

FIVE SLIDE UNITS
DEVELOPED FOR TEACHING THE IBM SELECTRIC
TYPEWRITER

An Independent Study

Education 883

JANET A. AMOS

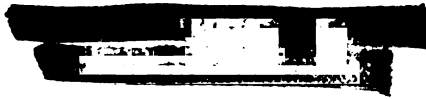
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by
Janet A. Amos

Approved:

Dr. Elaine Uthe

Date

ABSTRACT

FIVE SLIDE UNITS DEVELOPED FOR TEACHING THE IBM SELECTRIC TYPEWRITER

By Janet A. Amos

This study was an attempt to help develop Personal Typing (8th and 9th grade levels) in the Waverly Public Schools. It is an outgrowth of a system-wide curriculum revision conducted in Waverly with the assistance of Michigan State University.

The project is designed to provide audio-visual materials in the form of teaching units for students to use, thereby strengthening the learning contained in the units. It is broken down into five different areas and includes fifty-three slides, seven transparencies, eight handouts, one checklist and two quizzes. The units that were developed for the study are: (a) Parts of the Typewriter, (b) Getting Ready to Type, (c) Inserting Paper in your Typewriter, (d) Working with Tabs, and (e) Horizontal Centering.

The study includes a step-by-step explanation for developing a slide unit. Suggestions are also made for others to follow when developing such an educational unit.

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Business and Distributive Education
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CHAPTER I

INTRODUCTION

Background

The Waverly Public Schools (Lansing) conducted a school-wide curriculum revision during the last school year, (1968-69) with the assistance of Dr. James Heald of Michigan State University. The project is broken down into five different areas and includes fifty-three slides, seven transparencies, eight handouts, one checklist and two quizzes. The units that were developed are: (a) Parts of the Typewriter, (b) Getting Ready to Type, (c) Inserting Paper in your Typewriter, (d) Working with Tabs, and (e) Horizontal Centering. All of these units will be available in the school library for students to review. Limited space and equipment make it necessary to keep these materials in the library.

Need for Study

The purpose of the Heald study was to identify, re-write, and develop materials for weak areas in our existing curriculum. After conferences with business teachers from all three secondary buildings, (Waverly Senior High School, Waverly West Junior High School, and Waverly East Junior High School) lack of satisfactory results from all existing typing classes was identified as one of the most urgent

problems. Furthermore, there was a lack of working materials for students. Materials such as tapes, charts, and supplementary books had already been purchased for this current school year. Therefore, this project will develop teaching aids in areas that are not presently available.

Statement of Problem

This project is designed to provide audio-visual materials in the form of teaching units for students to use, thereby strengthening the learning contained in the units. Also, by developing these units in the local school, the instructor will employ the same materials that are accessible to students in class; in addition, students will not have to relate or transfer from the equipment and materials contained in the commercially prepared units to what is available in class.

Specifically, these materials will be developed for Personal Typing (which has been renamed Typing I). Slides and corresponding tapes with related handout materials and work tasks were developed. In the first two units, "Parts of the Typewriter" and "Getting Ready to Type," it was not necessary to show motion; therefore, the use of slides was the most economical means of communicating the ideas. It is advantageous, however, to be realistic in the presentation of materials by showing a picture of the typewriter rather than a drawing. Students relate and learn by

realistic association; when they see a slide they are actually seeing their typewriter, not a reproduction such as could be illustrated on a drawing. In the units on "Inserting Paper," "Working with Tabs," and "Horizontal Centering" the use of motion would be an added benefit to the teaching unit but the higher cost of motion film was not justified in terms of greater effectiveness over a slide program. Also, it is much easier to set up and operate the slides than trying to operate a projector unless it were a cartridge loop film.

Limitations

This slide project is limited to the type of class and age group for which it was designed. The method of presentation includes limited information in more slides. The vocabulary is simple and uncomplicated and at a level and pace that junior high students can understand. Only selected units have been stressed. The five units that were developed were limited to the type and amount of material that students would receive in a junior high personal typing class and does not have much depth in content. The presentations were designed for only those students that are learning to type on an IBM Selectric typewriter and therefore are of little value to any classroom not equipped with this typewriter.

CHAPTER II

REVIEW OF THE LITERATURE

Many studies have shown that the use of slides, film-strips, and films have improved learning. As far back as 1929, Knowlton and Tilton found that films improve retention. In 1935 the Rulton studies added to this grouped medium. In World War II the US Army found in study after study that the use of slides and films helped learners retain facts longer and also could be used to change opinions.¹

More recently White² found slides to be an effective teaching aid in geography as he could project two different pictures at the same time to emphasize a realistic difference in land structures. He also found that slides were an excellent means of testing students as they could understand what was being asked by actually seeing the question rather than only hearing it. The results at the end of the course were much higher grades and a more active interest from students.

Harding³ began to de-emphasize the text and develop

¹Milton Wartenberg, "Introduction--How One School System Uses Media," Audio-Visual Instruction, May, 1969, p. 23.

²Wayne R. White, "Slides--A Teaching Aid In Geography," Audio-Visual Instruction, May, 1966, pp. 352-54.

³Nelson Harding, "Introduction--How One School System Uses Media," Audio-Visual Instruction, May, 1969, p. 32.

slides because of the inhibiting influences on the inquiry process. He felt the materials used must supplement or complement the inquiry process and be limited to a relatively narrow idea.

Procedure

When so many studies indicate that textbooks and lectures are perhaps the least effective teaching tools, how do we better achieve behavioral goals with different teaching tools?

According to the procedure followed in Norwalk Schools, one should

"first determine what the child should discover for himself and what information he should be given. Next, what methods best transmit information to the child? What kind of media will best convey the information? What would be the best way for the child to respond?"⁴

Closely related to procedure in developing any educational unit of study is the selection of materials. This independent study is the result of a complete curriculum revision in the Waverly Public Schools. Staff assignments were made according to subject area and included an analysis of what currently existed and where changes needed to be made. Wartenberg also stated that "a thorough knowledge of the present and future curriculum must be a part of the selection

⁴Milton Wartenberg, op. cit., p. 24.

if materials are to be relevant in a given area and compatible with the methodological teaching process of a specific school system.⁵ He also felt the logical candidates for selecting materials are the teacher, department heads, and other persons most directly involved with the curriculum.⁶

Organization and Selection

One of the first steps in efficient utilization of slides is the organization of the narrative with which the slides are to be integrated. "The correlation of content of slides and the learning situation" is, according to James, one of the most important characteristics in developing a slide unit.⁷ He found that "one of the best sources of good visual pictorial content is the 2 by 2 slide."⁸ White also felt that many slide units that were developed fell short of their intended goals because the narrative tended to be in "black and white: in the use of slides all should be in color."⁹

⁵Milton Wartenberg, op. cit., p. 37.

⁶Milton Wartenberg, op. cit., p. 37.

⁷D. A. James, "Adequate Slide Projection," Industrial Arts and Vocational Education, 57:90, March, 1968.

⁸D. A. James, op. cit., p. 93.

⁹Wayne R. White, "Slides: A Teaching Aid In Geography," Audio-Visual Instruction, May, 1966, p. 353.

In the development of color slides White found that

"it must be kept in mind that a particular slide, although having the correct central theme, might be framed with a background which either detracts from the purposes of the individual slide or even creates a false impression of the specific or general purposes of the presentation. Selection should also be made with the idea of achieving a blending continuity, since random shifting from slide to slide will only bewilder students."¹⁰

Slide Arrangement

One of the biggest advantages of the slide unit is its flexibility. No matter what the original intent and arrangement of the slides, they can be rearranged in any manner deemed necessary for the presentation of an idea. This means that the overall sequence of slides "should be prepared just as carefully as the organization of the lecture which it accompanies, and both elements should blend harmoniously."¹¹

Finally, all arrangements of slides and narrative should be well checked before presentation to a class, even to the extent of rehearsing the presentation.

Presentation

For presentation a carousel projector with remote controls is preferable to one which must be operated

¹⁰Wayne R. White, op. cit., p. 354.

¹¹Wayne R. White, op. cit., p. 354.

manually. Thus, the instructor has the freedom to utilize other media during the presentation, such as the related transparencies. White felt that the use of transparencies

"during the presentation does not necessarily detract or even slow the momentum already in progress. To the contrary, the descriptions of the transparencies quite often heighten the interest of the students as they are exposed to newer materials and ideas through various media simultaneously."¹²

After the presentation has been made discussion time should be sufficient for the teacher to briefly summarize the major points presented and for the students to ask questions.

Physical Plant

To be completely successful the students should be able to view the presentation under the most desirable class conditions possible. This includes: (1) Using the proper screen, (2) Control of Lighting, and (3) Placement of the screen in the room in relation to room size and number of students.

James gave the following recommendations:

1. A permanently mounted screen is recommended because too much energy is expended in putting up and taking down a portable screen.

¹²Wayne R. White, op. cit., p. 354.

