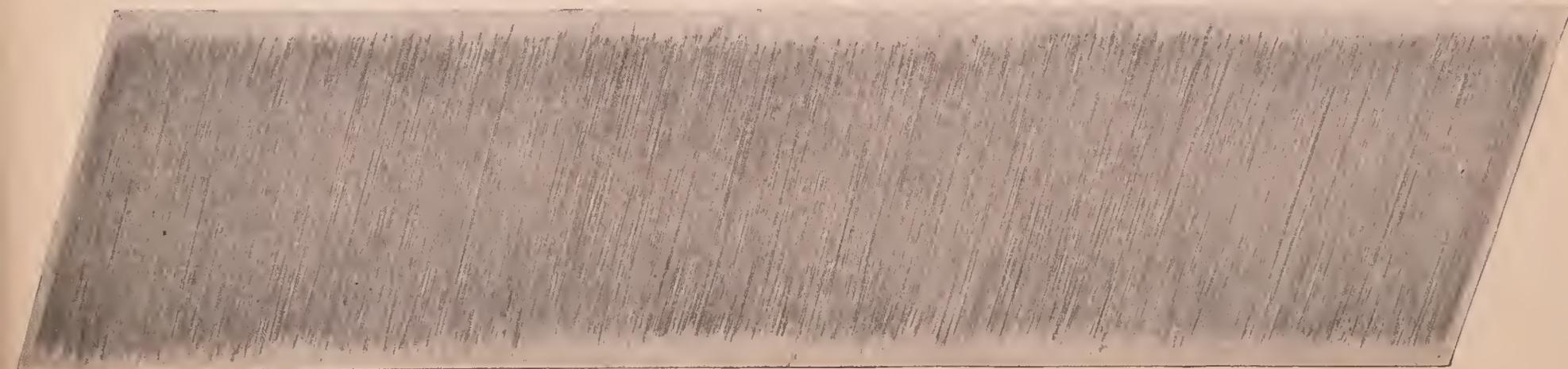
arrow. The oval form of the O should be strictly observed and the slant should be toward the right. The lines should be the finest it is possible to produce. The line quality indicates the touch, which should be painstakingly cultivated in all penmanship



practice. The motion should be rapid, uniform and continuous—free from breaks and spurts. The work should be made more compact than is apparent in the copy, as much of the fine line

quality and compactness of the original was unavoidably lost in engraving. Make the heading and two lines of work on the page. The count is 10.

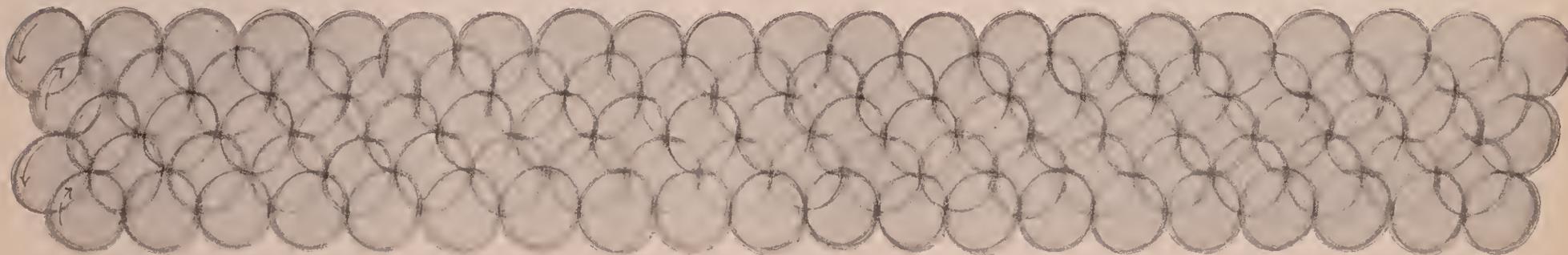
LESSON 4



Assume the correct position. Hold the penholder at an angle of 45 degrees and make it point between the elbow and shoulder. Keep the wrist raised slightly from the desk. Make this drill four ruled spaces in height with a forward-backward movement. Be sure to avoid using a side swing. Keep the paper in the same position as for making lessons 1 and 2; also maintain the same relation of the arm and paper. The slant is produced automatically and is determined by the physiological structure of the

arm. As the hand is pushed forward the muscles will automatically cause it to swing toward the right (for right-handed persons) slightly, and back toward the left as it is drawn backward. Left-handed persons must *pull* the hand toward the right on the up strokes. Use a rapid, continuous, uniform movement. Make the lines light. Make the usual heading and two lines of work on the page. The count is 10.

LESSON 5



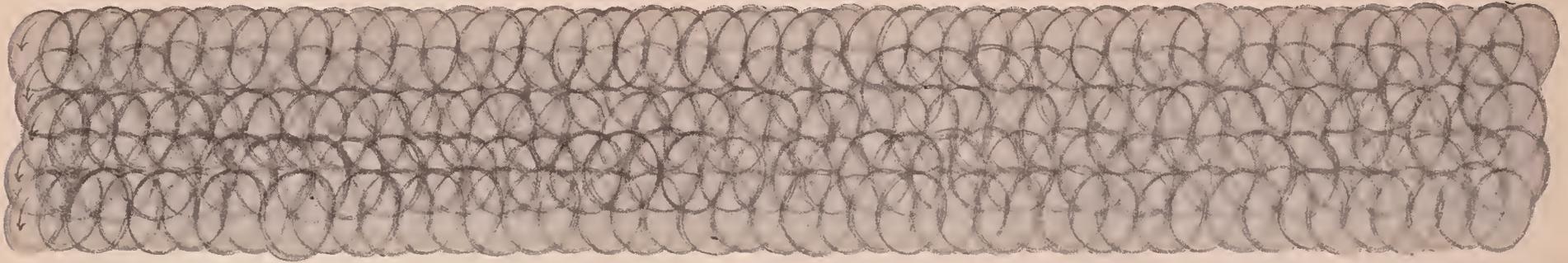
Note all the elements of position and penholding. This drill covers three ruled spaces the same as lesson 5. First make line one complete, with the successive ovals merely touching one another. Next make line three in the next space below line one, observing to make the ovals stand at the regular penmanship slant with the ovals of line one, and make them in the same direction as those of line one. Next make line five in the space below line three, still maintaining the regular penmanship slant with the

ovals of lines one and two. Make the ovals in the direction indicated by the arrow. Next make line two; then line four, both in the direction indicated by the arrows. Care must be exercised to place the ovals in such relations to each other as to make the completed design show the diagonal slants. Retrace each oval rapidly *twenty* times and note especially that no blur or tangled effect is produced where the ovals touch each other. Make three sets on the page. The count is 10.

