

Lesson Plans For Advanced Cursive Handwriting Grades 4 - 8

Research-Based Instruction for Integration of
Fluent Adult Cursive Handwriting Patterns

We Write To Read

from

Peterson Directed Handwriting

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INTRODUCTION

What's In A Name?

Peterson Directed Handwriting has been serving schools since 1908. Peterson handwriting specialists are **actively** involved in teaching handwriting. The methods, devices, and materials of instruction and learning we promulgate have been thoroughly tested, revised, and improved **in the classroom**.

Research Based Instruction

The Peterson organization has always been recognized for scientific analysis of the physical/process skill needs of children as they learn to write. And most recently, with the cooperation of computer scientists and brain function specialists, totally objective data has been gathered using cutting-edge technology.

This Monumental Research

The type of data that helps scientists around the world to learn more about human motor control systems and helps to provide answers to problems associated with disease and brain damage..... **now, has revealed important corollaries that are very important in learning symbolic language (including READING SKILLS). In short, handwriting process instruction would be important for children even if written work would all be produced on a word processor!**

Isn't it ironic

that the "computer excuse" for de-emphasizing handwriting instruction has been proven wrong....by the computer!

All Symbolic Language Is Learned

Adults have become so automatic when they read and write that they forget that **READING and WRITING are artificial language**. Over the world there are a multiplicity of symbolic language systems. Our written language must travel from left-to-right.....and, because of human physiology, **the way a child produces the symbols of language is urgent**. That is why Peterson methods are so very unique, compared to commercial handwriting books.

Simplicity and Ease

Peterson methods are easy to teach and learn. Since handwriting is a psychomotor skill you will note that lesson plans always focus on "how" to write. The sequence of instruction is based on motor control science.



Intermediate and Advanced Grade Levels

One of the most important findings from recent motor control research is that **it is never too late for students to learn and improve**. Students who have deficits in **reading** can benefit greatly by practicing gross motor letterform rhythm patterns as outlined in the lesson plans that are included in this handbook. **TEACHERS OF INTERMEDIATE AND MIDDLE/JUNIOR HIGH SCHOOLS** have a great opportunity to help their students in all language development by including time for handwriting process practice.

THE PETERSON APPROACH

We have prepared a sequential lesson plan outline for the entire school year. You can follow the day-by-day procedures with confidence that the time you spend will help your students to improve their writing.

Ideally, handwriting should be practiced every day. Four or five ten-minute practice sessions each week are more productive than two 1-hour sessions per week!

If you are faced with time restrictions, you can adapt these lessons to meet the time available. Also, you can combine the review of writing skills with spelling instruction.

PRE-LESSON ORGANIZATION

1. Have students make a "Handwriting File Folder," preferably with pockets, so they can keep practice paper, a pen, the writing book, and a cumulative file of their practice papers that can serve to compare individual progress throughout the year.
2. Organize the class. When you plan to have pupils observe your chalkboard writing, turn desks to face the chalkboard to improve the student's visual perspective.
3. Establish procedures for pencil sharpening, passing out paper, and the use of learning aids such as desk triangles, pencil grippers, rubber bands, etc.

SPECIAL TEACHING STRATEGIES

Peterson methods are *PROCESS CENTERED*. Recent computer-assisted research compared ten (10) specific motor functions humans use as they write. The results indicate the importance of the following strategies:

1. **Gross Motor Patterning** - You will note the very large fingertracing models presented in the pupil books for numerals and letter formation. The research showed that gross motor patterns create a network of "learned pattern modules" in the human brain which are very important in developing *READING* skills, too.
2. **Action Word Rhythm** - When pupils practice without movement rhythms, information for integration of the process does not reach important parts of the brain. Saying strokes aloud helps students move with a rhythm process that completes the learned pattern modules. You can use the action words presented on each letterform development page...or...say the colors used in the color/rhythm models...or...simply "count" as illustrated on some pages of the book.
3. **Eyes-Closed Practice** - Cursive handwriting is engineered to fit the musculature of the hand/arm. Motor-control practice develops *MUSCLE MEMORY* which makes it possible for a student to write with fluency...almost an automatic process.
4. **Letter Tops Create Legibility** - The *COLOR/RHYTHM* alphabet development models provide verbal descriptions for the rhythm and form of each letter. Lowercase letters are used more frequently than capitals and their development is more patterned. Be sure students master these verbal descriptions.
5. **Handwriting Karate (Baseline Control)** - Students need to develop consistency and fluency in handwriting. One of the major skills that contributes to this accomplishment is a well-patterned downstroke movement. We have coined the phrase "handwriting karate" to help each student understand the process. Simply stated, "handwriting karate" describes the leftward-slanted downstroke that comes back to the left and "chops" the baseline. In writing lowercase letters the slanted downstroke pattern **always** follows a rightward upstroke. Therefore the student develops a rightward/leftward basic stroke pattern as illustrated on many of the student pages in the grade 4-8 student books.
6. **Arm Position** - As you observe students in all writing situations, be sure to emphasize the positioning of the writing arm. Right-handed writers should place their arm at right angles to the lines on the paper. If the right arm is too far to the right, left-to-right movement is restricted. Rightward movement is the key to maximum efficiency in handwriting. The handwriting digitizer research indicated that paper/arm position is even more important than pen position.

PHYSICAL POSITION SKILLS

Motor-control research revealed PAPER, HAND, ARM-ENTRY position skill to be crucial for fluency!

When children learn to hold the paper, the angle of the paper placement should allow them to keep the writing arm at the bottom of the paper rather than to the right side. Arm entry is the crucial objective. That is why writing position differs from reading position. When the writing hand is under the baseline lateral movement is not blocked.



YOU AND YOUR STUDENTS CAN BENEFIT from a simple device to help the practice and application of this skill. Peterson Handwriting self-adhesive **DESK POSITION TRIANGLES** or a generic equivalent will make this task easier for pupils to learn and easier for you to monitor in application.



The triangle is used as a guide to slant the book for fingertracing and the paper for writing. It makes it simple for you to spot students who need a reminder during language work. It also provides color/rhythm models in writing position.

The Peterson Sequence of Instruction

The **We Write To Read** series presents the study and practice of standard American cursive letterforms in a scientifically-planned sequence based on the computer analysis of motor control processes revealed on a special electronic tablet that measures ten movement functions at the rate of 1000 points per second.

Lowercase letters that begin and end on the baseline:

Sharp Top Beginning Strokes:



Loop Top Beginning Strokes:



Round Top Beginning Strokes:



Roll Top Beginning Strokes:



Combinations of undercurves and overcurves:



The eighteen lowercase letters (including the **f** and **q**) shown above all use the same basic rhythm pattern. The rightward move combined with the leftward slant produces one motor pattern rhythm:

slide right/slant left.

The automatic type of movement students need for fluency has been demonstrated to be best controlled **when rhythm is internalized and applied consistently during the writing process.**

These 18 letters offer rhythmic units that enjoy a consistent end point - the baseline.

Lowercase Letters that end above the baseline:



These four letters are grouped together because of interrupted rhythm and the special control point for joining.

The joining stroke, that is actually part of the rhythmic unit of the letter that will follow, is very important for decoding - particularly for w, b and v. This "visualization trait" leads many students to misunderstand the process for applying these forms in words.



The w above 'looks like' a u with a finish stroke. The b 'looks like' an l with a finish stroke. Establishing understanding of the rhythm concept needed for fluent word processing will require a little extra attention.

Lowercase letters that use a Roller Tail from below the line:



The tail letters also require special attention because of the joining movement. The rolling finish stroke appears to be a critical part of the form. For fluent word processing however, that stroke is actually part of the rhythmic unit of the next letter. The extra laterality of the movements also adds a level of difficulty that will demand extra practice.



TEACHERS WILL NOTE THAT LOWERCASE LETTERS ARE SHOWN IN THE COLOR/RHYTHM MODELS WITH VERBALIZATIONS WE CALL "ACTION WORDS." STUDENTS WILL LEARN FASTER WHEN RHYTHM PRACTICE IS DIRECTED.