2. Use a glass beaded screen in most classrooms; students should be seated 25° to the right or left of a line perpendicular to the center of the screen.
3. Light control is the most important aspect of room environment. For successful projection have a dark room.
4. Place the screen in the corner in a square room.¹³

The research represented in this review seems to point out the effectiveness of teaching with slides. Maintenance of the interest of students and their active participation in classroom activities seem to be a direct result of utilizing this medium. None of the research expressed the opinion that the use of slides or related audio-visual material in any way hampered the learning process.

¹³D. A. James, op. cit., p. 94.

CHAPTER III

PROCEDURE FOR DEVELOPING A SLIDE UNIT

Before attempting to develop a slide unit it was important that a plan be developed and followed. The procedure used in developing the series in this study is given in a step-by-step explanation using the following outline: developing a planning sheet, preparing supplementary materials, taking pictures, developing the script, and developing supplementary materials.

Developing A Planning Sheet

The first step in the slide unit was to develop a planning sheet. The planning sheet was divided into blocks. In each block a description of a picture was written in pencil (for ease in rearranging the blocks if necessary). A planning sheet was developed for each of the five separate units in this study.

Preparing Supplementary Materials

Identification cards or possibly an introductory poster were designed to introduce the series of slides.

The lettering was done with rounded letters so that there was no worry about proportioned lines or even lettering. Also, the variation from the very neat, precise pictures of the typewriter added to the interest of the

unit. Different arrow shapes were tried; a decided improvement in readability was made by outlining the colored lettering with a medium point, pencil-shaped, black magic marker.

The posters for the introductory slides were stapled to bulletin boards at school while being photographed.

Taking Pictures

After all supplementary materials for the slides had been developed, the pictures were taken with an Instamatic 414 camera, using colored film and flashbulbs. The tripod was used to save time and effort while planning the shot and in keeping the quality of focus high in the slides.

Plan for a sufficient block of time for taking the pictures as it is difficult to take them all in the same day. The photographer should be thoroughly familiar with the operation of the camera. A second person is useful for help when taking pictures as adjustments are always necessary.

It is a good idea to make a list in order of all pictures taken or in retaking some pictures later if necessary by labelling on the planning sheet to aid in arranging the developed slides.

Developing the Script

Before the script is written, a number of typewriting textbooks were reviewed. Comments and notations in the

blocks on the planning sheets were used to develop the script. The slides were examined several times in sequence during the development of the script. As the commentary for each picture was written, the following questions were considered:

1. What will the students see in the picture?
2. What do the students need to know about this picture?
3. How would the instructor explain in the clearest and most concise way (with an explanation that is clear even without the picture)?
4. What are the most confusing points for students (from past experience)?

After the slides and script were developed and coordinated, other business teachers made suggestions and recommendations for the changes in the series.

Developing Supplementary Materials

In the process of developing the script notations were made on the rough draft as to where it would be beneficial to have supplementary materials for students to keep. Also, two areas were selected for work project assignments. Students were given a complete explanation and assignment on the same sheet based on information from the slides.

The supplementary materials were designed for students to locate information from the textbook and slides and also

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provide all the information required on the operation of the Selectric typewriter. Two quizzes on subjects that are basic to the operation of their typewriter were developed and insofar as possible the questions were designed to cover the efficient operation of any typewriter.

CHAPTER IV

Chapter IV contains the script for the five units developed for this project. The units developed are:

(a) Parts of the Typewriter, (b) Getting Ready to Type, (c) Inserting Paper in your Typewriter, (d) Working with Tabs, and (e) Horizontal Centering.

NARRATIVE: UNITS I - V

Unit I: Parts of the Typewriter

The first unit, "Parts of the Typewriter," is designed to acquaint students with selected operative parts of their IBM Selectric typewriter. The learning sequence is broken down into two sections, the "top" of the Selectric and the Selectric "keyboard." It is hoped that this distinction will make it easier for students to identify parts of the typewriter by keeping these relationships in mind.

The operative parts of the Selectric to be represented in this unit were the keys, levers, and parts that are necessary for the efficient operation of any typewriter. Some of the unique Selectric parts would not be used in a semester typing class and, therefore, will be introduced but not stressed as much as the parts included in the following units.

In this unit there are twenty-six color slides, four transparencies, one checklist, and one handout.

OBJECTIVES OF UNIT I

1. Students should be able to identify selected parts of their Selectric typewriter.
2. Students should be able to transfer names of the parts of the Selectric that they have learned to other kinds of typewriters.
3. Students should be able to use and operate the selected parts of the Selectric typewriter efficiently.

Title of Slides:

UNIT I: PARTS OF THE TYPEWRITER

1. Typing On A Selectric
2. The Top Of Your Selectric
3. Typewriter Alone
4. The Element
5. The Carrier
6. The Line Space Lever
7. The Paper Release Lever
8. The Multiple Copy Control Lever
9. The Paper Guide
10. The Platen Knob And Variable
11. The Copy Guide And Scale
12. The Paper Bail And Rolls
13. The Clear View Card Holder
14. Your Selectric Keyboard
15. The Margin Scale And Position Indicator
16. The Margin Stops
17. The Margin Release Key
18. The Backspace Key
19. The Carrier Return
20. The On/Off Control
21. The Tab Control
22. The Tab Key

- 23. Shift Key And Lock
- 24. The Space Bar
- 25. Parts Learned (Review)
- 26. Parts Learned (Review)

PARTS OF THE TYPEWRITER

*1: (Introduction to unit)

2: The series of slides that you are about to see will introduce you to the many efficient and helpful parts of your new IBM Selectric typewriter. Your Selectric features many unique operative parts such as your globe-shaped element, a completely enclosed carrier to economize on work space around your machine, and a cartridge ribbon to provide the easiest method yet of changing your ribbon. Your IBM Selectric typewriter also offers many features that help make all typing jobs easier. The IBM Stroke Storage System reduces typing errors by storing the second of two rapidly typed characters until the first is printed. All keys are within easy reach from the keyboard control area, and an Impression Control lets you adjust the impact of the typing element to suit each application. The element skims across the page typing out characters rapidly and evenly, since there are no individual keys to pile up if you should hit them simultaneously. These are just a few of the many amazing features of your IBM Selectric that will be introduced to you now in more detail.

*numbers correspond to slides

- 3: Your Selectric typewriter will be introduced to you in two parts; the "top" of the typewriter and the "keyboard." Think of your Selectric as having these separate operating sections of "top" and "keyboard" when identifying where a part is and what it does.
- 4: The Element: The most noticeable difference between other typewriters and your Selectric is a small globe-shaped element containing all type characters. This small element types evenly and quickly in response to a light depression of the keyboard. The element also has a "memory." If you hit two keys at once, the key that was actually depressed last will wait and print after the first key is printed. Your element is contained in the carrier, which holds several other important parts of your Selectric that you will learn as we go along.
- 5: The Carrier: The carrier is another unique feature of your Selectric typewriter. As you can see from this picture, it is contained entirely within the typewriter. As you type, the carrier moves to the right on the inside of the machine. With this type carrier there is nothing to interfere with the work you are doing or to bump other objects on your desk, thus increasing the amount of usable space around your typewriter. Now that you have seen where and how your Selectric prints

- 5: characters, there is a line space lever on the top of the machine to adjust vertical spacing for you.
- 6: The Line Space Lever: The line space lever is located at the top of your machine on the right and can easily be identified by its raised projections. There is one projection in the front and two behind. The lever moves easily, front or back, beside these projections to set the typewriter for either single or double spacing. To the right of the line space lever is a larger lever called the paper release lever.
- 7: The Paper Release Lever: The paper release lever also has two positions. The front position (the lever is pulled as far as possible toward you) releases the pressure on the paper and allows you to reposition or completely remove your typing paper. When you are ready to type, be sure this lever is pushed back, the position that is farthest from you. This back position holds your paper firmly in your machine. On the left side of your Selectric there is another lever with several raised projections called the multiple copy control lever.
- 8: The Multiple Copy Control Lever: The multiple copy control lever is located beside five raised projections on the top of the typewriter and at the left. As you

- 8: push the lever back (away from you) a space allowance for additional sheets of paper around the platen, specifically carbon copies, is made. The copy control lever is moved back one notch for every five copies desired. This lever adjusts the platen (the black rubber cylinder) to assure that the typing element will strike squarely on the paper. Another movable part of your typewriter that helps adjust your paper for typing is the paper guide.
- 9: The Paper Guide: The paper guide is a small silver bar that projects out toward you on the left side of the paper table. Your paper guide will slide along the back of your typewriter to the desired position. After the edge of the paper guide is positioned, insert your paper in the slot between the platen and guide. The left edge of your paper should be held firmly against the paper guide. Also, the paper release lever should be all the way back for this insertion; if it isn't, your paper will not be firmly positioned but will slide around loosely in your machine. After it has been positioned against the paper guide, use your platen knob to twirl your paper into your machine.
- 10: The Platen Knob: The platen knobs are located on both the right and left sides of your typewriter. These

