FUNCTIONS OF DICTATION IN TYPWRITING CLASSES

by

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The typewriting teacher of today must be qualified in ability to apply sound educational procedures as well as vocational skill to handle the problem of increasingly wider ranges in pupil abilities.  

- History of typewriting  
- Development and present status of typewriting in secondary schools  
- Justification for typewriting in schools  
- Qualifications of the typewriting teacher  
- Principles of psychology as applied to typewriting  
- Intelligence quotients, prognosis, and guidance of students into typewriting courses  
- Standards in vocational and personal-use typewriting courses  

Typewriting students should be kept in typewriting.  

- Classroom organization  
- Lesson planning and giving of assignments or directions  
- Equipment and its care; erasing  
- Textbooks or other materials  
- Audio-visual aids; contests, awards, clubs, programs  
- Teaching techniques allied to dictation: demonstration, pacing, technique drills, composition at the machine  

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FUNCTIONS OF DICTATION IN TYPWRITING CLASSES

CHAPTER I

IMPORTANCE OF DICTATION AS A TYPWRITING INSTRUCTIONAL TECHNIQUE

Selection of Topic; Objectives of Study

Considering that typewriting was once frequently "taught" in an adjoining room by a teacher instructing bookkeeping or some other class at the same time, there has probably been a greater change in attitude toward the teaching of that subject than toward any other single subject in the high school curriculum.

Not only has the status of teacher been changed from that of absentee, but numerous and varied are the published admonitions that he be teaching actively and not sitting at his desk. One objective of this study was to survey types of teacher activity and to select for further study a procedure performed from the floor.

It was after wide reading in the field of typewriting instruction that selection was made of only one technique. To consider all procedures and methods, even in a generalized manner, would constitute what Hossfield calls a "gargantuan task, "(1) in view of the many works now published on standards, goals for personal use, multiple requirements of business for stenographic, clerical, and statistical typists, means for achieving each of several standards, and innumerable devices for

marking student progress. Says Hossfield, ten times the world's champion typist, regarding improvement of instruction:

Within the past few years a genuine effort has been made to create a cooperative spirit between business educators and business men. The surface only has been scratched. . . . It is time to throw off this lethargy and become aggressive to the point of learning what business is demanding and then supply that demand. . . . (2)

No attempt has been made to mention the numerous methods and procedures which will enable teachers to guarantee to each of their graduates, the stamp of approval from any employer of typists, stenographers or secretaries; that would be a gargantuan task and would fill several volumes. (3)

Freda Haber and Virginia Altieri are but two of many instructors of typewriting who find this variety of possible procedures a high contributory factor in enjoyment of teaching. They have chosen vocational typing (4) and personal-use typing (5) as their favorite subjects to teach, and cite variety of available procedures and usefulness to students as two chief reasons for this choice.

One of the things that adds to the pleasure of teaching typing is the variety of teaching aids and procedures. Those who do not know typing think of the subject as a drill subject; they think of it as monotonous, as repetitious, as dull. They don't realize the tools we have at our disposal: laxity and boredom and fatigue, those enemies of learning, simply do not exist in a properly conducted typing class. Look at what we have: excellent films, to inspire students to perfect their techniques; phonograph records, occasionally, to create a lively atmosphere and to help the development of rhythm; finger-gymnastic exercises, to flex young fingers; teacher demonstrations—oh, an extensive list. (6)

(2) Ibid., p. 25.
(3) Ibid., p. 28.
(6) Haber, op. cit., p. 602.
In spite of Miss Haber's justified enthusiasm about variety of tools, it is doubtful if any tools are more conducive to enjoyment and progress than her own spirit and ingenuity. It has been the writer's experience, through teaching and observation, and is corroborated through reading during this study, that visual aids and music, though helpful, are incidental aids and should not be over-used.

In selecting a technique not concerned with paper work at the desk and not using visual aids or music, the writer was greatly aided by Crawford's analysis of the importance of the teacher's voice. He finds it a dynamic stimulus in dictation and on many skill levels. He links with the voice the sound of the typewriter in demonstrations, another aid of great importance which will be included in this study when linked with dictation.

Crawford's remarks are so inclusive and yet succinct in presenting the values of good dictation that they are quoted in considerable detail, not only to emphasize the importance of the voice, but also to provide a basis for the special study of different types of dictation in Chapter II of this paper.

Probably two of the most important auditory aids used in typewriting instruction are the teacher's voice and the sound of a typewriter in demonstrations. Both aids embody such essential use elements as flexibility, directness, and practicability, in addition to simplicity and ease in administration. Their effectiveness may be tangibly and accurately measured immediately after they have been employed and the teacher may appraise at once the quality of results obtained.

The voice in dictation facilitates recall; improves mental and physical co-ordination; encourages forceful, fluent stroking; eliminates fear and hesitancy; produces

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immediate student reaction; provides increased teacher-directed responses; stimulates repeated, conscientious, student endeavor; and establishes confidence within the students. Being a dynamic stimulus, a well-controlled voice produces dynamic responses.

It is significant to note that the voice may be used profitably on all skill levels and in a variety of ways. It lends itself remarkably well to the presentation of new keyboard reaches; to the development of stroking skill from the isolated stroke level to word and phrase levels of writing; to the fixation and reconstruction of awkward and difficult reaches; to the development of basic technique refinements; to the teaching, testing, and reteaching of associated knowledges; and to the handling of large quantities of teacher-directed remedial work. Yet, while its uses are manifold, the voice, to be effective, must be used skillfully and with some knowledge of its tremendous influence on student response. Care must be exercised, therefore, to see that its use does not become objectionable instead of being decidedly helpful. (8)

After dictation procedures had been selected for the topic, more and more evidence appeared linking this topic with other areas in the typewriting field, factors which emphasized the importance of the topic and should be considered in the study. The final objectives decided upon were to limit the study to dictation procedures, except for brief mention of any relationships to other areas, and to consider in this paper chiefly typewriting situations in which dictation may be used, ways in which it has been successfully used, and conclusions as to whether further development of the skill and use of dictation would be helpful in the typewriting classes of the writer and other teachers.

The next part of this chapter will at the same time limit the subject and suggest certain relationships between dictation and some other areas of typewriting instruction not to be considered further.

(8) Ibid., p. 410.
Elaboration and substantiation of generalized statements made in the previous section will be made with regard to some of these related areas.

Limitations of Study; Relationships of Dictation to Other Areas of Typewriting Instruction

The typewriting teacher of today must be qualified in ability to apply sound educational procedures as well as vocational skill to handle the problem of increasingly wider ranges in pupil abilities. Each of the following topics is a study in itself, and no attempt will be made to include them into the present study except for remarks clarifying and substantiating the introductory sentence. Each of the topics has a link with that statement and may be considered part of the broad general background for this study if dictation is as sound an educational procedure as Crawford has indicated.\(^9\)

History of typewriting

Development and present status of typewriting in secondary schools

Justification for typewriting in schools

Qualifications of the typewriting teacher

Principles of psychology as applied to typewriting

Intelligence quotients, prognosis, and guidance of students into typewriting courses

Standards in vocational and personal-use typewriting courses

The history of typing and its development in public schools effected gradual changes in qualifications of typewriting teachers. "The educational requirements demanded of all public school teachers eventually

\(^9\) Supra, pp. 3, 4.
included the teachers of commercial subjects," says Baker. (10)

The teacher who has learned to teach commercial subjects through courses in subject matter and methods is considered even better qualified to teach these subjects than the one who may be lacking in education but having a wide experience in office work. (11)

His courses in education should have left the teacher understanding the psychological principles involved in acquisition of a skill and the laws of learning, particularly the law of exercise and the law of effect: "the more often a person does a thing, the more readily he does it in the future; and a person tends to do again the thing which gives him satisfaction." (12) "Learning is a series of progressive approximations to a successful performance," (13) the "whole" method is superior to the "part" method of learning, and increase in learning is rapid in the early stages but slower in the later stages of acquisition of skill. (14)

The flexibility of the dictation method makes it adaptable not only to presentation of the "whole," and to repetitions of "parts," but also to gradual increases to new skill levels, with consequent satisfaction to the student.

Principles of learning indicate also necessity for treating causes rather than effects of errors, though effects are symptoms pointing to need. "Diagnose deficiency responsible for the trouble." (15)


(11) Ibid., p. 27.


(14) Ibid., pp. 610-611.

(15) Ibid., p. 611.
After diagnosis has been made as to group or individual difficulties, and causes ascertained,

(b) make clear to the learner the sources of the trouble;
(c) encourage and arouse a strong desire to overcome the defects; and (d) provide remedial exercises designed specifically to supplant the inappropriate actions by effective ones. (16)

Following psychologically sound preliminary steps of diagnosis, necessary explanations, and encouragement, dictation, either to a group or individuals, is efficacious in the "handling of large quantities of teacher-directed remedial work." (17)

These and other psychological principles should guide in the selection and use of all teaching methods, but in none more than in dictation. Unsound planning or over-use have definite dangers.

The value of verbal guidance increases for a relatively short time with amount and then decreases . . . .

Too much guidance is probably detrimental if it reduces the learner's initiative and decreases his sense of personal responsibility. (18)

The above quoted remarks have a definite bearing on dictation. Dangers of over-verbalization in other ways, although equally well-founded on psychological principles, are discussed later in this section under audio-visual aids and under class organization.

Besides changing in legal educational qualifications, the status of typewriting teacher has become one of actual physical presence and leadership, and earlier "absentee teaching" or letting the students

learn by themselves, is universally condemned. There is, of course, much room in a typewriting course for best learning to proceed without direct and continuous guidance, sound educational procedures and common sense suggesting the dividing line. However, the frequency with which more teacher activity is urged would tend to point to the fact that not all typewriting teachers are aware that their absent or "sitting" days are supposed to be over.