First

The joining movement controls legibility.



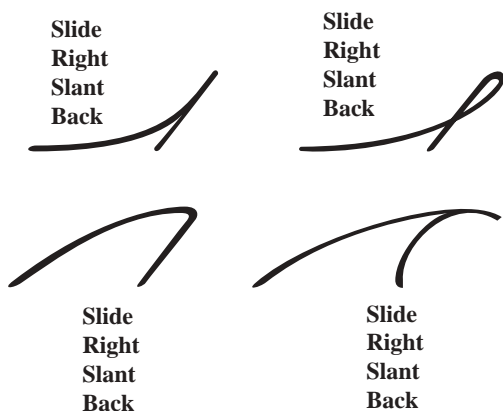
Only the rightward strokes were used above but the words are easy to read.

The First Important Objective For Fluent Legibility Is Left-To-Right Movement.

Second

We teach the importance of slanting the following downstroke "back on track" ...using a retracing movement that minimizes muscle involvement. One set of muscles can learn to control the rhythmic movements.

All four of these strokes use the same muscle pattern, even though they look different!



The Second Important Objective For Fluency Is The Rhythm Pattern - "Slide Right/Slant left"

Establish position confidence and rhythmic control of these basic strokes first and development of letterform patterns will be easy and fun!

Third

We teach children "CURSIVE PRINTING" for important reasons. The automatic movement we want to enable involves "point and shoot" guidance from the internal model. That means the brain sends movement information in batches prior to movement - then the muscles move - to the end of a batch.

This is critical for fluent application that affords good legibility rather than scrawl. This approach allows the child to apply letters as rhythmic units. As word patterns develop the lifts will disappear as the brain integrates the individual units and the ability to flow through integrated words becomes natural. Stops become pauses then a slowing of the movement.

According to Dr. Teulings, the first dysfluency in pattern breaks the internal connection. We need to establish the use of correct unit patterns if we want to maximize the potential for word fluency.

The Third Important Objective For Fluency Is THE RHYTHM CONTROL PAUSE

This is cursive print - joining control is established without problems.

Applied work done this way allows transfer of learning and provides you with an easy way to spot those who do not understand the cursive process.

When students forget to lift and the product is neat and legible you know that the student is internalizing the words. Complaints about using the process indicate that the student is very cognitive and lacks the rhythmic units needed.

Some have to write slowly to produce neat work. Others write quickly but produce a less than desirable product. Many in both groups ask to use print writing. If they want to print - they need cursive print.

The Peterson Method A Regular Lesson Procedure!

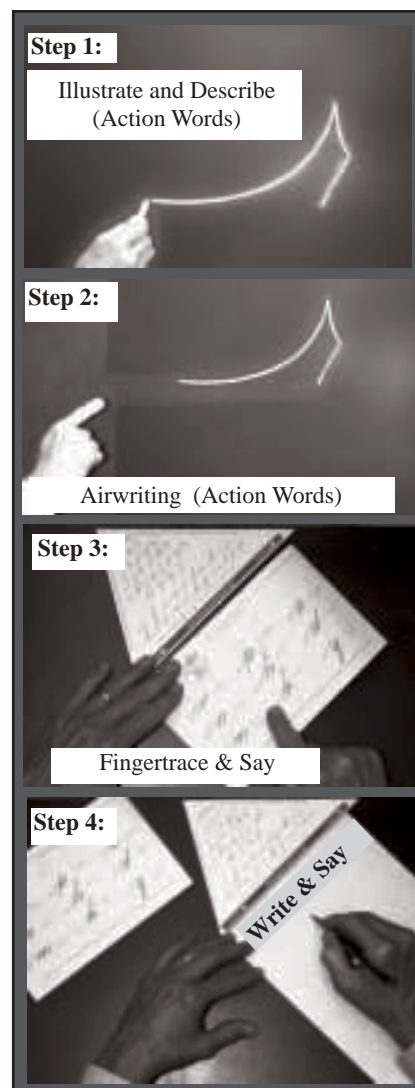
Teacher control and direction of the lesson is the key to teaching rhythmic patterns that will transfer. Imagine you are leading an aerobics exercise group. Everyone in the group makes the same move at the same time. In this context it becomes clear that pupils must know what the moves are and also the correct sequence. Communication of these cognitive facts, along with the rhythm of the moves, is easy using the We Write To Read pupil books and a four-step lesson sequence that is simple and quick.

Chant the Color/Rhythm, chant the Action Words or count! A little rhythm practice each day offers real opportunity to develop fluent rhythm patterns for good writing - and all other symbolic language skills.

Explain the reasons why you ask students to practice a specific way. Also, help students set specific "skill targets" for practice.

Here are some of the most important factors in teaching handwriting as a process of language:




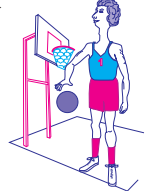


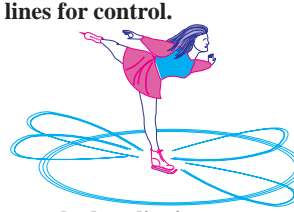
1. Concentrate on teaching **lowercase letters**:
 - a. help students learn the **exact starting point and stroke sequence** used for letters.
 - b. show students how the individual strokes of small letters follow **left-to-right sequences in rhythmic "beats."**
 - c. teach **precise stopping points** in the movement pattern for each letter to emphasize the letter rhythm.
2. Build paper placement skill and the related position of the hand, wrist and arm and correlate with classwork.
3. Use **large muscle** practice (gross motor) and control the **rhythm process**.
4. Use a descriptive "language of movement."
5. Use "eyes-closed" practice to check muscle patterns.
6. Listen to the voices when you move to the Write & Say step. At first, you may have trouble getting pupils to chant. The brain is too busy guiding movements to make the voice work. Eyes-closed trials often bring it out more quickly. Repeat steps 1, 2 & 3 if you cannot get the voices going.
7. Initial trials will not be as precise as the pupil would like. They will need extra coaching on position skills to prevent reversion to poor position habits.
8. Please remember that pretty letters are a product. Your pupils will focus on the product they produce. Our objective is to develop a process that will support fluent language tracking! With practice, correct process can become both practical and beautiful. The process controls the product in applied work.



WHAT IS LEGIBILITY?

Legibility is a relative term. We prefer to say that "handwriting must be easy to read." There are six specific subskills that combine to make handwriting easy to read and easy to write.

We offer these posters to help pupils understand the legibility subskills. They also make correlation of specific goals for improvement. Written work in all areas can become application of skills practiced in the formal handwriting lesson.

<p># 1 Letter Formation</p> <p>Start letters in the right place.</p> <p>Move in the proper direction.</p> <p>Make basic strokes correctly.</p> <p>Build letters step-by-step.</p> 	<p># 2 Downstrokes</p> <p>Slant back to the left evenly.</p>  <p>"Chop" the baseline.</p> <p>Check paper holding, arm and pencil position.</p> 	<p># 3 Size</p> <p>Start letters correctly for better size.</p> <p>Study the "tall" and "small" letters.</p>  <p>Check your pencil position.</p>
<p># 4 Spacing</p> <p>Slide between letters.</p> <p>Check joiners!</p> <p>Add ending strokes to words.</p> <p>Hold the paper and pencil correctly.</p> 	<p># 5 Smooth Rhythm</p> <p>Hold the pencil softly.</p> <p>Study the beats for each letter.</p> <p>Relax when you write!</p> 	<p># 6 Line Control</p> <p>Use lines for control.</p>  <p>Stop on the baseline!</p>

SELF-EVALUATION

Peterson Handwriting specialists check approximately one-half million handwriting samples each school year. We base our analyses on the degree to which the children demonstrate progress with the six legibility subskills discussed throughout the pupil and teacher materials. If children understand the facts about handwriting skills they will have specific goals to guide practice. Teach your pupils to check their own handwriting regularly. Have each child check his or her writing in other subjects, even using homework papers!

