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THE *Walker*
METHOD

WALKER METHOD OF WRITING

FOR PUBLIC
AND PRIVATE SCHOOLS

BY
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TEACHERS' MANUAL

Other books belonging to this course of Lessons are: Primary
Pupils' Manual, Pupils' Manual No. 1, and Pupils' Manual
No. 2.

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PENMANSHIP.

The chief business of the school is to assist the child in building up organized concepts of his world; to help him to make these concepts more definite, complete, comprehensive and to give them adequate meaning. All the school subjects—reading, writing, spelling, arithmetic, music, drawing—grow out of and are subordinate to this organization of the child's imagery to the end that he may gain greater control over his world.

The only means by which the child may organize and complete his imagery is through expression. The teacher has no means of determining whether the child's image of an object, an activity, or a situation is definite or vague, organized or unorganized, until the child tries to express it; his image is no doubt more adequate than his expression, but by expression only do we know how to assist him in organizing or interpreting his imagery. Handwriting is one means of organization or interpretation; it should not be made an objective; it is a means to an end; a mode of expression. Children early attempt to take part in adult activities. A strong motive thus appears in the first lessons in writing in that the child desires to engage in the activity of writing which he sees his teacher or other adult perform. He eagerly wants to learn to write.

Movement is the foundation of writing. The psychology of writing whether the form be a word, letter or character is to be found in motion checked and controlled in such manner as to produce a certain form. The image used by the child in the process of learning to write is the image of motion as produced by the hand of the teacher.

In learning to walk, sew, sing, draw, or other activities the child is not expected to act within any sharp or restricted limits. With children of the first grade there is usually an absence of muscular co-ordination necessary for writing with pencil or pen. Therefore, the writing in this grade should be done at the blackboard with large and free movement and without too much stress on accuracy of form.

The chief problem in the second and third grades is to transfer the child's skill from blackboard writing to lead pencil writing at the desk. Finger movement is permitted and the children are taught to write with healthful posture of the body, good position of the hand and paper, and with relaxed muscles. The writing should be large and the quality of the lead pencil line gray like that in the Primary Pupils' Manual.

In the primary grades good writing position and good letter formation are the principal features to be developed.

In the fourth and succeeding grades correct writing position, good formation of letters, and an easy writing movement should be taught. Arm movement is introduced at the beginning of the fourth grade.

In the intermediate grades the writing practice for the most part should be from Pupils' Manual No. 1; but part of each writing lesson, or one of the writing lessons of the week should be devoted to the correction of errors in the daily written work of the children. The subject matter suggested for practice is given in outlines for the fourth, fifth, and sixth grades, pages 11 and 12.

In the advanced grades the writing lessons should consist of practice from Pupils' Manual No. 2, correction of errors found in the daily written work of the children, and functional practice such as the writing of composition, bills, receipts, or similar matter. The subject matter suggested for practice is given in outlines for the seventh and eighth grades, pages 13 and 14. An individual handwriting should not be discouraged; provided it is legible, pleasing in appearance, and written with proper speed.

In all grades there should be a close correlation between the writing lessons and all other subjects of the curriculum.



WRITING PRACTICE IN THE FIRST, SECOND, AND THIRD GRADES.

In the first, second, and third quarters of the first grade the writing practice is at the blackboard; in the fourth quarter the blackboard writing is continued and pencil writing at the desks may be introduced.

In the second grade the writing lessons are divided between the blackboard practice and lead pencil practice.

In the third grade the greater number of writing lessons each week are devoted to lead pencil writing, reserving a lesson or two at the blackboard for special assistance to the poorer writers.

The writing practice is intended to aid the children to write well in all other lessons in which writing is done. In the following outlines the various kinds of matter for practice are named.

Outline of Blackboard Practice for the First Grade.

1. Material:

For Teachers: Teachers' Manual and Primary Pupils' Manual.

For Pupils: Crayon.

Subject Matter:

- (a) Pages 1 to 5 inclusive of Primary Pupils' Manual; or its equivalent.
- (b) Words from the daily spelling lesson.
- (c) Capitals for which the pupils have need.
- (d) The pupil's name.
- (e) The figures.
- (f) Correction of errors found in the daily blackboard writing.

Outline of Blackboard Practice for the Second Grade.

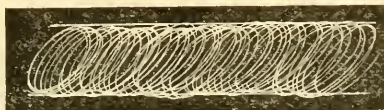
1. Material:

For Teacher: Teachers' Manual and Primary Pupils' Manual.

For Pupils: Crayon.

2. Subject Matter:

- (a) The one space continuous oval.



- (b) Pages 1 to 13 inclusive of the Primary Pupils' Manual; or its equivalent.
- (c) Words from the daily spelling lesson.
- (d) Capitals for which the pupils have need.
- (e) Pupil's name, home address, name of school, date and holidays.
- (f) The figures.
- (g) Correction of errors found in the daily blackboard writing.

Outline of Blackboard Practice for the Third Grade.

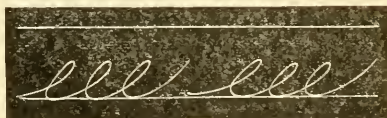
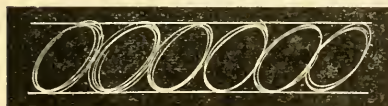
1. Material:

For Teachers: Teachers' Manual and Primary Pupils' Manual.

For Pupils: Crayon.

2. Subject Matter:

- (a) One space continuous oval.
- (b) The one space separate oval.
- (c) The "e" exercise: three e's to the group.



- (d) Pages 1 to 20 inclusive of the Primary Pupils' Manual; or its equivalent.
lent.
- (e) Words from the daily spelling lesson.
- (f) Capitals for which the pupils have need.
- (g) Pupil's name, home address, name of school, date and holidays.
- (h) Correction of errors found in the daily blackboard writing.

Features to Develop in Blackboard Writing:

- | | |
|---------------------------|-----------------------------------|
| 1. Chalk holding | 9. Form |
| 2. Position at blackboard | (a) Form of letters |
| 3. Size | (b) Beginning and ending strokes |
| 4. Proportion of letters | (c) Open loops |
| 5. Proper speed | (d) Round tops to "m's" and "n's" |
| 6. Quality of line | and to the first part of "y" and |
| 7. Slant | "v" |
| 8. Alignment | (e) Connective strokes. |



Illustration No. 1—The Correct Position at the Blackboard.

Chalk Holding. The pupil should stand away from the blackboard and face it as in Illustration No. 1. The method of holding the chalk is shown in Illustration No. 2. Slight variation from this position is permissible, but the chalk should not be held as a pencil is held. The chalk should be long enough to admit of correct holding.

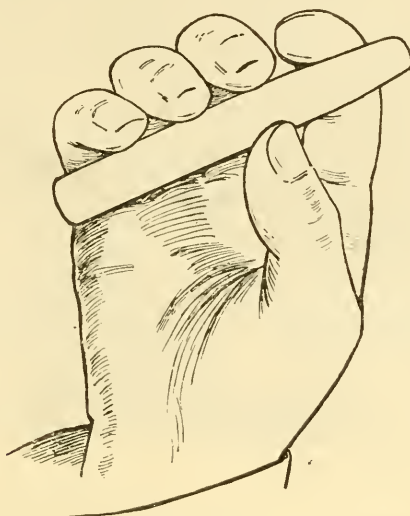


Illustration No. 2—The Method Of Holding The Chalk.

Size. In the first and second grades it is well to teach the children to make the low letters half a space high and the extended loop letters and capitals a whole space high. In the third grade the writing may be a little smaller than this. See illustrations Nos. 4 and 5.

Proportion of Letters and Figures. In the blackboard writing in the first, second, and third grades the capitals and extended small letters should be about twice as high as the low letters. The figures should be about as high as the low letters.

Speed. The rate of speed should be in accordance with the age, capacity, and needs of the children. In the first grade the form of letters should be taught with little stress on speed; but, beginning in the second grade speed should be considered. The oval exercises and the "e" exercise given in the above outlines will be found helpful in the second and third grades for increasing the speed.



Illustration No. 3—Method of Demonstration in Blackboard Practice.

Quality of Line. The chalk line should be distinct enough to be easily seen from the opposite side of the room and yet not so heavy as to retard freedom of movement.

Slant. In the first half of the first grade, slant is of less importance than in the last half and in the succeeding grades. Correct slant in the teacher's writing is an aid to correct slant in the writing of her pupils.

Alignment. Alignment consists in writing on the line and in making the letters of a group the same in height. See pages 27 and 28.

Form. The main features of form to develop in blackboard writing in the first, second, and third grades are given under "Features to Develop in Blackboard Writing," page 4.

Note: The lines on the blackboard should be ruled three inches apart.

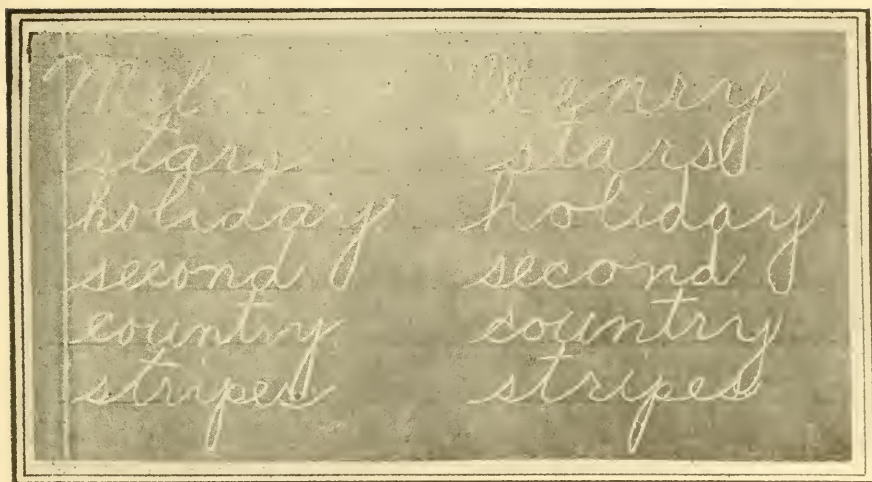


Illustration No. 4—Pupils' Blackboard Writing (Second Grade).

Subject Matter. The subject matter for blackboard practice in the first, second, and third grades is given in the outlines for blackboard writing.