LESSON 6

Check up the details of position. Relax the muscles. Hold the penholder at an angle of 45 degrees and make it point between the elbow and the shoulder. Keep the wrist and fleshy part of the hand raised from the desk. Make each line of ovals in the drill one ruled space in height. Make the *first, third* and *fifth* rows

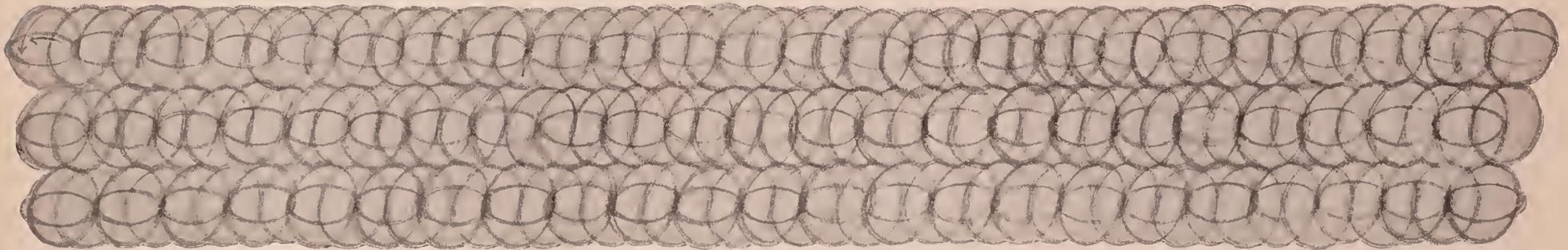
of ovals first and in three consecutive spaces; then make the *second* and *fourth* rows, each row extending half above and half below a ruled line. Make the ovals in the direction indicated by the arrows and retrace each oval *twenty times*. After completing a section like the copy (five rows of ovals) miss one space and re-



peat the design, thus making it three times on the page. Always leave a single blank space under the heading. Note that the ovals overlap about half way. Use a rapid motion and make the lines

very light. Aim to secure uniformity in size, slant and spacing. Great care must be used to avoid producing a tangled appearance. All the ovals must stand out in clear relief. The count is 10.

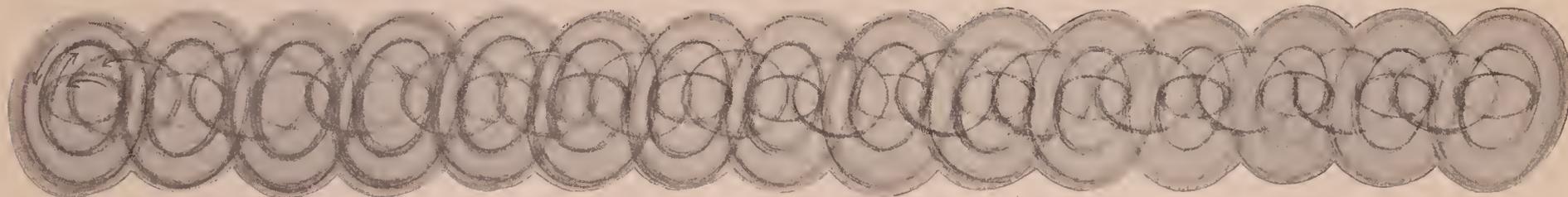
LESSON 7



Check up the details of position, penholding, relaxation, placement of paper. Keep the wrist free from the desk. Note the position of the first finger! In this drill make the alternate numbers (first, third, fifth, etc.) of the first line of upright ovals first. Then make the small horizontal ovals within the upright ovals just completed. Next make the even numbers of ovals (second, fourth, etc.), thus completing the first line of the drill. Repeat the process for the two succeeding lines of the design. Repeat

each oval rapidly twenty times. The greatest possible care must be exercised to make the inner ovals *horizontal*, and contained exactly within the width of the upright ovals. Any inclination or slant in the inner ovals should be considered incorrect. A clean-cut effect should be aimed at in all details of the drill. Blurred and tangled joinings are evidences of defective pen-holding and movement. Note the half-over-lap feature that runs throughout the figure. Make the design three times on the page. The count is 10.

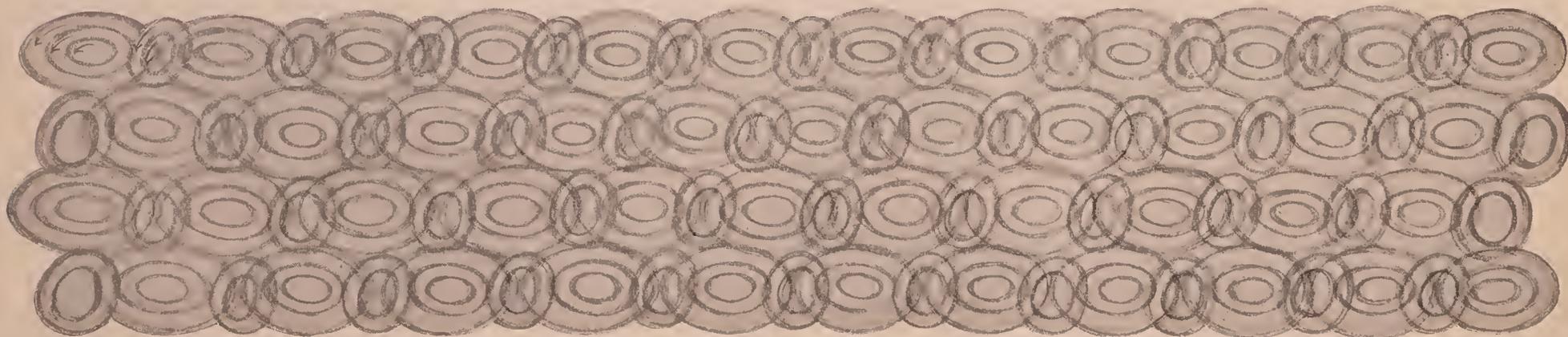
LESSON 8



Correct any irregularities in position and penholding. In this drill make the line of the largest ovals first, making them two ruled spaces in height and in the direction indicated by the arrow. Make them overlap slightly—about one-fourth or one-fifth their width. Next make the inner upright ovals, using the indirect movement, as indicated by the arrow. Next make the smaller of the two horizontal ovals, placing it accurately within the inner upright oval. Next make the larger horizontal oval. Numerous de-

tails demand extraordinary attention in this design. The two upright ovals must have the same slant; must be parallel, and must have the true penmanship oval form—two-thirds as wide as long. The two horizontal ovals must be *truly horizontal*. All the ovals must be so placed and the crossings must be so formed that there will be a clean-cut effect produced by the completed design. Retrace each oval rapidly twenty times. Make four lines of the drill on the page, with intervening blank spaces. The count is 10.

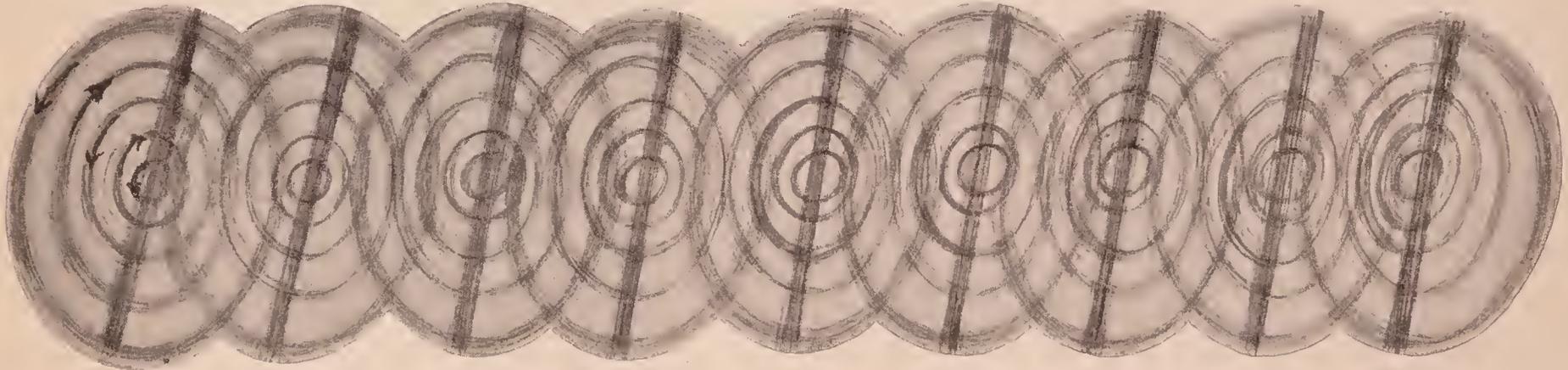
LESSON 9



Assume the correct position in all details. In this drill first make a full line of the three horizontal ovals and then complete the line by making the two upright ovals at the valleys of the horizontal ovals. All ovals in this drill are to be made with the *direct* motion as indicated by the arrows. The outer ovals in both the horizontal and the upright sets should be one ruled space in height. Parallelism is an element of the greatest importance in

this drill and every effort should be made to preserve a perfectly clean-cut appearance throughout the whole design. The manner in which both the horizontal and upright groups run in diagonal lines should be noted. In extremely accurate work on this design extended wavy lines will be seen to run diagonally across the figure through the upright ovals. Retrace each oval rapidly twenty times. Make the design twice on the page. The count is 10.