- 10: knobs enable you to rotate the platen manually in order to insert paper in your machine or to change the vertical position of your paper. Your platen knob becomes a platen variable by pressing in the left platen knob. In this position your platen becomes disengaged and allows you to roll it in either direction. This action enables you to change completely the position of your writing line. It also allows you to realign your paper when reinserting a page for corrections or additions. The next part of your typewriter, the copy guide and scale, is easily identified as it is marked off in inches.
- 11: The Copy Guide and Scale: The copy guide and scale serves a variety of purposes. This guide prevents the refeeding of paper around the platen and provides a flat surface for erasing. The top scale, which is marked off in inches, aids the typist in centering paper in the typewriter. The bottom scale, called the pitch scale, corresponds to the margin scale. It indicates the number of characters that can be typed in an inch. You will learn a little later about the many kinds of type available in a Selectric typewriter. To the left and right of the copy guide, small white horizontal brackets indicate the correct placement for left and right paper edges when you wish to center paper in the

- 11: typewriter. The outer edges of these brackets are for centering a standard 8 1/2-inch piece of paper. The inner edges are used to center 8-inch paper. Directly in front of the paper guide and scale is the paper bail.
- 12: The Paper Bail: The paper bail holds paper firmly against the platen. When you use the paper bail, pull it forward toward you, insert your paper, and push the paper bail back against the platen. Now, with the assistance of your paper bail rolls, your paper is held firmly in position for typing. To aid the firm hold on your paper, the clear view card holder is attached to your carrier.
- 13: The Clear View Card Holder: The clear view card holder allows you to see your line of type. As the name implies, it also holds cards and envelopes close to the platen. There is a black vertical line in the top center of the card holder which indicates where the next character will print on the paper. The horizontal line at the lower end of the card holder indicates the bottom of the typing line.

Now that you have been introduced to the "top" of the Selectric, take a look at your checklist and place an "X" by those parts that you think you can identify.

- 14: Learning to type is made easy if you use the many operative parts of your Selectric keyboard. Typing is convenient and easy on the Selectric as the gradual slope of this keyboard places all keys within comfortable reach of the home row keys, the major keys on your machine. All keys are designed to provide the most natural typing position possible.
- 15: The Margin Scale: The margin scale is located directly above the keyboard and on the front of your Selectric. Your scale begins at "0" and runs all the way to 130. Your Selectric has a bright red arrow called the typing position indicator, that moves along your margin scale as you type. This indicator shows exactly where you are on your paper and allows you to see how much typing space you have left. Your indicator is bound on both sides by your margin stops.
- 16: The Margin Stops: The margin stops are easily maneuvered by pushing the levers in (away from you) and sliding them along the scale. Use the space bar to move the carrier to one side or the other when setting a margin. Your margin stops will determine the length of your typing line. Later, when I ask you to set your typewriter for a 60-space line, these are the levers that must be adjusted. If you wish to type outside your

16: "set in" line of type, you can do this by depressing the margin release key.

17: The Margin Release Key: The margin release key is located at the top of your keyboard to the left of the tab key. It is depressed with your left little finger and allows you to type beyond both of your margin stops. To type through the right margin after your indicator is locked at this margin, press the margin release key and backspace through the margin. The backspace key is on the opposite side of your typewriter in the same position as your margin release key.

18: The Backspace Key: The backspace key is depressed with your right little finger, and as the name of the key implies, backspaces across your line of type. This key is used for a variety of reasons such as backspacing for horizontal centering, which you will learn to do later. Because the backspace key must usually be used several times to reach your desired position on the page, it is a typamatic key. Typamatic simply means that it will keep repeating itself as long you hold it down firmly. The carrier return key is another typamatic key.

19: The Carrier Return Key: The carrier return key is the

19: largest key on the right side of the Selectric keyboard.

It is operated with the right little finger. The line space regulator, which is one of the first parts we learned, determines whether the carrier will space down once for single spacing or twice for double spacing when you touch this key. Next to the carrier return key is an oblong key which is your on/off control switch.

20: The On/Off Control Switch: The on/off control switch is the key which activates your typewriter. When you depress the top of the key, you turn the motor on. The lower portion of the key turns the machine off. As a reminder that your Selectric is still on, a bright red band appears at the bottom of the control key. When the machine is off, you cannot see this band. On the opposite side of your keyboard is another oblong key, the tab control key, that is identical in shape to your on/off control.

21: The Tab Control Key: The tab control key is also operated by depressing the top or bottom of the key. To "set" a tab stop, move the carrier to the desired point on the writing line. Then press the "set" end of the tab control. To clear a tab stop, move your indicator to the same position that the tab set was

21: "set" in and depress the tab clear, which is at the end of the tab control. If you have a series of tab stops and wish to clear all of them, move the carrier to the extreme right; then depress and hold down the tab clear key while you depress the carrier return key. Your carrier will now move to the left margin clearing all stops as it moves. The key that is used to actually locate a tab set in your machine is the tab key.

22: The Tab Key: To move the carrier to a tab stop, you lightly touch the tab key, which is located at the top right side of your keyboard, with your finger. If there are a series of tab stops, you simply repeat this stroking action and the key will move the carrier to each preset tab stop on the writing line. Your tab key does not cause the carrier to stop at the right margin. If you wish to have a tab stop at your right margin, you must set a tab for that location. The next key you will learn is the shift key and lock.

23: The Shift Key and Lock: You will find a shift key on both sides of the keyboard on your machine. There is only one shift lock key, however, and it is above your left shift key. These are the keys we use to make capital letters---or, more properly called uppercase characters. The shift lock keeps the element in its

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23: uppercase position to permit you to type extended sections of uppercase characters. To release the shift lock, simply depress either the right or left shift key. The last key to learn is the most frequently used key on your typewriter, the space bar.

24: The Space Bar: Just as the backspace key moved the carrier back one space at a time, the space bar will advance the carrier one space. The space bar is also a typamatic key. For this quick, smooth movement across the page, depress the space bar to its second level and hold it there. The space bar will move the carrier through the right margin stop without depressing the margin release key; this is the only key that can pass through a margin stop.

Now that you have been introduced to your Selectric keyboard, take a look at the checklist for the "keyboard" section of your typewriter.

25: (The class as a whole will use these last two slides to review the location of these parts orally.) In order of presentation the parts reviewed are: Tab Control, Paper Guide, Element, Tab Key, Card Holder, Multiple Copy Control, Paper Bail, Margin Stops, Margin Release, Platen Knob, Carrier, and Space Bar.

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26: In order of presentation the parts reviewed are: Margin
Scale, On/Off Control, Line Space Regulator, Copy Guide
and Scale, Shift Key and Lock, Backspace, Carrier
Return, and Paper Release Lever.

Unit II

Getting Ready to Type

In the second unit, "Getting Ready to Type," students will be shown that it is just as important to prepare their work stations before they begin to type as it is to know how to operate their machines. Included among the many examples illustrated in this second unit are: (a) adjusting your desk and chair, (b) positioning the typing book and stand, and (c) proper posture and finger position.

Many important typing techniques will be illustrated with these slides and transparency series. A breakdown of a natural sitting position in your chair and hand slope on the keyboard is included for a detailed clarification of these proper typing techniques. A large wall chart in the typing room will emphasize and serve as a reminder of good typing posture.

After the slide and transparency series has been presented, students will be expected to prepare their stations just as demonstrated in the series. After all work stations have been prepared, the class will review Slide Number 28 together and discuss what they see and what they have done.

There are eight slides and four transparencies in this unit. Two handouts for students are also included.

OBJECTIVES OF UNIT II

1. Students should be able to adjust their desk and chair properly to achieve good typing posture.
2. Students should be able to position their book and stand to accommodate good typing posture.
3. Students should be able to sit properly in their chairs.
4. Students should be able to develop proper hand and finger position.
5. Students should be able to see the relationship between good typing technique and efficient typing.
6. Students should be able to understand why it is important to organize their work stations.
7. Students should be able to develop responsibility for preparing their work stations before beginning to type.
8. Students should be able to develop responsibility for using good typing techniques.

Title of Slides:

UNIT II: GETTING READY TO TYPE

- 27. Getting Ready to Type
- 28. Typing Station Alone
- 29. Adjusting the Desk
- 30. Adjusting the Desk
- 31. Placing the Book in the Stand
- 32. Placing the Book in the Stand
- 33. Using Proper Posture
- 34. Hands on the Home Row Keys

GETTING READY TO TYPE

- 27: Before you begin to type it is important that you prepare your work station. In the following picture note the way your station will look if it is efficiently organized.
- 28: Notice that your typing book and stand are to the right of your machine and typing supplies are on the left. Your typing book is on an angle so that when you are typing you need only move your head slightly to the right and look down with your eyes. The cover for your Selectric has been carefully placed out of the way on the back of your chair. All of us are of different shapes and sizes; therefore, we must make both desk and chair adjustments so that we will be using the best posture possible.
- 29: Underneath your desk, in the middle, is an arm with a handle on it. When you turn this handle clockwise, the desk will be lowered; if turned counterclockwise, your desk will be raised. It may also be necessary to adjust your chair.
- 30: In the middle of your chair, underneath the seat, you will find a lever like the one shown here. Hold this

1

2

30: lever and squeeze it and one of the legs of your chair together. When this lever is disengaged move the seat of your chair to the desired height and then release the lever. Now that you have adjusted your desk and chair, let's take a look at your typing book and stand.