Classification for Blackboard Practice. The children should be classified according to their ability to write: the better pupils in writing to be the "A" Class and the poorer writers the "B" Class. This classification will enable the teacher to meet the needs of each group.

Lead Pencil Writing for Second and Third Grades.

The aim of the lead pencil practice in the second and third grades is to teach the pupils to write well on paper with healthful posture, with good position of hand and paper, and with writing muscles relaxed.

The practice paper used for pencil writing in the second and third grades is ruled with lines seven-sixteenths of an inch apart and has a surface suitable for pencil writing. It is important also to have the children use pencils of right quality and proper length.

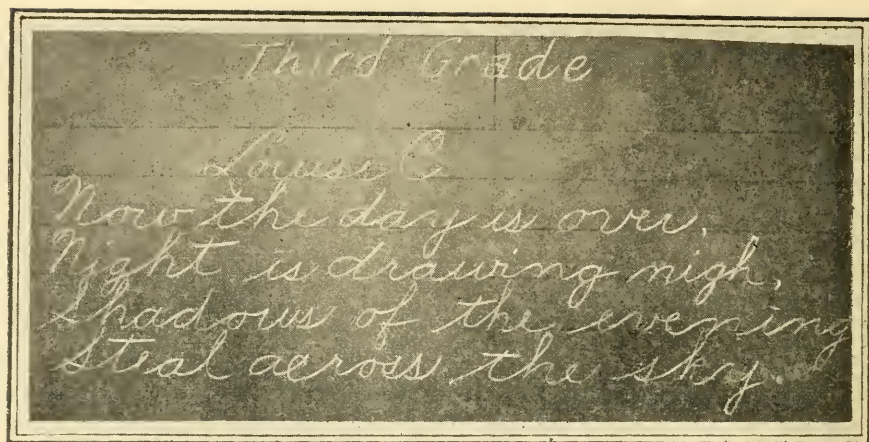


Illustration No. 5—Pupil's Blackboard Writing (Third Grade).

Outline for Lead Pencil Practice in the Second Grade.

1. Materials:

- (a) For Teacher: Teachers' Manual and Primary Pupils' Manual.
- (b) For Pupils: Primary Pupils' Manual; the school pencil; ruled practice paper.

2. Subject Matter:

- (a) Pages 1 to 13 inclusive of the Primary Pupils' Manual; or its equivalent.
- (b) Capitals for which the children have need.
- (c) The figures.
- (d) The heading, and the pupil's home address.
- (e) Correction of errors found in the daily written work.

Outline for Lead Pencil Practice in the Third Grade.

1. Materials:

- (a) For Teacher: Teachers' Manual and Primary Pupils' Manual.
- (b) For Pupils: Primary Pupils' Manual; the school pencil; ruled practice paper.

2. Subject Matter:

- (a) Pages 1 to 20 of the Primary Pupils' Manual; or its equivalent.
- (b) Capitals for which the pupils have need.
- (c) The figures.
- (d) The heading, and the pupil's home address.
- (e) Correction of errors found in the daily written work.

Features to Develop in Lead Pencil Writing.

- 1. Position of body, paper, and hand.
- 2. Size of writing.
- 3. Quality of line.
- 4. Relaxation of the writing muscles.
- 5. Writing on the line.
- 6. Proper slant.
- 7. Spacing of letters, words, and sentences.
- 8. Margins.
- 9. Form.
 - (a) Form of letters.
 - (b) Beginning and ending strokes.
 - (c) Open loops.
 - (d) Connective strokes.
 - (e) Round tops to "m's" and "n's", and to the first part of "y" and "v."
 - (f) Uniform height of low letters.
 - (g) Capitals and tall loop letters the same in height.

Position of the Arms and Paper. The illustration on the back of the Primary Pupils' Manual shows the correct position of the arms and the paper.

Position of the Hand. The illustration on the inside of the back cover of the Primary Pupils' Manual shows the correct position of the hand. The end of the first finger should be about an inch from the point of the pencil.

Size of Writing. The size recommended for lead pencil writing in the second and third grades is shown in the copies of the Primary Pupils' Manual. Writing of proper size aids the children to write with relaxation of muscles.

Quality of Line. The quality of the lead pencil line should be similar to that shown in the copies of the Primary Pupils' Manual.

Relaxation of the Writing Muscles. The pencil should be held loosely and there should be only enough pressure to make the proper quality of line.

Writing on the Line. The pupils should be taught to write on the line.

Proper Slant. Proper slant results from placing the paper in the position shown on the back of the Primary Pupils' Manual and in making downward strokes toward the median line of the body. A slant between 25° and 35° from vertical may be considered correct.

Spacing. There should be more space between sentences than between words and more space between words than between letters. The printed page is a good example of proper spacing.

Margin. There should be a margin of half an inch at the left side of the paper.

Form. The features of form for which to work in lead pencil writing in the second and third grades are given under "Features to Develop in Lead Pencil Writing" on page 9.

Note: Read the second paragraph on page 2 of this manual, and the introduction to the Primary Pupils' Manual.

WRITING PRACTICE IN THE FOURTH, FIFTH, AND SIXTH GRADES.

In the fourth, fifth, and sixth grades the writing movement is developed further by practice of the "muscular" or "arm movement." Outlines for the fourth, fifth, and sixth grades given below describe how the muscular movement is developed and used, and name the subject matter to be practiced.

Arm movement, with pen and ink, is introduced at the beginning of the Fourth Grade.

In all the grades there should be a close correlation between the formal lesson and all functional writing.

OUTLINE FOR FOURTH GRADE.

1. Materials:

- (a) For Teacher: Teachers' Manual, Pupils' Manual No. 1, Scale Card No. 4, and Grading Card No. 1b.
- (b) For Pupils: Pupils' Manual No. 1, the school pen, and white practice paper.

2. Subject Matter:

- (a) Position and movement. See Features 1 to 19, pages 15 to 19.
- (b) The two-space continuous oval. See page 19.
- (c) The two-space separate oval. See page 20.
- (d) Capital "O." See page 21.
- (e) The "e" exercise (three e's to the group, and half a space high). See page 22.
- (f) The words "see," "our," "come," "room," and the sentence "O, come see our room."
- (g) The writing of any of the words from the lists on pages 5 to 12 inclusive of Pupils' Manual No. 1.
- (h) The heading (pupil's name, school, grade, and date) and the pupil's home address.
- (i) The figures.
- (j) Correction of errors found in the daily written work.

For features to develop see end of outline for sixth grade.

OUTLINE FOR FIFTH GRADE.

1. Materials:

- (a) For Teacher: Teachers' Manual, Pupils' Manual No. 1, Scale Card No. 5, and Grading Cards Nos. 1a, 2, and 3.
- (b) For Pupils: Pupils' Manual No. 1, the school pen, and white practice paper.

2. Subject Matter:

- (a) A review of the features of position and movement, numbers 1 to 19 on pages 15 to 19.
- (b) The continuous and separate ovals.
- (c) The "e" exercise, five e's to the group and two groups between the lines. See page 22.
- (d) Capitals "O," "S," "A," "C," and "M."
- (e) The sentence: "O, come see our room," "Six million men are sailing," or "Many men are milling meal," pages 4, 15, and 18 of Pupils' Manual No. 1.
- (f) The letters and letter combinations needing special practice in the sentences above.
- (g) The "Acorn Story" on page 28 of Pupils' Manual No. 1.
- (h) The heading (pupil's name, school, date, and grade) and the pupil's home address.
- (i) The figures. Brief practice each day of the figure or figures of the current date.
- (j) Corrections of errors found in the daily written work.

For features to develop see end of outline for sixth grade.

OUTLINE FOR SIXTH GRADE.

1. Materials:

- (a) For teacher: Teachers' Manual, Pupils' Manual No. 1, Scale Card No. 6, and Grading Cards Nos. 4 and 5.
- (b) For Pupils: Pupils' Manual No. 1, the school pen, and white practice paper.

2. Subject Matter:

- (a) A line of ovals at the beginning of the writing lesson.
- (b) The "e" exercise, nine "e's" to the group and two groups between the lines. See page 22.
- (c) Practice of the following capitals: "H," "K," "M," "N," "W," "I," "P," and "T."
- (d) Pages 19, 20, and 21 of Pupils' Manual No. 1.
Pages 22, 23, and 24 of Pupils' Manual No. 1.
Pages 25, 26, and 27 of Pupils' Manual No. 1.
- (e) The first paragraph of the "Acorn Story" and later the second paragraph shown on pages 28 and 29 of Pupils' Manual No. 1.
- (f) The heading (pupil's name, school, grade, and date) and the pupil's home address.
- (g) The figures. Brief practice in each writing lesson of the figure or figures of the current date.
- (h) Correction of errors found in the daily written work.

Features to Develop in the Fourth, Fifth, and Sixth Grades:

- | | |
|-------------------------|---|
| 1. Position of body. | 10. Form. |
| 2. Position of paper. | (a) Form of letters. |
| 3. Position of hand. | (b) Beginning and ending strokes. |
| 4. Arm movement. | (c) Connective strokes. |
| 5. Size. | (d) Open loops. |
| 6. Speed. | (e) Round tops to "m's" and "n's" and to the first part of "y," "v," and "x." |
| 7. Quality of line. | (f) Spacing of words and the letters of a word. |
| 8. Slant. | (g) Uniform height of low letters and writing of the tall loop letters as high as the capitals. |
| 9. Writing on the line. | |

WRITING PRACTICE IN THE SEVENTH AND EIGHTH GRADES.

The daily written work of the children is functional writing.

Repeated drill on a letter, word, sentence or paragraph for the purpose of improvement is formal practice.

In the seventh and eight grades the errors revealed in functional writing should furnish the content of much of the formal practice.

An individual handwriting should not be discouraged, provided it is legible, pleasing and written with proper speed.