LESSON 10



Give the position due consideration. This drill offers an almost supreme test of the arm movement, when judged from the mere movement standpoint. Each section, comprised of five regularly diminishing ovals, and the oblique straight line, should be completed in order. The successive ovals of each section should be made in the direction indicated by the arrows. The outer oval and the oblique straight line should be four ruled spaces in height. The overlap of the outer ovals should be such as to leave merely

a good space for the oblique straight line. Each oval and the straight line should be retraced twenty times. One of the most important elements in the drill is to preserve clean and distinct white spaces between the successive ovals in each section. A rapid movement should be maintained at all times. The aim is to develop movement power and this cannot be done without speed. Make the design twice on the page. The count is 10.

LESSON 11

The count for this drill is 2 or 10, the even counts falling to the connecting strokes. There are four features that should be given

all possible attention in practicing this drill; viz., (1) *Make the full line without stopping, or lifting the pen, or shifting the posi-*



tion; (2) Use a rapid movement; (3) Preserve the true form of the O, and (4) Make the work throughout the line uniform. The lesson must be looked upon as a movement drill and unless it is practiced rapidly and with a continuous motion entirely across the line it loses its highest value. It should be practiced until it can be made easily as a full line drill without lifting the pen. A movement that can accomplish this possesses the elements necessary to attain the highest success. *Make all of the lines of the lightest possible quality.* It is important to make the spacing uniform and to make the letters stand accurately on the line. The letters should be less than a ruled space of the paper in height.

The connecting loop at the beginning of each letter, after the first, should be slightly larger than the loop at the close of the letter. The connecting stroke is a plain down, or right curve, and intersects the sides of the letter at the middle. The minute loop in the top formed by the overlapping of the initial and final loops, should have the same slant as the main body of the letter. The slant of the letter should be the same as in the oblique straight line drill.

This drill should be written on every line except the first line under the heading and the same number should be placed on a line as in the copy, with the same spacing.

LESSON 12



The count for this drill is 2 or 10, the even counts falling to the connecting strokes. The same four features specified for lesson 11 are of equal importance in connection with this lesson. Especially should the movement be made to carry entirely across the page without stopping, breaking or hesitating. The number on the line and the spacing should be the same as in the copy. The movement should be rapid. A slow movement cannot accomplish anything worth while in the way of building up reserve power, which is the purpose of the drill. The form should be made a little less than a ruled space in height. The minute loop should have the same slant as the main oval, and should be the same as in the oblique straight line drill. To tip the top of the minute loop toward the left is especially bad. The drill should not be considered learned until it can be made with considerable ease line

after line with a rapid, continuous movement for the full line. The matter of adjusting the arm to the paper, or the paper to the arm is important in mastering the range required in this and similar drills, and this matter of making the proper adjustments should be carefully considered until it becomes, at last, habitual, and will be assumed as naturally as taking the proper position, without special thought. Placing the arm a little farther to the right or left will often add considerable advantage. It is also important to see that the movement has sufficient play both forward and backward in commencing the line. If the movement be extended or contracted too far at the beginning of the line, it will soon reach its limits and become cramped. Write the lesson on every line except the first under the heading.

LESSON 13



The count for this drill is 2 or 10, all the counts falling to the down strokes. The drill must be made with one continuous stroke, and without stopping, hesitating or making a break for the entire line. The position assumed at the beginning of the line should be maintained throughout the line. The arm should not be permitted to slip but all the reach required should be supplied by the stretching of the skin muscles at the arm rest. It is this reach or scope that measures the reserve power in the movement, and it is the reserve power that makes it possible to write accurately, with ease and rapidity, and without tiring. This drill should be practiced with a rapid movement, writing to a count almost as rapid as that used for the two space compact oval. The top part of the E should be half as long as the lower part, or one-third the length of the letter. A straight line drawn along the outer

points of the curves in the two parts should be on the same slant as the oblique straight line drill, and the minute loop should stand at right angles to the slant of such a straight line. The position of the minute loop is a very important consideration. This loop should never be made to point upward at the right end. The letters should be a little less than a ruled space in height; should be spaced about as in the copy, and the line should be made as long as the copy. The lower turn of the letter should rest on the ruled line. It should not be overlooked that with the speed at which this drill should be practiced, rigid attention must be given to the form so the movement may be trained to approach continually more and more closely to the state where it will move in perfect obedience to a mind that conceives the perfect form. Write the lesson on every line except the first under the heading.

LESSON 14



The count for this drill is 3, the 1 and 2 falling to the two down strokes and the 3 to the connecting oval that extends across the letter. The large final oval and the connecting oval should both be placed horizontally. This is a very important feature and one that may require special effort. The main body of the letter should be comparatively narrow and the letter should be closed at the top. The body of the letter should rest on the ruled line and the final oval should stand half below and half above the line. A line drawn through the middle of the connecting oval, lengthwise,

will pass through the middle of the letter, measured vertically. The space between the top of the connecting oval and the top of the letter is the same width as the space between the bottom of the connecting oval and the bottom of the letter; that is, the base line. The up stroke in the body of the letter has only a slight curve and the second down stroke of the letter is practically straight for the first two-thirds of its length. It is in earnestly trying to make the movement execute these finer details that the highest skill is developed, and the perfecting of the concepts and

training of the movement are the real purpose of penmanship practice. This drill should be made with a rapid movement and with a continuous stroke. The pen should not be lifted or the movement broken, or the position shifted until the line has been completed. No loop should be made at the angle where the body

of the letter is closed, and the retrace should be as slight as possible. All the lines should be light. The spacing and number on the line should be the same as in the copy. The lesson may be written on every line except the first line under the heading, or on alternate lines, if the page effect can be improved thereby.

LESSON 15



This drill is made to the count of 3, 1 on the long connecting stroke and 2 and 3 on the two parts of the down stroke. If a straight line be drawn to touch the outer parts of the curves of the two parts of the down stroke it will be on the slant of the oblique straight line drill, and the minute loop near the middle of the down stroke stands at right angles to the slant of this straight stroke. It is a serious fault to make the minute loop tip downward at the left end. It is also a serious fault to make the lower part of the main down stroke vertical with the top part, or project toward the right of it. It must be set under and toward the left far enough to give the letter the proper slant. The loop at the base line lies flat on the line. Special care should be exercised not to make this loop tip up at either end. After making the loop at the base line, the stroke is brought down to the line

before starting upward for making the next letter. The entire line must be made with one continuous, rapid movement. No change of position of the arm or paper should be permitted and there should be no break or hesitation in the movement. A clean, free swing with a uniform as well as rapid motion is necessary to secure the benefit that the drill is designed to produce in increasing the reserve power and control of the movement. Make all the lines very fine. Improvement in touch is always an important element in all penmanship practice. Make the spacing and the number of letters on the line the same as in the copy. Make the letters a little less than a ruled space in height. Make the top turn full and smooth. Avoid angularities of any kind at any part of the drill. Make the lesson on every line except the first under the heading.