31-2: When you place your copy stand on your desk, place it on an angle so that your book will face you as much as possible. If you look at your stand, you will notice a deep groove in the front and back of it. Flip the front cover of your book all the way over and insert it in these grooves as shown in these pictures.

Remember, slant your book toward you.

33: Now you are ready to type. Assume a natural, upright position directly in front of your machine with your feet flat on the floor, one foot slightly in front of the other to give better balance to the body. The general position of your body should be one of perfect poise. Sit well back in your chair and lean slightly forward from the hips so that your shoulders do not touch the back of your chair. Your arms should hang loosely at the sides of your body and the elbows should be kept near but not close to the body. Your wrists should be lower than your knuckles, the elbows slightly lower than your wrists, and your upper arms slanting a bit forward.

34: In general, your hands should slope with the slant of the keyboard and your wrists should be kept low but not resting on the frame of your typewriter. Your fingers should be comfortably curved and placed lightly on the second row of keys. Your head should be turned slightly to the right at the same angle as the copy on the desk at the right of the machine so that it can be read easily.

Finger position and proper stroking action can more easily be explained by looking at these transparencies. (See Appendix A, Pages 60-3)

Unit III

Inserting Paper In Your Typewriter

"Inserting Paper in your Typewriter," the third unit, demonstrates the way to use related operative parts to insert in, straighten, and remove paper from your typewriter. Techniques relating to the handling and operating of paper and the typewriter are also explained and illustrated.

At the conclusion of the series, students will try inserting, straightening and removing paper. The class will discuss and review the slides as they progress through each step.

There are six slides in Unit III and one handout.

OBJECTIVES OF UNIT III

1. Students should be able to insert, straighten, and remove paper from their typewriter using proper techniques.
2. Students should be able to realize the relationship between handling paper properly and getting a good finished copy.

Title of Slides:

UNIT III: INSERTING PAPER IN YOUR TYPEWRITER

- 35. Insertion of Paper
- 36. Holding Paper in Left Hand
- 37. Inserting Against Paper Guide
- 38. Twirling Paper into Machine
- 39. Putting Paper Bail Down
- 40. Using the Paper Release Lever

100

INSERTING PAPER IN YOUR TYPEWRITER

- 35: There are several ways in which you can insert typing paper in your machine, but there is a best way to do it. A standard-sized sheet of paper, 8 1/2 by 11 inches, is the easiest to control, straighten, or remove from your typewriter.
- 36: The basic steps are: Hold the sheet of paper in your left hand and
- 37: place the sheet back of your platen with the left edge against the left edge of the paper guide.
- 38: Turn your right platen knob counterclockwise quickly using the thumb and first two fingers of the right hand.
- 39: After your paper is inserted properly, push your paper bail down to the platen.
- 40: If your paper goes in crooked, use your paper release lever to straighten it. By pulling the lever forward (toward you) you can move your paper around easily in your machine. It is straight when the top edge of your paper is exactly even with the top of your line scale or if the left and right edges are level. You may also use your paper release lever to remove paper from your

40: typewriter. By keeping the lever forward, you can easily pull and remove your paper. Remember, your paper should never be "ripped" from your typewriter.



Unit IV

Working With Tabs

The fourth unit, "Working With Tabs," is designed to illustrate the operation of the tab keys. An introduction of the many uses of these keys will lead the students into the location and operation of tab keys.

A step-by-step demonstration of "setting in" a tab stop, locating the "set in" tab stop, and removal of the tab stop will be slowly paced so that the students can work along with the slide series while developing this new typing skill.

Working with tabs is a confusing typing skill for junior high students to develop; therefore, they should perform the operation as they are presented in the series. A review, without the aid of the slides, will follow.

A work task involving setting in tab stops will be assigned. (See example on page 80) There are eight slides and one handout in Unit IV.



OBJECTIVES OF UNIT IV

1. Students should be able to set, find, and clear tab stops.
2. Students should be able to operate the tab control key with a minimum of effort.
3. Students should be able to operate the tab key efficiently with a minimum of effort.
4. Students should be able to understand the relationship and value of the tab keys to efficient typing.



Title of Slides:

UNIT IV: WORKING WITH TABS

- 41. Working with Tabs
- 42. Operation of the Tab Keys
- 43. Moving to the Desired Point
- 44. Pressing the Tab Set
- 45. Pressing the Tab Key
- 46. Using the Tab Clear
- 47. Removing a Series of Set In Tab Stops
- 48. Proper Finger Position on the Tab Key

WORKING WITH TABS

- 41: It is often necessary to arrange material in paragraphs or columns to make it easier for the reader to get facts, make comparisons, or to make relationships stand out clearly. This is called tabulation.
- 42: On the left side of your typewriter there are two keys that may be operated three different ways. Your tab control key is operated by depressing the top or bottom of the key; it will set in or clear a tab stop from your machine. Depressing the tab key itself will move the carrier to any tab stop that has been set in your machine.
- 43: To set your tab stop move the carrier to the desired point on the writing line.
- 44: Then, press the "set" end of the tab control.
- 45: To find this "set in" tab return your carrier to the left and depress your tab key.
- 46: To clear a tab stop depress your tab key so that the carrier moves to the tab set to be removed and depress the tab clear (which is at the top end of the tab control key).

- 47: If you have a series of tab stops and wish to clear all of them, move the carrier to the extreme right, depress and hold down the tab clear and then depress the carrier return key. Your carrier will now move to the left margin clearing all stops as it goes.
- 48: Review the use of these tab keys and practice the automatic reach with your left little finger to the tab key when trying to locate a tab that has been "set in."

1

2

3

Unit V

Horizontal Centering

The unit on "Horizontal Centering" is a simple demonstration of centering from the left to right horizontally across your page. Students will already know the size and letter spacing of a full sheet of paper. A review, however, will appear in the script of this series.

At the conclusion of the series a work task will be assigned. Students will be expected to horizontally center their (a) name, (b) current date, and (c) name of the school. (See example on page 83)

There are five slides, one transparency, and one handout in this unit.

OBJECTIVES OF UNIT V

1. Students should be able to efficiently operate all keys involved in horizontal centering.
2. Students should be able to follow and understand all directions for horizontal centering.
3. Students should be able to type an acceptable finished copy using horizontal centering.
4. Students should be able to understand the relationship between horizontal centering and the efficient use of the typewriter.

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Title of Slides:

UNIT V: HORIZONTAL CENTERING

- 49. Horizontal Centering
- 50. Finding Center on the Typewriter
- 51. Using the Backspace
- 52. Typing the Copy
- 53. The Finished Product

HORIZONTAL CENTERING

49: One of the basic typewriting skills that you will be required to develop is horizontal centering. Perhaps many of the themes, book reports, letters, or other personal papers that you type will require that some of your material be centered on your paper. After you have mastered these simple steps of horizontal centering, you should be able to center anything horizontally across your page.

50: In preparing to center horizontally, find the center on your typewriter. On an elite typewriter the center will be 51 on your margin scale. Move your indicator to the center of your machine and set a tab stop.

51: Backspace once for each two letters (or letter and space) in the line you want to center. If the line has an odd number of letters and spaces, disregard the single letter that is left over.

An illustration of a breakdown for horizontal centering is illustrated for you on a transparency that I have prepared for you. (See example on page 66)

52: Begin to type the line at the point at which the backspacing is completed.

53: When you have finished typing the line, look at your typed copy and see if it is centered horizontally. A more accurate check of your work is to fold the paper in half and see if the left and right edges match. Practice your horizontal centering by typing first your name; on the second line center today's date; on the third line center the name of our school.

CHAPTER V

CRITICISM AND SUMMARY

Several suggestions are given in Chapter V concerning possible areas and methods of improvement for anyone attempting to develop a slide-tape series. The criticism is broken down into four areas and includes: (1) preparing to take pictures, (2) developing the supplementary materials, (3) taking pictures, and (4) incorporating other media.

Statement of the Problem

The Waverly Public Schools conducted a school-wide curriculum revision through Michigan State University during the 1968-69 school year. During the study departments met to determine weaknesses in existing curriculum. At all levels of typing (8-12 grades) students were not developing satisfactory skills or speeds. Furthermore, there was a lack of working materials for students; therefore, this project developed teaching aids in areas that were not available in the form of teaching units. Slides and a corresponding tape were used to develop the five units on: (1) Parts of the Typewriter, (2) Getting Ready to Type, (3) Inserting Paper in your Typewriter, (4) Working with Tabs, and (5) Horizontal Centering.

1000

Suggestions for Improvement

Lettering and Designing

The lettering in this project is difficult to read and will impair the effectiveness of the unit, especially since all classes have beginning typing students who need to develop a whole new vocabulary consisting of typewriting terminology. Supplementary handout sheets listing slides in order of presentation were used to overcome the problem of legibility. Legibility can be achieved by following one of the following suggestions: (1) have the school's industrial arts students print name cards, (2) buy press-on or precut letters, (3) practice writing with India ink and pen.

