

Foley, Betty 80

The Zaner-Bloser
Correlated Handwriting

7 COMPENDIUM 7

BY

FRANK N. FREEMAN

AND

THE ZANER - BLOSER COMPANY

STATE SERIES

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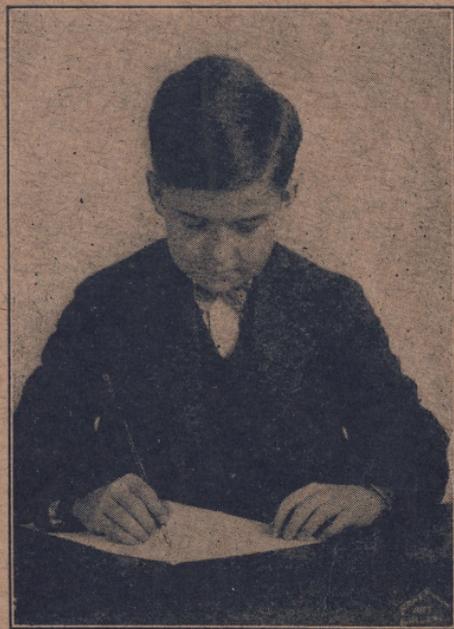
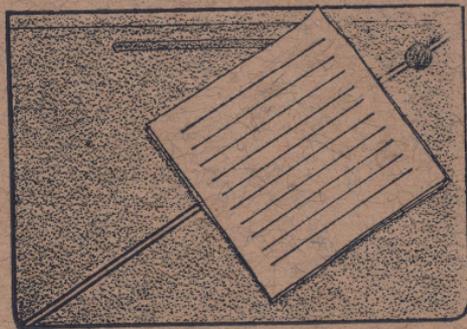
Betty Foley SA Betty Foley -

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Although this work is in the public domain, I simply ask
that you enjoy it for personal and educational use and
that these images not be reproduced commercially.

I hope you will join me in appreciating it for its merits
and using it as motivation in your practice so that future
generations may come to know this noble art.

A handwritten signature in cursive script, reading "D. Grimes". The signature is written in black ink on a light beige background.



Foreword

The directions in this Compendium are addressed to both the pupil and to the teacher. By the time the pupil has reached this grade, he should be far enough advanced to direct his own practice and to understand the reason for the different types of practice which he undertakes. The pupil should know exactly what he is trying to accomplish in his practice. His progress will depend largely upon the definiteness of his aim.

The general course which covers the first six grades is expected to develop the degree of skill in handwriting which is necessary for the average person. All those pupils who have not come up to the elementary school standard should continue general practice until they have reached this standard. This book is intended to show how well a pupil in this grade should write. It contains sets of directions and exercises which will enable each pupil to an-

Special note to the teacher: You should consult the directions in this Compendium for suggestions on how to teach each exercise.

alyze his writing difficulties and see what his special needs are. Appropriate practice exercises are given to overcome these special difficulties.

Pupils should aim to write each exercise in this book as well or better than the satisfactory standard which is printed on Page 3 of this Compendium. It is found that the average seventh grade student with good training can easily write sentences at the rate of 70 letters a minute. Eighth grade pupils should write at least 80 letters a minute.

Sincerely yours,

Frank N. Freeman

Professor of Educational Psychology,
University of Chicago.

For Movement Exercises see Page 11.

POSITION

A healthful position is very important. The habit of sitting healthfully can be acquired while learning to write. Study the illustrations and heed the instructions. Following these instructions will promote both health and good writing.

The Position of the Body

The body should be erect, the shoulders square, and the back straight at the waist. The body should incline forward rather than backward, and should face the desk squarely.

The feet should be kept flat on the floor and slightly separated.

Relax the body during study periods, when not writing, or doing other manual work, by leaning back, and changing the position of the body and the legs.

The Position of the Arms

The arms should be kept well out from the sides of the body. See Figure 1. The elbows should be near the corners of the desk, and extend just off the edge. Of course the exact location of the elbows will be modified by the size of the pupil and height of the desk. See Figure 1.

The clothing of the arms should be loose so the arm may act freely within the sleeve. No one can write freely with a tight sleeve. The full weight of the arm should rest upon the muscle in front of the elbow.