LESSON 16



This drill is made to the count of 4, the 4 falling to the connecting oval which encloses the minute loop. This drill embodies wonderful possibilities for increasing reserve power and control of movement. It is composed wholly of curves and turns so woven

together as to require a high degree of skill to make them rapidly and with a smooth, continuous movement. It should be practiced until all resisting qualities of the movement disappear and until it can be made with entire ease for the full line without shifting

the position of the arm or paper, and without breaks of any kind in the movement. Among the finer details to be noted are that the connecting oval intersects both parts of the down stroke at their middle points, and divides the space at the left of the minute loop at the middle. The letter rests on the line at two points. The turn at the top is full and graceful. The minute loop near the middle stands at right angles to the slant of the letter. The part below the minute loop stands slightly toward the left of the part above the loop, to give the body of the letter the correct slant. The

lines must all be made very fine, but a clear, unbroken line quality should be maintained. The lines should not be so light as to be indistinct. A line drawn through the minute loop and extended across the letter should divide it in halves. Make the spacing and the number of letters on the line the same as in the copy. Make the letters a little less than a ruled space in height. Make the copy on every line except the first line under the heading and try to make the letters run in columns to show that the spacing is uniform.

LESSON 17



This drill is made to the count of 4, the 4 falling to the connecting oval, which stands at right angles to the slant of the main down strokes of the letter, and is placed half above and half below the line. This drill introduces a new feature, that of straight down strokes. The four preceding capital letter movement drills embodied only curved strokes. The three down strokes of the M are all straight. The letter rests on the line at three points. There should be no loops and the slightest possible amount of retrace at the bottoms of the first two parts. At the top of the letter are three turns, one broad and two short. The successive parts taper off evenly in height. The second and third parts are spaced alike. Special care must be used to keep from making the third part as high as or higher than the second part, and also to keep from making it pointed at the top. The compound curve in

the connecting stroke is a feature that must not be slighted. The pen must come to a perfect stop at the bottom of each of the first and second down strokes, and if necessary to make a very short turn, a stop should also be made at the bottom of the third part. The position of the arm and paper should never be shifted and the pen should not be lifted until the line has been completed. The relation of the paper and arm should be studied and experimented with as much as necessary to find the position at which the arm should be placed to give the movement the fullest advantage for writing. It will be found that the best place for the arm is just toward the right of the middle of the paper. Before starting the line it is a good plan to test the movement by seeing if it is possible to reach all parts of the line. Write on every line except the first under the heading.

LESSON 18



This drill is made to the count of 2 or 10, the even counts falling to the connecting ovals. The initial oval in this drill is the same as in the preceding drill, except that the down stroke is a slight compound curve instead of a straight line. The second part of the letter is the same height as the second part of the M. The connecting oval stands at right angles to the down stroke of the letter and extends below the line. This connecting oval extends higher than the corresponding oval in the preceding drill, and therefore does not extend as far below the line. The connecting oval in this drill extends as far below the line as the first part exceeds the second part in height, which makes the full vertical height of the connecting oval the same as the full vertical height of the first part of the letter. Special care must be exercised not to make the second up stroke swing away from the first part of

the letter too far, thus making the letter too wide. It should be noted that the second up stroke is a compound curve. This drill is comprised wholly of curves, two of which are slight but perfectly balanced compound curves, and a high degree of movement control is required to make it accurately. It is a common fault to make the letter angular at the bottom, and such a fault should be considered a serious error. Considerable speed can be developed in making this drill, and with the speed must go increased attention to controlling the movement so that it may learn to obey the will with precision. No break should be permitted in the movement for the full line. All the lines must be light. The spacing must be uniform and should be like the copy. The height and slant must also be uniform. Write on every line except the first under the heading.

LESSON 19



This drill is made to the count of 3, the 3 falling to the connecting oval. The initial oval is the same as the corresponding part in the preceding drill. The first down stroke is a slight compound curve as in the preceding letter. The second down stroke is a straight line. The second part does not extend as high as the first but is the same as the second part of the M and V. The connecting oval stands at right angles to the slant of the letter, and extends below the line the same as in the corresponding part of the preceding drill. No loop should be made at the top of the second part and the retrace should be as slight as possible. The two turns at the bottom should be of equal width, but the final up stroke must slant much more than the one between the two parts of the letter for making the connected drill. Uniformity in spacing, slant and size are important elements and should be given the fullest attention. The letter rests on the line at two

points. The effort to maintain a smooth and continuous movement throughout the line should receive the most earnest attention in all the capital letter movement drills. That it seems difficult to do this can indicate but one thing; viz., that there is a lack of scope or reserve power in the movement. It is the purpose of these drills to so develop the movement that it will obey the mind without hesitation and execute all penmanship forms with ease. As the movement becomes trained to follow the drill with greater freedom and ease the speed and accuracy should be increased. This will mean that the attention must be intensified. It should be considered a pleasure to be moving in the direction of mastery, and intensified attention should be given with enthusiasm. Write the drill on all lines except the first under the heading.

LESSON 20



This drill is made to the count of 2 or 10, the even counts falling on the down strokes. The loop at the top is half the length of the letter. The letter touches the line at two points. A full stop is necessary at the point where the stem ends and the succeeding letter begins. The swing of this drill is one that will admit of the most perfect rhythm in movement, and special care must be exercised to keep from slighting the fine proportions of the letter in the easy glide of the movement. The two sides of the top loop have strokes of equal curvature. The long down stroke changes from a left to a right curve at the crossing of the loop. The lower part of the letter has a broad turn where it rests on the line. The loop at the bottom is narrow. All possible care should be given to the spacing and uniformity of slant and size. The letter should be the same height as all capital letters—a

little less than a ruled space. The movement must be continuous for the entire line and there must be no change in position of arm or paper as the pen progresses across the line. To lift the pen or shift the position because it is easier is to dodge the course that offers increased movement power. He who admires skill should welcome the tasks that help to produce it. The long up stroke in this drill needs particular attention to give it sufficient curve. Examining it throughout its length it will be seen to have the long sweeping curve of the bottom of the three space oval. The light touch should be guarded and improved constantly. Relaxed muscles are necessary to a light touch. With every lesson the concept should be improved and the touch and the control moved somewhat toward perfection. Make the drill on every line except the first line under the heading.

LESSON 21



This drill is made to the count of 3, 1 on the up stroke and 2 and 3 on the two parts of the down stroke. The long connecting stroke, the loop at the top and the bottom part are the same as in the preceding drill. The second part of the letter extends upward half the height of the loop. There is no loop or retrace at the top of the second part. Particular attention should be given to the differences in height of the first and second parts. The swing in the movement required for this drill is very similar to that of the preceding drill and is one of unusual smoothness and value in movement training. Light lines are a prime requisite, as indicating the quality of touch. It should be noted that in all these

capital letter movement drills the oval movements are constantly recurring. Careful analysis will show that a line might be extended upward from the top of the second part around to the top of the letter, and making a perfect oval. In like manner a line might be extended from the top of the second part, across the top of the letter and down to the point where the stem terminates, and form a perfect oval. The long connecting stroke is an arc in a large oval. Capitals are perfect only when their curves are arcs of perfect ovals. It is this principle that explains why letters have the forms they have. A perfect movement makes letters that embody the perfect oval. If the arm movement has a scien-

tific basis and can be operated with mechanical accuracy, it must follow that letters can be scientifically constructed. Such is the

explanation of the letters presented in this text. Make the drill on every line except the first line under the heading.