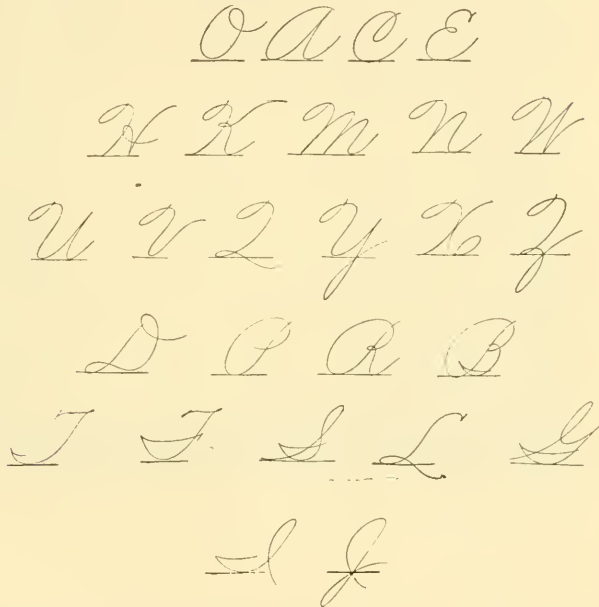
OUTLINE FOR SEVENTH GRADE.

1. Materials:

- (a) For Teacher: Teachers' Manual, Pupils' Manual No. 2, Scale Card No. 7, and Grading Card No. 6.
- (b) For Pupils: Pupils' Manual No. 2, the school pen, and white practice paper.

2. Subject Matter:

- (a) Page 1 of Pupils' Manual No. 2.
- (b) Pages 3, 4, 5, 6, 7, and 8 of Pupils' Manual No. 2.
- (c) Pages 10, 11, 12, 13, 14, and 15 of Pupils' Manual No. 2.
- (d) Pages 17, 18, 19, 20, 21 and 22 of Pupils' Manual No. 2.
- (e) Pages 24, 25, 26, 27, 28 and 29 of Pupils' Manual No. 2.
- (f) Pages 31, 32, 33, 34, 35 and 36 of Pupils' Manual No. 2.
- (g) The capitals in groups as follows:



- (h) The heading (pupil's name, school, grade and date) and the pupil's home address.
 - (i) The figures. See pages 48 and 49.
 - (j) Correction of errors in the daily written work.
- For features to develop see page 14.

OUTLINE FOR EIGHTH GRADE.

1. Materials:

- (a) For Teacher: Teachers' Manual, Pupils' Manual No. 2, Scale Card No. 8, and Grading Card No. 7.
- (b) For Pupils: Pupils' Manual No. 2, the school pen and white practice paper.

2. Subject Matter:

- (a) Pages 38, 39, 40, 41 and 42 of Pupils' Manual No. 2.
- (b) Pages 45, 46, and 47 of Pupils' Manual No. 2.
- (c) The capital alphabet shown on page 43 of Pupils' Manual No. 2. The capitals which the pupils write poorly should receive special practice.
- (d) The heading (the pupil's name, school, grade and date) and the pupil's home address.
- (e) The figures.
- (f) Correction of errors found in the daily written work.

Features to Develop in Seventh and Eighth Grades:

1. Size See page 24.

- (a) Proper height of low letters.
- (b) Making of the low letters, the semi-extended letters, the extended letters, the loops below the base line, and the capitals in right proportion to each other.

2. Spacing. See page 29.

The writing of the letters of a word close together and words the proper distance apart.

3. Form. See pages 31 to 49, inclusive, for features to develop.

- (a) Beginning and ending strokes.
- (b) Connective strokes.
- (c) Open loops.
- (d) Round tops to "m's" and "n's" and to the first part of "y," "v," and "x".
- (e) Uniform height of low letters and the writing of the tall loop letters as high as the capitals.
- (f) Compound connective stroke before "a," "d," "g," "o," and "q."

FURTHER DEVELOPMENT OF THE WRITING MOVEMENT.

The term "arm movement" is used instead of muscular movement in this manual.

The writing movement consists of a combination of finger and arm movement. The arm movement phase of the writing movement is introduced at the beginning of the fourth grade.

The following exercises are intended to facilitate the learning of arm movement.

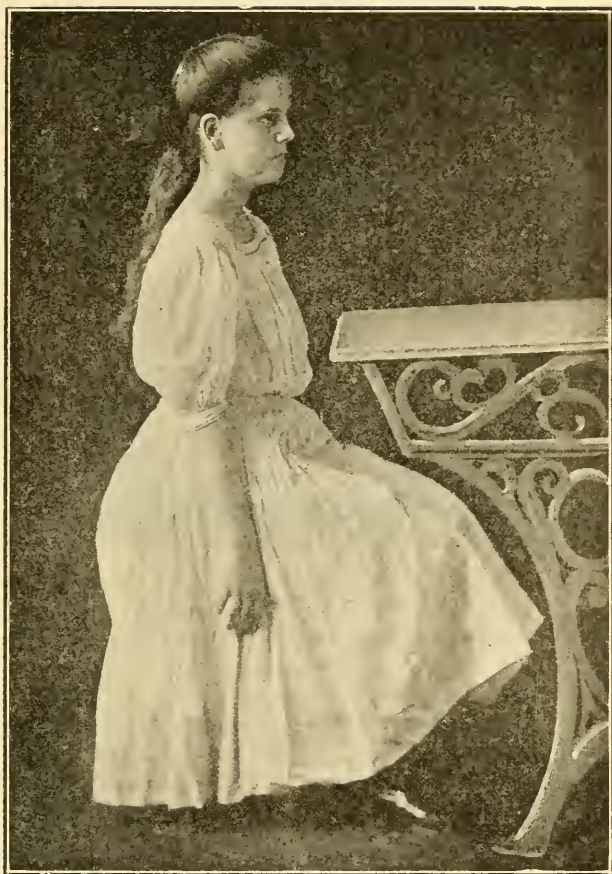


Illustration No. 6.

Features to Develop in Teaching Position and Movement:

1. All books and articles removed from the desk.
2. Pupils sitting in the middle of the seats and facing the front of the room.
3. Feet under the desk.
4. Arms hanging by the sides.



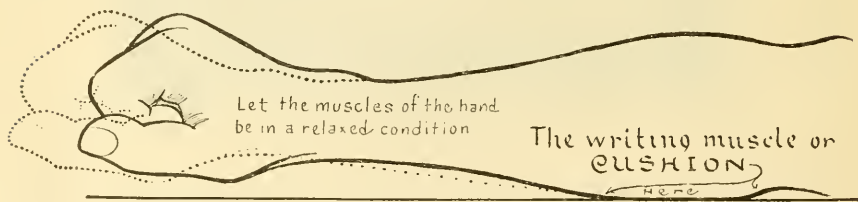
Illustration No. 7.



Illustration No. 8.

5. Arms above the desk as in Illustration No. 7.
6. Arms resting on the desk with elbows back off the edge of the desk as in Illustration No. 8.
7. Muscles relaxed.

The dotted outline represents the extreme forward movement, and the black outline the extreme backward movement of the hand.



The muscle or cushion should not be raised from the desk, but should be permitted to touch the desk with the full weight of the arm resting on it.

Illustration No. 9

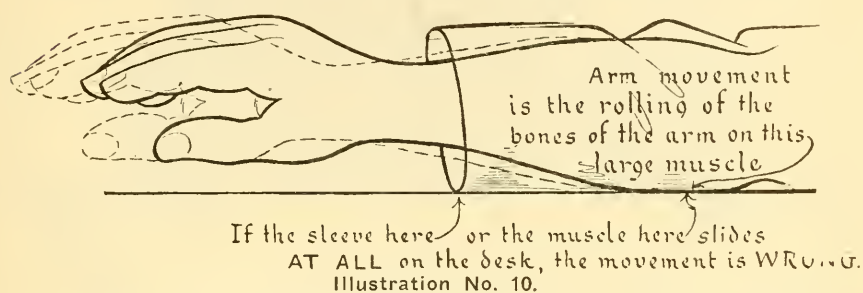
8. Fingers of the writing hand doubled loosely into the palm as in Illustration No. 9.

9. Rolling the arm on the large muscle near the elbow in response to the teacher's counting.

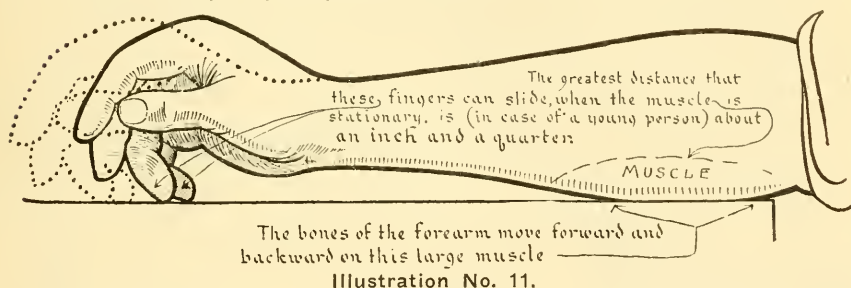
The motion of the hand should describe a circle or oval and the counts be as follows: "one," "two," "three," "four," "five," "six," "seven," "eight," "nine," "ten," "one," "two," "three," "four," etc., each count representing one revolution or downward movement of the hand, and with fifteen counts to five seconds.

10. The rolling movement on the large muscle without the teacher's counting.

The broken outline represents the extreme forward movement, and the black outline the extreme backward movement of the hand.



11. Rolling the arm on the large muscle near the elbow with fingers extended as in Illustration No. 10.
12. Counting by the teacher as described under Feature No. 9 above to regulate the rolling movement.
13. Rolling the arm on the large muscle near the elbow with the nails of the four fingers gliding on the desk.



14. Rolling the arm on the large muscle near the elbow with third and fourth fingers gliding on the desk and with thumb touching first and second fingers as in Illustration No. 11.
15. Counting for movement as in Feature No. 9 above. When necessary classify the pupils and give special assistance to the poorer group.