"Most of us now believe," says Fries, "that the day of the typing teacher seated at a desk, or conducting a class in bookkeeping at the same hour, is passed. It is an active teacher, as well as an active learner, that is needed."(19) Huffman has the same viewpoint:

Although few schools now employ the absentee-teacher plan in teaching typewriting, there are some teachers, even at the college level, who conduct their classes from a sitting position at their desks. The teacher who corrects papers at his desk as the class works represents little improvement over the absentee teacher.(20)

Clevenger, in visits to two typewriting classes, seems to have found one teacher who corrected papers at her desk during the entire period after giving the assignment, in spite of apparent incorrect procedures and hesitancy on the part of the students. (21) There are exceptions to every rule, and it should be possible for a typewriting instructor to be seen behind her desk occasionally without being misjudged. However, it seems unusual for a typing teacher under observation to choose to correct papers during the entire period as a demonstration.

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(19) Fries, op. cit., p. 35.
of her class techniques, without explanation, unless she really thought such behaviour justifiable and normal. The second teacher observed by Clevenger had divided the period into teacher-directed drills, remedial work, and a final assignment period during which she helped individuals. (22) Says Clevenger, "The first teacher probably is a proficient checker of papers. . . . The second is a proficient teacher." (23) Elizabeth Kieffer, presumably a teacher of the second type, says, "... we really teach typewriting. We are on the job constantly. We firmly believe that when the teacher is away from the room teaching another class or engaging in some extracurricular duty, the students suffer. At times we do group work and at other times we work with each student individually." (24)

Many of the published comments deploring teacher time spent on papers are found to be sympathetic and suggestive of solutions for reducing the amount of paper work. "Marking papers is one of the nightmares of teaching typewriting," admits Lessenberry. (25)

At one extreme, some teachers attempt to check each page typed. The outcomes of this effort are often lowered vitality, less time devoted to individual students, failing eyesight, and the constant accumulation of papers to be graded. This effort is caused by an erroneous conception of the duty of a teacher. At the other extreme are a few teachers who shift to students the entire burden of checking papers. . . . Somewhere between these two extremes there must be a way of handling papers that will more nearly conform to a sane conception of the function of the teacher.

(22) Ibid., pp. 64-65.
(23) Ibid., p. 66.
and, at the same time, provide a close check on the productive ability of each student. (26)

Student checking of papers, with spot-checking by the teacher, is also recommended as a happy medium by White and Reigner. (27) The practice is helpful in developing necessary proofreading skills in the students and permits direction of teacher energy into channels which seem generally recognized as more worthwhile—working directly with students.

"...we, as teachers, can put into our planning and teaching a large part of the energy that would go to routine reading and checking of papers." (28)

The development of typewriting as a high school subject, along with the trend to raise age limits for compulsory school attendance and other reasons for gradually increasing high school enrollments, have led to a problem of individual differences in typewriting classes as well as in other fields. Business students are no longer confined to a group interested or serious enough to pay tuition in a private school. Although typewriting is elected as a subject by many students genuinely interested, others take it because they have to take something, and still others constitute what may be termed the "dumping ground" problem. This term is in rather common usage among vocational and arts and crafts teachers, as well as among home-making classes, and refers to the practice of guiding low-ability students into these classes if they cannot succeed or adjust in more academic work. Benjamin Haynes, Associate Professor of Commerce and Education at the

(26) Ibid., pp. 21-22.


(28) Ibid., p. 21.
University of Southern California, has dignified the term and seems to believe that he justifies its use, in an editorial entitled, "Stop the 'Dumping' of Pupils."(29)

While this practice is not universal, it must be admitted that too often teachers of business subjects are called upon to teach misfits. These pupils are in the business curriculum not because that is the curriculum which fits their individual needs, but because those in charge of pupil placement sometimes seem to believe that "practically anyone can do this type of work."(30)

Haynes goes on to say that "a battery of criteria including performance tests, prognostic studies, intelligence tests; and the child's own desires, his deportment, his school grades, and other pertinent data should be consulted and studied before placement is made in any curriculum."(31) He answers an implied question as to just where "misfits" should go if nothing seems desirable or suitable for them, by suggesting that special courses of study should be constructed "to meet the demands of this type of pupil."(32) It is true that curriculum revisions have been and are widely recognized as necessary, but unless or until other outlets exist, typewriting classes may continue to share with other "dumping ground" courses the burden of the privilege of holding, interesting, and teaching "misfits" as well as goodly quotas of average or superior and fairly well adjusted pupils.

While Haynes's suggestion for study of the student and better teaching is thoroughly desirable in many ways, particularly if the

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(30) Ibid., p. 147.
(31) Ibid., p. 147.
(32) Ibid., p. 147.
curriculum permits the following through with courses paralleling recommendations, yet there is not available predictive or prognostic material in typewriting of strong enough weight to say, "Thou shalt," or "Thou shalt not."

Without a doubt, there is some relationship between intelligence and ability to learn typewriting, but the rather linguistic, abstract reasoning and memory type of intelligence measured by the intelligence tests may not give any indication of motor ability, which in itself is probably not a single ability, and it certainly gives little indication of the personal qualities which are so essential to learning typewriting.

In the experience of the writer, many students of the so-called "dumb-bell" group have been able to do splendid copy work, at least, while many cases of the "bright" pupils have been total "fizzes" at typewriting.

Let the mistreated commercial department take what it gets and do its best. Some of the poor students take to machines like ducks take to water.

Lessenberry discusses over fourteen studies attempting to predict ability to learn typewriting, and states that "If some reliable measure of prognosticating ability in learning to type could be found, it would prove a boon to students, teachers, and administrators."(33) He introduces his discussion, however, by saying, "The attempts to predict with reasonable accuracy the probable success or failure of students of typewriting have not been markedly successful thus far."(35) Blackstone, in an interpretative summary of research in typewriting, concluded that "All sorts of tests have been used to predict typing

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(34) Lessenberry, op. cit., p. 20.

(35) Ibid., p. 30.
success but most of them have failed.\(^{(36)}\) Burkhardt, in suggesting implications of recent research related to typewriting, has stated: "Various attempts have been made, without much success, to construct prognostic tests in typewriting. Whether such a test can be devised is problematical."\(^{(37)}\)

In view of the considerable interest in predicting success in typewriting, Swanson’s attitude is at least thought-provoking:

Swanson states that some of the studies in typewriting indicate either misunderstanding or bad judgment with respect to the need for prognostic tests. He says that an example of this is the assumption, without qualification, that there is need for prognostic tests or devices to determine which students should be advised or not advised to take typewriting in the same manner and to the same degree that there is need for such tests or techniques to determine which students should be selected for the study of shorthand, or for the study of law, or for entrance to medical school. He concludes that there is a need for prognostic techniques and tools for use in relation to advanced or technical or vocational typewriting; but there is not much more need for prognostic tests to determine which students should have the opportunity to learn to use the typewriter than there is need for prognostic tests to determine which students should have the opportunity to learn to write with pencil or pen or any other instrument of common everyday use.\(^{(38)}\)

If success in typewriting could be predicted, and only the potentially successful admitted, there would still be individual variation.

"The pupils in any given class not only do differ, but always will differ."\(^{(39)}\) There would be necessity even in a gifted group for

\(^{(36)}\) Lessenberry, op. cit., p. 31, paraphrasing E. G. Blackstone.

\(^{(37)}\) Russell S. Burkhardt in Fries, op. cit., p. 31.

\(^{(38)}\) Lessenberry, op. cit., p. 32.

teacher recognition of diversities in background, personality, health, emotional adjustment, and other factors, including the remaining range of abilities to type.

However, in such a group it is entirely possible that teaching of typewriting could be done differently from that in classes including lower-ability students. Experience has shown that interested and/or gifted individuals can and do teach themselves to type. Students with ability, initiative, and drive do not require the same amount of help from the teacher as others, and to force guidance upon them is harmful. (40) It is for this reason that apportionment of time is so important in typing class periods, unison or group drill occupying time only when beneficial to all.

Teacher ingenuity in interesting and teaching well each level of skill is most important of all in a group containing low-ability students; but to this challenge the answer is sometimes indifference, anger, or frustration on the part of the teacher.

Our fundamental trouble in teaching... is that the teachers... find it very difficult to cope with the less than average and dull simply because they cannot grasp the slowness with which their minds operate... .

Teachers need to be trained... to understand that the less able can learn and can learn effectively. (41)

"Teachers of business students," says Thomas, "should be much more concerned with the problem of helping students accomplish up to

(40) Supra, p. 7.
to the maximum of their potentialities than with endeavoring to achieve the standards set by businessmen. Sherman also minimizes standards and argues for development of individual potentials in students:

I have seen schools where standards were simply written into catalogs or course descriptions to help "keep up with the Joneses." . . . Forget "the Joneses." The standards written into the courses of our schools or other schools are of no concern. Now we begin to teach i-n-d-i-v-i-d-u-a-l consider how much he is ; develop him to the very best of our ability to a point where we are sure he has achieved a goal of perfection in skill and personality as near to his highest potential of ability as our skill as teachers will permit.

Thomas and Sherman are only two of several business writers who imply that to develop individual student potentialities one must forget or ignore standards. It is true that existing standards in typing are unsatisfactory.

Two summaries of school standards, one by Anderson and the other by Blackstone cite minimum standards or norms of achievement in terms of net words per minute for straight copy in the implicit assumption that this one type of goal is adequate as the criterion of progress. Even of this one kind of standard, Anderson finds that

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(42) Archie C. Thomas, "Transcription For All and How to Achieve It," Balance Sheet, XXX, No. 3 (November 1948), p. 111.


(45) E. G. Blackstone in Fries, op. cit., p. 28.
"there is nearly as much variability in the standards for typewriting and shorthand as was found in studies conducted ten to fifteen years ago,"(46) Blackstone, in discussing tests, does make mention of the trends toward change in this field, changes which may standardize measurements to some extent in typewriting skill other than straight copy, and which may lead to less dependence on the International Rules method for scoring even straight copy:

1. Tests in typewriting have been rather limited in scope, consisting largely of copying tests following the lines laid down by the typewriter companies in the contests which for many years were sponsored by them.