LESSON 22



This drill is made to the count of 3, with the 3 on the long down stroke of the letter, the 1 on the long connecting stroke and the 2 on the main up stroke of the letter. The connecting oval stands at right angles to the slant of the letter and extends slightly below the line. The crossing of the loop and of the final stroke are at the same point. The compound curve in the connecting stroke requires special study. Great care must be used to give the letter the correct slant as it is a very common error to make it vertical or even slanted toward the left instead of toward the right, uniformly with all other letters. If it is found difficult to make the letter slant sufficiently toward the right, the up stroke should be given special attention, slanting it somewhat excessively until the habit of slant begins to form. The first four capital letter move-

ment drills employed the direct oval movement; the next five used the indirect oval movement; the next two used the direct oval movement, and this drill again reverts to the indirect movement. In some of the drills both forms of the movement are used. With increased study and practice these drills will be found to embody many valuable movement features, and their mastery means very much in the process of learning to write accurately and with ease. This drill must be practiced until it can be made rapidly while maintaining accuracy. The full line should be made without lifting the pen or modifying the position. Relaxed muscles are necessary for lightness of touch and freedom and ease of movement, as well as a safeguard against fatigue. Make the drill on every line except the first line under the heading.

LESSON 23



This drill is made to the count of 3, with the 1 on the main down stroke, the 2 on the short down stroke that passes over the top of the stem and the 3 on the connecting stroke. Many details call for special consideration in this drill. The main stem is a compound curve, with an intense left curve near the top. The main oval is broad and of equal width at the top and bottom. The second down stroke crosses the stem near the top. The loop formed between the upper part of the stem and the second down stroke is

very narrow. The second down stroke turns upward at the finish. The connecting stroke is a compound curve. A slight retrace (not a loop) is made at the joining of the connecting stroke and the succeeding letter. It is especially bad to make the body of the letter narrow or peaked at the top or to make the part toward the right of the upper part of the stem too wide. It should be remembered that it is easier to make letters of correct form than incorrect when the movement has been trained properly, because a

correctly trained movement will habitually run in the true oval form. With this fact in mind every effort should be made to direct the movement into the correct form in each letter as quickly as possible, thus not giving it harmful training in following incorrect forms any more than can be helped. The letter should be studied until it is thoroughly understood in every detail, and the movement should be held to this correct form as perfectly as

possible from the beginning of practice. It is harmful to the movement to permit it to make the P broad at the bottom and ignore the full oval movement on the long up stroke, making a flat back and pointed top, as is often done by careless students. Make the drill on every line except the first line under the heading.

LESSON 24



The count for this drill is 4, the 1 falling to the initial down stroke, the 2 and 3 to the two parts of the second down stroke and the 4 to the connecting stroke. To the point just preceding the minute loop this letter is the same form as the preceding letter. The minute loop is the same as was used in lessons 15 and 16, making it stand at right angles to the slant of the letter. This loop should be very small and should be placed across the stem stroke. The part of the down stroke below the loop is the same form as the part above the loop, and like it stands very close to the stem. The two parts of the second down stroke must be placed on the same slant as the stem, and, consequently, parallel with the stem. The full oval curves must be strictly observed. If the movement tends to slight these curves it should have more training on oval drills. Compel the movement to observe the elements of the true oval in

all curves. There are no letters that offer a better opportunity to do this than this and the preceding and next following drills. The broad turn at the tops of these letters is one of the best tests of the movement to be found in any letters. The two stops that must be made in practicing this letter will, necessarily, make the progress across the line seem somewhat slow, but the movement, while going, should be as rapid as in all other drills. The spacing, the slant, the height must be uniform. The lines must be light and the position should be maintained without slipping or shifting until the line has been completed. It should not be overlooked that the top part of the second down stroke *crosses the stem near the top* in each letter. Make the drill on each line except the first line under the heading.

LESSON 25



The count for this drill is 4, arranged the same as for the preceding drill, but there must be a slight hesitation between the 3 and the 4 to allow for the peculiar short turn at the completion

of the letter. The form to the completion of the minute loop is the same as in the B and the final stroke is a compound curve. The connecting stroke is a compound curve, the same as in the

two preceding drills. Attention is again called to the full oval form of the body of the letter, and especially to the broad turn at the top. The intense curve in the top part of the beginning stroke is an important feature and the manner in which the second down stroke crosses the initial stroke near the top must be observed. The turn at the finish of the letter requires almost a stop. The turn is short and is made at the line. The very narrow space between the first and second down strokes is to be given special attention. The position of the minute loop, standing at right angles to the slant of the letter, must always be considered important in practice, because once the habit of making it so is formed it will need no further attention. The spacing, size and slant must

be constantly kept in mind while practicing. The movement which determines these elements, as well as the curvature of the several parts, must be understood as being of fundamental importance. If the tendency is to flatten any part, to produce ill proportions or to vary in any respect from the specifications of the true penmanship oval, it must be considered as indicating a defect in the movement. The slant must always be the same as revealed and established in practicing the oblique straight line drill. Perfect letters proceed from a perfectly trained movement—a movement trained under the guidance of a perfect concept. Write on every line except the first under the heading.

LESSON 26



This lesson introduces the small letter arm movement and this drill is as important in mastering this phase of movement as is the compact oval drill in learning the arm movement at the beginning. It should be mastered to the highest possible degree and should be reverted to almost daily and reviewed with painstaking thoroughness. In practicing this drill the rule which governs the small letter movement should be implicitly observed. This rule is stated as follows: *Make a quick up-and-down movement and stop for every straight down stroke that rests on the writing line.* Every element of this rule must be understood and applied. It will be noted that the drill is in sections, with ten straight down strokes in each section. In applying the rule an up stroke and the following straight down stroke are to be made with what is designated a *quick up-and-down movement*. At the bottom of each straight down stroke the pen must come to a full *stop*. Thus the

rule states: *a quick up-and-down movement and stop.* This peculiar feature of movement is applied only to making straight down strokes, and then only when the straight down strokes rest on the writing line. It is not applied to straight down strokes that extend below the writing line, as in the f, y and g. The importance of the rule will be appreciated when it is considered that of the 28 down strokes in the small letters *that rest on the writing line*, 23 are straight lines, to which the rule applies. In this drill all the parts must be of even height. All the down strokes must be straight and of uniform slant and spacing. The slant must be the same as in the oblique straight line drill. The lines must be perfectly light. The *quick up-and-down movement and stop*, is the most important feature to master. It must be mastered to make a success of future lessons. Make the usual full page.

LESSON 27

This drill requires the application of the rule for the small letter arm movement as distinctly as did the preceding lesson.

For the l there must be a *quick up-and-down movement and stop* to insure making the long down stroke straight. In making the i



another *quick up-and-down movement and stop* is required. The e is made with the same movement. Each of the two parts of the u requires a distinct *quick up-and-down movement and stop*. Thus the succession of movements and stops is the same as in the preceding drill, except as to details of size and the short turns at the tops of l and e, which are not perceptible in watching the movements. In watching the arm as it makes the succession of movements required to make this drill and the preceding one, practically no difference can be observed, if both are done with the true small letter arm movement. From the above explanation it will be understood that all the down strokes in this drill must be straight. Also they must all be on the same slant, the slant of

the oblique straight line drill. The i, e and u are of even height and the same as the l below the crossing of the loop. By cutting off the loop at the crossing an i is left. There is no retrace at the top of either part of the u. The two down strokes of the u are of even length. All the lines must be light. The movement must be free. The glide must be smooth. The entire line should be written without lifting the pen or shifting the position of the arm or paper. If in any event the pen must be lifted it should not be more than once for the complete line. Above every other requirement the matter of working strictly by the small letter arm movement rule should be observed. Fill the page in the usual manner.