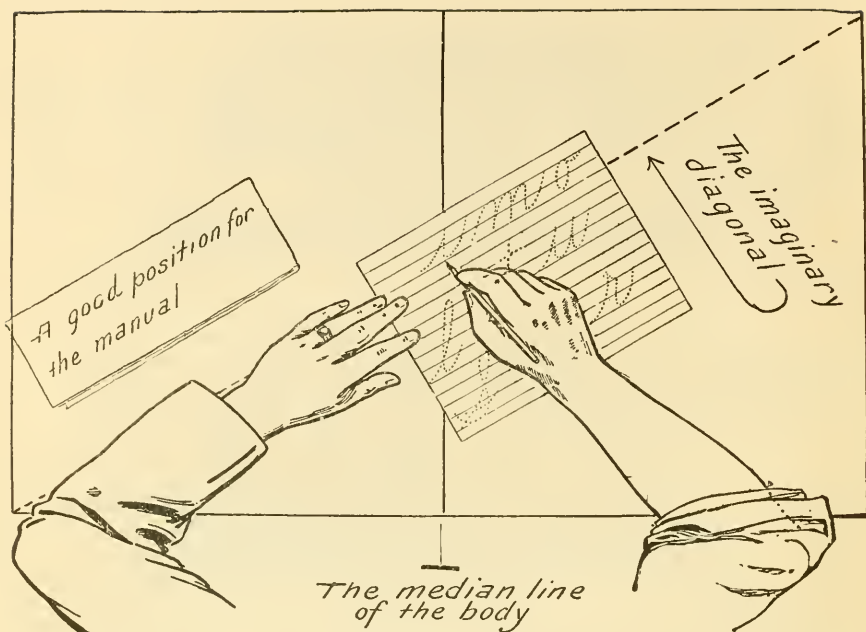


Illustration No. 12.

16. Position of the paper.

The paper is usually in correct position when the ruled lines on it are parallel or nearly parallel to an imaginary line running from the upper right to the lower left hand corner of the pupil's desk.

17. Holding the paper at left edge. This aids in keeping the paper in right relation to the writing arm.

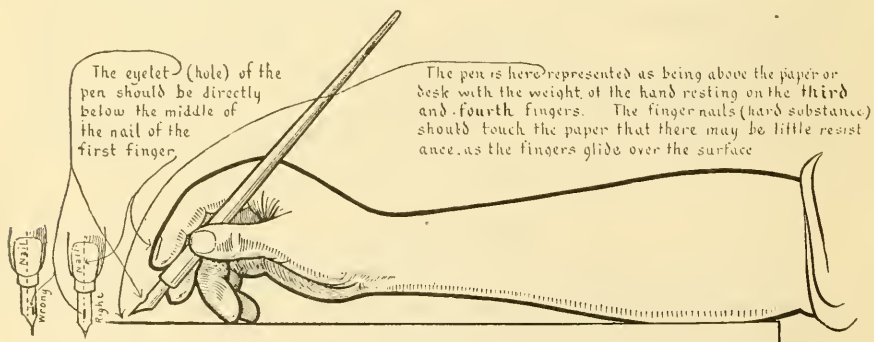


Illustration No. 13.

18. Rolling the arm on the large muscle near the elbow with pen in hand and point of pen a little above the paper as in Illustration No. 13.

This way of holding the pen aids the pupil to establish the third and fourth fingers as the support for the hand.

19. Counting by the teacher to regulate the movement.

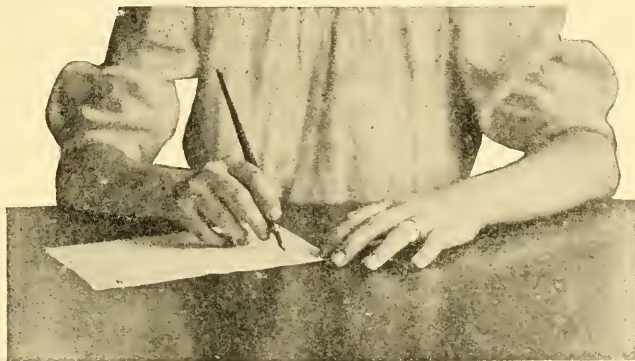


Illustration No. 14.

The above illustration shows good position for writing.

THE CONTINUOUS OVAL.

The oval should not be introduced until the children of a room have learned the position and movement as described under Features 1 to 19 inclusive. Where part of the pupils have learned the position and movement without strokes and the remainder have not, the children should be classified and special assistance given for a few days to the poorer group.

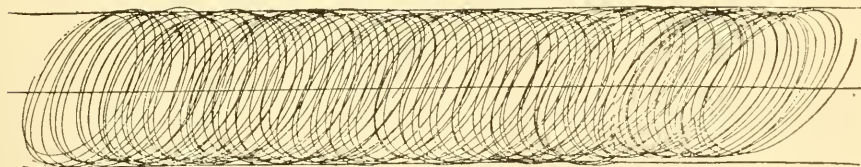


Illustration No. 15.

The purpose of the oval exercise is to develop correct habits for use in writing.

The standard of speed in ovals is that of **fifteen revolutions to five seconds.**

The manner of counting for the continuous oval is described in the second paragraph on page 17.

In the fourth grade, or in classes in any grade in which arm movement has recently been introduced, the time devoted to oval practice should be sufficient to enable the pupil to acquire the correct principles of arm movement writing.

In the fifth and succeeding grades, or in classes in which the pupils write the ovals well, a line of ovals at the beginning of the each writing lesson should be sufficient as introductory movement practice.

Features to Develop in the Continuous Oval.

- | | |
|---------------------|-------------------------------|
| 1. Good position of | 3. The correct rate of speed |
| Body | 4. Good quality of line |
| Hand | 5. Correct size |
| Paper | 6. Correct slant |
| 2. Arm movement | 7. Correct form |
| | 8. Proper spacing of strokes. |

THE SEPARATE OVAL.

The principal purpose of the separate oval is to develop continuity of movement from one oval to another. The movement and the rate of speed are the same as in the continuous oval, but instead of moving the hand gradually to the right with pen constantly on the paper the strokes (six of them) are grouped to form an oval, and without changing the speed the pen is lifted for two revolutions above the paper; then without checking the movement the pen is lowered for six more strokes on the paper, and so on until a full line of ovals has been written.

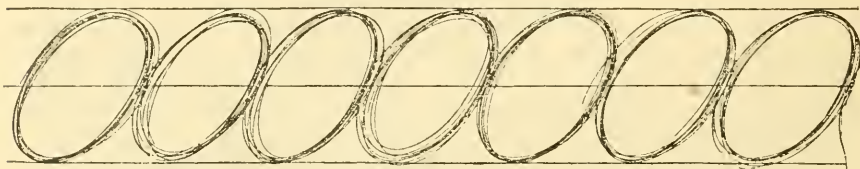


Illustration No. 16.

The counts for the separate oval are "one," "two," "three," "four," "five," "six," "one," "two," "one," "two," "three," "four," "five," "six," "one," "two," "one," "two," "three," etc.

Features to Develop in the Separate Oval.

- | | |
|---|---------------------------------------|
| 1. Good position of | 4. Correct speed |
| Body | 5. Quality of line |
| Hand | 6. Size |
| Paper | 7. Slant |
| 2. Arm movement | 8. Form |
| 3. Continuity of movement in going from one oval to another | 9. Number to the line (about twelve). |

CAPITAL "O".

Following the separate oval the capital "O" should be practiced because it is like the oval in form, it is made with the same continuity of movement, and it is intermediate in size between the two space ovals and the low letters of words.

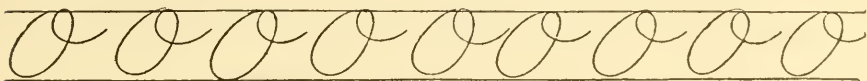


Illustration No. 17.

Where the children of a class have learned to write the continuous and separate ovals with good position and correct arm movement they should be able within a few lessons to write capital "O" well. Poor position, incorrect movement, and heavy or kinky line are due to insufficient preliminary movement practice and insufficient or incorrectly conducted oval practice.

In the practice of capital "O" as in the oval practice, the attention of the pupil for a time should be directed more fully to the position, movement, and speed than to the making of "O" correct in form.

The counts for capital "O" are "one," "two;" the first count for the body of the letter and the second count for the ending stroke. The "O" is completed with an upward movement and the pen is lifted from the paper while in motion.

Features to Develop in Capital "O".

1. Good position of
 - Body
 - Paper
 - Hand
2. Arm movement, as in oval
3. Size, as shown above
4. Continuity of movement as in the separate oval
5. Slant as in the copies
6. Speed of from 50 to 60 "O's" a minute
7. Upward movement in ending stroke
8. Spacing, about twelve capitals to the line and about the same distance apart
9. Letters resting on the line
10. Form, as shown above.

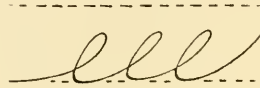
THE "e" EXERCISE.

The "e" exercise is closely related to the oval and should be made with the same position, movement, and speed as the oval. It is useful in teaching the correct making of beginning and ending strokes, open loops, uniform height of low letters, and in assisting the pupils of the upper grades to make their writing compact and smaller.

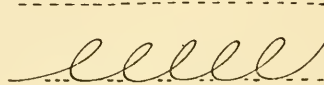
The following illustration shows the sizes and the number of "e's" to the group recommended for the various grades in which arm movement is taught.

In each group the counts are for the upward strokes; for instance, in the first group of three e's there are four upward strokes; hence, the counts are "one," "two," "three," "four".

Form No. 1; fourth grade:



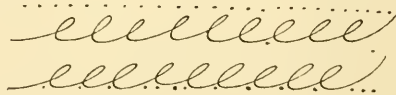
Form No. 2; fifth grade:



Form No. 3; sixth grade:



Form No. 4; seventh grade:



Form No. 5; eighth grade:

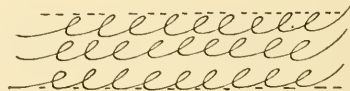


Illustration No. 18.

SPEED.

The correct rate of speed is one of the most important features of writing practice and on it depends, to a very great extent, the pupils' success or failure in penmanship. There are three reasons for using proper rate of speed in writing. First, the correct speed makes the line smooth; second, the correct speed economizes time; third, the proper speed and relaxation of muscles aid the correct making of letters.

The greatest speed with which a pupil can write with comfort and good form is regarded for him as the proper speed. This, of course, varies according to the age, training, and physical development of the child.

The standards of speed for the various grades is given on page 53.

SLANT.

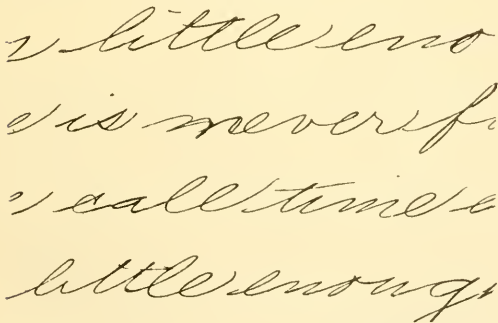
Uniformity of slant and correct degree of slant make the writing harmonious, pleasing, and easy to read.