Display the legibility skill posters on a bulletin board. Be sure each pupil learns that #1 is the code for letter formation, #2 is the code for slant, #3 the code for size, etc. Then, correlation is simple.

Have pupils check their own papers (or exchange papers). Examine assignments for one or more of the skills as you correct - even if you focus only on one word. Communication of goals or suggestions is easily accomplished. Place the number for that skill at the bottom of the paper.

This process also helps you to determine the level of understanding each child has developed! When you question a child's self-evaluation, you have a diagnostic tool. The pupil books include "SELF HELP" pages that assist with analysis and the choice of goals to accomplish the skill objectives.

My name is Eric Nelson.
I am trying to be a good writer.

My writing looks better when I remember to hold my pencil back on the point. When my hand sticks to the paper my slant, size and spacing get messy!

#2, #3

Subskill code numbers show Eric needs to improve slant and size.

Reviewing Slant Print Patterns

Lowercase Basic-Stroke Letterform Groups:

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

Capital Letter Basic-Stroke Letterform Groups:

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

TEACHING NUMERALS

Since numerals stand alone, you will find pupils who learned to make them from visual models with no instruction about where to start (at the top), or direction of movement (down and left-to-right). It is common to find students who have not integrated a rhythm pattern for the correct production sequence. Legibility suffers during application as a result.

It is helpful to conduct a short rhythm exercise at the outset of math class - even if you only direct gross motor airwriting for a few repetitions.

1 4 7
5 2 3
0 6 8 9

OUR PUPIL BOOK

SIMPLE, TIME-EFFICIENT AND SUCCESSFUL SENSORY COMMUNICATION

The picture illustrates how our book and self-adhesive triangle are designed to fit on a standard size school desk. This makes teaching and learning a physical skill easier by affording efficient communication to minimize the time needed for each lesson.

*The WE WRITE TO READ books have other advantages. They are designed for simplicity and ease of use. The instructional plan makes it possible for children to **understand** goals and objectives.*

In addition, because the curriculum is so crowded, we provide lesson plans and skill development processes that are very time-efficient. No arbitrary, time-consuming, irrelevant copybook activities are included in the books. We teach for transfer of learning by: Developing skill needs, Practicing for muscle training and Applying the skill directly into daily work.

The position guide pictuerd with the book is self adhesive. It makes it easy to spot students who need a position reminder during any written work. Correlation is a key objective. Develop and practice during short handwriting lessons and apply in all other class activities.



ISSUES AND ANSWERS

Simplification of Cursive Capital Letters

Peterson handwriting models in cursive grades utilize the American Standard Alphabet. The forms offer stimulating challenge that children enjoy. But are simplified capitals the answer to the general instruction of skills?

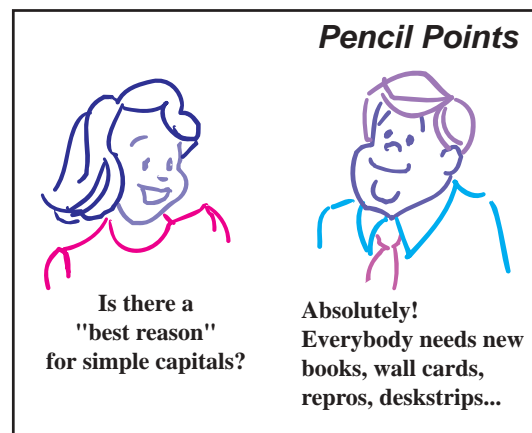
Capital letters are used infrequently in "running" writing. Research indicates that approximately 98% of general letterform usage requires lowercase letterform fluency...and only 2% of written composition requires capital letter use. When you think of it, it is amazing that handwriting adoption committees even consider particular capital letter styles.

In 1996 some commercial publishers modified their cursive handwriting capital letter models, making them without beginning loops....sometimes clones of printwriting capitals. Discussion centers on a desire to simplify cursive and the fact that the time allowed for teaching handwriting has diminished.

Will Cursive Capital Letters Be Simple With Fewer Strokes?

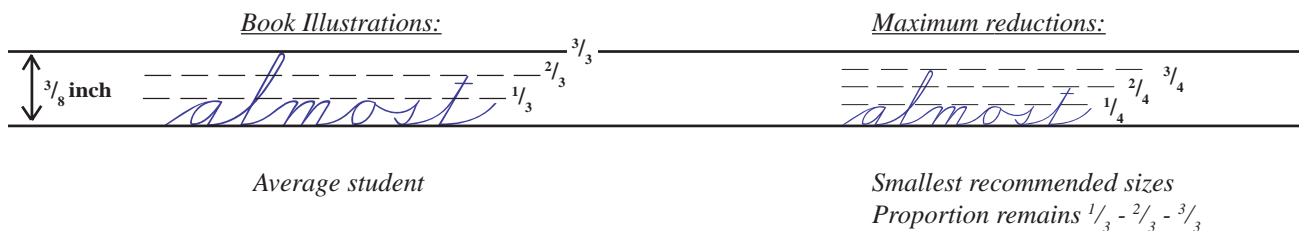
Lots of strokes or only a few? The only way to "simplify" a symbol for use is to create a "learned pattern module" for the production process. The brain is relieved of responsibility and able to focus instead on composing the word, sentence, paragraph and story line. Fewer strokes may make pattern integration a little simpler but in some cases, stroke removal actually makes it more difficult to establish a rhythm for the movement sequence. (Drop one step from the sequence for "The Electric Slide" line dance and try to make the new sequence fit the music!)

We believe that your pupils can learn to enjoy the beauty of standard adult cursive capitals - and be proud of the accomplishment. They do require a little more of the right kind of practice. Teaching students how-to-practice does not take long. You may be surprised to discover that many will invest considerable effort in practice (once they know how) because they want to do it.

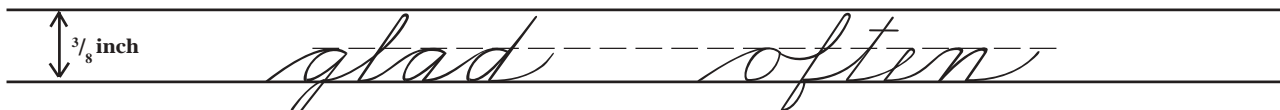


DISCUSSION OF SIZE (Variations) for Grades 6, 7, and 8

All of the models in the "advanced" level pupil book are illustrated at precise $\frac{1}{3}$ - $\frac{2}{3}$ - full space proportions. However, middle school and junior high students may write a bit smaller using $\frac{1}{4}$ space for vowel-size letters, $\frac{1}{2}$ space for traced sharp tops, and $\frac{3}{4}$ space for capitals and upper-loop letters.



Experience also reveals that some students are naturally large writers. So often we must present accommodations for size objectives.....the naturally large writers should strive for at least 50% proportion differences between the size of letter parts as follows:



This is the recommended goal for maximum adult size.

UNIT ONE LESSON PLAN (Weeks 1-6)

OBJECTIVES

1. Physical position (Body - Paper and Arm - Pencil).
2. Left-to-right movement patterns.
3. Letter formation sequences for 18 baseline control lowercase letters.
4. Letter formation sequences for 7 capital letters.
5. Joining strokes and word/sentence writing.
6. Recognize and use six legibility subskills for self-

WEEK 1

Monday

1. Pass out the Term Progress paper (8-1/2" x 11" ruled the short way). Have pupils write a sample like the following on the upper half of the paper:

Term Progress	Week One
<p><i>Randy Nelson</i> <i>Sept. 9, 1976</i></p> <p><i>This is a sample of my hand-writing now. I would like to improve this year. Most of all, I would like to write nicely even when I'm working quickly. It will be interesting to compare this sample with the one I write at year's end.</i></p>	
<p>I plan to improve these skill areas this year:</p> <p>Form <input type="checkbox"/> Slant <input checked="" type="checkbox"/> Size <input type="checkbox"/> Spacing <input checked="" type="checkbox"/> Rhythm <input checked="" type="checkbox"/> Control <input type="checkbox"/></p>	

2. Make a second copy on regular composition paper. Save both these papers for the 5th Unit Test (end of 30th school week) and for other comparison projects throughout the year.