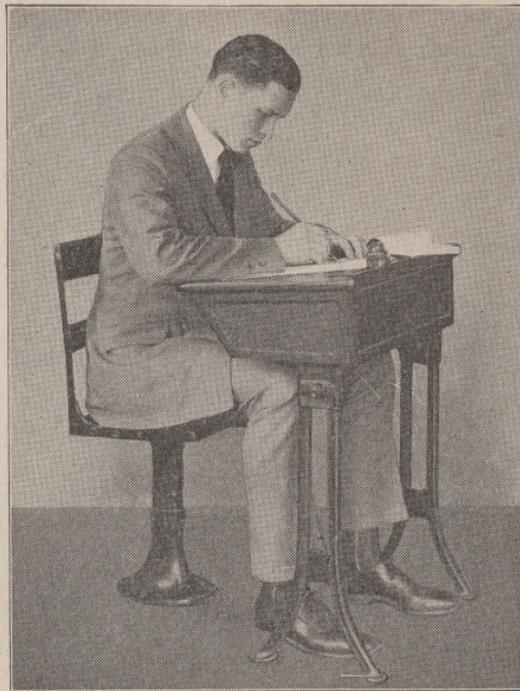


Figure 1

APPLICATION

Position

One must always take the right position by sitting well back in his seat.

OOOOO OOOOO oooo oooo
os on ta ak ba ri ack eat



FREEDOM IN WRITING

Figure 2

The Position of the Hand and Pen

The hand should be held about half open, as shown in Figures 2 and 3. The fingers should all curve somewhat, and should be kept close together.

The hand should glide upon the nail or first joint of the little finger, or upon the nails of the third and little fingers.

The side of the hand or wrist should not touch the paper. Keep the hand from falling over on the side if you want to write easily. See Figures 2 and 3.

The holder should be held at an angle of about forty-five degrees. It should point toward the shoulder. Pointing it over the shoulder causes it to slope at about the right angle.

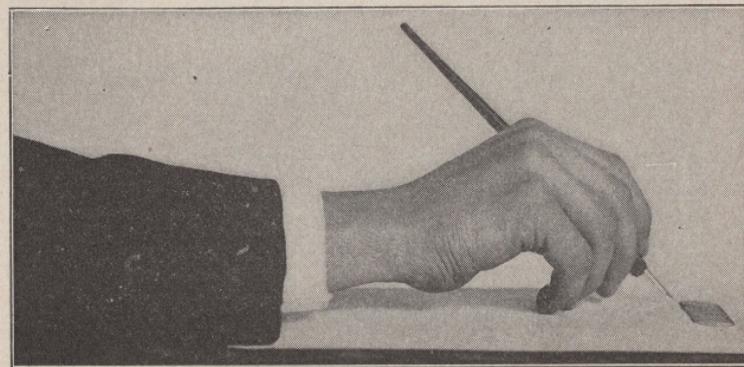


Figure 3

APPLICATION OF HAND POSITION

Please do not let the hand
turn over on its side.

Place the hand so that it rests
on the nails of the last two fingers.

P P P p p p p p p p p p p p p p p

THE ANGLE OF THE PAPER

The angle or slant of the paper affects very much the style and slant of writing and the manner of producing it, whether with the fingers or the arm. It is therefore important to form the habit of turning the paper at such an angle as to secure form with movement.

The angle of the paper best suited to most pupils is that wherein the ruled lines point from the lower left to the upper right corner of the desk. The lines on the paper should be parallel to a line drawn on the desk from the lower left to the upper right corner. Such a line drawn on the desk with oiled crayon (crayola) makes it easy for pupils to know at just what angle to turn the paper at all times for all written work. See Figure 4.

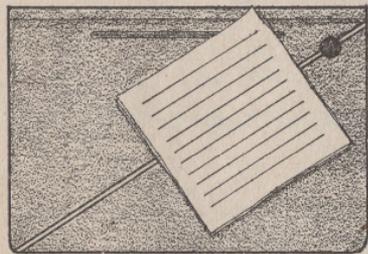


Figure 4. Diagonal desk line and correct angle of paper.

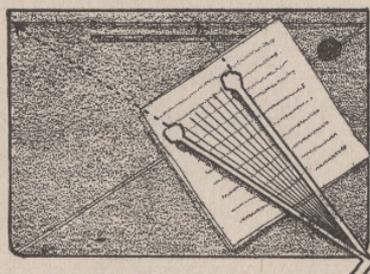


Figure 5. Angle, direction, and swing or radius of forearm.