Correct position of the paper, shown in Illustration 12, is one of the necessary conditions for correct slant of writing.

Any degree of slant between 25° and 35° from vertical may be regarded as correct.

Uniformity of slant results from making the downward strokes, both straight and curved, on the **main slant**. The main slant in writing may be determined by placing the paper in the correct position for writing and making a straight line on it directly in front of the median line of the body, or in the direction of the black line midway across the desk in Illustration No. 12.

To enable the pupil to make his downward strokes on the main slant, and to encourage freedom of movement, the paper should be moved to the left once or twice in writing across it.



Extreme slant as in Illustration No. 19 is due to turning the paper too much, to an extreme turning of the hand, or to both. Writing having extreme slant is difficult to read, requires an unnecessary amount of space, and causes the child to turn his head to one side producing eye strain.

Illustration No. 19.

ist distinguish
ers, or even to
why? Because
ives to send

Illustration No. 20.

the
beggar
from the
carriage
in his
askings

Illustration No. 21.

SIZE OF WRITING.

1. The blackboard writing in the first, second, and third grades should be written with the same proportion of letters as is shown in the Primary Pupils' Manual.

2. Lead pencil writing in the second and third grades should be about the same in size as that shown in the Primary Pupils' Manual.

3. Pen and lead pencil writing in the fourth, fifth, and sixth grades should be about the same in size as that shown in Pupils' Manual No. 1.

4. Pen and lead pencil writing in the seventh and eighth grades should be about the same in size as that shown in Pupils' Manuals Nos. 2 and 3.

Insufficient slant. Illustration No. 20 shows a handwriting in which the direction of the motion was toward the right elbow instead of toward the median line of the body. A movement of this kind is difficult to control.

Varying degrees of slant. The writing in Illustration No. 21 is objectionable because of the varying degrees of slant.

QUALITY OF THE LINE.

Writing is made easy to read (1), by forming the letters well; (2), by properly spacing the letter parts, letters, and words; (3), by making the proper quality of line, similar to that shown in the writing manuals.

To produce good quality of line the following features should be emphasized: (1), the weight of the hand should be on the third and fourth fingers and not on the point of the pen. A course line of varying quality is usually due to a lack of proper support for the hand; (2), the eyelet of the pen should not be turned to one side and the pen should be held so that both nibs touch the paper.

The line should be distinct but not so coarse or heavy as to require the use of a blotter.

New pens are coated with oil and old ones are often coated with dry ink. The oil or the dry ink should be removed with a pen wiper or blotter before beginning to write in order to produce the proper quality of line.

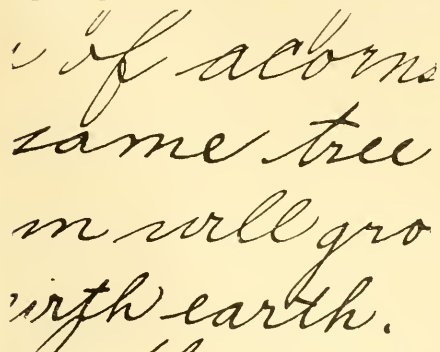


Illustration No. 22.

Heavy line. The heavy line shown in Illustration No. 22 is caused by pressing too much on the pen or by permitting the weight of the hand to be on the pen rather than on the third and fourth fingers.

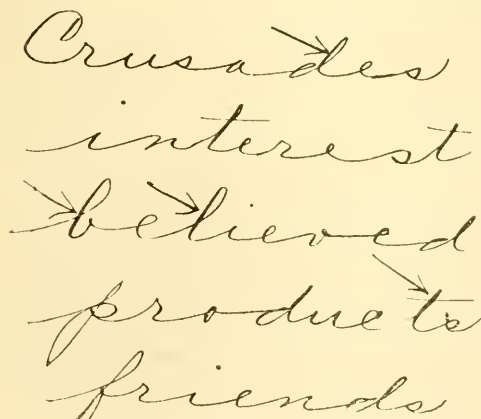


Illustration No. 23.

Shaded line. It is possible to spread the nibs of the pen in making downward strokes and thus produce thick lines as in Illustration No. 23. Where this is skillfully done, it is called shading. Pupils sometimes attempt shading purposely but usually the heavy line is due to insufficient training in relaxation of the writing muscles. Writing of this kind is objectionable and should be discouraged.

BEGINNING AND ENDING STROKES.

Correct beginning and ending strokes are for convenience and harmony in writing.

Convenience of Beginning Strokes. The most convenient place to start a word is on the base line and nearly all the words begin on the line. The letters "a," "c," "d," "g," "o" and "q" are exceptions. When used as initial letters of words these letters should be written as the copies show without the use of the initial curve.

The beginning and ending strokes are shown correct in form in the writing manuals.

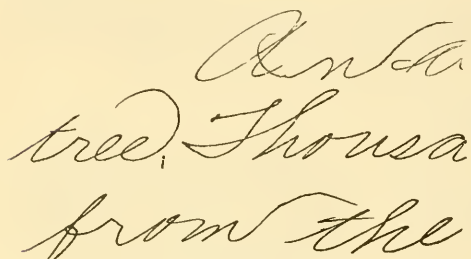


Illustration No. 24.

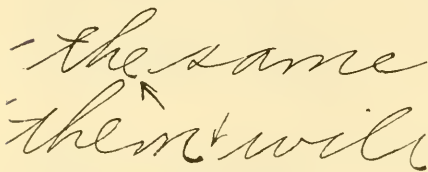


Illustration No. 25.

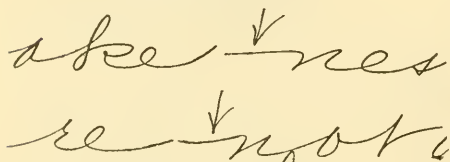


Illustration No. 26.

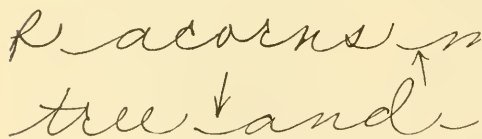


Illustration No. 27.

Beginning and ending strokes that are too long. The legibility of the writing in Illustration No. 24 is greatly impaired by the use of the long flourished strokes. Unimportant strokes and letter parts should not be made prominent.

Blunt endings. Illustration No. 25 shows endings made by stopping the motion of the pen and pressing. This not only retards the speed but detracts from the appearance of the writing.

Horizontal beginning and ending strokes. Illustrations Nos. 26 and 27 show the writing of pupils who use as an initial and as an ending stroke of words the horizontal stroke. One objection to this way of making the initial stroke is that it often connects words and fills the space that should be left between the words; the same thing is true of the horizontal ending stroke.

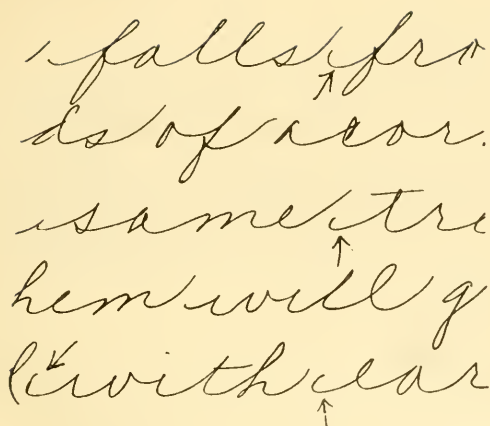


Illustration No. 28.

Hooked beginning and ending strokes. Illustration No. 28 shows hooked beginning and ending strokes. A pupil seldom hooks both the beginning and the ending stroke but the hooking of one or the other is a common fault. The hook at the beginning of the word is due to beginning the first stroke with a downward rather than an upward motion. These hooks are often mistaken for letters.

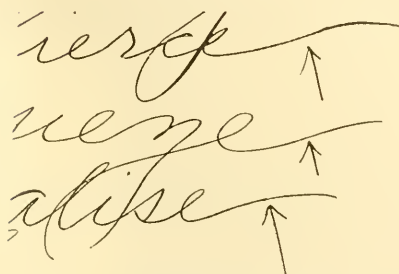


Illustration No. 29.

Compound ending strokes. Illustration No. 29 shows the compound ending stroke. Besides filling the space between words this stroke makes prominent a part of the word that is not of great importance.

Prominent initial and finishing strokes of any kind tend to take the eyes away from the content.

ALIGNMENT.

Base alignment and top alignment should be considered in teaching writing. Base alignment is the process of making the writing rest on the ruled line or on an imaginary line. Where the base alignment is poor, attention should be given to its correction. The correct position of the paper will aid the children to write with good base alignment.

rusts are
built on
the roof of
some are
the side

Illustration No. 30.

Illustration No. 30 shows poor base alignment with the words written through the line instead of resting on it.

Top alignment usually is construed to mean uniform height of the low letters ("m," "n," "i," "u," "e," etc.) but it may mean also uniform height of the extended letters ("l," "h," "b," "k," and "f"), semi-extended letters ("p," "t," and "d") or of the capitals.

rite well
pencils to
wrong mo

Illustration No. 31.

In Illustration No. 31 the "ll's" in "well" are not as high as the "l" in "pencils," and in Illustration No. 32 capital "M" is no higher than the low letters; these errors illustrate poor top alignment.

Mary

Illustration No. 32.

The use of the "e" exercise described on page 22 will be found helpful in improving top alignment of low letters; practice of the loop letters "l," "h," "n," and "k" separately and in groups will be found helpful in improving top alignment of the extended letters; and the practice of separate capitals with emphasis on making them proper in height will be found helpful in improving top alignment of the capitals.

SPACING.

Spacing includes: (1) spacing of letter parts; (2) spacing of letters; (3) spacing of words; and (4) spacing of sentences.

A good rule to follow is that there should be about twice as much space between letters as between parts of letters; twice as much space between words as between letters; and three times as much space between sentences as between words.

Spacing of Letters Parts.



Illustration No. 33.

Illustration No. 33 show "m" and "w" with too much space between the letter parts. Where this error is found the letter should be practiced separately with a definite number of letter or words to the line.