2. Recently there seems to be developing the idea that typing should be measured by test batteries which will cover the arrangement of different forms of business letters, the addressing of envelopes, the typing of rough drafts, tabulations, business forms, and all other essential elements of an office typing job.

3. Even in copying tests there is a tendency to replace the rather ludicrous International Rules, which count all errors of equal significance, which discourage erasing, and which permit students, when they make a mistake on a long word, to leave out the letters following the error and proceed at once to the next word.

4. The idea of mailable copies and the permitting of neat erasures, as well as various plans for weighting errors according to their seriousness, seem to be elements of progress.

5. There has been some progress made in determining production standards of typists in offices.

6. Diagnostic testing or checking has been given some attention.

Lessenberry suggests the use of correct words per minute with errors counted as a separate factor, rather than net words per minute for guidance purposes in teaching, as the net word method of deducting

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(47) Blackstone in Fries, op. cit., pp. 29-30.
ten errors, in common usage, obscures the actual achievement in either speed or accuracy. He admits, however, the possible justification for the ten-word penalty to get net words a minute when timed writings are used for grading, and has established a group of probable production rates based on net words per minute rates. (48) Since production rates are being considered more and more important, and straight-copy rates are being minimized to some extent as comprehensive standards of skill, production material listed by Lessenberry is given below, with the probably time relationship to net words per minute expressed in percentages:

<table>
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<th>Per Cent of NWPW</th>
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<tr>
<td>75%</td>
<td>business letters</td>
</tr>
<tr>
<td>50%</td>
<td>envelopes</td>
</tr>
<tr>
<td>40%</td>
<td>single rough drafts</td>
</tr>
<tr>
<td>25-40%</td>
<td>simple tabulated reports</td>
</tr>
<tr>
<td>50%</td>
<td>stencils</td>
</tr>
<tr>
<td>60-75%</td>
<td>manuscripts without footnotes</td>
</tr>
<tr>
<td>40-50%</td>
<td>manuscripts with footnotes</td>
</tr>
</tbody>
</table>

Harold Smith designates as "Net Nuts" teachers who use net words a minute "in diagnostic and teaching activities," suggesting that speed "can be stated roughly in terms of gross words-a-minute (wm); inaccuracy, in terms of gross errors-a-minute (em)." He says that there is a real place, though, "for using net speeds when it is desirable to conduct special competitive tests." (50) Brewington states that "measurement devoid of a psychological basis is useless, harmful, 

(48) Lessenberry, op. cit., p. 9.

(49) Ibid., p. 10.

busy work," and that through the isolation of speed and accuracy have emerged valuable technique and motion studies. She deplors the fact that "we spent about a quarter of a century counting and recording negative performance, errors, before we put into practice counting and recording positive performance, amount accomplished."(51)

In view of the immemorable ideas in print for improving standards or grading of typewriting, Nichols may almost have been taken at face value when he remarked, "All very bewildering."(52) He was not too bewildered, however, to make a fairly shrewd estimate of the entire situation. He criticized several previous articles on grading, saying that all seemed agreed on using the net-words-a-minute basis, "despite the fact that, as everyone knows, typing (not copying) ability should be the goal of any complete typewriting program of training."(53) He also criticizes certain "speed relationships" set up by "one of our best known experts in the typewriting field."(54) (Could this be Lessenberry?)

But why consider words-a-minute standards at all in grading more or less complex typing jobs most of which involve other motions than keyboard operation? . . . The absurdity of a w. p.m. standard for many production jobs is illustrated by reference to these few jobs: tabulation, envelopes, fill-in, card records, and tab names.(55)


(53) Ibid., p. 9.

(54) Ibid., p. 9.

(55) Ibid., p. 9.
Whether or not his efforts to establish office production standards would satisfy Nichols, Lessenberry has at least taken a forward step in recognizing need for measurability in production other than straight copy, and his procedures could be adapted not only to business materials but to personal-use production. While Thomas and Sherman have been previously cited (55) as feeling that standards should be forgotten or ignored if they conflict with development of each student's potentialities, there must be goals in all learning. "One of the basic principles in motivation is that the learner must know the goals and understand the purpose of each unit in relation to the goals." (56) Nichols, in continuing his review of the grading suggestions he finds so inadequate, suggests the recognition of such goals, beyond the goal of basic copy skill.

Right in the middle of the batch of articles on grading is one on "Objectives." Read it and weep! Not for what it contains, but that it should not have been sent to each of the other authors before they started to write at all. It is hard to believe that with objectives clearly stated all the fuss could have been made over grading details on but one elemental phase of a program of type-writing instruction.

The first goal is basic skill—a reasonable amount of straight copying ability.

The second goal is the know-how of office production typing.

The third goal is reasonable skill in the use of basic skill and occupational know-how in ordinary office work. (57)

(56) Supra, p. 15.
Nichols does not himself suggest means of achieving more comprehensive coverage of the two second goals as well as the inadequately covered elements of the first. He does suggest that the Forum get further articles written and published.

Select authors who have had experience as an office typist and who have really trained such workers. Tell them to assume that their readers already know how to produce 40 or 45 n w p m. Instruct them to tell teachers what to do from that point on in the training of a typist.\(^{(58)}\)

The writer suggests that evolution of production standards might become a parallel outgrowth along with development of production skills if straight-copy work could be more generally de-emphasized. If teacher energy and ingenuity took production skills and spent itself on invention of devices for teaching and grading as has been done for years on straight-copy writing, resultant changes of emphasis might begin to appear in courses of study and in more diversified measurements of progress.

Most teachers already vary straight-copy work with other types of production, but recommendations are made by several authorities for even more problem typing and dictation than is the general rule. The report of Ira W. Kibby, chief of the Bureau of Business Education, California State Department of Education, is said to include the following:

Students would advance more rapidly if some of their typewriting exercises were dictated direct to the typewriter. This could be done by the teacher or by means of machine dictation.\(^{(59)}\)

Ehnes states that typewriting is not a mechanical affair, "a method of memorizing the keyboard to be followed by practice for the


development of speed. It is more than this; it is one of the most
exacting types of learning; it is the ability to make use of the funda-
mental skills and applying them to office situations." (60) Herbert
Tonne includes dictation at the machine as an office procedure:

In most typing classes there is a tendency to emphasize
speed and straight copy work. Most of the typing done by
general clerical workers involves a skill beyond this—for
example, inserting enclosures, filling in forms, typing form
letters, typing envelopes, taking care of the duplication of
billing, typing and retyping rough drafts, taking dictation
at the machine, tabulation, and so forth. (61)

Tonne goes on to say that typists should be taught "that it is
their job to check accuracy of English, clarity of sentences, figures,
references, dates, and the like. This can be done well through
problem-solving exercises in the clerical training class." (62) The
teaching of correct usage of English, estimated letter and job arrange-
ments, and the like may be taught through rough drafts, composition at
the typewriter, and other problem assignments. The use of dictation
is not only a simple way to test progress of such skills, but is also
a technique for building growth. Marion Dart illustrates the use of
dictation in the teaching of punctuation of direct quotations. (63)

The "incidental" method, which certainly is not new
to experienced teachers, seems to provoke more thought on
the part of the pupil about what he is doing and seems to

(60) Christian Walter Hines, "Typewriting as a Core Skill in Cleri-
cal Training," United Business Education Association Forum, II, No. 4

(61) Tonne, op. cit., p. 23.

(62) Ibid., p. 23.

(63) Marion Dart, "Problem Typing--for Thinking Typists," Business
teach typing style more effectively than do copy-drill methods. The "incidental" drill consists of (1) direct dictation of a simple typing problem; (2) verification and discussion of the correct way to do it; and then (3) an application of the same principle in another dictated problem or problem-copy exercise. (64)

While Darst does not go into detail about the advantages of such a method, it seems to insure desirable activity by both pupils and teacher. A byproduct is fewer papers for the teacher, since she sees the students' work as she walks about dictating. Experienced typing or shorthand teachers recognize the ease with which product and technique can be appraised in this manner, particularly where dictation stops for performance, as is necessary in an exercise such as the above. For grading purposes only occasional final products need to be marked separately.

Problem typing other than dictation constitutes a study in itself, and will not be taken up further, except for mention of testing which does not rely completely on net speeds. Among companies which publish series of such tests are the H. M. Rowe Company (65) and South-Western Publishing Company. (66) Teacher-constructed problem tests are also useful. For combination of test grades with student production grades in final marks, spot checking is recommended along with a system of points such as that recommended by Callarman (67)

(64) Ibid., p. 558.
Early in this section it was stated that the typing teacher of today must be qualified to apply sound educational procedures as well as vocational skill in handling the problem of increasingly wider ranges in pupil abilities. Discussion of the relationship of dictation to other areas of typewriting instruction has shown that there is psychological basis for believing dictation techniques useful, not only at lower skill levels to increase learning, particularly for the low-ability students, but also in the application of basic skill to more advanced office or personal-use procedures. That the teacher of typing should turn her energies toward actual teaching of students rather than over-emphasize paper work has also been shown. Careful planning is required, not only to keep progress measurement adequate within reasonable time and energy limits, but also to insure that maximum amount of actual typing practice is provided for students, of the right sort to promote initiative and individual growth as well as basic and productive skills.

While several areas of typewriting instruction have been mentioned in connection with the importance of dictation as a teaching technique, there are further areas which have a bearing and which will be discussed insofar as they relate to dictation.