Materials that are developed in similar units should be designed for use on bulletin boards as much as possible. The material on the introductory slides could have been developed for use on bulletin boards by cutting out the letters and designs.

Script and Supplementary Materials

The script and supplementary materials will need to be revised as a result of questions from the classes for which they were designed (8th and 9th grade students in beginning typing classes). There was no opportunity to try out the five slide units on typing students because the project was

Suggestions for Improvement

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Script and Supplementary Materials

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developed during the summer months. Slide units should be developed at a time when students will be able to view them and ask questions as they are an invaluable source of criticism and revision. The only guide used for developing the units was the experience of a teacher who has taught these skills.

Photography

The biggest problem in developing the unit was not using a 35mm camera. Pictures on a 35mm camera are much larger and much clearer and, therefore, are a more accurate picture of what is happening. It would have been more effective if the units would have included examples of what was being explained. The camera used, a Kodak 414, could not pick up the detail of a typewritten page. It is wise to experiment with the camera before attempting to take your pictures. Some of the slides would be better if retaken because a better angle or point of emphasis could be reached. On some pictures the typewriter is slightly off center or a table edge is showing, another fault of the camera. The picture frame, as indicated on the camera, was not the true picture; furthermore, centering pictures is impossible without the use of a tripod.

Some pictures were hazy or too light, caused by lighting that was too direct or in front of the typist. Inferior



quality in flashbulbs produced the same effect. Blue dot bulbs, or flashbulbs of substantial quality, are recommended for clarity of picture.

Using Other Media

The use of motion should have been incorporated in the last three units, "Inserting Paper," "Horizontal Centering," and "Working with Tabs" for complete effectiveness. The still shots are effective but "slow students" would benefit from the motion in pictures when learning how to operate the parts of the typewriter to develop desirable typing skills.

Summary

The effectiveness of the five units developed in the study was not determined as they were not tested on the students for whom they were designed. If past research is an indication of probable success and if the information is properly presented, the study should be effective for teaching typing skills on the IBM Selectric typewriter.

The units contain in clear, concise form what students need to know to develop the skills being taught. Limited information is given in each slide and the script is paced in relation to the ability of the junior high age group to learn. Further explanations in a few areas through illustration are necessary for complete understanding of what is

being explained. These pictures could not be included because of the picture-taking quality of the camera used. Handout materials and the textbook were used to supplement these weak areas.

The use of slides has been a successful method for presenting educational material. Slides are effective because they represent realistic pictures of specific things and motion is not the point of emphasis---content is. Also, the information can be rearranged and easily retrieved for viewing over and over again.

1951

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APPENDIX A

TRANSPARENCIES

A series of seven transparencies have been developed to assist in the presentation of new material to students. Some of these transparencies further explain information taken from the slide presentations; the remainder of these transparencies emphasize information given in the typing book¹ which is used in our one-semester typing class.

Two of the transparencies stress finger position on the keys; two point out the proper stroke-release sequence of striking keys; one relates information concerning the size and use of the paper students work with; one indicates which keys are struck and used with each shift key; and the last transparency illustrates the breakdown of words for horizontal centering.

All transparencies are identified by number and subject. Related information and the lesson for which they were designed are also given on these transparencies. Most transparencies have related handout material for students. These handouts will be treated as the related script.

¹Lessenberry, Twentieth Century Typewriting, South-Western Publishing Co., Eighth edition, 1962.