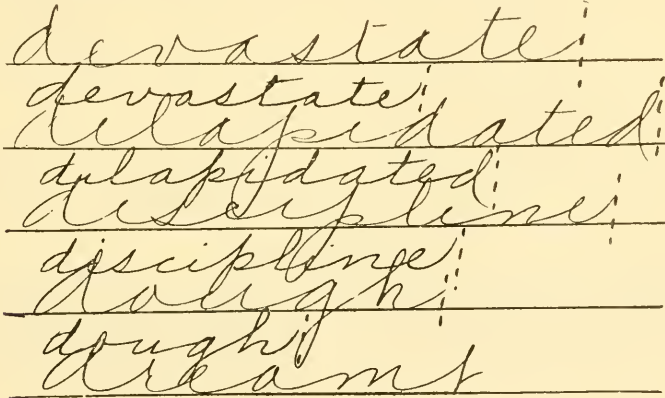


Illustration No. 34.

Spacing of Letters. In learning arm movement writing the tendency at first is to extend the writing in the way shown in Illustration No. 34. This is permissible in the fourth and fifth grades but should be corrected in a gradual manner in the sixth, seventh and eighth grades until in the eighth grade the spacing resembles that shown in Illustration No. 35. The writing between the lines in Illustration No. 34 shows good spacing for seventh grade.

The year of 1619 was.....
town. A ship landed...
it. These negroes were

Illustration No. 35.

A flowery[↓] t.
ly[↓] than
What[↓] leaf-
haunt[↓] abo
Of[↓] deities[↓] a
of both

Illustration No. 36

Spacing of Words. Illustration No. 36 shows too much space between words. The rule for spacing words is: The beginning of a new word should start about under the ending stroke of the previous word. This rule applies only in case the beginning and ending strokes are correctly made.

provide for[↓] the
the general[↓] welfar

Illustration No. 37.

Insufficient Space Between Words. The writing shown in Illustration No. 37 is difficult to read because two or three words have the appearance of one long word. The beginning and ending strokes should not overlap.

Small "f" is both an extended letter and an inverted loop letter. Small "p" is both a semi-extended letter and an inverted loop letter.

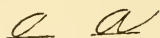
Small "a," "d," "g," "o" and "q," are made without an upward initial stroke.

In the blackboard writing in the first, second, and third grades, and in the lead pencil writing in the second and third grades the extended small letters and the capitals should be about twice as high as the low letters.

In the grades from the fourth to the eighth, inclusive, the extended small letters and the capitals should be about two and a half times as high as the low letters.

The semi-extended letters should be a little shorter than the extended letters.

The loops below the line should be a little shorter than the loops above the line.



Features to develop in **small "a"**:

1. A well curved downward stroke and a slightly curved upward stroke that meet at the top.
2. A straight stroke on the main slant.
3. Ending stroke as high as the letter.



Features to develop in **small "b"**:

1. A well curved beginning stroke.
2. Second stroke almost straight and on the main slant.
3. Rounded top and base.
4. Last stroke a downward, curved, horizontal stroke retracing previous stroke.
5. Strokes well separated.



Features to develop in **small "c"**:

1. Beginning stroke on main slant.
 2. Second stroke oval shape and ending as high as the letter.
- The form shown to the right is used in the word and not as an initial letter.



The middle form of small "d" is recommended for use in the primary grades, and its use is optional in any grade. Where the loop is used, it should be narrow.

Features to develop in **small "d"**:

1. A well curved downward stroke and a slightly curved upward stroke.
2. A straight stroke on the main slant retracing the previous stroke almost to the base line, or a curved downward stroke forming a narrow loop.
3. An upward curved ending stroke or a downward curved ending stroke crossing the base line.



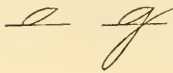
Features to develop in **small "e"**:

1. Well curved beginning and ending strokes.
2. Open loop.
3. Ending stroke as high as the letter.



Features to develop in **small "f"**:

1. A well curved beginning stroke.
2. Second stroke nearly straight and on the main slant.
3. Top and bottom of loops well rounded.
4. Upward stroke of lower loop meeting downward stroke at base line.
5. Well curved ending stroke.
6. Open loops.



Features to develop in **small "g"**:

1. A well curved downward stroke and a slightly curved upward stroke that meet at the top.
2. Straight downward stroke on the main slant and a curved upward stroke crossing the straight stroke at the base line.
3. Base of loop well rounded.
4. Strokes well separated.



Features to develop in **small "h"**:

1. A well curved beginning stroke.
2. Second stroke almost straight and on the main slant.
3. Rounded top to loop and rounded top to shoulder.
4. Shoulder about one-third the height of the letter.
5. Ending stroke as high as the shoulder.



Features to develop in **small "i"**:

1. Beginning stroke well curved.
2. Second stroke straight and on the main slant.
3. Ending stroke well curved, and as high as the letter.
4. Dot in slant with downward stroke.



Features to develop in **small "j"**:

1. Well curved beginning stroke.
2. Straight downward stroke on the main slant and an upward curved stroke crossing straight stroke at base line.
3. Base of loop well rounded.
4. Open loop.
5. Dot in slant with downward stroke.



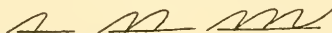
Features to develop in **small "k"**:

1. Beginning stroke well curved.
2. Second stroke almost straight and on the main slant.
3. Shoulder about one-third the height of the letter.
4. Fourth stroke a straight line on the main slant.
5. Ending stroke well curved and as high as the shoulder.
6. Strokes well separated.



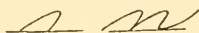
Features to develop in **small "l"**:

1. Beginning stroke well curved.
2. Second stroke almost straight and on the main slant.
3. Well rounded top.
4. Ending stroke well curved and about one-third the height of the letter.



Features to develop in **small "m"**:

1. Upward strokes well curved.
2. Downward strokes on the main slant.
3. Tops well rounded.
4. Ending stroke well curved and as high as the letter.



Features to develop in **small "n"**:

1. Upward strokes well curved.
2. Downward strokes on the main slant.
3. Tops well rounded.
4. Ending stroke well curved and as high as the letter.



Features to develop in **small "o"**:

1. Oval on main slant.
2. Downward, curved, horizontal ending stroke slightly retracing preceding stroke.



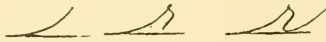
Features to develop in **small "p"**:

1. Beginning stroke well curved.
2. Straight downward stroke on the main slant and an upward curved stroke crossing straight stroke a little above the base line.
3. Small oval resting on the base line, the downward stroke of which touches the straight downward stroke at base line.
4. Rounded base.
5. Ending stroke well curved.



Features to develop in **small "q"**:

1. Well curved downward stroke and a slightly curved upward stroke that meet at the top.
2. A straight downward stroke on the main slant and an upward curved stroke meeting the straight downward stroke at the base line.
3. Base well rounded.
4. Ending stroke well curved.



Features to develop in **small "r"**:

1. Beginning stroke well curved.
2. Second stroke a slanting straight line.
3. Straight downward stroke on the main slant.
4. Ending stroke well curved and as high as the letter.



Features to develop in **small "s"**:

1. A well curved beginning stroke.
2. A compound downward stroke meeting the first stroke a little above the base line.
3. Ending stroke well curved and as high as the letter.



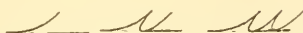
Features to develop in **small "t"**:

1. Beginning stroke well curved.
2. A straight line on the main slant.
3. Ending stroke well curved.
4. A short straight horizontal stroke.



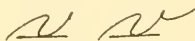
Features to develop in **small final "t"**:

1. Beginning stroke well curved.
2. A straight line on the main slant.
3. Ending stroke well curved and ending at one-half the height of the letter.



Features to develop in **small "u"**:

1. Upward strokes well curved.
2. Downward strokes straight and on the main slant.
3. Bases well rounded.
4. Ending stroke well curved and as high as the letter.



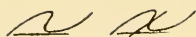
Features to develop in **small "v"**:

1. Beginning stroke well curved.
2. Downward stroke on the main slant.
3. A well curved upward stroke.
4. A downward, curved, horizontal stroke retracing the previous stroke.



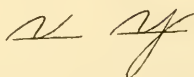
Features to develop in **small "w"**:

1. Upward strokes well curved.
2. Downward strokes straight and on the main slant.
3. A downward, curved, horizontal stroke retracing previous stroke



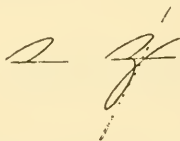
Features to develop in **small "x"**:

1. Beginning stroke well curved.
2. Straight downward stroke.
3. A well curved upward stroke.
4. A slanting straight line crossing the second stroke at the middle.



Features to develop in **small "y"**:

1. Beginning stroke well curved.
2. Straight downward stroke on main slant.
3. A curved upward stroke.
4. A straight downward stroke on the main slant and a curved upward stroke crossing the straight stroke at the base line.
5. Top of first part, and base of loop well rounded.



Features to develop in **small "z"**:

1. Beginning stroke well curved.
2. Downward stroke straight and quite slanting.
3. A curved downward stroke slightly retracing previous stroke and an upward stroke crossing downward stroke a little below the base line.

CONNECTIVE STROKES.

The various connective strokes are illustrated in the following words:

sister
sing

over

brown

again

girl

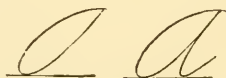
laugh

THE CAPITAL LETTERS.

Movement Used in Capitals. The movement used in ovals is correct for use in capitals. The pen should be in motion when it touches the paper at the beginning of the capital and be lifted from the paper while in motion upon completing the capital. The speed should be sufficient to produce a smooth line.

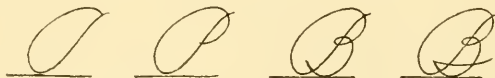
Features common to all capitals:

1. Quality of line.
2. Uniformity of slant with correct degré of slant.
3. Uniformity of height.
4. Well separated strokes.



Features to develop in capital "A":

1. A well curved downward stroke and a slightly curved upward stroke that meet at the top.
2. A straight downward stroke on the main slant, retracing previous stroke.
3. Ending stroke well curved.



Features to develop in capital "B":

1. A slightly curved compound stroke on the main slant.
2. Upward curved stroke as in the oval.
3. Letter wider at the left than at right of the compound curve.
4. Loop overlapping first stroke at middle.
5. A downward, curved, horizontal ending stroke.
6. Strokes well separated.