Typewriting students should be kept typewriting. The typewriting teacher should not only be active, but his activity must be purposeful, and his chief purpose should be to keep his students typing with definite goals in mind. There are many organizational problems in a

typewriting class, as well as devices and approaches to teaching, which are great consumers of time and should not be permitted to take the students away from work at their machines. In consideration of this point, the following areas of typewriting instruction are related to the present study:

Classroom organization
Lesson planning and giving of assignments or directions
Equipment and its care; erasing
Textbooks or other materials
Audio-visual aids; contests, awards; clubs, programs
Teaching techniques allied to dictation; demonstration, pacing, technique drills, composition at the machine

Typewriting is fun
Fuller recommends direction sheets that are clear, with work outlined by job sheets. "When oral instructions are eliminated the teacher has increased time for individual motivation and for further study of the individual."(69) Brewington lists "the teacher talking too much" as one of the reasons for fatigue or loss of endurance and energy in students.(70) Mrs. Baird urges, "Keep them typing. This is more important than all the talking you can do."(71) Fries recommends speed and efficiency in disposing of many activities which might take time away from typewriting.

(69) Fuller, op. cit., p. 44.
(70) Brewington, op. cit., p. 44.
[the teacher] 4. Knows the procedures which will enable him to cope quickly with the many complex activities that arise in any class, such as routine duties, discipline, motivation, apportioning time, testing, diagnosing difficulties, and the like. (72)

Besides streamlining her own instructional remarks, the teacher should develop a more or less automatic system for student activities such as handing in of papers, care of equipment, daily check of the machines before starting work, and the like. Even beginning typists must sometimes learn how to clean machines and change typewriter ribbons, if advanced classes do not meet in the room. Such procedures should be taught to beginners in any event during the year, and an economical and regular routine be set up. Several sets of cleaning fluid, cloths, and brushes facilitate the speedy finishing of the cleaning task, the students continuing typing until cleaning equipment is passed along to them.

The problem of deterioration of machines is increased by the trend toward including erasing and correction of errors during first-year or even first-semester work. "Forbidding erasing during the entire first year has turned out to be somewhat undisc[3]ary, (73) say White and Reigner. Clevenger states that businessmen feel that the technique of making good corrections should be taught in the classroom, and that in his examination of the writings of several authors of typewriting texts he "found that none of them objected to the teaching of erasing; most of them recommended its teaching during the first semester. (74)

(72) Frics, op. cit., p. 34.

(73) White and Reigner, op. cit., p. 35.

is concurred in by Lessenberry:

When should errors be erased and corrected? Many teachers object to the early introduction of erasing on the ground that it prevents the right analysis of typing errors. If these teachers will limit their analysis of errors to those made on timed writings, the results for the purpose of guiding the student practice will be just as good as the results of an attempted analysis of all errors made. Some teachers object to the use of the eraser because of the resultant clogging of the mechanism of the typewriter. If correct habits of erasing are taught and their use insisted upon, the typewriter mechanism can be free from the eraser particles. The correct habits include two imperatives: (1) the movement of the carriage outside the left or right margin to place the word to be erased away from the center of the machine and (2) the giving of a "mighty blow" when the erasing is completed. (76)

Not only is more watchfulness required for the machines when erasing is introduced, but the installation of correct habits of erasing provides another necessity for rather continuous "nagging" on the part of the teacher unless substitute reminders can be given. Technique check sheets such as Lessenberry's, for regular pupil checking by themselves on position, operating techniques, and writing difficulties, (76) might well include a check on erasing habits. Such check sheets minimize teacher reminders to keep feet on the floor, use the right stroke, shorten fingernails, relax, and other admonitions given by the teacher who has not planned ahead or has forgotten the diminishing returns obtained from verbal repetitions.

Routinization of such matters as those mentioned above will not only instill fine working habits in students and provide for them more


actual typewriting practice, but will also reserve for necessary
teacher verbalization the initial interest and attention given "for
a relatively short time"(77) to verbal guidance. Dictation and other
necessary teacher remarks should provide positive motivation for the
students, an advantage which cannot be realized if the voice has
already been used with negative effects. To repeat Crawford, ". . .
the voice, to be effective, must be used skillfully and with some
knowledge of its tremendous influence on student response. Care must
be exercised, therefore, to see that its use does not become objection-
able instead of being decidedly helpful."(78)

It must not be assumed that dictation itself is free from dangers.
Lessenberry says that "Direct dictation should be used for only a part
of each lesson"(79) in early skill building and that unison drill has a
limited value. "Students learn in different ways and work at different
rates. There is no justification for forcing all students to type at
the same rate or with the same practice procedure. Adapt the rate and
the practice procedures to fit individual needs."(80) For teaching
control, Crawford suggests unison writing drills as only one device,
others being carriage-throw drills, progression sentences and paragraphs,
stencil drills, and writing from carefully prepared difficult copy.(81)

(77) Nanassy, Nelson, op. cit., p. 611.
(78) Crawford, op. cit., p. 410.
(79) D. D. Lessenberry, "Basic Principles of Drill in Typewriting,"
(80) Ibid., p. 13.
(81) James Crawford, "Your Typing Questions," Balance Sheet,
XXVIII, No. 2 (October 1946), p. 81.
Crawford continues, regarding effective coordination of several good teaching techniques:

No device, however, is effective in itself; but, each should be used with discretion and should be incorporated into a well-organized teaching plan.\(^{(82)}\)

Comprising or serving as supplements to teaching devices are many motivating aids such as contests, awards, programs, clubs, and audio-visual aids. Each of these if discussed adequately would constitute a separate study, or more than one study. Under audio-visual aids, treatment of films alone is a broad topic, Michael Collins having listed and annotated twenty-three films on various phases of typewriting in one study.\(^{(83)}\) It has been the writer's experience in teaching that entire classes were reluctant to leave their machines to see a typewriting film. Whether this was because of extrinsic motivation such as grades or awards, because of intrinsic interest in their work, or because of poor preparation and motivation for the film, the fact does remain that students not only should, but usually want to type. All of the motivating aids listed above have worthwhile contributions to make in a typewriting course, any disadvantages accruing from unwise use, chiefly regarding neglect of or interruption to work of students.

Films, bulletin boards, visits to offices, talks by business people, professional demonstrations, units to be prepared outside of class on points of occupational intelligence, inspirational talks by the teacher, etc., can be used effectively. Care should be taken, however, not to allow these activities to absorb too much valuable classroom time which is needed for good solid work.\(^{(84)}\)

\(^{(82)}\)Ibid., p. 81.


\(^{(84)}\)Fuller, op. cit., p. 45.
There are some audio-visual aids, however, which are used along with actual typing practice or learning of new techniques. These aids, coincidentally enough, are closely allied to dictation, in that a mechanical pacer is used, machine dictation is given, the teacher demonstrates and leads class performance by count or simple-phrase directions, or the teacher asks questions or suggests simple topics for sentence or paragraph composition at the typewriter. There are available several published treatments of composition at the typewriter, including one by Lessenberry in a discussion of personal typing. (85) Regarding demonstrations, a panel of experts has listed sixty machine operations and various speed rates which could be well taught through teacher or student demonstration. (86) "The use of dictaphone equipment for teaching typewriting has yielded conflicting data." (87) The wire recorder has been observed in use by the writer, in a business school shorthand class, and the writer would agree with Musselman and Puckett on the value of this aid. These two writers speak of the wire recorder as having obvious value in freeing the teacher from dictation so that she may move about the class observing and assisting students or writing with them; students may use the dictation for extra practice or remedial work; and a variety of voices may be used. (88) Many


(87) Blackstone in Fries, op. cit., p. 29.

of the advantages of the wire recorder as used in shorthand classes may be possible also in typing classes. The recorder might be used to dictate letters of the keyboard, words, phrases, paragraphs, and personal or business letters or other production material, the teacher or a student or businessman having first recorded the material with due regard for pauses or changes in instructions. No recognized authority can be cited thus far advocating or even discussing the use of this device as a typewriting aid, but such lack may be due to the comparative recency of the discovery of its possibilities. If used, the wire recorder would be assumed to be an additional teaching aid and not a teacher substitute, the teacher then being freed to participate in the taking of dictation for demonstrative purposes and to observe and help the class.

There are several controversial topics regarding keyboard approaches and degrees of emphasis for certain factors in elementary skill building in typing which will not enter into this study except for the fact that along with allied techniques, dictation is helpful in all methods. "Direct dictation is an effective teaching procedure that can be used with any method."(89) Considerable variation exists, also, not only in types of textbooks, but in teacher adherence to any one text. An editorial writer in the Gregg News Letter urges teachers to follow the program incorporated into the texts adopted, since such programs are scientifically constructed for building cumulative skill.(90) Alan Lloyd, on the other hand, envisions a


(90)Gregg News Letter, Typewriting Section, "Don't Repeat a Typing Lesson!" (January 1949), pages unnumbered.
millennium in which no textbook will be used, recommending it for use now chiefly as a reference and guide:

... what is the place of the textbook in such a program as the one described? When the millennium arrives, business courses will be taught through the wisdom of the teacher and the materials of the businessman. Until then, the textbook serves as a reference source and a guide so that no student will be trained so narrowly that he is eligible for employment only by a single employer. (91)

Somewhere in between the two extremes of strict textbook adherence and recourse to the text as a reference only, lies the middle ground. Here considerable textbook usage is supplemented by other texts or drill books, timed-writing booklets, personal-use or business materials, and original or published matter which the teacher prefers to the text for certain units. Such a published unit has been used satisfactorily by three typewriting teachers in Jefferson High School, Portland, Oregon, for presentation of the keyboard before textbooks are introduced. (92)

No matter where materials are obtained, they are adaptable to the dictation techniques so long as they contain keyboard letters, numbers, symbols, words, or paragraphs.

It has been shown that dictation is adaptable to many skill levels, methods of approach, and materials. Necessity for class organization has been emphasized, along with the desirability of keeping the students typing and reserving their maximum listening attention for such


(92) Lillian B. Forrester, "Developing Accuracy and Speed in Typing in Weeks instead of Months," Balance Sheet, XXVII, No. 4 (December 1946), pp. 154-156.
verbalizations as are necessary, including dictation. Such organization, planning of time factors, and restraint in use of negative or unnecessary verbalizations are not the only factors contributing to interest, attention, and learning in dictation procedures. Dictation also contributes toward and derives better results from general student enjoyment of work.