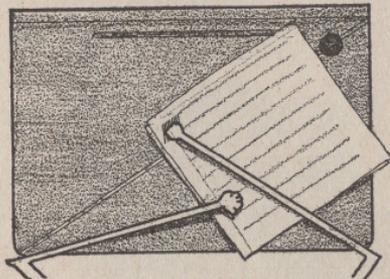


Figure 6. Location of paper when writing in upper left corner.



Figure 7. Location of paper when writing in upper right corner.

THE ANGLE OF THE FOREARM

The direction of the forearm across the desk and the proper angle of the forearm to that of the paper are very important and must be secured, if the best is desired. With the paper parallel to the diagonal line of the desk, the forearm should point toward the upper left corner of the desk, when starting to write at the left side of the paper. By the time the pen has traveled half way across the paper, the forearm should be pointing toward the center of the back of the desk. The swing of forearm should be between the upper left corner and the center of the back of the desk. See Figure 5. The pen should start near the center of the desk and move toward the inkwell.

APPLICATION OF PAPER POSITION

Each pupil should keep his paper in front of him.

The paper is tilted to the left.

OOOOOO EEE e e e e e

lllll lelele left ll ll tilt tilt

MOVEMENT AND RHYTHM

Let us first consider the make-up of the writing movement. If one compares a good writer and a poor writer he is likely to notice the differences in the make-up of the movement. The poor writer is likely to write with the fingers alone. The method which he uses is to write four or five letters or a word without sliding his hand and by using his fingers only. After he has written this much his hand gets into such a cramped position that he cannot write further without changing. He then lifts his hand and shifts it to another position a little further along the line and then begins to write again with his fingers. Instead of moving along the line smoothly the hand hitches along at intervals during the writing.

If one watches the good writer he finds quite a different sort of movement. Instead of letting the hand rest in a stationary position while several letters are being written the hand glides along the line as the letters are being formed. The arm is likely also to take part in making the letters themselves especially in making the long upward and downward strokes.

The rhythm of the writing movement is just as important as the way it is made up. By taking motion pictures of the

writing movement it has been discovered that the movement is slower at some points and faster at others. Besides this it stops altogether at certain points in the letters and the words.

The good writer breaks up the writing movement more definitely into rhythmic units than does the poor writer. This means that the stroke slows down or stops at certain appropriate points. Each stroke is made with a swing and then there is a slight pause before gliding into the next stroke.

The actual pauses come at those points where there is a sharp change in direction, such as the closing of the lower loop of f or the body of the s. It is very important to find out where these natural slowing down places or pauses are and then to make division points in the movement at these places.

The style of movement which is learned must be one that will be suited to the conditions which will be met in school and in everyday life. One should be able to write well with a fountain pen on a table, chair or a tall desk, and in a notebook or tablet. The common sense movement which is advocated in this book can be used under these conditions.

APPLICATION OF MOVEMENT AND RHYTHM

Let your arm move when you write. Run your hand along the line.

S L Let R Run along n r r

aa d dd add dad our write

MOVEMENT EXERCISES

The work of this course is a combination of writing connected material and formal drill. Formal drill is introduced for the sake of overcoming faults which are found in connected writing.

The formal drills which are used in this series are more varied than those which are used in many books or systems. The drills which are most common are the oval and the push and pull. The oval may be direct or reverse and may be separate or continuous. The push and pull drill may also be separate or continuous. Other formal drills are the horizontal exercises, the spaced letter exercises and the counting exercises. The purposes of the formal drills are both general and specific. One of the traditional purposes of the oval and of the push and pull exercises has been to develop arm movement. These exercises, as well as the others, also promote fluency and ease of movement and lightness of touch.