LESSON 28



This drill is in every way the same as the preceding drill except in the arrangement of the letters. The small letter movement rule is applied the same. For the five straight down strokes in the word the *quick up-and-down movement and stop* must be repeated five times. Each movement must be distinct. Each down stroke must be straight. The spacing should be slightly longer between the words than between the letters in the word. The pen should not be lifted for the entire line and there should be no shifting of position in the arm or paper. The purpose of these drills is to master the movements that produce good writing, and to build up reserve power. Nothing but intelligent practice of the right kind can accomplish these ends. It is worse than a waste of time to make a half rolling movement for this drill. Such practice is positively injurious. Each part of the drill must be

made to stand upright, showing that a definite purpose actuated the movement that produced it. The *quick up-and-down movement and stop* for each straight down stroke and the joined preceding up stroke is the one thing that should be mastered. Having mastered this process all small letter writing becomes easy. Good writing is much easier to execute with a good movement than is poor writing with a poor movement. No good penman finds it difficult to produce good writing. His secret is in having mastered the movements that produce good writing. The student should be concerned with nothing so much as to always use the correct process in practicing penmanship, since the process is of much more importance than the product while learning. The product should only be used to show how well the process has been learned. Make the usual full page.

tion must be given to the elements of movement that will add to final mastery. The touch must be constantly improved. No product should be considered satisfactory unless the process by which it was produced was correct. To develop the power to write well is to make a real success. To merely make good letters

may or may not be valuable. If the movement does not operate easily the impediment should be discovered and corrected. It may be a matter of position, or clothing, or merely a lack of training. Make the usual page.

LESSON 31



This drill is designed to extend the principle of movement commenced in the preceding drill, that of blending the capital and small letter movements. In the two parts of the u and in each of the l's the small letter movement rule must be applied with all possible care. It should be noted that the G and the l's are of equal height; that the three loops are of equal width and stand at the same slant. The two down strokes in the u and in the two l's must be straight. There is no retrace at the top of the u. The crossings of the l's are at the height of the u. The pen must not be lifted until the line has been completed. The point at which it seems necessary to lift the pen marks the point where improvement must be made. This required improvement may be in position or in scope or reserve power. The student should find the real cause of the trouble and make every effort to remedy it.

Speed is always important in arm movement practice and freedom and smoothness of movement should be considered in all practice. Those who watch an expert penman at work almost invariably remark: "How easy it looks." This is how all the work of the student should impress the onlooker. If the movement appears to be cramped or stiff and moves spasmodically and with irregularities it will likely be so hampered in reality and should be studied until the defect is found after which diligent effort should be made to correct it. It may be that the scope is still too limited and that the large mere movement drills should be practiced. It may be that there has never been sufficient speed developed. It may be that the clothing on the arm is too tight. Much time may be saved by getting at the root of the trouble promptly. Make the usual full page.

LESSON 32



In this sentence every down stroke in the small letters is straight, and the small letter movement rule must be applied to every down stroke except those in the L and f. In the word "him," for instance, there are six distinct movements, such as are de-

scribed under the small letter movement rule; a *quick up-and-down movement and stop*. The details of form should be understood with perfect clearness. All the loops of l, h and f are of equal height and the same height as the L. The t's are not as

high as the loops. The cross of the t comes at two-thirds the height of the loops. The final t as used in the first and last words does not have a cross, has little or no retrace at the top and is finished with a left curve. The tick stroke in w must be given proper consideration. The spacing between letters in words is longer than between parts of letters. Note the spaces in h and m and between the letters in the word "him." No vertical space is left between words unless a word begins with an oval letter such as a or o, from which the introductory stroke is omitted. Note that between the words "him" and "fill" the beginning point of f is

directly beneath the finishing point of m. This rule is followed in all the inter-word spaces, except when an initial oval letter is used, or the final d. This sentence should be written without changing the position of the arm or paper; that is, it should be written with a free, smooth, continuous movement carrying the pen entirely across the line as though all the words were connected in a movement drill. The line quality should be given all necessary attention. Coarse, muddy lines should never be considered satisfactory in learning penmanship because they hinder instead of help in real training. Make the usual full page.

LESSON 33

We offer fifty-five feet of fine fibre.

This lesson is offered to give special practice in making the f along with the regular application of the small letter movement to the other straight down strokes. The f is made with a movement that is a blend of the capital letter and the small letter movements. The long down stroke must be straight, but there is no stop made in the movement at the bottom. The upper loop in f is the same form as l. The lower loop closes at the line and is the same form as the loop in q. The upper loops in the f's and the b loop extend to the same height as the first and second parts of the W. The last up stroke of the W is two-thirds as high as the first and second parts. The tick strokes in the o's, v and b should be worked out with care. On account of the omission of the introductory strokes from the o's a slight inter-word space is left between "We" and "offer" and between "feet" and "of." Note

that no vertical space is left between other words. The movement should be given the same close attention as in pure movement drills. The entire line should be written as though all the words were connected and no change in position should be made for writing the full line. All the down strokes in the small letters of this sentence, except two in the o's, are straight. The slant must be uniform. The spacing between letters in words must be sufficiently elongated to set each letter off to itself distinctly. The matter of spacing is one of the chief elements in legibility. The fine line quality must not be neglected. Speed must be a consideration at all times. The easy, smooth glide of the little finger must suffer no interruption. Every letter should be considered a test of movement. The word "fibre" is also spelled "fiber." Make the usual full page.

LESSON 34

This lesson is offered to give special practice in making the s, along with further application of the small letter movement rule to the straight down strokes of other letters. The s, like the r,

belongs to the group of small letters called the *medial* group. These two letters are made a little higher than the minimum letters, which is necessary to give them the necessary size to har-

His sisters sang six sweet songs.

monize with the others. The detail which needs particular attention is the retrace at the top. This retraced portion extends above the height of the regular minimum group, which includes the i, n, m, etc. The body of the letter is well rounded, being formed with a compound curve. The bottom has a full curve and the long compound curve terminates on the initial up stroke with a slight dot. The s is one of the most beautiful and also one of the most difficult letters to make, and should be studied very minutely and practiced very carefully. A retrace is also made in adding the final stroke. The most inexcusable error that seems to be possible in making the s is that of making the initial up stroke a left curve instead of a right curve. This invariably leads to

making the letter round at the top, and the result is that nothing like the correct form is produced. If necessary the letter should be carefully drawn over and over at the beginning to get the correct form clearly impressed on the mind, and to acquaint the writing nerves with the correct form. In all the study and practice of the letter four details should be kept clearly in mind; namely, *to make the letter slightly higher than the minimum letters; to make the retrace at the top; to make an intense compound curve for the down stroke, and to make the compound curve down stroke terminate on the up stroke with a slight dot.* Make the usual full page.

LESSON 35

A brown rat ran over a rock road.