Let the typing class be fun. Use the drills they like to type. Use all sorts of silly devices to teach the drills. Let them dictate in chorus, sing, hum, or anything you can think of to relieve the tension when the going gets tough. Go back to the first page.

In no other subject are physical and mental relaxation, drive, satisfaction, and lack of fatigue more important. All materials, equipment, and other environmental factors in the typewriting room should be considered not only with regard to their specific contributions toward skill gains, but also with regard to hygienic conditions contributing to the comfort and pleasure of the students. Desks or tables and chairs must permit comfortable and correct position for students of varying sizes, temperature and abundance of fresh air are important considerations, and a neat, attractive room presided over by a friendly teacher helps to establish good learning situations and pupil relationships. Preliminary teacher preparation should make sure that maximum possibilities have been achieved in these respects before the class ever enters the room.

This includes relaxation and pleasantness on the part of the teacher. The numerous considerations enumerated above throughout this study, should have been absorbed and included in the finished plans of the well-prepared teacher, and classroom procedures should be smooth,

(93) Baird, op. cit., p. 342.
easy, and enjoyable for both students and teacher.

The centipede was happy quite
Until the head for fun
Asked her which leg went after which
Which worked her mind to such a pitch
She lay distracted in the ditch
Considering how to run. (94)

Easy workmanship, by both students and teacher, rather than distraction or tension, is one sign of the teacher who makes typewriting "fun."

However, it is not the only sign. Essential as organization is, it can be mechanical in its implications, with both students and teacher going through automatized procedures. One of the chief values of good organization in typewriting classes is not that, after all, the teacher may "take it easy," but that, unencumbered by organizational details, he may relax so far as they are concerned and turn his active energy and most sensitive receptivity toward his students. A dual role is implied and intended in the preceding sentence.

Teaching typewriting is fun. It is hard to imagine such a class being monotonous, particularly a beginner's section. It should be realized of course that the teacher is an important factor in this skill-development program. The truly successful inspirational leader will be enthusiastic and zestful about his work, have a sparkle in his eye, and expression in his voice. As he capitalizes on the keen interest that beginners bring to the classroom, their enthusiasm will grow and develop throughout the year as their ability to type improves. (95)

The role of enthusiastic leader of class activity is an obvious factor in successful use of dictation techniques. Equally or even


more important are other student-teacher relationships.

... much of the success achieved by a student in typewriting depends upon the classroom spirit set by the teacher. This is one of friendliness between the student and the teacher. Each student is made to feel that the teacher is vitally interested in his progress. Each day an attempt is made to give him a verbal "pat on the back," and he is made to feel that he is succeeding in learning to type. Individual typing difficulties of the students are discussed in a friendly manner, and methods for overcoming the difficulties are suggested. (97)

While there are many opportunities and ways to give a "verbal pat on the back" or to notice deviations from normal attitude or typewriting behavior in a student, some of the easiest and most natural are afforded as the teacher walks about the room dictating. Remarks are brief of necessity, but opportunities for observation are unlimited and provide basis for individual conference later, of either a helpful or congratulatory nature. Approving smiles, quick helps in position or technique, and inconspicuous "asides" should not be overdone, but have a value in dictation of certain types.

Fear, fatigue, and other physical and emotional factors are such great deterrents to typewriting progress as to be of great concern to the teacher seeking causes for difficulty. Symptoms of these underlying causes are found not only in errors on papers, but in the faces, postures, and general attitudes of the students themselves, and may be followed up, when suspected, by conferences requiring considerable tact and delicacy on the part of the teacher sometimes. Just as teacher concern and help with problems outside the typing room may help in eventual adjustment and skill development, so also may teacher interest

in the general activities of all students add to mutual enjoyment of student-teacher relationships. It is possibly too obvious for mention that favoritism should be avoided and that noisy or aggressive students do not require quite the same type of teacher-receptivity to be seen, heard, and understood as the more retiring students.

Although he keeps his students working hard, and exerts all his ingenuity to see that his students are relaxed and happy in their work, the good typewriting teacher's interest in and concern for his students are beyond the limitations of any one course. Even as dictation is only one teaching technique in the vast area of typewriting instruction, so also is a typewriting class only one factor among innumerable others influencing student growth, or hampering it. Though the good teacher tries to see that his typewriting students get his maximum help both in skill development and in outside problems affecting skill development, he knows that there are factors outside his control and gives his understanding where he cannot give other help.

In her article, "Human Relations in Typewriting Classes," Catharine Stevens sets the following goal for typewriting teachers: "When a student comes to a teacher and says, 'I'd like to talk over a problem with you because I know you'll understand,' the teacher can take pride in the good relationship that he has developed with his students." (98)

Dictation, adaptable as it is to many skill levels, methods of approach, and materials, is nevertheless only one out of several teaching devices. One of the chief differences between dictation and other

teaching devices is the use of the teacher's voice and resultant "tremendous influence on student response,"\(^{(99)}\) favorable or unfavorable.

Any device which has so marked an influence on students should be made use of advantageously. Classroom organization and the planning and use of dictation procedures should incorporate every consideration for favorable student response. The teacher's own knowledge of relationships and his own ingenuity and common sense should be good guides in such organization, planning, and use of this device. Chapter II of this study provides a further guide in a review of dictation procedures which have been successfully used by experienced teachers.

Sherman has been cited earlier in this study as saying that typewriting instructors should develop student potentialities "to the very best of our ability" and as far "as our skill as teachers will permit.\(^{(100)}\) Harold Smith goes a step farther than Sherman. Says Smith, "Typewriting will not be well enough taught until every teacher can boast truthfully that his students could not have done better under any teacher—anywhere!"\(^{(101)}\) Smith would seem to point out that there is an unrealized potential teaching ability. In this study it is one assumption that the teacher who wishes to develop every individual student's potential ability has also developed and continues to develop

\(^{(99)}\) Crawford, \textit{op. cit.}, p. 410.

\(^{(100)}\) Sherman, \textit{op. cit.}, p. 14.

\(^{(101)}\) Smith, in Freok and Newell, \textit{op. cit.}, p. 306.
his own teaching ability. Comparative study and analysis of the techniques of other teachers permit the typewriting teacher to improve his own teaching either through adoption of techniques found good, or through increased confidence in his own methods if he finds no others superior to those he is using.

This study has shown thus far that the functions of dictation have sound relationships with other areas of typewriting instruction. The second main division of the study, Chapter II, is concerned with a review and partial analysis of dictation procedures which have been successfully used, with conclusions as to whether further development of the skill and use of dictation would be helpful in the typewriting classes of the writer and other teachers.
CHAPTER II

DICTATION PROCEDURES

Dictation Procedures in Developing Initial Skills

Elizabeth Keiffer states that during the first few weeks, most typewriting is done on the stroke level. "We dictate metronomically in order to effect rhythmical, rapid stroking. Almost the whole class period of typewriting the first two or three weeks is devoted to group work." (102) Repeated drills on figures and special characters are incorporated into a thorough mastery of the keyboard, textbook or mimeographed drills being used for both individual and group work. (103)

Lessenberry agrees that "dictation should begin with the second or third lesson of the first unit. Through the use of this plan, students can be led to speed up the individual stroke and to type on the word level." (104)

At first, the student probably cannot react to the whole word as the stimulating medium. The individual letters of the word present a big enough problem for him to handle, but control of two- and three-letter sequences can be developed quickly after the association between the controlling finger and the key to be controlled has been established. . . .

Of course, the learner can think the whole word, but the control will at first be on the letter level. As soon as possible, the word should be the stimulating factor. Through direct dictation, the student will learn to think the word as a whole and, through practice, to type it as a whole. If the student will say the word aloud, the impulse to type the word rather than the letters of the word will be more vigorous; and skill will be rapidly developed in handling words. . . .

This practice on the word level will tend to fixate and to

(102) Keiffer, op. cit., p. 294.

improve the control of the individual letters.

Direct dictation should be a part of each day’s lessons. If there is a tendency for the student to jump at the keys and to clash them in the basket, it will be found that the shoulder and arm muscles are tightened and the stroke is a punch instead of a swift snatch stroke made with the finger. Relaxation must be taught and insisted upon.

Unison Drill. This technique has been used far too much in the teaching of typing. It has limited value and, if used indiscriminately, loses the small value it has, particularly if the students do not understand the purpose of “goose-stepping together.”

When the class is typing together, the teacher should spell the drill, using a forceful (not necessarily loud), clipped enunciation. Drill through at least two lines of typing in order to give rhythmic practice on returning the carriage and getting started on the next line.

In depreciating the use of unison drill, Lessenberry may be considering such drill outside of its value in teaching the keyboard and transition from letter to word levels. At any rate, he says that unison drill has value chiefly for two types of students:

1. Those who are typing beyond their best control and who, consequently, type in jerks.

2. Those who type with a pounding stroke and who should be forced to speed up the stroking of individual letters.

Although not universally recommended or used, the locked keyboard is used by Mildred Shaffer in initial stages of teaching stroke technique, fingering, and keyboard, in an effort to keep students from watching the paper or keys:

The keys are memorized by the teacher’s dictating, in rhythm, such drills as “ffjjjffgjfhfhfggjfhjghfrrjuumfrrjufrrjugfrhtju,” etc. These drills are practiced by tapping the keys while the keys are locked. When the keyboard drills have been mastered, we again review some of the drills with the keys unlocked. After repeating

(104) Ibid., p. 347.