Tuesday

1. Pass out pupil books. Explain to the students the organization of the pupil book by using the **Table of Contents**.
2. Explain the fact that handwriting is a physical skill as well as a mental process. First we have to learn certain facts, then we practice physical skills to develop coordination between our brain and our muscles.
3. The skill chart on page 2 will be used to help us remember the six things that combine to make a person a good writer. Plan to refer to these six skills regularly.

4. Establish physical position. Refer to page 3.

5. **Grade 4** teachers introduce pupil page 4 to explain the importance of left-to-right tracking, the value of rhythm, and the simplicity of basic strokes in cursive writing. Also use the information on page 5 to review procedures and facts that are important in improving handwriting.

Grade 5-8 teachers introduce pupil pages 4 and 5 for concept/fact discussion

Handwriting Is Physical Language!
 You can learn to be a good writer if you practice **HOW TO WRITE**.

1. Writing moves from left-to-right. Learning how to control writing movement is the key. Count out loud with each stroke as you write the pattern shown at the right. Good position skills really help. Keep trying until you can write the pattern consistently and quickly as you count. Writing movement is rhythmic!

2. Only two forward strokes are needed to create all of the lowercase cursive letters - undercurves we call rockers or rocks and overcurves we call rainbows or rolls.

3. These forward moves connect with a downstroke that travels back, on the same muscle track, to the baseline. This creates a standard, rhythmic muscle pattern: "slide right, slant back."

4. This "slide right, slant back" pattern of movement is used to create four basic stroke shapes.

5. Once you learn to make these basic strokes with writing movement, you can build every lowercase letter fluently. The rhythm process builds control! Chant the "Action Words" or "Color Rhythm" as you move the pen to build your physical language skill. Practice large and small to improve your muscle memory quickly.

4 We Write To Read

Wednesday

1. Use pupil pages 6 and 7 to discuss and review writing of numerals and the continuing value of printwriting.
2. Fingertrace the gross motor models of the numerals emphasizing starting points, direction of movement, and stroke sequences.
3. Illustrate the lowercase print letters that are called "cursive cousins." Show the development of control pauses in print...and how that control pause makes joining easier.
4. Show pupils how joining strokes always travel from left-to-right as an undercurve or an overcurve.
5. Show the printed word "it"and how the beginning rocker for the cursive i and t make both letters sharp tops.
6. Introduce pupil page 8 to review the sharp top basic stroke.

Unit One Lessons - Sharp Tops

☒ Paper & Writing Arm Placement ☒ Pen Holding ☒ Sitting Posture

This is a rocker rock. It helps to make "Sharp Tops."

Start Slide over to the right!

Say "sharp" as you rock and "top" as you slant.

The rocker controls size. Fingertrace & Say then Write & Say three sizes of Sharp Tops.

3/3 Tall Medium 2/3 Small 1/3 Small 1/3 Medium 2/3 Tall

This new "proportion" will make your writing look more mature. Slant straight back to the baseline and stop.

8 We Write To Read

Thursday

1. Use pupil page 4. Review position and rightward sliding movement.
2. Discuss Skill #2 - **SLANT**. Explain that slant is supposed to be natural to allow your muscles to develop the same tracking pattern:

"Slide right for the upstrokes,
slant left for the downstrokes."



3. Practice the four basic strokes in the air as students actually say the following rhythm pattern:



"sharp top" "loop top" "round top" "roll top"

4. Turn to pupil page 8 (8 and 9 in Grade 4). Discuss Skill #3 - **SIZE**. Explain that size in cursive is dependent upon the length of the upstroke. Practice small and tall sharp tops and loop tops to feel the size differences in the adult proportion:

Advanced Pupil Book, Page 8

Rocker-Rocks Also Are Used to Make Loop Tops

☒ Paper & Writing Arm Placement ☒ Pen Holding ☒ Sitting Posture

Rock then loop back before the slant. Slide right so you can slant back left.

Say "loop" as you rock and "top" as you slant.

Loop Top Loop Top

Loop tops will be two sizes - tall ($\frac{3}{4}$) and small ($\frac{1}{4}$). Fingertrace & Say then Write & Say.

Use the Write & Say technique to practice writing movement and the new size for small loop tops.

We Write To Read

5. Discuss Skill #4 - **SPACING**. Explain that spacing is created by the beginning, joining, and ending strokes in cursive. All of these strokes travel in the same direction - to the right! That is why pencil holding, paper position, and arm placement are so important.

Friday

1. Grade 4 use pupil page 9 (Advanced grades use page 8). Review position and the rightward sliding basic strokes.
2. Discuss Skill #5 - **SMOOTH RHYTHM**. Explain that we have to learn to relax when we write. Pen position helps or hurts us!
3. Practice writing very softly on the paper, using no pressure at all.

4. Then try to speed up without losing control.

Count for each exercise using a quick "snappy" beat! Do not connect the exercises.

5. Review the formation of numerals in mathematics class today.

WEEK 2

Monday

1. Use page 10 in Grade 4 (pupil page 9, Grades 5-8). Explain to the students that the cursive alphabet is very scientific. The 26 small letters can be divided into family groups to help develop **muscle memory**! The first family we are going to practice starts with a "rocker-rock" beginning stroke. This makes sharp-top and loop-top letters. Notice that the letters are made **without** ending

Fingertrace And Say The Action-Word Rhythm

Sharp Tops	Loop Tops	Odd Tops
1. Sharp Top 2. Cross	1. Loop Top	1. Sharp Roof Slant
1. Sharp Top 2. Dot	1. Loop Top	1. Rock Hook Slant
1. Sharp Slant Curve	1. Loop Tail 2. Rock	<p>Yesterday I got a letter. It took a while, but I finally figured out that it was written by my cousin Paige. She is in 5th grade but it's hard to tell from the letter. I think she needs to work on her handwriting. I'm going to ask her what she thinks about mine.</p>

10 We Write To Read

2. Introduce lowercase **t**. Use the regular teaching procedure outlined above.

Tuesday

1. Introduce lowercase **i**. Use the regular teaching procedure.
2. Introduce lowercase **s**. Use the regular teaching procedures.

Wednesday

Introduce lowercase **u**. Use the regular lesson procedure.

Thursday

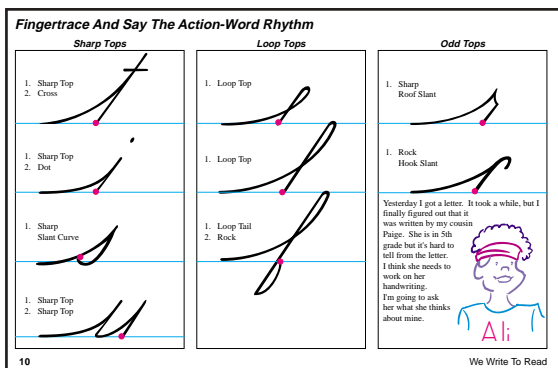
Introduce "cursive printing" for word practice. Emphasize stop points. Explain that the **stop point** helps us use fluent movement and develop control at the same time. Cursive print the words:

it is us sis

Friday

Use unlined paper. Have pupils make the target letters with their eyes closed. Help pupils eliminate ending rockers....emphasize making slant strokes very straight instead of curving them.

Week 3



Monday

Use the regular lesson procedure to introduce lowercase *e*.

Tuesday

Use the regular lesson procedure to introduce lowercase *l*.

Wednesday

Use the regular lesson procedure to introduce lowercase *f*.