Features to develop in capital "C":

1. A loop on the main slant half the height of the letter.
2. Downward curve at left of loop as in the oval.
3. Ending stroke well curved.
4. Strokes well separated.



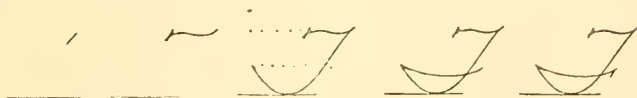
Features to develop in capital "D":

1. A slightly curved compound stroke on the main slant.
2. A small horizontal loop on the base line.
3. An upward curved stroke as in the oval.
4. An ending stroke crossing previous stroke about one third of the way down on the letter.
5. Letter touching the base line at two points.



Features to develop in capital "E":

1. A short straight stroke on the main slant.
2. The upper and lower parts oval shaped.
3. Upper part smaller than lower part.
4. A small horizontal loop.
5. Ending stroke well curved.



Features to develop in capital "F":

1. A short straight stroke on the main slant.
2. A compound horizontal stroke, slightly curved.
3. A compound stroke, slightly curved, and made on the main slant.
4. Base well rounded as in the oval.
5. A curved horizontal stroke crossing the letter at about one third of its height.
6. A short, straight, finishing stroke on the main slant.



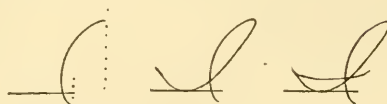
Features to develop in capital "G":

1. Beginning stroke well curved.
2. Loop half the height of the letter.
3. Well rounded base.
4. Top of loop rounded.
5. A downward, curved, horizontal ending stroke.
6. Strokes well separated.



Features to develop in capital "H":

1. A small loop on the main slant.
2. A stroke on the main slant, curved at the top and straight from the middle to the base line.
3. A curved downward stroke.
4. A slanting loop touching or overlapping the second downward stroke at the middle.
5. A curved, horizontal ending stroke.
6. Strokes well separated.



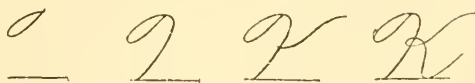
Features to develop in capital "I":

1. A well curved upward stroke beginning a little below the base line.
2. A curved downward stroke ending at the left about one third of the height of the letter.
3. A curved horizontal ending stroke, crossing the letter.
4. Top and base well rounded.
5. Strokes well separated.



Features to develop in **capital "J"**:

1. A well curved upward stroke beginning a little below the base line.
2. A straight downward stroke on the main slant.
3. An upward curved stroke crossing the straight stroke at or near the base line.
4. Well rounded top and base.
5. The part below the base line shorter and narrower than the part above the line.



Features to develop in **capital "K"**:

1. A small loop on the main slant.
2. A stroke on the main slant curved at the top and straight from the middle to the base line.
3. A slanting compound curve.
4. A horizontal loop overlapping the second downward stroke at the middle.
5. A slanting compound curve.
6. Ending stroke well curved.
7. Strokes well separated.



Features to develop in **capital "L"**:

1. A short straight stroke on the main slant.
2. A well rounded top.
3. A compound downward stroke on the main slant.
4. A horizontal loop on the base line.
5. A compound stroke ending a little below the base line.



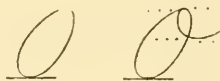
Features to develop in capital "M":

1. A small loop on the main slant.
2. Straight downward strokes on the main slant.
3. Curved upward strokes.
4. Tops well rounded and diminishing in height.
5. Ending stroke well curved.
6. Strokes well separated.



Features to develop in capital "N":

1. A small loop on the main slant.
2. Straight downward strokes on the main slant.
3. A curved upward stroke.
4. Tops well rounded, and diminishing in height.
5. Ending stroke well curved.
6. Strokes well separated.



Features to develop in capital "O":

1. An oval form on main slant.
2. A well curved ending stroke.



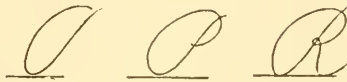
Features to develop in capital "P":

1. A slightly curved compound stroke on the main slant.
2. An upward curved stroke as in the oval.
3. Ending stroke well curved and crossing first stroke at about the middle.
4. The letter wider to the left than to the right of the compound stroke.



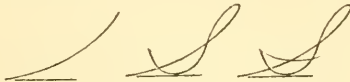
Features to develop in capital "Q":

1. A small oval on the main slant.
2. A well rounded top.
3. A well curved downward stroke as in the oval.
4. A horizontal loop on the base line.
5. A compound stroke ending a little below the base line.



Features to develop in capital "R":

1. A slightly curved compound stroke on the main slant.
2. A well curved upward stroke as in the oval.
3. A short downward curve.
4. A short horizontal loop overlapping the first stroke at the middle.
5. A slanting compound stroke.
6. A well curved ending stroke.
7. Top and base well rounded.
8. Strokes well separated.



Features to develop in capital "S":

1. A well curved beginning stroke.
2. A compound stroke on the main slant crossing the previous stroke near the middle.
3. A curved horizontal ending stroke crossing the letter.
4. Top and base well rounded.
5. Strokes well separated.



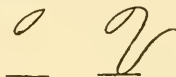
Features to develop in **capital "T"**:

1. A short straight stroke on the main slant.
2. A compound horizontal stroke, slightly curved.
3. A compound downward stroke, slightly curved and on the main slant.
4. Base well rounded as in the oval.
5. A curved horizontal stroke crossing the letter at about one third its height.



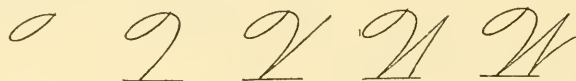
Features to develop in **capital "U"**:

1. A small oval on the main slant.
2. A slightly curved compound stroke on the main slant.
3. A curved upward stroke.
4. A straight downward stroke on the main slant slightly retracing the previous stroke.
5. Ending stroke well curved.



Features to develop in **capital "V"**:

1. A small loop on the main slant.
2. A slightly curved compound stroke on the main slant.
3. A slightly curved compound stroke ending at about two-thirds the height of the letter.



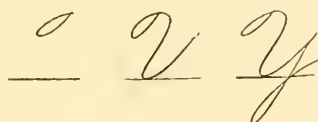
Features to develop in **capital "W"**:

1. Small loop on the main slant.
2. A stroke on the main slant curved at the top and straight from the middle to the base line.
3. Slightly curved upward stroke slightly retracing previous stroke.
4. Straight downward stroke on the main slant, slightly retracing previous stroke.
5. Last stroke curved and half the height of the letter.
6. Strokes well separated.



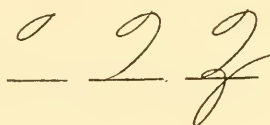
Features to develop in **capital "X"**:

1. A small loop on the main slant.
2. Curve downward strokes as in the oval.
3. A small slanting loop on the base line.



Features to develop in **capital "Y"**:

1. A small loop on the main slant.
2. A slightly curved compound stroke on the main slant.
3. A curved upward stroke.
4. A straight downward stroke on the main slant retracing previous stroke and a curved upward stroke crossing previous stroke at the base line.
5. Top of first part and base of loop well rounded.
6. Strokes well separated.



Features to develop in **capital "Z"**:

1. A small loop on the main slant.
2. A curved downward stroke as in the oval.
3. A small slanting loop on the base line.
4. A well curved downward stroke and a well curved upward stroke crossing the previous stroke at or near the base line.
5. Strokes well separated.

THE FIGURES.

Features common to all the figures:

1. Quality of line.
2. Uniformity of slant with correct degree of slant.
3. Uniformity of height.
4. Well separated strokes.

1

Features to develop in the figure "1":

1. A straight line on the main slant.

' 2 2

Features to develop in the figure "2":

1. A short straight stroke on the main slant.
2. A well curved stroke as in the oval.
3. A horizontal loop on the base line.
4. A curved horizontal ending stroke.

' 2 3

Features to develop in the figure "3":

1. A short straight stroke on the main slant.
2. Short well curved strokes, each slightly retracing the previous stroke.
3. Upper part of the figure smaller than the lower part.
4. Lower part like horizontal oval.

1 4 4

Features to develop in the figure "4":

1. A straight stroke on the main slant ending a little above the base line.
2. A horizontal stroke twice as long as the first stroke.
3. A curved downward stroke crossing the horizontal stroke near the middle.

1 5 5

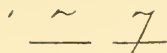
Features to develop in the figure "5":

1. A straight stroke on the main slant.
2. A well curved stroke retracing the previous stroke.
3. Lower part like horizontal oval.
4. A short straight horizontal stroke joining the first stroke.

6

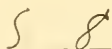
Features to develop in the figure "6":

1. A slightly curved downward stroke on the main slant.
2. A loop on the base line.
3. Strokes well separated.

A handwritten figure '7' consisting of a short horizontal stroke, a tilde (~) above it, and a vertical stroke to the right.

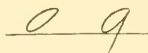
Features to develop in the figure "7":

1. A short straight stroke on the main slant.
2. A short compound horizontal stroke slightly curved.
3. A straight line on the main slant slightly retracing the previous stroke and ending a little below the base line.

A handwritten figure '8' consisting of two curved strokes, one downward and one upward, meeting at the top.

Features to develop in the figure "8":

1. A well curved downward compound stroke on the main slant.
2. A well curved upward compound stroke crossing the previous stroke near the middle and at the top.
3. Strokes well separated.

A handwritten figure '9' consisting of a curved downward stroke and a curved upward stroke meeting at the top, followed by a straight stroke on the main slant.

Features to develop in the figure "9":

1. A well curved downward stroke and a slightly curved upward stroke that meet at the top.
2. A straight stroke on the main slant retracing the previous stroke and ending a little below the base line.

A handwritten figure '0' consisting of a narrow oval shape.

Features to develop in the figure "0":

1. A narrow oval on the main slant, closed at the top.

THE PROGRESS CARD.

The Progress Card is a piece of heavy paper 9x12 inches in size on which is mounted the pupil's monthly specimen. The first specimen should be attached to the upper half of the card; the second specimen to the lower half; the third specimen over the first; the fourth specimen over the second and so on throughout the term.

The specimens should be attached on or near the first school day of each month by applying paste to the left hand side of the sheet.

The heading and functional writing should be written on the upper or exposed side of the specimen, and the other side should represent the formal practice of the month.

