

Punishment is a judicial act, and it should be administered judiciously. A boy or girl has a right to know why it receives punishment, before the punishment is inflicted. If the teacher does not take the trouble to give it this explanation in a perfectly candid manner, he gives the pupil just cause for regarding him as a petty tyrant, who punishes merely for the personal gratification it affords him. Punishment produces good results, not according to the amount of pain caused, but in proportion to the clearness with which pupils see the nature of the offence and the justness of the penalty. Pain by itself causes anger, resentment, and a desire for revenge; therefore no teacher should cause pain without taking care to neutralize its evil effects. Whipping alone is brutal and brutalizing. A pupil who receives such treatment naturally grows sullen, and becomes doggedly resistful. He believes that his teacher has a dislike to him, and he cannot be blamed for coming to this conclusion. It is the teacher's fault. Parents get their impressions of the teacher from their children, and so he loses the confidence of both pupils and parents. There is nothing that parents so quickly resent as injustice to their children. Whether the injustice be real or imaginary is not of the slightest consequence so long as the impression is made on their minds. The teacher's influence is often paralyzed, therefore, by causes which he has himself set in motion. He is shorn of more than half his power if the parents of his pupils lose confidence in his unswerving justice. One of the quickest ways to secure the distrust of the public is to inflict punishment of any kind and leave the pupil to decide its causes, as well as to suggest the teacher's motive.

It is well to remember that the pupil directly concerned is not the only one interested in punishment. Great care should be taken to make the whole class see the fairness and justness of the punishment before administering it. They should not be allowed to think that they have a right to decide that punishment shall not be given by the teacher as he deems proper; but they should be led to understand very clearly, that the teacher punishes solely for the benefit of the individual or the general good, that his decisions are uniformly and impartially based on equitable principles, and that he is always glad to state his reasons for awarding punishment of any kind. If the class do not approve of the punishment, it produces evil results.

Punishment inflicted hastily will often be unjustly given. If the teacher cannot explain satisfactorily the reason for a punishment, he should doubt the propriety of imposing it. The attempt to state his reasons may often lead him to modify his decisions. Horace Mann says, "I confess that I have been amazed and overwhelmed to see a teacher spend an hour at the blackboard explaining arithmetical questions, and another hour on the reading or grammar lesson; and in the meantime, as though it were only some interlude, seize a boy by the collar, drag him to the floor, castigate him, and remand him to his seat; the whole process not occupying two minutes."

The marking sheet on which are entered the marks for misconduct or imperfect lessons should always be hung near the door, so that the pupils in passing may see at a glance if any mark has been accidentally and incorrectly placed opposite their names. In this way only can full confidence be established in the accuracy of monthly reports to parents.

## PENMANSHIP IN SCHOOLS. VII.

### CLASSIFICATION OF SMALL LETTERS.

The small letters may be classified in three different ways, viz.:

1.—A classification based upon length will give three classes, as explained in a previous article. 1. The shortest, or body letters,

usually called MINIMUM, such as *a, c, m, n, &c.* 2. The extension letters, with a main stem, such as *d, p, t & q*, called the STEM LETTERS. 3. The LOOP LETTERS, such as *b, f, h, y, z, &c.* The latter might be subdivided into—upper extension, such as *b, h, k, & l*; lower extension, such as *g, j, y, & z*; and double extension, such as *f* and long *s*.

II.—A classification based upon form will give three classes: those pointed at the top, like *i* and *u*; those rounded at the top, like *n* and *m*; and such as expand into loops, like *b* or *y*.

III.—A classification based on movement in formation will give three classes. 1. Such as begin with a concave curve, like *i, u* and *c*. 2. Those that begin with a convex curve, like *m, n, &c.* 3. Such as are formed by the extended looped movement, like *b, f, &c.*

The former plan of classification, based upon length, is the simplest, and all that is needed for practical purposes.

### FORMATION OF SMALL LETTERS.

In no way can the theory of correct form be so impressed upon the learner's mind as by pointing out the mistakes he is most likely to make, and giving illustrations of the common errors into which he is most likely to fall, as a negative enforcement of the laws of symmetry. The principal errors which should be pointed out by the teacher, and carefully guarded against by the pupil, are: 1. *Of form*; 2. *Of direction*; 3. *Of shade*.

#### ERRORS OF FORM arise:

1. From a disproportion in the parts of a letter.
2. From a too great curvature of the curved parts.
3. From a too little curvature of the curved parts.
4. From improperly combining straight lines and curves.

These errors destroy the *symmetry* of the letter.

ERRORS OF DIRECTION have reference mainly to the degree of slant of the downward stroke; which may incline either too much to the perpendicular or too much to the horizontal.


These errors destroy the *harmony* of letters and the *uniformity* of the writing as a whole.

ERRORS OF SHADE occur in: 1. Making the shade too heavy; 2. Making it too light; 3. Placing it improperly, generally too high; 4. In making it rough and ragged instead of smooth and even; 5. In not gradually increasing and diminishing it on curved lines.

In the following explanations of formation the letters are taken up in regular order. The mode of classification is left with the teacher. An excellent order of introducing the letters will be found in the elementary numbers of Beatty's Headline Copy-books.

The following analysis is so simplified by the use of only three elements that it can be easily understood by the youngest pupils.

CORRECT EXAMPLE.—The letter *a* is begun at the base with a con-

 vex curve, carried up on an increased slant to the height of the letter—one space. The first downward stroke returns on this upward curve through about one-third of the space, where it departs in a more direct curve to the base line, and returns in the form of an oval, uniting at the top. The second downward stroke on the regular slant is brought to the base line, and the letter is finished with the upward moving concave curve, which passes to the height of the letter. Be careful to make the turn on the base line short. The shade on the first downward curve should be managed with care. It belongs to *minimum* class, occupies one space, and receives one shade.

Analysis.—Elements 3, 8, 2, 1, 2.

After illustrating and explaining the proper formation of each letter of the copy on the blackboard, and pointing out the elements that enter into its construction, the teacher should see that the proper style of penholding and position at desk are observed, then