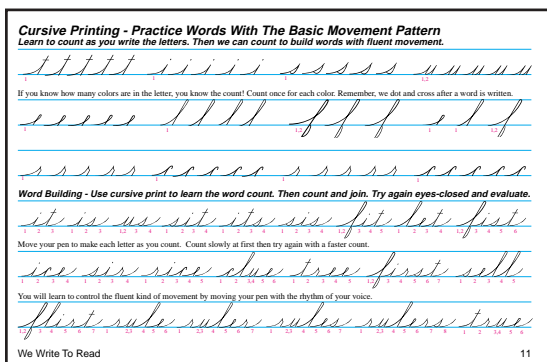
Thursday

Use the regular lesson procedure to introduce the "odd tops," lowercase *r* and *c*.

Friday

1. In Grade 4 introduce pupil page 11, practice individual letters using cursive printing. In advanced grades use pupil page 10 to help students develop understanding for more self-reliance in rhythm practice.

2. On page 11 in both books, the word building models show cursive printing....but notice the important addition of ending strokes at the end of each word. Ending strokes are word spacers in sentence writing.



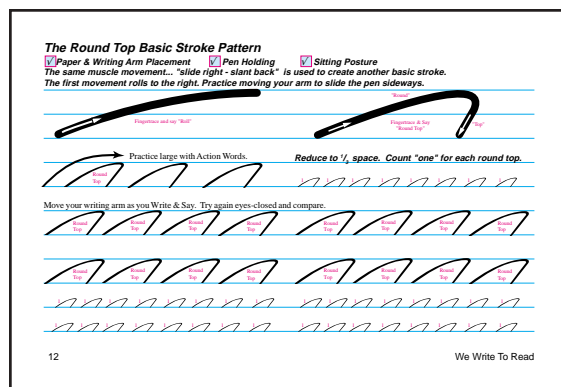
3. Practice counting for each letter top inside of each word. Add a "count" for each spacing stroke.

4. Practice simple, short words with eyes closed to improve movement patterns and control.

Week 4

Monday

1. Introduce pupil page 12 for the development of the **round top** basic stroke.



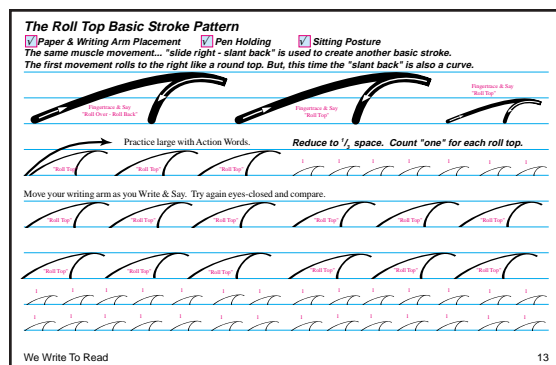
2. Fingertrace the exercises, emphasize long rightward movement and the action words.

3. Gradually reduce size. Check to see how many letters your students can name that use round tops.

Tuesday

1. In grade 4 use pupil page 13 for the development of the **roll top** basic stroke. (Grades 5-8 continue to use pupil page 12).

2. Fingertrace the exercises. Use action words.



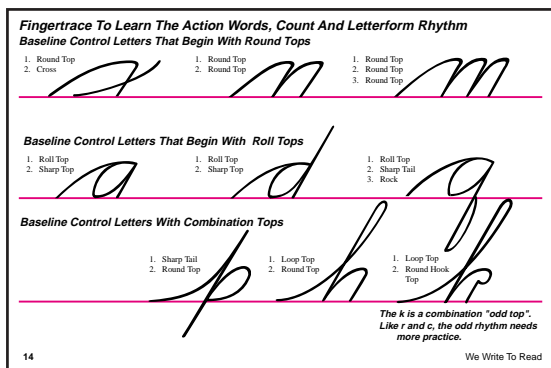
3. Gradually reduce to about 1/3 of a space tall.

Wednesday

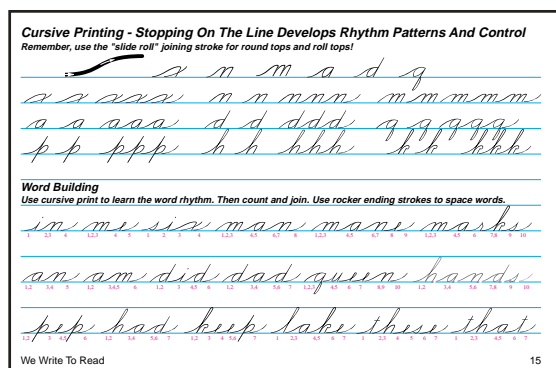
1. Introduce pupil page 14 in Grade 4 (page 13 in Grades 5-8)
2. Use the regular lesson to practice lowercase x.

Thursday and Friday

1. Continue to use the regular lesson procedure to practice lowercase letters **n** and **m**.



2. Using pupil page 15 in Grade 4 (and 14 and 15 in Grades 5-8) illustrate the joining movement needed for round-top and roll-top joiners.



Week 5

Monday - Tuesday

*Introduce the last three baseline control letters - **p h k** - using the regular lesson procedure.*

Wednesday

Practice cursive printing and word rhythms as developed on pupil page 15 in grade 4 (and pages 14 and 15 in grades 5-8).

Thursday - Friday

Introduce the self-help page for control. Discuss the importance of control. Review slant objectives.

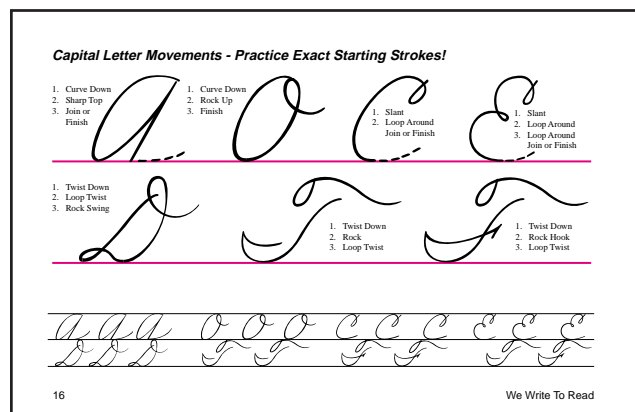
WEEK 6

Monday

Introduce pupil page 16. Use the regular lesson procedures to fingertrace capitals A O C E.

Tuesday

Use the regular lesson procedures to develop capitals **D T**
E

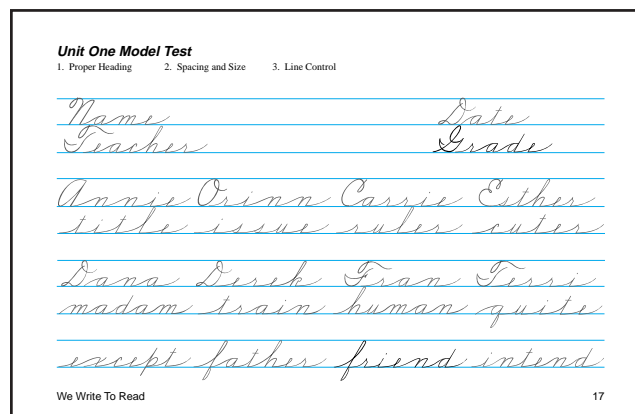


Wednesday - Thursday

Practice the Unit One Model Test (pupil page 17) one word at a time. Direct the writing of each word. Spell aloud with the students. They write each letter as they say it. Do some airwriting to get everyone moving and chanting together. Work for neatness, smoothness, and good line control.

Friday - Unit One Model Test

Prepare the Unit One Model Test for evaluation. Direct the writing as in the practice. Moving with the voice elicits the fluent type of movement. When pupils simply copy the model, they usually result in drawing rather than writing.