This lesson is offered to give special practice in making the r along with all the other features that enter into practice of the small letters. The sentence contains more than an average of oval letters which require the use of the *miniature* capital letter movement; it also has loops, has the tick stroke and has a good many straight down strokes which require the application of the small letter movement rule. It thus offers an unusual amount of material covering the entire small letter field. The r, with the s, belongs to the *medial* group of small letters, and is slightly higher than the *minimum* group. The part from the shoulder up is higher than the i, n, m, etc. The retrace at the top is like that in the s. The stroke from the retrace to the shoulder is very slightly curved downward and inclines downward throughout its entire length. It should never be made horizontal, and never

turned upward at the shoulder. The shoulder is a short turn and the stroke below the shoulder is a straight line, as in the i. The letter should be carefully drawn over and over until the correct form has become clearly impressed on the mind and until the writing nerves becomes acquainted with the correct outline. The freedom, smoothness and speed of movement that have been emphasized in all preceding lessons should be maintained in practicing this lesson. The spacing between the words should be noted. The difference between the spaces preceding the o in "over" and preceding the a and all other inter-word spaces should be observed. The final d in the word "road" is a feature to consider. The movement should be rapid, the lines should be light. The spacing between letters in words should be brought up to the highest standard. Make the usual full page.

LESSON 36



With this lesson is introduced the section of the course devoted to *signature* writing. This lesson is merely to acquaint the student with the feature of combining several different capitals, which is quite different from repeating the same letter. The spacing is wide, which makes the connection easier from the movement standpoint. No detail should be slighted, and particular attention should be directed to the stroke between the V and U, as this will be found to be the most difficult. Note that the connecting strokes are all alike and are made with a smooth continuous stroke. Good speed is a possibility in this lesson and as soon as the movement learns to follow the outline the speed should be maintained at the rate used in joining a single capital. The size should be carefully guarded. It is a common fault to make the first letter out of proportion to the others. Very often

it is made too small, but some have the habit of making the first letter larger than the rest. The connecting ovals are all placed at right angles to the slant of the letters, and all extend about half below the line. The second parts of all four letters are of even height and are all lower than the first parts. The V must not be made too wide. The three down strokes in M and the two in N are straight but the first down strokes in V and U are slight compound curves. The finger glide should be watched and improved if faulty. The movement should glide smoothly and easily entirely across the page. The lines should be light. The initial ovals in all four letters should be alike. There should be no loops at the bottom joinings of the N and M or top of the last part of the U. Make the usual full page.

LESSON 37



With this lesson the work of actual signature writing is undertaken. The first step in commencing each lesson should be to make a very critical study of the copy, tracing out all details with a dry pen very carefully. It is impossible to make the hand produce something that the mind does not hold in clear outline. After tracing the copy repeatedly with a dry pen the pen should be inked and the form attempted on paper, first drawing the capitals carefully to accustom the writing nerves to the outlines. When the forms can be followed accurately with some ease the practice should commence in earnest and should be continued un-

til the signature can be written with a dashing movement. It will be noted that a number of the capitals are more or less modified to make the joining more convenient, or to add character to them for signature use. A signature should always be highly legible and the more nearly perfectly the individual letters are formed the greater the safety that attaches to the signature. It is a serious mistake to suppose that a scrawled or tangled signature is a safeguard against forgery. The fact is that such signatures are the most easily forged of all. The expert forger never attempts to forge the perfectly legible and approximately accurate signature.

Individuality comes out ever more and more clearly in good writing. Scribbling, like poor language, is the common stock of the mob. Every one knows that individuality finds full expression in the language of those who are proficient in the subject; in the

art of the expert artist, in the work of the expert mechanic, but few realize that the same rule holds good in writing. Make the usual full page.

LESSON 38

O. H. Klinert *O. H. Klinert* *O. H. Klinert*

Study the copy minutely, trace the letters carefully with a dry pen and practice it until it can be made with a rapid movement, such as a good business man uses in signing his name. Make the usual full page.

LESSON 39

D. O. Martin *D. O. Martin* *D. O. Martin*

Make the usual close study of the copy and acquaint the writing nerves with the forms by tracing with a dry pen and drawing the correct outlines carefully a few times, then practice until it can be made with speed. Make the usual full page.

LESSON 40

D. A. Sandro *D. A. Sandro* *D. A. Sandro*

Proceed as usual in learning the details of this copy and in acquainting the writing nerves with the work they are to do. Make all lines light and learn to make the signature with speed. Make the usual full page.

LESSON 41

Three examples of the name "J. M. James" written in cursive. Each example shows the name written across a horizontal line, with the capital 'J' starting below the line and the rest of the name above it.

Give special study and practice to the connecting strokes. They must stand at right angles to the slant of the letters and extend below the line. Note the long straight stroke in J and that its upper loop is twice as wide as the lower. Make the usual full page.

LESSON 42

Three examples of the name "J. M. Emory" written in cursive. Each example shows the name written across a horizontal line, with the capital 'J' starting slightly below the line and the rest of the name above it.

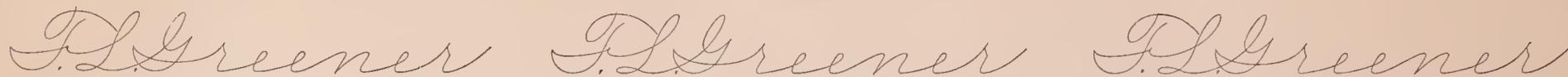
Note that the J begins slightly below the line so the two crossings may be made at the line. Make the three capitals of even height. Do not lift the pen until the name has been completed. Learn to make it with speed. Put *dash* into your work. Make the usual full page.

LESSON 43

Three examples of the name "T. J. Barnes" written in cursive. Each example shows the name written across a horizontal line, with the capital 'T' starting above the line and the rest of the name above it.

This name is written without lifting the pen except to make the top to the T. It may require special care to give the J the proper slant. The B should be made true to the standard form, with full oval body. Practice until it can be made rapidly. Make the usual full page.

LESSON 44



This signature should be written without lifting the pen except to put the top on the F. The three capitals must be of even height. The loops in L and G are alike. Speed should be considered important. Make the usual full page.

LESSON 45



The B and R should have special study and all possible care to bring them up to the standard of form. The broad turns at the ends of the body are important. Make the capitals uniform in height and slant. Make the usual full page.

LESSON 46



This signature is to be written without lifting the pen. The loops in the tops of the three capitals must be on the same slant. Uniformity in height is of first importance. Develop a rapid signature style. Make the usual full page.

LESSON 47



This signature is to be written without lifting the pen. The minute loops at the tops of the capitals are like the one already given in the E and should be worked out skillfully. They add strength to the signature. Make the usual full page.

LESSON 48



This signature introduces a new feature, that of beginning with other than the first capital. This is a common practice in good signature writing. A first class signature is sometimes made by making all the capitals in the reverse order, commencing with the last one. In this case the I is made first, it being followed by a rather large connecting oval, and then the J and then the M. The style of crossing the various strokes and entwining the connecting loops and ovals is interesting and requires considerable skill. Parallelism is a prominent feature in this signature. Note the number of crossings made where the loops of the J close. The three capitals must be of even height but vary greatly in width. The loop in the I is half the width of that in the upper part of the J, and the loop in the J is about two-thirds as wide as the

main oval in the M. The minute loop at the beginning of the M rests on the line. This signature may require more study and practice than any of the preceding but will repay all effort made to master it. Having mastered this one the student will find it much easier to work out original combinations than he had previously thought possible for him. The signature must be practiced until it can be made rapidly, or little will be gained, as mere drawing will add nothing to the movement power. Such a signature offers more than usual possibilities for individuality and when thoroughly mastered will be most difficult to imitate, considering the peculiarities that go with individuality. Make the usual full page.

LESSON 49



This is another lesson giving an irregular order of the capitals. As in the preceding lesson the middle letter is made first, then the first and then the third, except that the top of the middle letter is made last. The beginning point is the top of the T stem. Make the usual full page.

LESSON 50



This is still another signature in which the second letter is made first. Very careful practice will be required to make each of the letters accurate. The uniformity in size must be particularly watched. Make the usual full page.