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P R O P E R C U R V E

O F

F I N G E R S

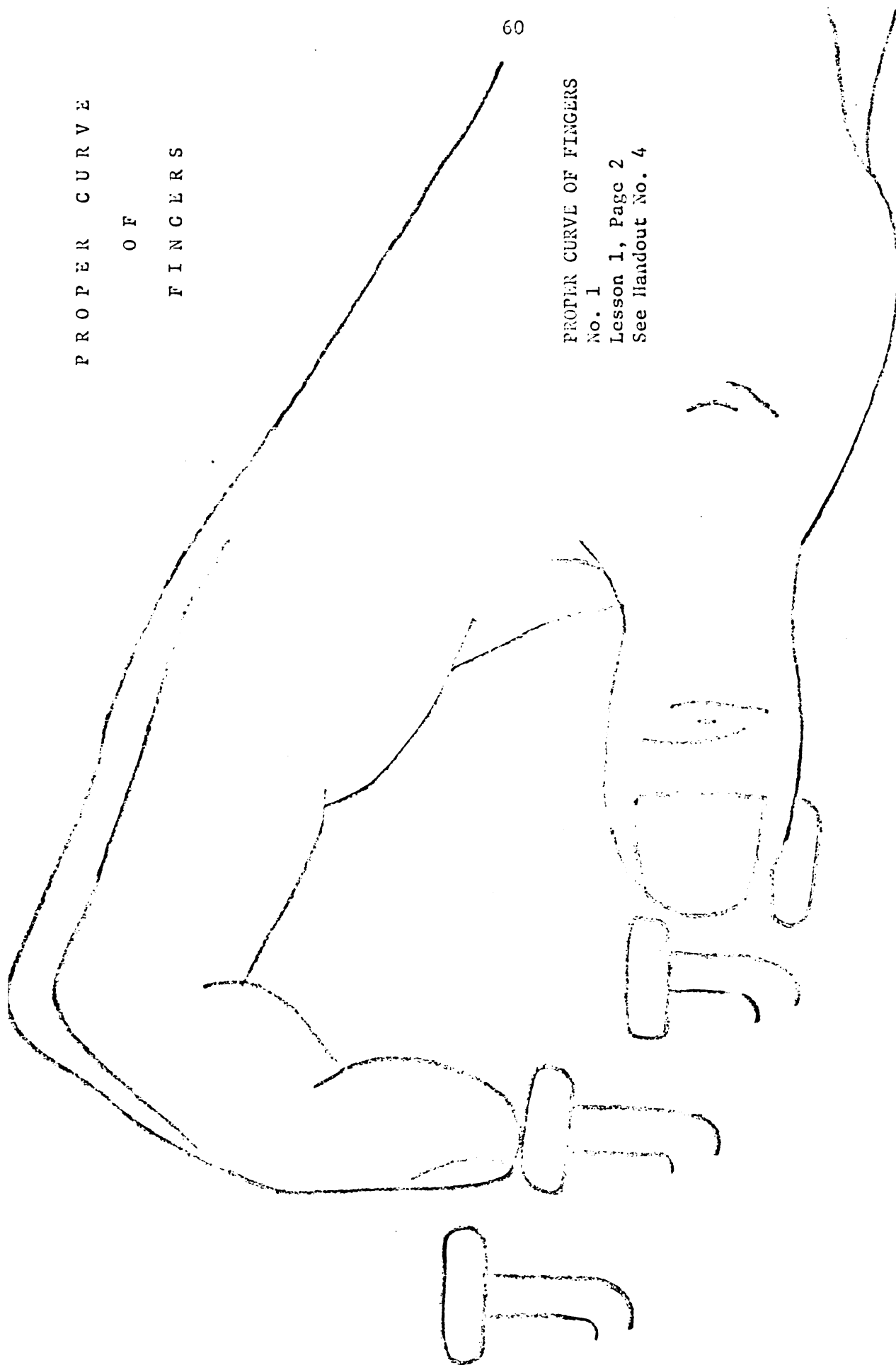
60

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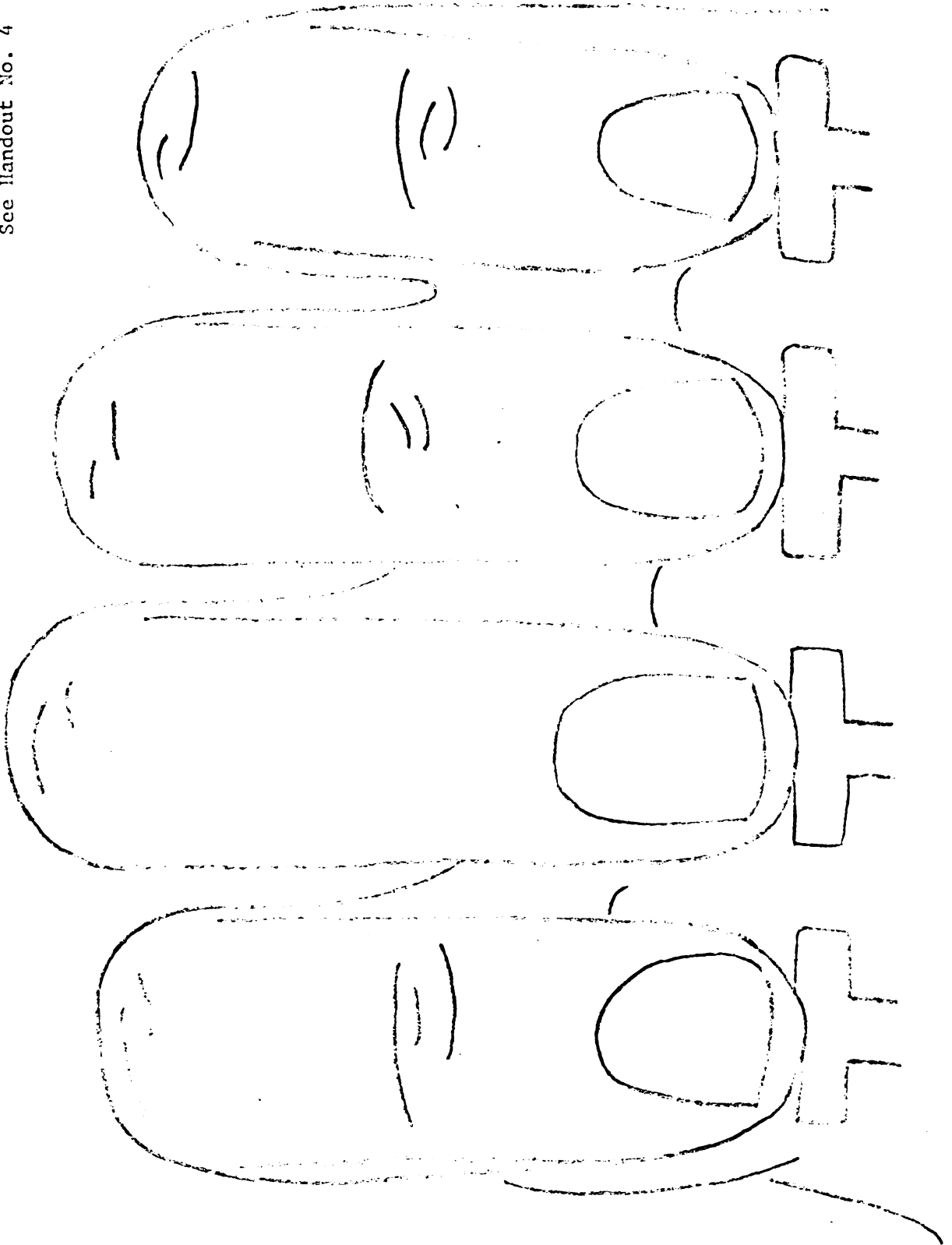
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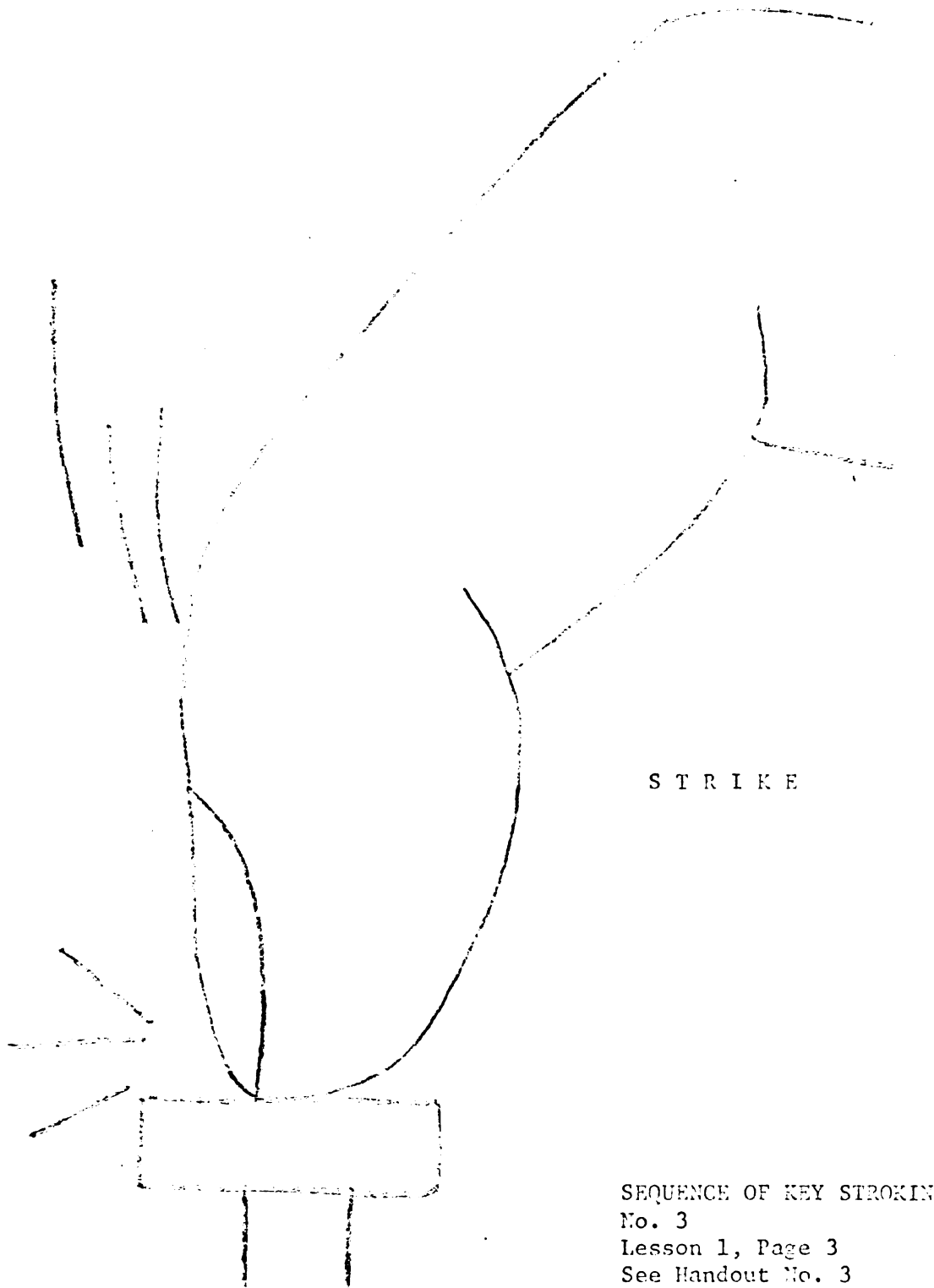
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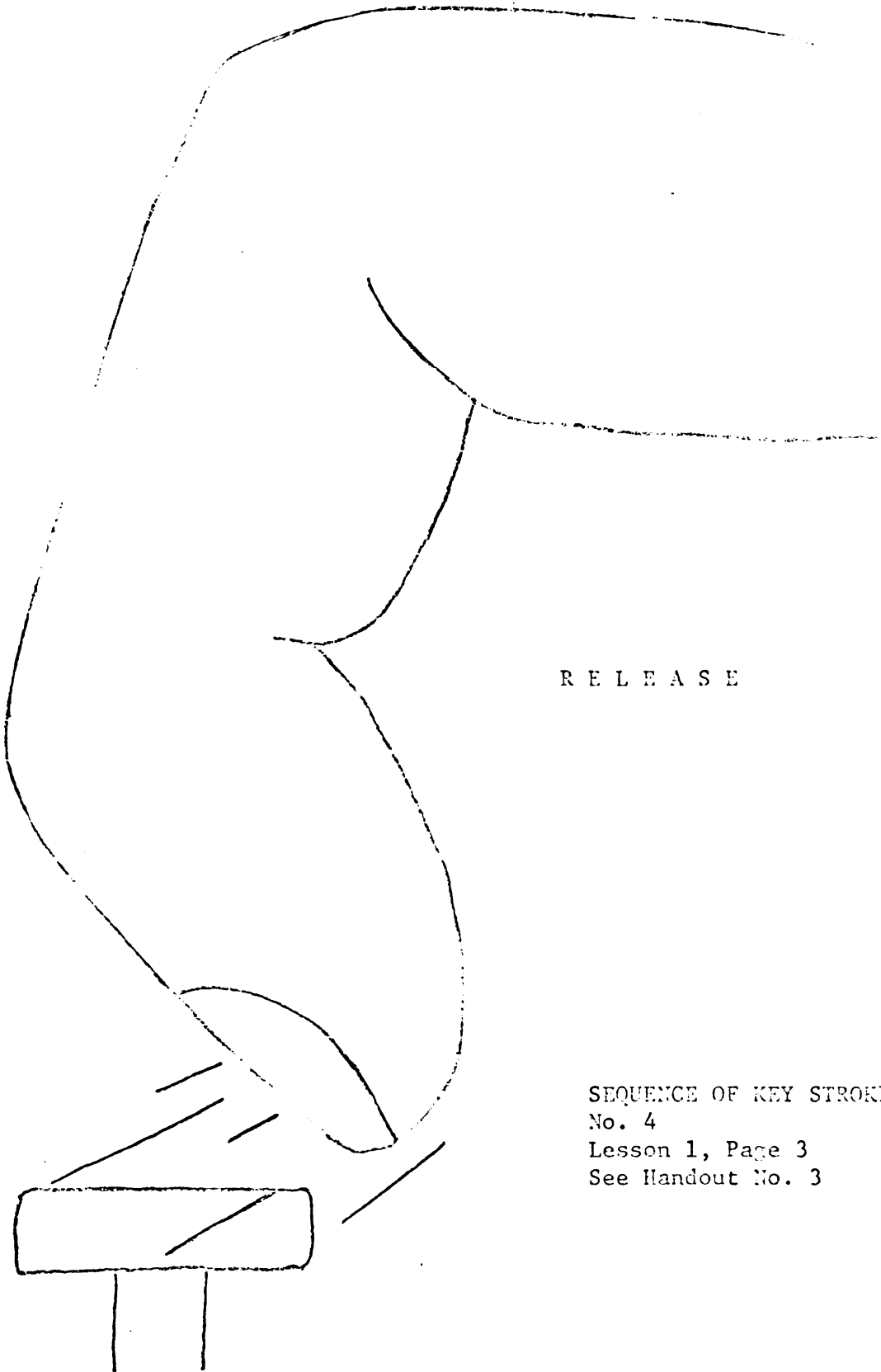
S e e H a n d o u t N o . 4