UNIT TWO (Weeks 7-12)

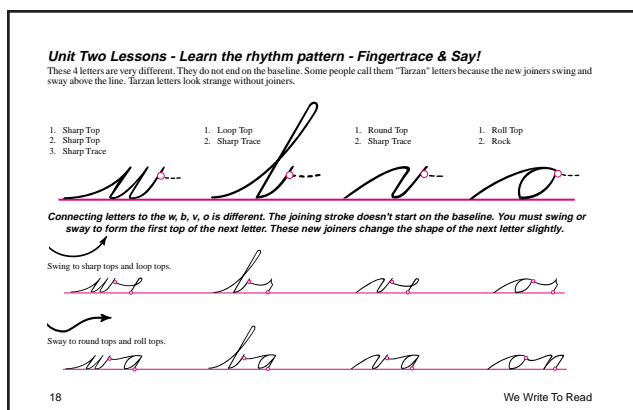
OBJECTIVES

1. Physical position skills.
2. Continued emphasis on developing left-to-right movement patterns.
3. Letter formation sequences for above-line joining and below-line joining lowercase letters.
4. Letter formation sequences for eight capital letters.
5. Joining strokes and word/sentence writing.
6. Self-evaluation and motivation.

WEEK 7

Monday

1. Introduce the above-line joining family of lowercase letters using pupil page 18.
2. Use the regular lesson procedure to develop the rhythm pattern for **w** and **b**.
3. Show students the joining control point for each letter....and illustrate how the joining stroke for the next letter changes for a sharp top or round/roll top joiner.

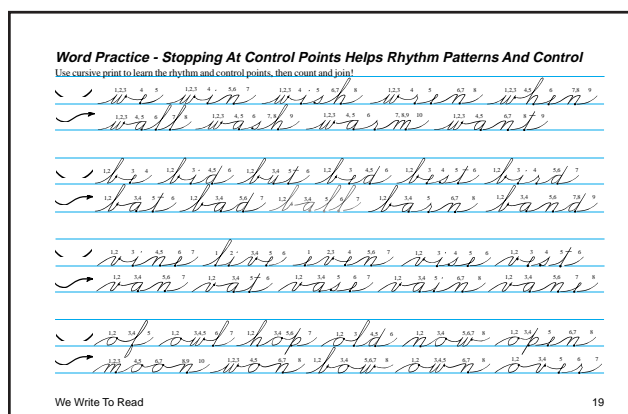


Tuesday

Introduce and develop the rhythm pattern for letters **v** and **o**. Use the regular lesson procedure.

Wednesday - Thursday - Friday

1. Direct a short lesson each day to practice letterform patterns, rhythm, and control.
2. Use pupil page 19 for word practice.



WEEK 8

Monday

1. Introduce pupil page 20. Using the regular lesson procedure, develop the rhythm pattern for capital letter **P**.
2. After reducing to one space size, practice sets of capital **P** and ask students to check the consistency of the letterform. The **P** is a never-join letter.

Tuesday

Using the regular lesson procedure, develop the rhythm pattern of capital letter **R**. Practice sets of capital **R** for consistency. Capital **R** is easy to join.

Wednesday

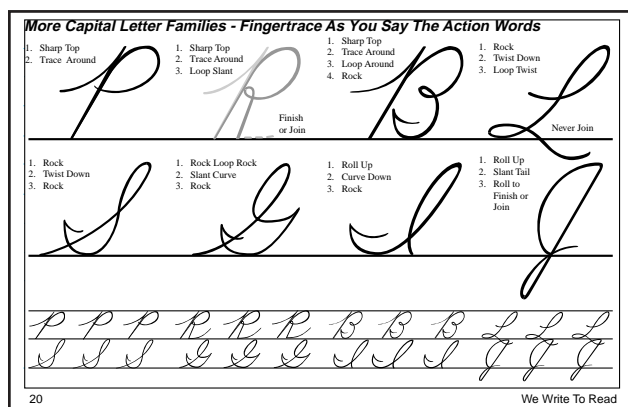
Using the regular lesson procedure, develop the rhythm pattern of capital letter **B**. You may join the **B**.....but it is not necessary (and doesn't improve fluency).

Thursday

Develop the rhythm pattern for capital **L**. Emphasize both compound curves. The **L** is a never-join capital letter.

Friday

Apply these capitals to meaningful writing tasks - names of people, places, and significant events.



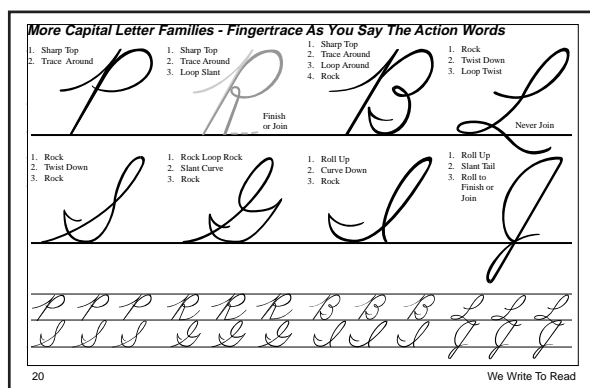
WEEK 9

Monday

Using the regular lesson procedure, develop the rhythm pattern for capital letter **S**. Explain that the **S** is one of the few capitals that begins on the baseline. You may join an **S** if you wish, but it is not necessary and doesn't improve fluency.

Tuesday

Develop the rhythm pattern for capital **G**, also a capital that begins on the baseline.



Wednesday, Thursday, Friday

1. Practice these capitals in sets. Have pupils check for consistency of size and slant.
2. Apply capitals **S** and **G** to meaningful word practice.
3. Review the rhythm and control patterns of lowercase letters **w b v o**.

WEEK 10

Monday

1. Introduce the **clockwise** movement pattern used for capital letters **I** and **J**.
2. Use the regular lesson procedure to develop the rhythm pattern for capital **I**. Focus on beginning the first stroke on the baseline.

Tuesday

1. Introduce the rhythm pattern for capital **J**. Emphasize the starting point and direction of movement for the first stroke.

Wednesday, Thursday, Friday

1. Practice the **I** and **J** in sets. Check for consistency of size and slant.
2. Apply the target letters in word practice.
3. Both of these capitals are joinable, but it is not necessary to join them.

WEEK 11

Monday

1. Review lowercase letter rhythm patterns and line-control pauses. Use pupil pages 10/14 in the 4th grade book (pages 9/13 in Grades 5-8).
2. Practice letters in sets of 3 or 4 with eyes closed using action words or counts. Emphasize baseline control.

Tuesday

1. Self-evaluate the practice paper from the previous lesson.
2. Practice words using sharp-top joiners exclusively.
3. Discuss the joining-stroke pattern.

Wednesday

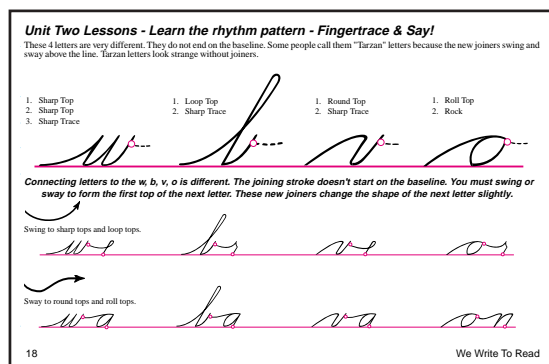
1. Review the "Tarzan" letters using pupil page 18. Emphasize the joining control spot.
2. Ask pupils to prepare a list of two letter, three letter, and four letter words that use Tarzan letters at the beginning or in the middle of the words. Using pupil page 30, see if the student can "number" value the words:

$$o + n = on$$

$$2 + 2 = 4 + 1 \text{ for the spacing stroke} = 5$$

$$m + o + o + n = moon$$

$$3 + 2 + 2 + 2 = 9 + 1 \text{ for the spacer} = 10$$



Thursday

Review the capital letters assigned for Unit 1 using pupil page 16. Point out the capitals **O D T** and **F** are NEVER-JOIN letters. Capitals **A C** and **E** are easy to join.

Friday

Review the capitals assigned for Unit 2 using pupil book page 20. Point out the NEVER-JOIN capitals **P** and **L**. The capital **R** is easy to join. The **B, S, G** and **I** can be joined using a Tarzan joiner, but they are harder to join because spacing demands such a long extension of the stroke. Capital **J** is very hard to join because of the lower loop.