LESSON 51

Dear Sir:

Dear Mr. Fournade:

My dear Mr. Fournade:

Dear Madam:

Dear Mrs. Williams:

My dear Mrs. Williams:

The above are forms of *salutations* used in business and social correspondence. Write the full set twice on the page. If necessary write on the first line under the heading.

LESSON 52

Sincerely, Very sincerely,
Very respectfully, Yours truly,
Cordially, Cordially yours,
Respectfully, Fraternally

These are forms of *complimentary closings* used in business and social correspondence. Write the full set three times on the page, using the first line under the heading if necessary.

LESSON 53

Mr. B. G. Raimier,
2567 No. Minn. Ave.,
Kansas City, Kansas.
My dear Mr. Raimier:

This is the beginning of a letter. The first three lines considered together are called the *address*. The fourth line is the *salutation*. Write the full form three times on the page, using the first line under the heading if necessary.

LESSON 54

Omaha, Nebr., Feb. 15, _____

Mr. S. S. Grimm.

St. Joseph, Mo.

Dear Sir:

I wish to make application
for the position as bookkeeper in

This is the beginning of a letter of application. The first line at the top is called the *heading*. The fifth and sixth lines belong to the *body* of the letter. Write the form twice on the page, using the first line under the heading if necessary.

LESSON 55

Denver, Colo., Jan. 9. _____

Mr. V. M. Yourk,
Lincoln, Nebr.

Dear Mr. Yourk:

Please ship us via American
Express 125 gr. Hausam #58 pens for

This is the beginning of a letter used in ordering goods. Write it twice on the page. What does *via* mean?

LESSON 56

The 4 and 6 will look the best
Extended higher than the rest;

And it improves the 7 and 9
If they extend below the line;

But all the rest are only right
When written at an even height.

Good numerals cannot be made without carrying out the descriptions given in the above copy. Note the final d's and t's and the spacing between the letters in words. Write this twice on the page.

LESSON 57

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 \$ ¢ #
 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 \$ ¢ #
 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 \$ ¢ #
 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 \$ ¢ #
 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 \$ ¢ #

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 \$ ¢ #
 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 \$ ¢ #
 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 \$ ¢ #
 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 \$ ¢ #
 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 \$ ¢ #
 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 \$ ¢ #
 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 \$ ¢ #
 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 \$ ¢ #
 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 \$ ¢ #
 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 \$ ¢ #

Numerals should be made very accurately because they nearly always represent values. Write the larger sets on the ruled lines and the smaller ones on and between the lines. Follow the arrangement. Make the full copy twice on the page.

LESSON 58

Emporia, Kans., Nov. 1, 1900

I. N. James,

To L. H. Hausam, Dr.,

Oct 5.	1 doz. Hausam pencils	\$.60	
" 9.	1 gr. Hausam pens	1.00	
" 27.	1 ream paper	1.00	\$2.60

This is a *statement of account*. The meaning is that I. N. James is debtor to, or in debt to, L. H. Hausam. Note the punctuation. Write the statement twice on the page.

LESSON 59

19__	Barton and Company		19__
Jan. 5.	Mdse.,	12.50	Feb. 1. Cash, 10.00
Feb. 8.	Mdse.,	14.75	Mar. 1. Cash, 15.00
Mar. 3.	Mdse.,	26.80	Apr. 1. Cash, 27.50
Apr. 6.	Mdse.,	39.45	May 1. Cash, 41.00
May 7.	Mdse.,	12.15	June 1. Cash, 12.15

This is a *ledger account* kept by some firm or individual who sells merchandise to *Barton and Company*. *Mdse.* is the abbreviation for *merchandise*. The items at the left side are purchases made by Barton and Company. The items on the right are records of payments made by Barton and Company. Write the form twice on the page.

LESSON 60

\$200⁰⁰ Emporia, Kans., Sept. 5, _____
Received of C. E. Hausam & Co.
Two Hundred and $\frac{no}{100}$ ~~~~~ Dollars
E. E. Roper.

This is a *receipt*. It is a very common commercial paper and much depends upon its being accurately in all respects. The amount in numerals and in words must agree, otherwise the words only are accepted. Write it three times on the page.

LESSON 61

\$500⁴⁵ Wichita, Kans., Oct. 18, _____
Ten days after date I promise
to pay to the order of H. A. Osborn,
Five Hundred and $\frac{45}{100}$ Dollars
with interest at 8% per annum.
H. E. Plumb

This is a *promissory note*, a common form of commercial paper. H. A. Osborn is called the *payee* and H. E. Plumb, the *maker*. Write it twice on the page.

LESSON 62

THE COMMERCIAL NATIONAL BANK & TRUST CO. No.

Emporia, Kans., Dec. 8, 19

PAY TO THE
ORDER OF T. J. Barnes & Company \$75⁰⁰
Seventy-five and ^{no}/₁₀₀ ————— Dollars
and charge to the account of
J. L. Green

This is a *check*. The printing at the top and left end is called *Gothic*. It should be practiced along with the writing. It is the most simple and practical style of printing that can be learned. Write the form twice on the page.

LESSON 63

Good concepts make writing accurate and good movement makes writing easy.

Accepting this premise, it must follow that all who try right will learn to write right.

This is an expression of a thought worth remembering, as well as copy providing the best of materials for the study and practice of good penmanship. Write it twice on the page.

LESSON 64

We, the undersigned, say all who
try right learn to write right:
S. P. Rowland, L. B. Lowther, J. F. Hughes,
L. W. Mayberry, S. M. Nees, A. J. Stout,
W. S. Heusner, J. W. Gowans, C. S. Risdon,
J. H. Clement, M. E. Pearson, A. J. Decker.

This copy provides material that will test any skill to the utmost. The signatures can be practiced for weeks and months with profit. They are all practical forms. Write the copy twice on the page.

LESSON 65

The little loop you see in "N."
Hung like a warning bell;
Is used in half the capitals
And should be mastered well.

Students who have never been fully impressed with the importance of mastering the loop used in the T, H and N of this copy, should make a study of it. It is the most common element used in the capital alphabet. Write the copy three times on the page.

LESSON 66

This will introduce to you Mr. A. Brannan, who comes to your community to represent us. Any favors you may show him will be highly appreciated by us.

The Hausam School.

This is the body of a note or *letter of introduction*. It is commonly used in business and is carried by the person named and by him handed to the person he is to meet. Write the copy twice on the page.

LESSON 67

This agreement, made and entered into this Tenth day of May Nineteen Hundred Twenty-three, by and between L. H. Hausam, party of the first part, and A. D. Peer, party of the second part.

This is the beginning of a common form of *agreement*. Practically all agreements begin in this form. Write it twice on the page.

LESSON 68

The Hausam System of Penmanship covers Business, Ornamental, Roundhand and Card Writing, Text Lettering, Flourishing and Drawing. This is the Business Writing course.

This is to acquaint the student with the great scope of the whole field of penmanship, as well as to provide an excellent copy for study and practice. Write the copy twice on the page.

LESSON 69

Question. What are the four phases of penmanship in respect to movement called?

Answer. Pre Movement (GRADES 1, 2, 3), Mere Movement, Capital Letter and Small Letter Movement.

It is part of a thorough penmanship education to know the above answer. It should be well understood as well as well written. Write the lesson twice on the page.

LESSON 70

Question. What are the five essentials to be noted in all Mere Movement practice?

Answer 1. Light lines. 2. Correct forms. 3. Compactness. 4. Uniformity, and, 5. Speed and continuity.

The elements of the above answer have been emphasized throughout this course. The student should understand them thoroughly, and embody them in all his mere movement practice. Write this twice on the page.