Besides these general purposes each exercise has a special purpose. The ovals, for example, give practice in the form which is the basis of many of the letters, especially the capital letters. For example, the direct oval gives the form of the capital O and somewhat less exactly the form of the capital C, A, and E. The reverse oval gives the form which is reproduced to some extent in such letters as the capital B, P, Q, R, and parts of

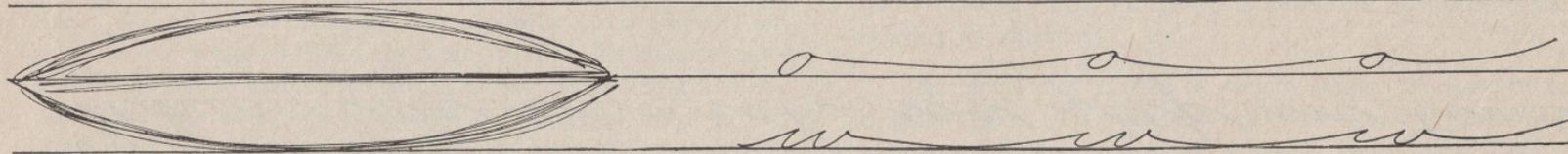
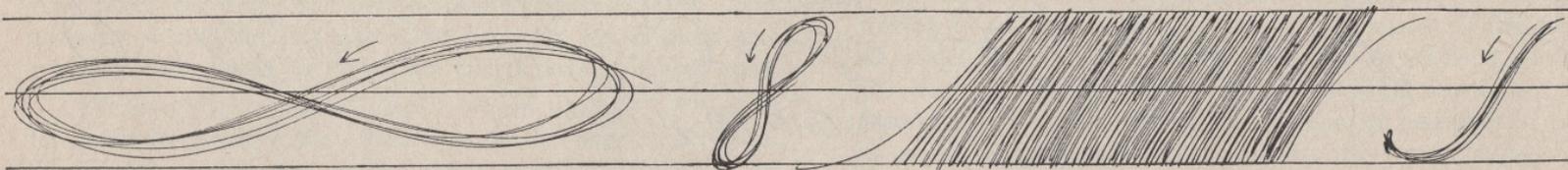
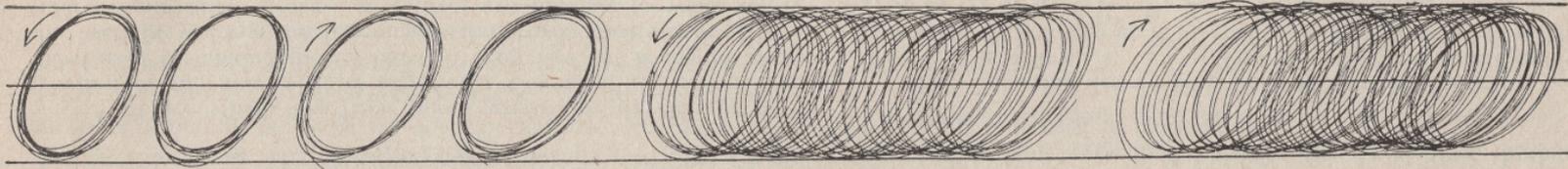
some of the other letters. The push and pull exercises gives training in the movement which is used in the long up and down strokes. The loop exercise gives training in the movement which is used in letters of complex form such as the stems of the T, and of the F, the S and the figure 8.

The horizontal exercises, in general, are designed to develop the easy sideward movement of the hand so that the hand moves along the line continuously while the letters are being formed. We have for example, the horizontal loop, the over and under swing, and the straight horizontal line. These are all retraced exercises. Perhaps the most valuable exercise of this sort is the spaced letter exercise in which a series of the same letter such as o or w are written with a space of an inch or more between them.

THE USE OF MOVEMENT EXERCISES

Movement exercises consist of writing simplified forms over and over. Because they are simple they are easier to make and it is easy to relax the muscles and write with a free, easy swing. They should be used chiefly to get this relaxation, and to train the different muscles to work together smoothly. They are helpful at the beginning of a practice period, when a new exercise is being introduced and when the muscles are becoming tired and cramped.

EXERCISES

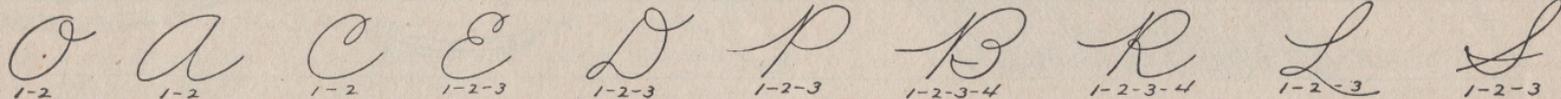


Counting

When we march, we step in time.