(105) Ibid., p. 347.
the drills until we are confident no one is having trouble locating keys, we dictate the first drill from the first lesson in the typing book.\(^{(106)}\)

Miss Shaffer mentions that later on remedial drill work is dictated, the teacher making up the drills to take care of the most frequently occurring errors from the previous day. Mimeographed copies of drills are sometimes distributed to the class. Such drill books as 'Typewriting Drills,' by C. L. Michael ... are used.\(^{(107)}\)

Miss Shaffer uses the victrola for rhythm drills to supplement dictation, and also has rows and pairs of students pace each other.\(^{(108)}\)

Although it is true that the student should be more concerned with technique than with looking at his keys or paper to be sure of hitting the right key, the locked-key method of drill has some disadvantages. Although the teacher may possibly get student attention directed more towards position, stroke, and correct fingering, the kinesthetic sensation or feel of the key reaction is not the same as that of the unlocked keys. The stencil method, which lowers the ribbon and makes writing practically invisible on paper, is preferred by some teachers, including the writer. Crawford, in listing devices to use in emphasizing control, gives unison writing drills and stencil drills as two aids, along with carriage-throw drills, progression sentences and paragraphs, and writing from carefully prepared difficult copy.\(^{(109)}\)


\(^{(107)}\) Ibid., p. 59.

\(^{(108)}\) Ibid., p. 59.

\(^{(109)}\) Crawford, October, 1946, op. cit., p. 81.
Harold Smith gives possibilities for using "silent" drill if the teacher wishes, with the typists deciding which finger should be moved, "followed by tapping the proper home key so lightly that it does not print or even move the type bar out of its normal position at rest in the type basket."(106) He finds this drill, along with its extension into an actual-stroke drill, valuable in teaching initial reach-strokes and as a quick means for reviewing keyboard reaches.(107) His explanation of a desirable procedure includes several variations of dictation methods:

1. Writing the desired "home-key, reached-key, home-key" combinations on the blackboard--juj jbj jmj ffr ffr, etc.

2. Using a keyboard wall chart, a blackboard sketch showing relationships between the keys being considered, the keyboard chart in the text, or letting students look at their keyboards briefly, the teacher should vividly demonstrate the specific reach to be learned; for example, juj, calling each letter as he points to it with the proper (first) finger.

3. Continuing the demonstration, have students join in the silent drill, emphasizing that the reach should be almost entirely a finger motion. Observing critically and correcting every failure to follow directions that he sees, the teacher should continue this step until it is safe to pass to the next reach.

4. After covering all the new reaches in this fashion, the teacher should conclude with an informal test and drill combined, pointing to each letter in each 3-letter practice unit that he wrote on the blackboard in Step 1.

If he passes from one letter to the next rhythmically at a rate of approximately one stroke a second, pointing first at the letter so that the students will have time to think it vividly and decide which finger to use, then making a short tapping motion with the finger or pointer,


(107) Ibid., pp. 56-57.
students will organize their co-ordination of mind and hand much more nearly as they should. Simultaneously with the first pointing at the next letter, the teacher should pronounce it; then command "Strike!" or "Tap!" as he makes the short tapping motion.

The pause, permitting the students to fix the desired letter and select the correct finger, can be dropped after a 3-letter practice unit has been practiced thus silently four or five times. After that, the teacher need only point at or tap one letter after another at a faster rhythmic rate. (106)

Smith uses dictation in other ways, however. Another sample lesson will be given in detail as illustrative of a frequently used technique. The capital letters J and L are being introduced, to be followed by their use in simple words. Smith says that the lesson is arranged so that it may be undertaken by unsupervised students, but that a properly conducted drill will improve the learning:

The teacher who knows how to conduct a rightly timed unison drill, preceded by a demonstration, one learning unit at a time, can insure better learning. The following procedure is suggested for the first two learning units:

While he types, the teacher says: "j-j-j-space" (in even time, the three j's in 2 seconds); then pauses for 3 seconds. He repeats the demonstration and then asks the students to join him in two more repetitions of this 3-letter learning unit.

The teacher continues with the next learning unit, typing as he calls: "j-shift-J-j-space," maintaining the time and rhythm of the j-j-j unit, except that he calls "Shift" on the half beat between the first two letters--jJ.

The teacher's voice may be used to emphasize the shift or the capital J, depending on whether the need of the moment is to emphasize the one or the other. Little talking is necessary because students imitate

(106) _Ibid._, p. 56.
such a demonstration readily if the learning unit is isolated and the stroking rate not too fast. As this is the first drill of its kind, the teacher may find it wise to repeat the initial learning unit more than the four times that appear in the text. He may find it possible to handle the drill entirely through individual practice after the first two or three efforts in unison, or he may decide to allow no individual practice on the first line. (109)

Smith recommends for early lessons that the teacher "will review whatever elements of posture and technique he thinks wise, preferably through unison work, but supplemented with continual individual observation and coaching." (110) In introducing new lessons containing words still to be typed on the letter level, he states, "Perhaps the best way to secure proper relaxation is to handle the first writing of the first line as a unison drill, the teacher demonstrating and the teacher and students calling-and-typing the strokes in this line at the rate set by the teacher." (111)

The lesson specifically referred to in the above suggestion is Lesson 4 in the textbook for which Smith's manual was written—Gregg Typing, by SoRelle, Smith, Foster, and Blanchard—and this lesson includes the following facility drill lines:

Five pike will jump when this bait hits.

They can bite fast. Then they make off. (112)

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(109) Ibid., p. 144.

(110) Ibid., p. 138.

(111) Ibid., p. 149.

In continuing suggestions regarding this lesson, Smith suggests that the teacher demonstrate the typing of the first two words, "Five, pike," calling each letter vigorously as he types. The rate should be only one stroke a second, or with a slow group, every two seconds. In the latter case, the teacher might identify the letter on the 1-second beat and call "Strike!" on the 2-second beat. Class drill should follow the demonstration, continuing halfway through the line, and if possible completely through the line, without pausing. (113)

A characteristic of the textbook Gregg Typing is the recurrence of Flash Drills and Fingering Drills in the earlier lessons, continuing as correlated exercises with several timed writes. (114) The Flash Drills lay an early foundation for the word-level typing which is so desirable and which was advocated for early introduction by Lessenberry. (115) Smith delineates so well the transition from letter-level to word-level typing that he is again quoted in considerable detail:

Many teachers like to show students that they can type 3-letter words as fast as experts from the very first day because it stimulates their confidence in themselves and increases their enthusiasm for intelligent practice. ... All teachers should introduce this practice technique no later than Lesson 5, which will be used in approximately the fifth class period in connection with the Flash Drill.

... we shall continue to use the word fur as an example. The procedures already specified will carry the typist up to the point where he can type any word or combination of strokes as fast as he can spell them. Combinations and words susceptible to swifter execution should be handled

(113) Smith, Teacher's Handbook, op. cit., p. 149.
(114) SeeRelle, Smith, Foster, and Blanchard, op. cit., pp. 11-61.
(115) Supra, p. 38.
as follows:

1. The teacher will vividly demonstrate—
   (a) Spelling and typing f-u-r-space (pause) once—
       slowly and deliberately at a rate of one stroke
       a second.
   (b) Spelling and typing it again, with the pause, at
       the highest possible speed.
   (c) Pronouncing and typing the word, following this
       with a pause.

   The length of the pause should be somewhat exaggerated
   in order to insure a vivid impression upon the students
   and in order to indicate the pause they must observe
   to insure proper relaxation and planning in the drill.

2. The teacher will ask the class to join him in a repetition
   of this demonstration. If the students do it reasonably
   well, he will drill them two or three times
   and release them for individual practice, always stop-
   ping them for any necessary redemonstration and unison
   drill that may be indicated by inadequate efforts.

   Gradually, the steps in the drill may be reduced from
   three to two, a slow or medium speed execution on the
   spelled-out basis and a swift execution on the pronounced
   word-as-a-whole basis. Failure to attain the desired
   speed and fluency in typing the word correctly as a whole
   must always be followed by slower typing of the word as a
   series of separate strokes.

   Another refinement, which will naturally occur to the
   student who is anxious to push his skill to the highest pos-
   sible level, will be the occasional experimenting with, and
   finally the dropping of, the pronouncing activity and the
   substitution of intent looking at or thinking of the combina-
   tion or the word as a whole.(116)

   Smith suggests that the more difficult words in the Fingering
   Drills may be practiced "in exactly the same way as the Flash Drills,
   but at slower speeds," but that "to provide variety in method as well
   as in aim... a distinct method of practice is set forth."(117)

(117) Ibid., p. 66.
In this variation of method, Smith suggests that Fingering Drills be taught as follows: (There are six words, comprising one line.)

The first line should be written very slowly, as individual practice. The second line may be typed as a unison drill, the teacher demonstrating and calling the strokes at a rate that will not be above the ability of the slowest student in the class. If this rate is very slow, the teacher should demonstrate and call the strokes at a higher rate on the third line typed by the students, repeating this type of unison drill at a still higher rate while the students type their fourth line. Students should type the last line they write individually at their own rates in order that they may not be hampered by having to work at a group rate designated by the teacher.

After this type of drill has been mastered, say in three or four lessons, the phonograph may be introduced as a rate and rhythm control, provided the teacher selects a record that can be played at the proper rates. The teacher will then be free to work with the students individually:

"... When students try, as they should, to increase the speed of stroking ... they hesitate ... When this happens, they should break down the words and practice each one separately in its parts and as a whole, just as they practice the flash words."