Thursday

1. Have students review pupil page 7 and discuss the "cursive cousin" concept.
2. Then in large size on the chalkboard slant print the word "jam" with a fairly large space between each letter.
3. Convert the slant print into cursive using a rocker at the beginning of the *j*, a rainbow from the tail of the *j* to the top of the *a*, and a rainbow blend from the bottom of the *a* to the *m*.

jam

Add the spacing stroke at the end of the word.

4. Explain the new joining stroke needed to connect a "submarine" letter to round tops or roll tops.

Friday

Apply the rainbow joining stroke in simple words:

jar join job

WEEK 14

Monday

1. Use the regular lesson procedure to introduce the rhythm pattern of lowercase *y*. Show the students that the top of the *v* is almost exactly the same as the top of the *y*.

Tuesday

1. Practice the rhythm pattern of the *y* large to get big muscles involved. Then reduce to regular size.
2. Connect three *y*'s together using the rainbow-roller connecting stroke.
3. Practice simple words to sharp top/loop top letters -

yes yet yell

and round top/roll top letters -

yard yawn

Wednesday

1. Use the regular lesson procedure to develop the rhythm pattern of lowercase *z*. Emphasize the double downstroke. The *z* starts with a round top, hits the baseline and bounces down to the bottom of the tail.

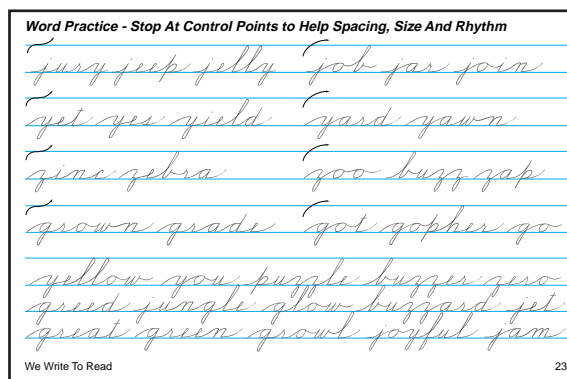
2. Apply the pattern to paper.....in a series and in words to focus on the joining difference for connecting sharp/loop tops and round/roll tops.

Thursday

1. Write a very large lowercase *a* on the chalkboard (without an ending stroke). Then convert the *a* to a *g* by adding the longer slant. Pause, and then make the rainbow curve. Show the pupils that all four of the letters (*j*, *y*, *g*, *z*) use rainbow joiners.
2. Use the regular lesson procedure to develop the rhythm pattern of *g*.
3. Apply the *g* in words to develop joining accuracy and control.

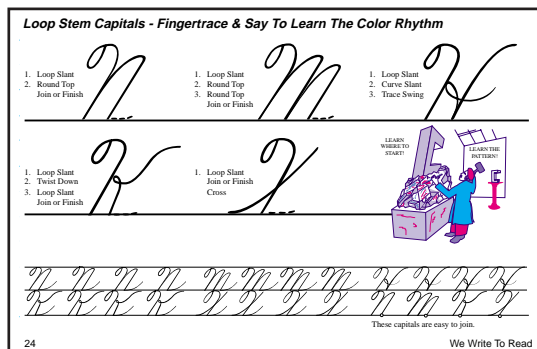
Friday

Practice words. Use pupil pages 22, 23.



WEEK 15

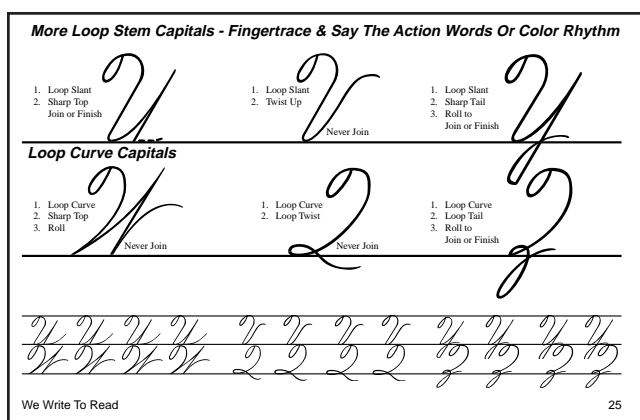
1. Spend the week reviewing the capital letters designated on pupil page 24.
2. Teach one letter each day using the regular lesson procedure.
3. Practice letters in groups of 3 or 4 to check consistency.
4. Emphasize the compound curve in capital *K*. Cross the capital *X* with a rocker upstroke.



5. Emphasize the joining control pause for capitals **N M K** and **X**. Capital **H** may be joined, but does not require it.
6. Self-evaluate using the skill chart on page 2.

WEEK 16

1. Spend the week reviewing the formation patterns of capitals **U, V** and **Y** using pupil page 25.
2. Teach one letter each day. Fingertrace the **COLOR/RHYTHM** model, verbalize the action words. Emphasize the beginning loop and the slanted stem that curves to the right on the baseline.
3. Emphasize the **V** as a never-join capital letter. The **Y** may be joined if desired.



4. Use the letters in various words.
5. Self-evaluate papers each day.
6. On Friday, review formation of numerals in Math classes.

WEEK 17

1. Review position and movement. A clockwise oval, starting at the top, is used for the loop **and** the stem of capitals **W, Q, and Z**.



2. Teach one capital each day -

- A. Fingertrace the **COLOR/RHYTHM** model.
- B. Describe the movement pattern.
- C. Practice thoughtfully for uniform letterforms.

3. Emphasize the **W** and **Q** as "never-join" capitals. The **Z** may be joined if desired.
4. Check the sharp top height of the **W**.
5. Emphasize the compound curve used to finish the **Q**.

WEEK 18

1. This week each daily lesson should focus on the review of cognitive facts about handwriting as well as a review of basic skills.

A. Small Letter Facts

1. Identify the four **TARZAN** letters (**w, v, o, b**).
2. Identify the letters that have "odd tops" (**c, r, k**).
3. Identify all the small letters that have only **one** top (**i, r, c, e, x, t, l, f, j, z**).
4. Identify all letters that begin with:
 - A. Sharp tops (**i, s, u, w, r, t, p, j**)
 - B. Loop tops (**e, l, b, h, k, f**)
 - C. Round tops (**x, n, m, v, y, z**)
 - D. Roll tops (**a, o, d, g, q**)
5. Identify all eighteen lowercase baseline control letters (**a, c, d, e, f, h, i, k, l, m, n, p, q, r, s, t, u, x**).
6. Identify all four **SUBMARINE** joining letters (**j, y, z, g**).
7. Identify the letters that use unusual strokes (**s, r, c, k, z**)
(**s** = slant curve, **r** = roof slant, **c** = hook slant, **k** = hook slant, **z** = bounce tail).

B. Capital Letter Facts

1. How many capitals begin on the baseline? (Four - **S, G, I, and J**)
2. How many capitals use one or more compound curves? (Seven - **D, T, F, L, S, K, Q**)
3. How many capitals start with a clockwise oval movement? (Thirteen - **I, J, N, M, H, K, U, Y, V, W, Q, X, Z**)
4. How many capitals require lifting between strokes? (Five - **T, F, H, K, X**)
5. Are some capitals taller than others? (No)

2. At the end of the week practice the model test sample for Unit Three. Fold the paper into quarters to establish spacing guidelines and neatness.

Unit 3 Model Test

Unit Three Model Test ☒ Paper And Writing Arm Placement ☒ Pen Holding ☒ Posture

Name _____ Grade _____
Date _____ Teacher _____

Nevada Mexico Hawaii Korea
buzzard giggle yellow tough
Urbana Yukon Virginia Lenin
jealous puzzles justice juggle
Warsaw Queens Verona Zambia

26 We Write To Read

UNIT FOUR (Weeks 19-24)

OBJECTIVES

1. To demonstrate the reproduction of the cursive alphabet from visual/muscle memory.
2. To demonstrate self-evaluation of six legibility subskills:

(#1) Letter formation	(#4) Spacing
(#2) Slant	(#5) Smooth rhythm
(#3) Size	(#6) Control
3. To demonstrate independent use of NEATNESS in all daily work.