We write the letter strokes in time.

Count as you write.



COUNTING

A device which has been found useful for developing the rhythm of the movement is counting. Counting has commonly been used in making the formal drill exercises but it should also be used in writing the letters and the words themselves. The more complicated strokes, of course, are difficult to write to a count because they require more irregularity in rhythm than do the simpler strokes. Counting therefore must not be carried too

far, but it is a very useful device for developing rhythm in writing if it is used in moderation.

The following letters may be made to the count of 1, 2: a, c, d, e, g, i, l, o, A, C, O. The following letters are made to the count of 1, 2, 3: b, f, h, j, n, p, q, s, t, u, v, x, y, z, D, E, J, I, L, N, P, Q, S, U, V, Y, Z. The following letters may be made to the count of 1, 2, 3, 4: k, m, r, w, B, F, G, H, K, M, R, T, W, X.

FORM

Another very important characteristic of a good method of learning to write is form analysis. We must make a careful study of the form of the writing which we use as a model and an equally careful study of the form of our own writing. We can tell that good writing is good and poor writing poor by a casual glance but it takes much more than this to find out just what makes the difference between good and poor writing. It is necessary to find out just where the difference lies in order that we may know where to direct our efforts toward improvement.

We may make various kinds of form analysis. We may, for example, consider the appearance of the page as a whole. We should examine the margin, the paragraphing, the spacing between lines and such general characteristics. Or we may direct our attention to a smaller portion of the page, say a single line. We may then examine the regularity or uniformity of slant of the longer strokes, the regularity of the bottoms and tops of the letters and of the height of the letters and the spacings between words. If we narrow our attention down to the word itself we may examine the spacings between the letters and the form of the individual letters, as well as the general form of the word as a whole. In considering the form of the individual letter we have to notice particularly whether it is sufficiently legible to avoid being confused with some other letter or to avoid our confusing the word with some other word. Detailed sugges-

tions for making such form analysis are made in connection with the various lessons.

A good procedure for making form analysis is the following: First make a general comparison of your own writing with the model so as to get a general impression of the difference between the two. Second, make a more careful study of your own writing to see where the most glaring faults are. Third, study the model again to get a more definite idea of its form. Fourth pick out some special fault in your own writing and direct your practice for several days or as long as may be necessary in order to overcome this fault. Fifth, try to discover in consultation with the teacher whether the fault in form is due to some wrong method of holding the pen or of writing and try to correct this faulty method. This procedure followed out faithfully is bound to bring improvement.

Poor form may be due to various causes. A common cause is carelessness. To overcome this fault learn to admire good writing. Akin to carelessness is haste. Haste usually does not pay because it causes mistakes and forces us to do our work over again. Other important causes are poor habits of position or awkward movement. Finally, the pupil, even in the upper grades, sometimes fails to have a clear idea of the letter. First diagnose the fault, then find the remedy.

LETTER FORMS

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

1 2 3 4 5 6 7 8 9 0

a b c d e f g h i j k l m
n o p q r s t u v w x y z

APPLICATION OF FORM

The alphabet which is printed above shows how the letters should be made. In this lesson we shall make a general comparison of our own writing with this alphabet. Write each letter and compare it with the copy. Pick out the letters that are the poorest and practice them.

When the letters are written separately it is a good time to write them rhythmically. It is more difficult to write rhythmically when the letters are joined in words. But every letter, whether capital or small letter, can be written to the count when it is written by itself. In writing each letter use the index to find the count, and count as you write.

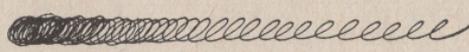
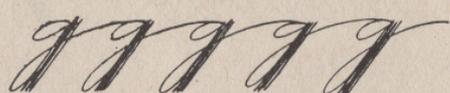
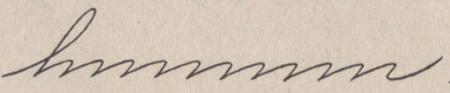
LETTER EXERCISES

A O A A a a a a a a

B B B B llllllll b b b b b

C O C C u u u u c c c c c

D // O D d d d d d d d d d

E O O E  e e e e e
F F F F  f f f f f f
G G G G  g g g g g g
H H H H  h h h h h

M Mmm M mmmmm mmmmm

N Mmm N mmmmm mmmmm

O O O O ooooo ooooo o

P p p p pp pp pppp p

2 0 2 2 g g g g g g g g g g g
R R R R r r r r r r r r r r r
S S S S s s s s s s s s s s s
T S S T t t t t t t t t t t t