Blackstone, in his manual for another text, has little to say about dictation procedures, his emphasis being on the urging of speed "from the beginning--40 words a minute or more," and the introduction of only one new word daily. He does elaborate somewhat, however, upon his "Slow dictation" device:

"Slow dictation" device. To provide for individual differences in ability, try the following device. Tell the students that you are going to dictate each word in the first line, but that you will dictate the words slowly and in order. Each student is to type each word as many times as he can before you dictate the next word. As you dictate,

---

(118) Ibid., pp. 66-67.

choose a pace that will permit even the slowest students to type the word twice or more before you dictate the next word. Do the same for the other lines, if you wish. Ordinarily, a line or two of slow dictation is enough at one time. (120)

White and Reigner not only recommend locked-key drills, but suggest that students close their eyes for better concentration on technique; they also recommend that the teacher count a silent "one, two" after each stroke or letter dictated for relaxed typing while the students' eyes are closed. They emphasize that correct enunciation by the dictator helps to suggest the proper get-away stroke, that each letter should be pronounced sharply and in clear-cut fashion, and that the slightest drawl or slur will have a damaging effect. (121)

Dictation Procedures Helpful in Continuing Development of Basic Skills

Wood states that

Both beginning and advanced students enjoy a dictated drill in which a word is dictated and the student types that word as many times as he can before the next word is dictated. Allow time for even the slowest student to type at least three words. Later you may use this same type of drill for phrase-level typing. (122)

Wood's suggestion will be seen to be strikingly similar to that of Blackstone as recommended for beginning students. (123)

(120) Ibid., p. 15.
(121) White and Reigner, op. cit., p. 7.
(123) Supra, pp. 46-47.
The dividing line, is, in fact, not distinct between dictation procedures as used in establishing skills from one step to the next and in further developing these basic skills after establishment, except that in the later stages there is less unison work. Lloyd is enthusiastic about a speed-building device which increased typing rates 20 words a minute in a single practice period in a group of advanced typists. \(^{(124)}\) Essentially this device is the same as that elaborated by Smith in getting students to adopt word-level typing. \(^{(125)}\)

Lloyd’s results are astonishing enough, however, to merit study as to special adaptations of this technique for advanced students. After an initial one-minute test on any copy, the author introduced the idea to the class of writing only whole words, and of thinking of words as “solid chunks” rather than groups of letters. With a file-jacket in his machine to make his strokes loud, he then paced and dictated a drill of two-letter words at one word a second. The class listened to the word, typed it as rapidly as possible, and then listened to the next word. The second time through the line, the class typed the word as it was pronounced. The third time, the word was typed by the group as the author smacked the stand with the flat of his hand. This triple repetition was performed next on a line of three-letter words; then on a line of four-letter and on a line of

\(^{(124)}\) Alan C. Lloyd, "Do You Want to Type Faster?" Gregg Writer, XLI, No. 2 (October 1948), pp. 61-64.

\(^{(125)}\) Supra, pp. 44-45.
of five-letter words, each at the word-a-second level. The first pacing was a little slower on the three longer-word levels, and more than three, even up to ten, repetitions were needed, but the final goal of 72 words a minute was reached by every student for the few seconds of the final repetition of five-letter words. When final one-minute writes were taken on a prepared sentence of mixed words, the class average rate was 80.4 compared with 59 on the preliminary write. (126)

The drills Lloyd used in this experiment are given below:

<table>
<thead>
<tr>
<th>Drill</th>
<th>Type</th>
<th>Speed</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>ONE</td>
<td>Type one word per second</td>
<td>36</td>
<td>Is he to be in it if he is to be by me or if he is to be at it? (62)</td>
</tr>
<tr>
<td>TWO</td>
<td>Type one word per second</td>
<td>48</td>
<td>She and the man got the day off and yet get the pay for the job.</td>
</tr>
<tr>
<td>THREE</td>
<td>Type one word per second</td>
<td>60</td>
<td>They told them that they have some more with that form they wish.</td>
</tr>
<tr>
<td>FOUR</td>
<td>Type one word per second</td>
<td>72</td>
<td>Their claim shall prove right today since their story rings right.</td>
</tr>
<tr>
<td>FIVE</td>
<td>Type repeatedly for 30 seconds each time, then for a minute each time, following each timing with a single repetition of Drills 2, 3, and 4. Say only words to yourself.</td>
<td></td>
<td>When they find the one theme that makes their work stand out, they may be sure that they are on the road to fame at last. (121) (Footnote 127)</td>
</tr>
</tbody>
</table>

Numbers in parentheses after first and fifth drills refer to the stroke count of the material.

Lloyd developed "Further Adventures in Speed Typewriting" (128) in a later article, in which the principles which had proved so effective

(126) Ibid., pp. 61-64.
(127) Ibid., p. 65.
were expanded into a speed-building cycle which included preview-pacing. "Preview-pacing is a way of forcing yourself to type like an expert—in leaps and bounds, instead of just ambling along. . . . The expert rarely spells a word. . . . His mind starts and stops just once per word." (128) Lloyd designates such word-typing as "leaping," and the typing of long words in two or more syllable groups or units as "bounding," and suggests drawling or "stretching" the word or unit to one's self while typing—"that's the trick. Don't let yourself slow down to spelling. Keep the whole word in mind." (129)

Since this drawling or saying of the word can be done by a teacher dictating, Lloyd's "further adventures" are included in this study as helpful not only in speed development, but as also good for error prevention.

"No one is perfect, nor do we desire perfection. The best practice for error prevention is the identical routine—preview-pacing! Every bit of practice improves your accuracy at the same time it boosts your speed. With the practice you get on every word, your accuracy will stay at a near-perfect level if you follow the preview-pacing plan closely." (130)

The first step in Lloyd's plan is to prepare which will be used for five fifteen-minute practice periods. Select material on which speed gains are desired, count the strokes per line, and prepare lists of preview words. First, every two-letter word in the copy is written out in lines; then every three-letter word; then every four-letter word; then each five-letter word; then all two-syllable words; and

(128) Ibid., p. 284.
(129) Ibid., p. 284.
(130) Ibid., p. 286.
finally, all the remaining long words. A complete illustration of

The order was not received until yesterday; so we cannot promise delivery before the first of the

We are dissatisfied with this schedule, but we do not know of any method by which we can speed it up. Had we received the Evanston order two days earlier, we could have obtained the Thymoeryptin fully three weeks sooner and so affected earlier completion of the assignment. As it is, we shall have to exert every effort to make delivery even by the first of next month.

"LEAPING" PRACTICE

1. so we of by we be to to to we we do of by we it up we we so of as it is to to by of

2. the was not the the and raw and the are but not can had the two get the and the the

3. that time them make with this know have have next

4. first month shall which speed could three weeks shall first month

"BOUNDING" PRACTICE

5. order received until cannot promise before able obtain process shipment schedule any method received order fully sooner exert effort

6. yesterday delivery chemicals materials dissatisfied Evanston earlier Thymoeryptin affected earlier completion assignment delivery(131)

After this preparation, the second step is practicing the previews, each word a second at a time and then gradually faster. When the "bounding" words are reached, "Those who type at 40 w.p.m. or less should be content to type each word two or three times. (Bounding, like life, 'begins at forty.' )"(132) Advanced typists, however,

(131) Ibid., p. 287.  
(132) Ibid., p. 285.
should break the "bounding" words into easy-stroking groups and practice bounding across while holding the whole word in mind.

The 40-60 group should be able to do the two-syllable bounding words easily. The typists in the over-60-w.s.a.m. class should be able to bound across all the words except rare ones, like Thymoecryptin in the last set of lines. *(133)*

After practicing each group of words separately, final momentum can be gained by going back to the group which went smoothest and fastest.

Step Three in Lloyd's plan is to follow a cycle, since this is a speed-building plan and not a test. He suggests that a goal be set by taking a six-minute write and dividing the score by five, to set the goal of attainment a week hence.

The first practice period is devoted to the six-minute write and to practicing the preview words of the prepared copy.

*Session 2.* ... practice the previews for five minutes. Then take five half-minute writings, starting each at the beginning of the copy, to set as high a stroking rate as you can. Record the best rate. Then take five one-minute timings, trying to equal the half-minute rate. You'll do it, too.

*Session 3.* Once more practice the previews. ... Then take four two-minute timings, starting each at the beginning of the copy, to see if you can sustain your one-minute rate for two minutes. (You may make it, but you'll probably be about three w.s.a.m. under it.)

*Session 4.* Same warm-up routine of preview-pacing on the word lists; but follow the practice by (a) one more half-minute timing, to remind you of the pace; (b) one three-minute timing that begins at the start of the copy; and (c) one more three-minute timing that begins where the first three-minute timing ended.

*Session 5.* Warm up for the last time on the word lists, and then take two five-minute timings. You'll find that you can easily reach your goal for the week. Then you're ready to

take some new copy and start the cycle again. ... Remember, always, that you must stress leaping and bounding. (134)

It will be observed that while teacher dictation or other guidance would be extremely helpful in pacing the preview words, an exercise such as the above allows full scope for individual rates and accomplishment. It should also be observed that only fifteen-minute practice periods are used. It is especially noteworthy that Lloyd's plan is an adaptation of a device previously used successfully, implications being that teacher ingenuity may develop good and usable ideas.

Another procedure selected for this section as illustrative of a different type of dictation is also discussed by Lloyd. The article is anecdotal and relates the efforts of the author to help a stenographer, Emma Jane, to use her little fingers so that "q" would be visible when typed. The assistance was not offered until Emma Jane's carbon copies were discovered to be lacking in all their "q's,"—possible author recognition of the desirability of a felt need before too much guidance is offered. An informal type of individual help was given Emma Jane, of which only a sample will be included here:

"Type the word paper."

Emma Jane rippled the word a few times. Her elbows swung in and out like bellows.

"You see," I pointed out, "you try to make up for your weak fingers by swinging your elbows out. Now try that word again, but this time make a deliberate effort to swing your elbows in." (135)

(134) Ibid., p. 286.

It has been shown that dictation is a valuable adjunct both in speedbuilding and in remedial work, either for groups or individuals. It is frequently used along with allied techniques such as demonstrations, pacing, timed writings, and corrections of technique. Drills for machine manipulation have not been included in this study, but the 

one-two-three or short-phrase directions for inserting and removing paper, carriage throws, and other machine techniques involve the same general principles as dictation.