FRONT FINGER POSITION
No. 2
Lesson 1, Page 3
See Handout No. 4







R E L E A S E

SEQUENCE OF KEY STROKING
No. 4
Lesson 1, Page 3
See Handout No. 3

11-11-11

0	42	85 P I C A	T Y P E
0	51	102 E L I T E	T Y P E

STANDARD PAPER * * * * * 9 1/2 X 11 I N C H E S

P I C A	* * T Y P E	=	10 S P A C E S
E L I T E	T Y P E	=	12 S P A C E S

FACTS ABOUT YOUR PAPER
 No. 5
 Lesson 2, Page 6
 See Handout No. 8

0	42	85 P I C A	T Y P E
0	51	102 E L I T E	T Y P E

STANDARD PAPER * * * * * 8 1/2 X 11 I N C H E S

P I C A * * T Y P E = 10 S P A C E S

E L I T E T Y P E = 12 S P A C E S

FACTS ABOUT YOUR PAPER
No. 5
Lesson 2, Page 6
See Handout No. 8

0	42	85 P I C A	T Y P E
0	51	102 E L I T E	T Y P E

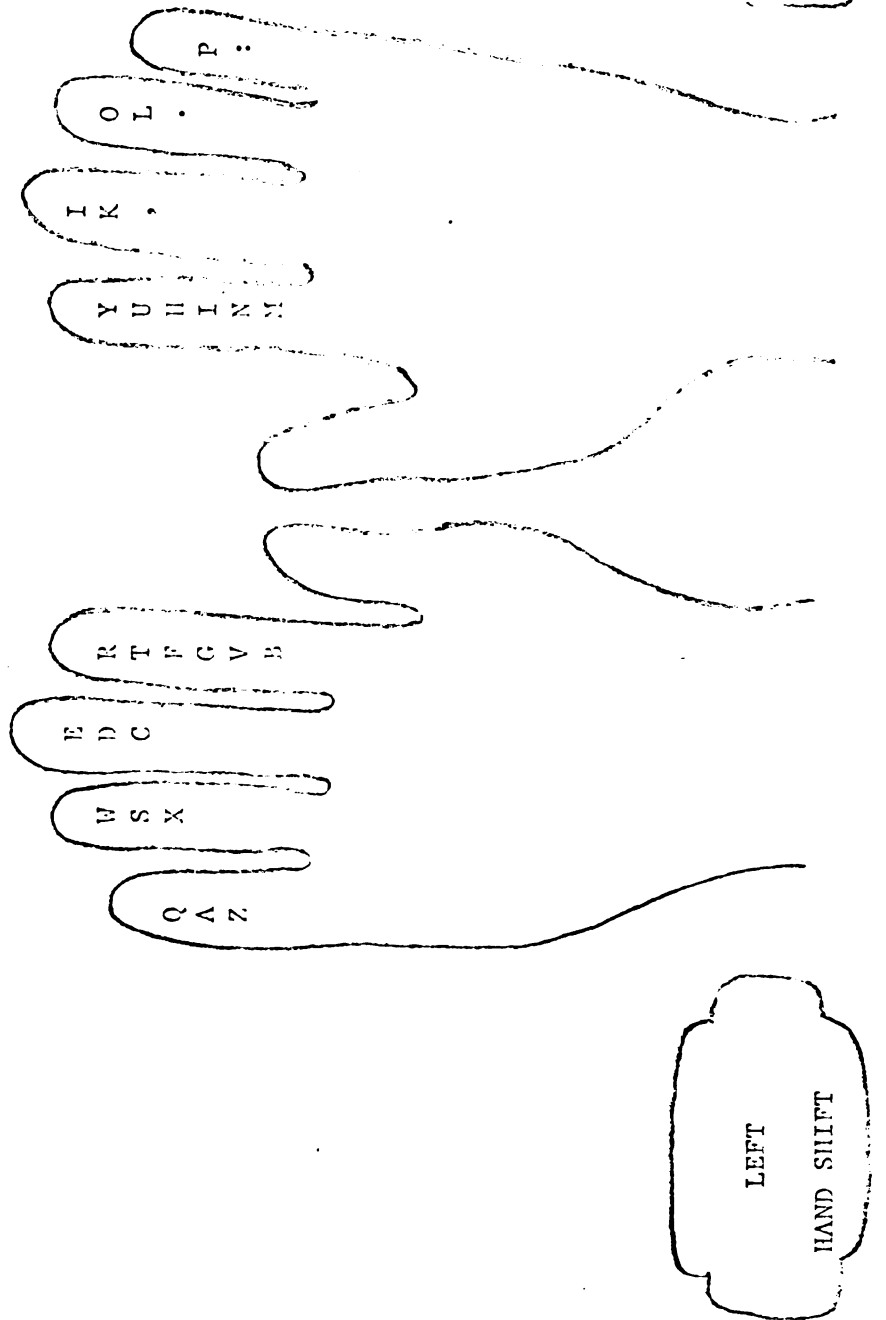
STANDARD PAPER * * * * * 9 1/2 X 11 I N C H E S

P I C A	* * T Y P E	=	10 S P A C E S
E L I T E	T Y P E	=	12 S P A C E S

FACTS ABOUT YOUR PAPER
 No. 5
 Lesson 2, Page 6
 See Handout No. 8

100

SHIFTING FOR CAPITALS



SHIFTING FOR CAPITALS
No. 6
Lesson 2, Page 8
See Handout No. 9

HORIZONTAL CENTERING

MRS. AMOS

WAVERLY JR. HIGH SCHOOL

HORIZONTAL CENTERING
No. 7
Lesson 33, Page 59
See Handout No. 7

APPENDIX B

11

PARTS OF THE TYPEWRITER

Top of the Electric

How many of these parts can you locate:

- _____ Carrier
- _____ Clear View Card Holder
- _____ Copy Guide and Scale
- _____ Element
- _____ Line Space Lever
- _____ Multiple Copy Control Lever
- _____ Paper Bail and Rolls
- _____ Paper Guide
- _____ Paper Release Lever
- _____ Station Knob and Variable

Electric Keyboard

- _____ Backspace Key
- _____ Carrier Return
- _____ Margin Release Key
- _____ Margin Scale and Position Indicator
- _____ Margin Stops
- _____ On/Off Control
- _____ Shift Key and Lock
- _____ Space Bar
- _____ Tab Control
- _____ Tab Key

UNIT I - No. 1

APPENDIX C

PARTS OF THE TYPEWRITER

1. Backspace Key: Touch lightly to move the carrier back one space. To speed the carrier typamatically toward the left margin, depress and hold the backspace key at its second level.
2. Carrier: The carrier is contained entirely within your type basket. It contains the impression selector, the element, the stencil control, ribbon, and the card holder.
3. Carrier Return Key: To move the carrier to the left margin and advance the paper vertically, depress the carrier return key. For continuous vertical spacing, hold the carrier return key at its second level.
4. Clear View Card Holder: The card holder holds paper, cards and envelopes close to the platen. A black vertical line at top center indicates where the next character will print. The horizontal line toward the lower end indicates the bottom of the typing line.
5. Copy Guide and Copy Guide Scale: The copy guide prevents the refeeding of paper around the platen and provides a flat surface for erasing. The top scale is marked off in inches and aids in centering paper in the typewriter. The bottom scale is the pitch scale and corresponds to margin scale.
6. Element: This globe-shaped ball contains all type characters. All Selectrics in this typing room have elite type.
7. Line Space Lever: Line spacing of your choice, single or double, is selected by moving this lever to the appropriate setting.
8. Margin Release Key: This key allows you to type through the right and left margins.
9. Margin Scale and Margin Stops: These are located directly above the keyboard on the front of your typewriter. To operate your margin stops, push them in, away from you, and slide them to the desired position. The red arrow, called the Typing Position Indicator, indicates the exact typing position. These features make margin resetting a very simple operation.