U U U U U U u u u u u u v v v v v v

W W W W W W w w w w w w

X X X X X X x x x x x x

Z Z Z Z Z Z z z z z z z

THE DIAGNOSTIC TEST

This test is for the purpose of making clear to the student and to the teacher the ways in which the student's writing is at fault. The purpose goes beyond that of the preliminary test which was to find out which pupils needed further training. The purpose of this test is to diagnose the difficulties in detail.

After the difficulties have been diagnosed, definite progress exercises are given. These exercises deal with the chief kinds of writing which are important. The first exercise, for example, is an exercise in the ordinary writing of continuous material. The second exercise takes up the writing of numbers, and the third exercise reviews the foregoing material. If the pupil passes successfully through these various steps he should be able to attain the standard which is set for the course.

The practice in this course should be largely individualized. Each pupil should now be sufficiently mature to be able to grasp his own peculiar problems and to be able to direct his practice toward overcoming his own difficulties. Furthermore, the pupils' habits have become so settled by this time that their difficulties are rather varied. Some pupils may become settled in habits of poor position, movement or form so that a good deal of practice is required to overcome them. Practice should, therefore, be directed to the individual needs.

We have already seen that it is necessary to have a definite aim in mind in our practice if we are to improve as much as we should. The first thing to do, therefore, is to find out where our writing is most at fault. We shall then know where to direct attention in our practice. So we begin with a diagnostic test.

Our preliminary test has told us how rapid our writing is and whether it is up to standard. We need to know now just in what ways it is below standard. The following procedure will give us this information.

We now take the first progress exercise, which is printed on next page. This is to test form and it is not necessary to measure the speed at this time. Write the exercise fully several times. Then write it on a clean sheet of paper and keep it for study and reference. Study the form and try to make up your mind what its faults are. Write them down.

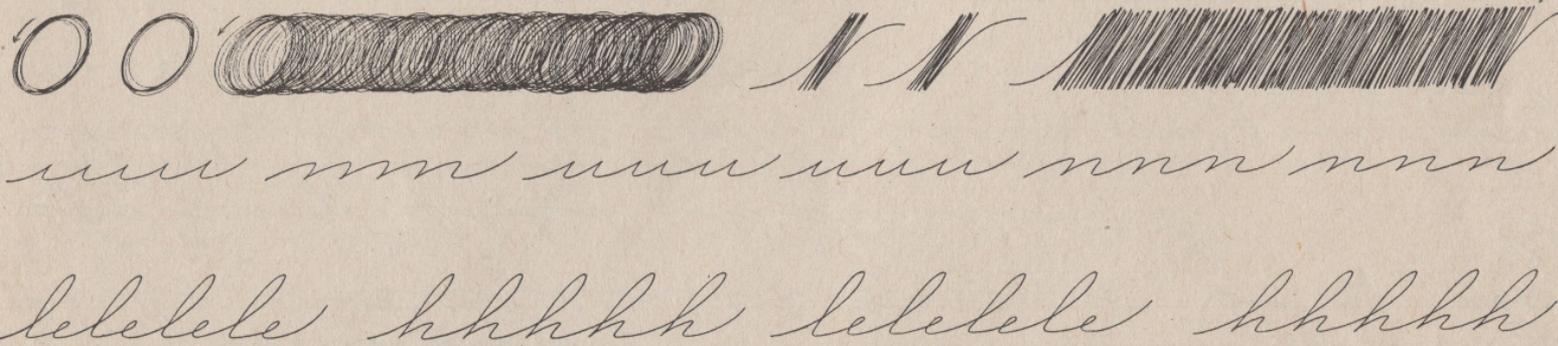
The letter exercises which follow are to call attention to the different elements of form and to give practice in exercises which are intended to train the pupil in each element. All the pupils should practice all the exercises, but pupils may spend extra time on exercises which they need especially.

Diagnostic Test and Progress Exercise I

It is our duty to be good citizens, - good citizens in our family, in our school, in our town, in our country, in our world. Good citizens are loyal. They play for the team, and not for themselves alone. They work to make their school better, and not merely to get a good position for themselves. They hold the welfare of their country above the welfare of their party.