In January just after the general school promotions and in September, all specimens except the last should be removed from the card and disposed of; this last specimen should be attached to the upper half of the card and should be used as the first specimen of the new term.

THE UNIT PLAN.

Description of the Unit Plan. A unit is a group of rooms in which the pupils are classified according to their skill in penmanship. It may be composed of two, three, or four rooms. The several rooms of the unit have writing at the same time. For example in a three-room unit the best writers go to one room; the moderately good writers to another; and the poorest writers to another.

The three-room grouping is here used to illustrate the operation of the unit plan.

Rooms "A," "B," and "C," representing 7th and 8th grades compose Unit 1. Rooms "D," "E," and "F," representing 5th and 6th grades compose Unit 2. Rooms "G," "H," and "I," representing 4th and 5th grades compose Unit 3. The first, second and third grades are not included in the unit plan of practice.

Each unit is independent of the other units and the plan in all the units is the same as that here illustrated and described.

Room A						Room B						Room C					
P		G	M	M	G	M		P		G			G	P	M		
G	M		G		G	G		G		G		G	M	G	P	G	
M	G	M	M	M			M	M	G	P	M		G	M		M	
G	M	P	P	G	G	G	P	M	P	G	G		M	M	G		G
M	P	G	M	M	M	P	M	P	G		M		P	G	P	M	G
G	M	P	G	M	G	M		M	P	G	G		G	P	M		M
M	G	M	M	G	M	M	G	P	G	P	M		P	G	P	P	G
P	P	M	G	P	M	G		P		P	M		M	G	P	P	M

Illustration No. 39—(The blank spaces represent vacant seats).

Illustration No. 39 shows Rooms "A," "B," and "C," a proposed unit before classification. Room "A" is intended to be the highest in grade. The letters "G," "M" and "P" represent pupils and also stand for the quality of their writing; good, medium, and poor.

Room A	Room B	Room C
G G G G G G	M M M M M M	P P P P
G G G G G G	M M M M M M	P P P P
G G G G G G	M M M M M M	P P P F
G G G G G G	M M M M M M	P P P P
G G G G G G	M M M M M M	P P P P
G G G G G G	M M M M M M	P P P P
G G G G G G	M M M M M M	P P P
G G G G G G	M M M M M M	P P P

Illustration No. 40.

Illustration No. 40 shows the same pupils as in Illustration No. 39 classified for practice under the unit plan. The highest class in writing rank is in Room "A"; the second highest class is in Room "B"; and the lowest class is in Room "C". All the seats of Rooms A and B are filled to admit of assigning a smaller number of pupils to the teacher who has the poorest class.

SUGGESTIONS RELATING TO THE CLASSIFICATION AND PROMOTION OF PUPILS UNDER THE UNIT PLAN.

(1) As soon as convenient after the regular school promotion the teachers should classify their pupils by giving a writing test, and assigning them to their writing rooms.

(2) There are three ways of conducting the unit plan: first, by promoting a definite number from each unit room at a definite time; second, by the teacher of a given room exchanging her poorest writers for the same number of better writers of the room below; or third, by permitting the best writers of a given room to challenge the pupils of the next higher room in writing rank.

(3) Pupils who are badly out of place may be reassigned at any time. The aim should be to place each pupil where he can get the most out of the practice.

(4) The teacher should keep the progress cards of her writing pupils. When a pupil is promoted or put down, he should take his progress card with him.

Advantages of the Unit Plan.

(1) It provides a teacher for each group of classified pupils.

(2) It permits the teacher to do intensive work. Her instruction applies to much larger groups needing the same kind of practice, and her task being more limited in scope is more definite and the results more apparent.

(3) The grouping of pupils having the same difficulties makes it possible to give necessary attention to these difficulties.

(4) An exemption class may be composed of pupils who have reached the standard of their grade and who are able to maintain this standard in daily written work: these pupils may then use the writing period for the study of subjects in which they are relatively weak.

THE ROOM PLAN.

The classification of pupils in the "Room Plan" is similar to that in the "Unit Plan", except that the pupils are classified in the room according to their writing ability. At first there should be two divisions, the "A Class" and the "B Class," but later a third division known as the "Exemption Class" may be formed. The "Exemption Class" is composed of pupils who in the writing test have reached the standard of their grade and who are able to maintain this standard in the daily written work. The class or classes not receiving instruction in writing may study other subjects, thus permitting the teacher to concentrate her efforts on the class with which she is working.

G	P	M	P	P	M
M	P	P	M	M	M
P	P	P	M	G	P
P	M	P	G	M	G
G	P	M	P	P	P

Illustration No. 41.

Illustration No. 41 shows a possible condition before the pupils are classified. The letters "G," "M," and "P" represent pupils, and also the quality ("Good," "Medium," and "Poor") of their writing.

B	B	B	A	A	A
B	B	B	A	A	A
B	B	B	A	A	A
B	B	B	A	A	A
B	B	B	A	A	A

Illustration No. 42.

The first test of the pupils will result in a classification similar to that shown in Illustration No. 42.

In Illustration No. 42 "A" represents the better writers and "B" the poorer writers. The good writers of the room may compose the "A" class and the moderately good and the poor writers the "B" class; or the good and the moderately good writers may compose the "A" Class and the poor writers the "B" Class, depending on conditions.

Suggestions Relating to the Classification and the Promotion of Pupils under the "Room Plan."

1. Under the "Room Plan" the teacher may promote individual pupils from time to time as they improve or by giving a writing test.

2. The teacher should not try to instruct the two writing classes at the same time. While one class is receiving instructions the other class may study other subjects. In rooms composed of seventh and eighth grade pupils the better writers may practise by themselves, receiving occasional suggestions from the teacher.

3. In classifying the pupils and in making promotions the teacher should use the scale card of her grade.

THE PENMANSHIP SCALE.

In May, 1921 a test was conducted for the purpose of procuring specimens for a scale, and to determine standards of speed and quality in hand writing. Ten schools were represented in the test and approximately 1200 specimens collected from pupils of grades from the fourth to the eighth inclusive.

The scale, which is now available for use by principals and teachers, contains fourteen specimens rated by the fifteen judges as having approximately the quality values (in terms of the Ayres Handwriting Scale, Gettysburg Edition) of 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, and 90.

STANDARDS IN SPEED AND QUALITY OF HANDWRITING.

Based on the accomplishment of the children in the test referred to above the following standards of speed are suggested:

Speed Standards (Letters per Minute)

	Grade IV.	Grade V.	Grade VI.	Grade VII.	Grade VIII.
$\frac{1}{4}$ of Pupils Should					
Equal	55	65	70	80	85
$\frac{1}{2}$ of Pupils Should					
Equal	45	55	65	70	80
$\frac{3}{4}$ of Pupils Should					
Equal	40	45	55	65	70

In order that the relation of these standards to the actual accomplishment of pupils may be studied the medians and the 25 and 75 percentiles of the scores by grades made are quoted as follows:

Speed Medians and Percentiles.

	Grade IV.	Grade V.	Grade VI.	Grade VII.	Grade VIII.
75 Percentile ($\frac{1}{4}$ of the pupils exceeded this rate)	53.11	65.	66.54	80.	86.73
Median ($\frac{1}{2}$ of the pupils exceeded this rate) ..	43.4	54.16	60.5	71.7	81.6
25 Percentile ($\frac{3}{4}$ of the pupils exceeded this rate)	37.5	44.5	52.43	65.13	69.91

Quality Standards (In terms of Ayres Handwriting Scale).

The following standards of quality are suggested:

	Grade IV.	Grade V.	Grade VI.	Grade VII.	Grade VIII.
$\frac{1}{4}$ of Pupils Should Equal	45	55	60	70	80
$\frac{1}{2}$ of Pupils Should Equal	40	45	55	60	70
$\frac{3}{4}$ of Pupils Should Equal	35	40	45	50	50

Quality Medians and Percentiles.

To show the relation of the above standards to the actual accomplishment of the children in the test, the 75 percentiles, medians and 25 percentiles are given below:

	Grade IV.	Grade V.	Grade VI.	Grade VII.	Grade VIII.
75 Percentile ($\frac{1}{4}$ of the pupils exceeded this quality)	46.5	53.25	64.25	70.84	74.88
Median ($\frac{1}{2}$ of the pupils exceeded this quality)	38.	42.5	50.83	58.50	60.
25 Percentile ($\frac{3}{4}$ of the pupils exceeded this quality)	32.25	33.06	40.75	41.6	44.5

USE OF THE SCALE.

The St. Louis Scale has a two-fold value: first, it is a means of measuring the handwriting of children; and second, it shows the progressive steps in the development of the penmanship from the time the arm movement is introduced until the child's handwriting is considered "good enough."

In judging specimens of handwriting by the scale three kinds are usually found: first, specimens that are easy to grade because of their close resemblance to the scale specimens; second those that are rather difficult to grade because of slight distinction from the scale specimens; and third, those that are very difficult to grade because of pronounced distinction from the scale specimens. In grading the first and second kinds of specimens it is suggested that the teacher use her individual judgment, but in grading the third kind that the median of the judgments of several persons be used.

In the early stages of arm movement practice the tendency of the children is to scatter or spread out their writing; this aids freedom and speed and is permissible within reasonable limits. The specimens representing scores 25, 30, 35, 40, 45, 50 and 55 on the scale are representative of results in the fourth and fifth grades. There are exceptional instances, of course, where children excel these qualities.

In the intermediate stage of arm movement practice the aim is to improve the form of the letters and to make the writing somewhat more compact than in the elementary stage. The specimens represented by the scores 60, 65 and 70 are qualities usually found in the sixth and seventh grades.

In the eighth grade the aim is to develop further the form of the letters and to make the writing still more compact than in the previous grades. The specimens on the scale, represented by the scores 75, 80, 85 and 90, are good examples of qualities found in the eighth grade.

The specimen at the top of the scale shows a handwriting that is popular with business men. Of eight specimens of various kinds submitted to two hundred business men, the specimen at the top of the scale was chosen by ninety per cent of them as the one best adapted to business purposes. Opinions of business men have been sought because many young people seek employment in business establishments where the handwriting of the applicant is a factor in securing employment; and, because a handwriting that is suitable for business purposes is suitable also for school and social purposes.

Suggestions for giving the writing test and recording results in speed and quality may be had on request.

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