The devices reviewed in this section are indicative of the uses of dictation in building skill development beyond the initial stages, and are also suggestive of variations which would prove useful in different situations. There are further variations of dictation procedures which also build speed and help to reduce errors, but since these techniques are directly related to pretranscription training and to development of office production skills, they are reserved for the next section. It is not to be assumed, however, that the following procedures would be reserved for the end of a typewriting course. Incorporation of pretranscription work, composition at the typewriter, and thought problems have as definite a place in early training as do the copy-drill types of dictation reviewed thus far.

Dictation Procedures in Pretranscription Training and Development of Office Production Skills

Just as the dividing line is not distinct between procedures in the first two sections of this chapter, so also are the techniques in this third section closely related to both establishment and later development of basic typewriting skills. John Rowe, in advocating dictation as a teaching technique, states that initial attempts should be
simple, making few demands on pupils for accuracies or niceties of English, and developing gradually the ability to take dictation at the machine. He suggests that a few minutes each day, possibly fifteen minutes a week, are sufficient. He would start dictation the first day, with dictation of one alphabet letter, "fff; jjj; rrr; uuu; rrr," in much the same manner as advocated for the initial stages of learning in Section 1 of this chapter. He emphasizes that clipped, staccato dictation helps to perfect a staccato touch, that an increase in rate can encourage typing speed and more rapid carriage throw, and that "Through the voice alone there can be a tremendous transfer of enthusiasm." (136)

Later, as the teacher calls words, students may type each word as many times as possible until the next word is called, Rowe says (137). It will be recalled that Blackstone's "slow dictation" device for early instruction (138) and that Wood's drill for both beginning and advanced students (139) incorporated this same idea. Rowe develops the idea differently from the other two authors and teachers, however. Although he states that the device develops rapid writing as well as oneness or automatization, he brings in the idea that "the student gets the impulse to type from the sound and thought of the word" (140) and suggests elaboration of the technique into dictation


(137) Ibid., p. 13.

(138) Supra, p. 46.

(139) Supra, p. 47.

(140) Rowe, "Developing Skill . . ."
of phrases, sentences, and paragraphs.

The next step is the dictation of phrases. Expert typists have automatized much of their work on the phrase level, but little has been done to develop phrase and sentence writing in the classroom. Begin with short and simple phrases, and gradually increase their length and complexity. For example, dictate the following phrases progressively: "it, it is good; you are, you are well; it is good you are well," and so forth. (141)

Rowe further recommends the dictating of sentences, paragraphs, many letters, telegrams, inter-office communications, and memoranda. Sources for materials are the class textbook, from which students may also correct dictated material; other textbooks; articles or anecdotes from magazines and newspapers; and sample business papers, along with extemporaneous dictating by the teacher after the fashion of different business people. Figures and symbols should be stressed, including "series of purchase order numbers, insurance policy numbers, numbers describing widths and lengths in square, cubic, and board feet. Dictate series of numbers describing barrels, gallons, pounds, horsepower, tons, cartons, boxes, ounces, per cent and terms." (142)

Regarding the typing of statistics, Elizabeth Butler believes that training in this area should not be left to advanced courses or office experience on the job:

Such skills as the typewriting of figures and the use of carbons involved in statistical typewriting should be covered thoroughly in the elementary course. The teacher should be aware of standards that the statistical typist must meet on the job and train typists accordingly by


(142) Ibid., p. 15.
setting up realistic objectives, methods and procedures in the classroom.\(^{(143)}\)

Hertin states that it is often necessary for employers to dictate directly to the typist:

\[
\ldots \text{if dictation to the typist is the actual procedure followed in some offices, then it will be well for instructors to teach this type of office work in the classroom. Direct dictation to the typist is used largely in filling in forms and documents.} \ldots \text{dictation of figures, symbols, and signs should be encouraged in order that the students may be properly trained for government work.} \(^{(144)}\)
\]

Wences asks how higher rates can be achieved on tabulations, reports, statistical copy, and rough drafts. He answers that drills and methods must be devised to teach students how to turn out production work at acceptable rates, and states that learning in straight-copy does not carry over into typing of office forms unless transfer is taught. Posture, stroke, and other good techniques are forgotten, he says, and wasteful, erratic motions take their place. He urges transfer of learning of good techniques as well as direct teaching in detail of many other skills useful in office typing. Two devices he recommends are specific practice on special letter parts, and pacing of students by the teacher through a letter or other piece of problem copy. The teacher would type at a reasonable rate, pausing at points


marked on the copy so that students can compare their work rate with that of the teacher. When the teacher finishes, all are stopped, directions are given for improving techniques, and the exercise is repeated. (145) While Waceous does not directly suggest dictation, he does urge that drills and methods be devised for achievement of production on other than straight-copy work. (146)

In beginning dictation, Hortin suggests that the students be allowed to look at the copy also, particularly if it is hard to hear in the room:

In a class of from 30 to 50 students it is difficult to talk so that all students can hear the dictation. Few instructors have time to dictate to each student personally; therefore, the next best procedure is to use the book and have the teacher dictate from it. With a little practice, most of the students can follow the dictation without looking at the book, and after several lessons they are able to set up a letter from the dictation. (147)

Particular problems in English usage for pretranscription and personal-use typewriting training have been reserved for separate discussion. Eleanor Tahaney says, "Pretranscription training is a necessity. If we wait until the student is in the transcription class, we are too late." (148) She continues,

The school must present effective training in certain essentials before actual transcription training begins.

(146) Ibid., p. 292.
(147) Horton, op. cit., p. 254.
Where can this be done? In the advanced typewriting course. Students must learn to integrate typewriting techniques, shorthand dexterity, and business English fundamentals; they must build a foundation of these skills firm enough to support the transcription of material dictated at the various speed rates. (149)

Elizabeth Kieffer does not reserve such training for advanced typewriting, but includes the following elements in an elementary course:

Pertinent to this study is attention given to drills on various phases of English, syllabication, "flash" practice on spelling of words . . . , composition at the typewriter of simple answers or brief opinions, and direct dictation to the students . . . including common business words, words containing apostrophes, sentences, and short paragraphs. (150)

Tahaney includes dictation in the testing program where students have not had enough or any shorthand to take and transcribe from notes. In such cases, "the teacher should use the dictation-to-the-machine technique in administering the Friday letter tests." (151)

Marion Darst's recommendation of dictation as an "incidental method" for teaching English, punctuation, and the like has been previously referred to in this study. (152) Darst, however, did not feel that such training was limited to business uses: " . . . when the student encounters problems in later work in the typing course, in transcription, in his personal typing, and in the business office,

(149) _Ibid._, p. 41.
(150) _Kieffer, op. cit._, p. 295.
(151) _Tahaney, op. cit._, p. 43.
(152) _Supra_ , pp. 21-22.
he will be prepared to solve them. 

Harm Harms feels that adequate teaching of typewriting should include "supplementing English instruction in the typing room." He collected a group of sentences in which considerable challenge and necessity for thought were presented to the students. Correctly punctuated sentences were alternated with those requiring similar punctuation to that of the preceding sentence. Students were to type the entire set, inserting punctuation where necessary. Of his plan and its implications for teaching other areas of English usage, he says:

Although this discussion deals primarily with punctuation, the principle here outlined may, of course, be extended so as to correlate other phases of writing with typing.

Harms does not suggest dictation, but Darst has illustrated very well the adaptability of dictation to both teaching and testing of punctuation and English style.

Rowe states that through dictation the following concomitant learnings are aided: centering letters intuitively, improvement of proofreading, pretranscription training, use of voice writing machines such as Dictaphone and Ediphone, spelling, and punctuation. Outcomes of this learning are habits of alertness, memory retention,


(155) Ibid., p. 346.

and the final outcome of being able "to set up and type correspondence direct from dictation without any intermediate steps (such as planning the set up,"

(157)

It has been shown in this chapter that dictation is a device valued by many teachers and authorities for teaching initial typewriting skills, for developing speed and accuracy, and for teaching English usage, pretranscription skills, and personal-use or office production skills, as well as for testing in certain situations.

Summary and Conclusions

Relationships with other areas of typewriting show that dictation is an educationally sound technique involving teacher activity in the classroom, and that teacher activity with students should take precedence over paper work or any other activity which removes the teacher from contact with the students; that there is psychological basis for believing dictation useful, not only at lower skill levels to increase learning, particularly for low-ability students, but also in the application of basic skill to more advanced office or personal-use procedures; and that careful planning is required to insure the right type of activity on the part of teachers, and to provide for a maximum amount of time for student practice at machines.

Dictation has been shown to be a device adaptable to any method of approach and to varieties of materials, as well as to different skill levels. It has also been shown to be only one technique, but usable in combination with other techniques. It is one device which keeps students typing, but which can be adapted for individual as well as group or unison work.
The importance of teaching production of other than straight-copy material has been shown. Dictation has proved to be a device useful not only in promoting speed and accuracy gains in copy writing, but in developing also skills in problem typing involving knowledge of English usage, letter set-up, use of figures and symbols, and general personal-use and business production.

Student-teacher relationships have been shown to have a double significance with regard to dictation practices. Gains are not so well guaranteed through dictation devices if student attention has been previously claimed by over-verbalization on the part of the teacher through poor class or lesson organization. On the other hand, dictation, well-used, is extremely effective not only as a skill-gaining device, but also in tremendous student response. This response is achieved not only by skilful and well-directed leading of drills and exercises, but by the closer acquaintance-ship with student attitudes and problems, made possible by daily observation and guidance. Dictation has been shown to be, not a formal process from the front of the room, but a variety of procedures which include walking about among the students, typing with them, and giving individual help.

Conclusions from the study of relationships with other areas of typewriting instruction and from the related study of successfully used dictation procedures are brief. It is recommended that typewriting teachers so plan their paper work and class organization so as to leave a maximum amount of class time completely free from any consideration except keeping the students typing happily under helpful, pleasant teacher guidance. It is a final conclusion of this
study that if this active teacher guidance is to be most effective, dictation, in one of its many forms, will be at least one of the procedures used, and that multiple gains will justify that use.
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