10. Multiple Copy Control Lever: This lever allows space for additional copies; move the lever one space for every five copies.
11. ON/OFF Control: This key turns your machine on or off. A red band will appear at the bottom of the control when the motor is On.
12. Paper Bail and Rolls: The paper bail and rolls hold the paper firmly against the platen.
13. Paper Guide: To insert and align paper accurately, move the paper guide to the desired location. The left edge of the paper should be against the paper guide.
14. Paper Release Lever: Move this lever forward to reposition or remove or straighten paper in/from your typewriter.
15. Platen: This is the black rubber roll around which you insert your typing paper.
16. Platen Knobs: The left and right platen knobs enable you to rotate the platen manually in order to insert paper or to change the position of the page vertically.
17. Platen Variable: This action enables you to permanently change the position of the writing line and aids when reinserting a page for corrections or additions.
18. Shift Keys and Shift Lock: Depress the shift keys (right or left) to type uppercase characters. Depress the shift lock to keep the element in uppercase position to permit you to type extended sections of uppercase characters. To release the shift lock, depress the shift key.
19. Space Bar: To advance the carrier one space, touch and release the space bar. For quick, smooth typamatic movement across the page, depress the space bar to its second level and hold. The space bar will move the carrier through the right margin stop without depressing the margin release key.
20. Tab Control (Set and Clear): This key sets in and clears out stops that are put into the line of type.
21. Tab Key: This key finds and stops at tab sets that have been put in your line of type.



APPENDIX D

CORRECT TYPING POSITION

- a) Sit well back in the chair, with the front of the body slightly to the right of the center of the keyboard.
- b) Elbows near the body; forearms should be parallel to the keyboard.
- c) Feet flat on the floor, one slightly in front of the other.
- d) Keep your eyes on your copy.
- e) Keep your fingers curved.
- f) Keep your wrists down.
- g) Your book should always be at the right of your machine, elevated for easy reading.
- h) Keep your table free of unneeded books.

SEQUENCE OF KEY STROKING

- i) Each key should be struck with a firm, sharp stroke and released quickly. Keep most of the stroking action in the fingers; hold the hands and arms quiet.
- j) The finger is snapped slightly toward the palm of the hand as the key is released. The finger does not follow the key all the way down. Striking and releasing a key should be thought of as one motion with the release motion started almost at the same instant as the downward motion of the finger.

1

1

APPENDIX E

GETTING READY TO TYPE

1. Place this book at the right of the typewriter. Elevate the top slightly.
2. Clear the desk of unneeded books and papers.
3. Have front of typewriter frame even with edge of desk or table.
4. Adjust paper guide and paper bail rolls.
5. Have full size sheet of paper on desk at left of typewriter, turned so the long side of the paper is close to you.
6. Insert the paper.
7. Set the line space lever for single spacing.
8. Set your typewriter for a 60 space line.
9. Assume correct position. Sit erect; feet on floor; fingers curved; wrists low; elbows near body.
10. Locate the assignment given on the board. Begin to type at a slow, even rate. Increase your rate of stroking gradually. Type steadily--keep the carrier moving without pauses.

*This paper will be referred to throughout the first twelve lessons.

APPENDIX F



INSERTING YOUR PAPER

- a) Place your full-sized sheets of paper on your desk to the left of your typewriter; turn the paper endwise to the typewriter.
- b) Pull your paper bail from your platen.
- c) Grasp your paper with the left hand, the thumb under the sheet.
- d) Bring the paper to the platen and drop it between the platen and the paper table, against the paper guide. At the same time bring the right hand to the right platen knob and twirl the knob with a quick movement of the fingers and thumb.
- e) Adjust the paper bail to hold the paper firmly against the platen. Place the right bail roll about 1 1/2 inches to the left of the right edge of the paper and the left bail roll approximately 1 1/2 inches to the right of the left edge of the paper.
- f) To remove the paper, pull the paper release lever forward and straighten your paper. When your paper is straightened, return the lever to its original position.

APPENDIX G

WORKING WITH TABS

- a) First, clear previous settings by spacing your carrier to the extreme right margin, hold down the tab clear end of the control key and return your carrier.
- b) To set a tab stop, move the carrier to the desired point on the writing line and press the set end of the tab control.
- c) To clear a tab stop, tab to the stop you wish to clear and press the clear end of the tab control.
- d) To move the carrier to a tab stop, touch the tab key. Repeating this action will move the carrier to each preset tab stop on the writing line.

Assignment:

Use a 50 space line, single spacing, 20 spaces between columns.

then	than	need
both	shun	hand
wish	help	paid
slap	path	heap
stop	peal	leap
turn	heal	past

Example of Work Task for
Working With Tabs

then	than	need
both	shun	hand
wish	help	paid
slap	path	heap
stop	peal	leap
turn	heal	past

APPENDIX N

HORIZONTAL CENTERING

GET READY TO CENTER: Move the margin stops to the ends of the scale. Clear the tab stops. Move the carrier to the center of the paper. Set a tab stop at this point.

HOW TO CENTER: Tabulate to center point. Backspace once for each two letters (or letter and space) in the line. If the line has an odd number of letters and spaces, disregard the single letter left over. Begin to type the line at the point at which the backspacing is completed.

Assignment:

Center and type your name

Center and type the complete date

Center the name of our school

Example of Horizontal Centering

Work Task

Mrs. Amos

December 1, 1969

Waverly West Jr. High

APPENDIX I

SPACING GUIDE

There are two spaces after a period that ends a sentence. Only one space, however, follows an abbreviated word such as Mr. or st.

There is only one space after a comma.

There is only one space after a semicolon.

There are two spaces after a colon.

There are two spaces after a question mark.

There are two spaces after an exclamation point.

Pica type has 10 type spaces to an inch.

Elite type has 12 type spaces to an inch.

Pica type has 35 spaces for a full line.

Elite type has 102 spaces for a full line.

Center on pica type is 42.

Center on elite type is 51.

Standard-sized typing paper is 8 1/2 inches wide.

Standard-sized typing paper is 11 long.

Five strokes are counted as one word.

The standard line of type is a 60 space line.

Your left margin for this space line will be at 20.

Your right margin for this space line will be at 85.

There are/is one blank line/s between two double spaced lines.

*Students will be requested to find these answers and fill in the blanks as they progress through their daily lessons.



APPENDIX J

SHIFTING FOR CAPITALS

To type a capital letter controlled by a finger of the right hand, operate the left shift key with the left little finger without moving the other fingers from their typing positions. Hold the shift key down until the key for the capital has been struck and released; then release the shift key and return the finger to its typing position without delay.

To type a capital letter controlled by a finger of the left hand, operate the right shift key with the right little finger without moving the other fingers from their typing positions. Hold the shift key down until the key for the capital has been struck and released; then release the shift key and return the finger to its typing position without delay.

To type a block of capital or uppercase keys, depress the shift lock with your left little finger. Type your uppercase keys and release the lock by depressing the shift key with your little finger.

Keys Operated With The Right Shift Key:

Q	A	Z	W	S	X	E	D	C	\$
R	T	F	G	V	B	[	@	#	%

Keys Operated With The Left Shift Key:

Y	U	U	J	N	M	I	K	O	L	..
P	:	?	"	°	ç	&	*	(	)	+

APPENDIX K

TYPING QUIZ - 1

Name _____

- | | | |
|-----------|---|-------------------------|
| _____ 1. | Used when the paper is straightened | a) space bar |
| _____ 2. | Used to space between letters or words | b) carrier return |
| _____ 3. | Used to return the carrier | c) cylinder knob |
| _____ 4. | Holds the paper firmly against the platen | d) line space regulator |
| _____ 5. | Paper is inserted around this | e) paper bail |
| _____ 6. | Guides the left edge of the paper as you insert it in the machine | f) margin sets |
| _____ 7. | Used to set margin stops | g) platen |
| _____ 8. | Used to turn the cylinder by hand when paper is inserted | h) paper guide |
| _____ 9. | Adjusts the typewriter for single or double spacing | i) paper release lever |
| _____ 10. | Used when capital letters are typed | j) tab key |
| _____ 11. | Used for indenting paragraphs | k) shift key |
| _____ 12. | Sets tabulator stops | l) tab set key |
| _____ 13. | Clears tabulator stops | m) tab clear key |
| _____ 14. | Locks the shift key in place so continuous capital letters can be typed | n) shift lock |

Complete the following:

1. Elite type has _____ letters or spaces to a horizontal inch.
2. Pica type has _____ letters or spaces to a horizontal inch.
3. On paper measuring 8 1/2 x 11 inches, there are _____ horizontal spaces in each line of type on elite typewriters.

APPENDIX L

TYPING QUIZ - 2

Name _____

1. Pica type has _____ type spaces to an inch.
2. Elite type has _____ type spaces to an inch.
3. Space _____ times after a semicolon.
4. Standard-sized typing paper is _____ wide.
5. This paper is _____ long.
6. This size paper gives _____ pica spaces for a full line.
7. There are also _____ elite spaces for a full line.
8. The center of the paper, therefore, for pica is _____.
9. For elite center is _____.
10. Space _____ after a period that ends a sentence.
11. _____ strokes are counted as one word.
12. Your typewriter is usually set for a _____ space line.
13. The left margin is at _____.
14. The right margin is at _____.
15. Space _____ after a comma.
16. With double spacing you have _____ blank line/s between two double spaced lines.
17. There are _____ spaces after a question mark.

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