Regularity of Alignment

It is our duty to be good citizens.



ALIGNMENT

Irregular alignment is due largely to poor movement and poor coordination. Write the above sentence and then draw lines along the tops and bottoms of the letters. Note the number of errors.

Next practice the exercises in the order in which they are

given. Practice them first without counting and then counting, **one-two, one-two**. Some practice should be given on paper without lines. From time to time write the sentences on preceding page to see whether alignment is being improved. Make up other letter exercises of a similar sort. Continue to practice until improvement can be seen.

Spacing

Words crowded make writing hard to read. Letters too spread out waste space. Irregular spacing does not look well. This sentence is well spaced in every way.

SPACING

To indicate poor spacing look through several lines and mark the places where the words or letters are too crowded together or too widely spread apart. The worst faults are too much crowding together of words or too much spreading out of the letters in a word.

First look at the spaces between lines. Try writing with more and with less space until you find the spacing which gives the best appearance. Consult the teacher. Then pick out the best spacing and stick to it.

Note to Pupil: Practice only upon the last line in this copy. The first three lines illustrate poor spacing.

Regularity of Slant

Good citizens hold the welfare of their
country above that of their party.

p p p p p p p f f f f f f f
by by by gh gh gh lg lg lg key key

REGULARITY OF SLANT

To test uniformity of slant draw lines along the downward strokes of the letters of one or more lines of writing as is done on the next page. Place a check-mark next to the lines which are off slant to show the direction in which they should be changed to make the slant the

same as that of the majority of the letters. Count the number of letters that are off slant.

If the slant is too great the paper is tilted too much and if the writing is too upright the paper is not tilted enough.

Write the sentence and practice the exercises, trying to improve the slant.

Letter Formation

A quick brown fox jumps over the lazy
dog. O O o o o n n n m m m
a b c d e f g h i j k l m
1-2 1-2-3 1-2 1-2 1-2 1-2-3 1-2 1-2-3 1-2 1-2-3 1-2-3-4 1-2 1-2-3-4
n o p q r s t u v w x y z
1-2-3 1-2 1-2-3 1-2-3 1-2-3-4 1-2-3 1-2-3 1-2-3 1-2-3 1-2-3-4 1-2-3 1-2-3 1-2-3

LETTER FORMATION

Good letter formation depends on free, well regulated movement, good position and a clear perception and image. We must, therefore, use some simple movement exercises, practice writing to count and study the form of the letters.

The practice sentence is chosen because it contains all the letters of the alphabet.

First write the practice sentence. Then compare each letter with the letter in the model sentence and the one in the alphabet. Mark all those which are poor.

I can write the words in this sentence in two minutes with an easy and fluent movement, and with a legibility and quality equal to the standard for the seventh grade.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

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 1 2 3

SATISFACTORY STANDARD FOR GRADE 7

I can write the words in this sentence within two minutes, with an easy and fluent movement, and with a legibility and speed equal to the standard for the seventh grade.

A B C D E F G H I J K L
M N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0

Divide space between lines into three equal spaces and rule pencil lines as suggested by dots. Use a coarse-pointed pen. Watch slant and spacing. Aim to secure uniform width of stroke and letter. Be careful and sure as well as rapid.

Simple, Practical, Rapid Single-Stroke Lettering

ABCDEFGHIJKLMNOPQRSTUVWXYZ & CAPITAL FORMS

abcdefghijklmnopqrstuvwxyz - 12.3344567890. Mr. Mrs. Jr. Sr.

For Parcel-Marking, Map-Lettering, Mechanical Drawings, Indexing, Labels, Titles, Tickets, Cataloging, Public Documents, Etc.

This alphabet is a favorite because it is very legible, script-like in construction, easy, and rapid. Most of the small letters may be made without lifting the pen if desired; or, if preferred, the pen may be lifted after each stroke. Keep the slant uniform and the spacing regular.

Be careful to rule the pencil headline accurately; divide the space between the blue lines into three equal spaces. See clearly what to do and the hand will soon acquire the skill to produce it. Sureness, strength, and plainness are essentials.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

1 2 3 4 5 6 7 8 9 0

a b c d e f g h i j k l m
n o p q r s t u v w x y z