SKILL ASSESSMENT: At the end of this unit students will demonstrate (or identify) the following:

1. Four TARZAN (above-line joining) letters.
2. Four SUBMARINE (below-line joining) letters.
3. Eighteen KARATE (baseline joining) letters.
4. Accurately write all 26 lowercase letters with eyes closed.
5. Self-evaluate individual performance on a paper from daily work in another subject.

Unit Four Lessons - Review And Improve

☒ Check your writing position. ☒ Write neatly in every class. ☒ Evaluate your own work.

Sharp and loop top letters use #1, #3, or #5 joiners. Round and roll top letters use #2, #4, or #6 joiners.

Practice with rhythm. Chant the action words or count as you write. Write several sets then try eyes-closed.

34 We Write To Read

Letter Tops Create Legibility!

Reading the sentences below is a little like figuring out a secret code. Find the sharp tops, loop tops, round tops and roll tops to decode and then write. Check your letter tops by covering the bottoms with a ruler.

ll you want me to read you

was - this rule remember well

You have to write the letters

right and also learn to spell

Neatness counts!

We Write To Read 35

WEEK 19

Use pupil page 10 in Grade 4 (pupil page 9, Grades 5-8).

1. Review lowercase letters **t, i, s, u**. Emphasize rhythm and control. Practice eyes closed.
2. Practice each letter in a connected series, 3 or 4 in each set. Use the slant guide SELF-HELP pupil page for self-evaluation.
3. Use other SELF-HELP pages depending upon needs.
4. Practice words using good baseline pauses.
5. Apply line pauses in daily work.

WEEK 20

1. Review lowercase letters **e, l, f, r, c**. Practice eyes closed too!
2. Practice each letter in sets of 3 or 4. Use the slant guide SELF-HELP page for self-evaluation. Emphasize the importance of rightward sliding strokes.
3. Discuss the control pattern....pausing on the baseline for all these letters.
4. Use pupil page 11 for word practice. Write with separations, then write again connecting letters.
5. Continue to emphasize slant, size, spacing and line control in all subject areas.

Cursive Printing - Practice Words With The Basic Movement Pattern

Learn to count as you write the letters. Then we can count to build words with fluent movement.

If you know how many colors are in the letter, you know the count! Count once for each color. Remember, we dot and cross after a word is written.

Word Building - Use cursive print to learn the word count. Then count and join. Try again eyes-closed and evaluate.

Move your pen to make each letter as you count. Count slowly at first then try again with a faster count.

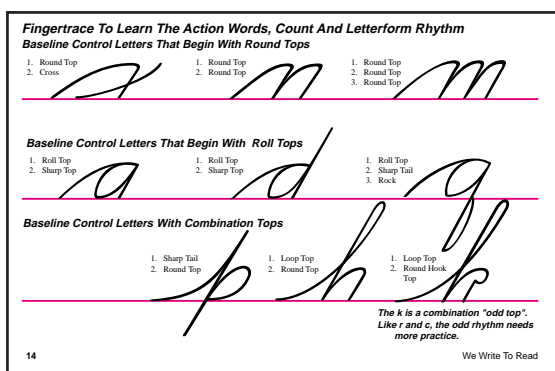
You will learn to control the fluent kind of movement by moving your pen with the rhythm of your voice.

We Write To Read 11

WEEK 21

Use pupil page 14, Grade 4 (page 13 Grades 5-8).

1. Review lowercase letters **x**, **n**, **m**. Emphasize lateral movement and line control. Practice eyes closed too!
2. Practice letters in sets of 3 or 4 for rhythm-control consistency. Use the SELF-HELP page for spacing. Emphasize the joining blend needed for round-top letters.
3. Continue to use "cursive printing" separations to help fix the muscle pattern.
4. Apply skill checks in all daily work.



WEEK 22

1. Review lowercase letters **a** **d** **q** from pupil page 14 (or 13). Practice eyes closed too.
2. Practice each letter in sets of 3 or 4 for slant, size, and spacing consistency.
3. Use SELF-HELP pages for discussion.
4. Use papers prepared for other subject areas for self-evaluation.

WEEK 23

1. Review lowercase letters **p**, **h**, **k**. Practice eyes closed too!
2. Practice each letter in sets of 3 or 4 for rhythm and control practice.

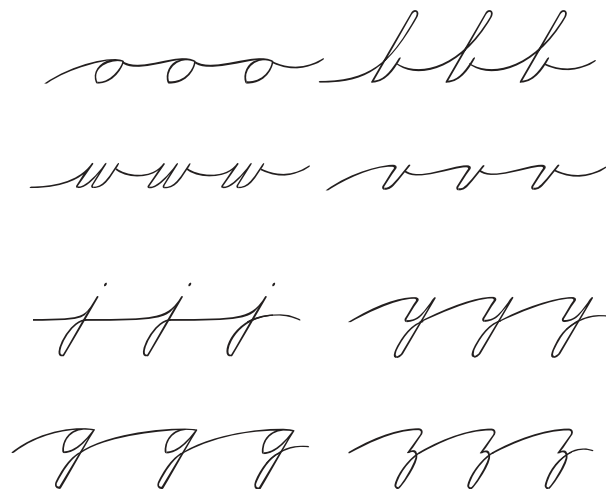


3. Use SELF-HELP pages for discussion.
4. Use daily papers from other subjects for self-evaluation.



WEEK 24

1. Review the remaining 8 lowercase letters, practice sets of 3 or 4 for consistency. Practice eyes closed too!



2. Use the Spell & Write technique to practice pupil page 36 for Unit 4 testing.

Unit Four Model Test

Unit Four Model Test
 Practice sentence writing. Check your neatness and arrangement.
 Use the self-help pages to help you set goals for self-improvement.

Name _____ Grade _____
 Date _____ Teacher _____

Letter tops create the forms.
 Slide for size and spacing.
 Slant back, stop on the line.
 Write softer, don't press down.

36 We Write To Read

UNIT FIVE (Weeks 25-30)


OBJECTIVES

1. *To describe and demonstrate the meaning of the six legibility subskills.*
2. *To describe letter formation basic strokes for the step-by-step development of capitals and lowercase letters..*
3. *To prepare an individual progress demonstration paper.*
4. *To demonstrate well-arranged sentence and page writing.*


WEEK 25

Review and practice capital letter development patterns using pupil pages 16 and 20.


Capital Letter Movements - Practice Exact Starting Strokes!




1. Curve Down
2. Sharp Top
3. Join or Finish




1. Curve Down
2. Rock Up
3. Finish




1. Slant
2. Loop Around
3. Join or Finish




1. Slant
2. Loop Around
3. Join or Finish




1. Twist Down
2. Loop Twist
3. Rock Swing



1. Twist Down
2. Rock
3. Loop Twist








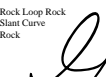


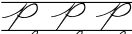


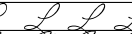



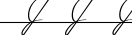
1. Twist Down
2. Rock Hook
3. Loop Twist



16

We Write To Read

More Capital Letter Families - Fingertrace As You Say The Action Words

1. Sharp Top 2. Trace Around	1. Sharp Top 2. Trace Around 3. Loop Slant	1. Sharp Top 2. Trace Around 3. Loop Around 4. Rock	1. Rock 2. Twist Down 3. Loop Twist
			
	Finish or Join		Never Join
1. Rock 2. Twist Down 3. Rock	1. Rock Loop Rock 2. Slant Curve 3. Rock	1. Roll Up 2. Curve Down 3. Rock	1. Roll Up 2. Slant Tail 3. Roll to Finish or Join
			
   			
   			

20

We Write To Read

Practice large on unlined paper using the action words to control the movement patterns.



The chalkboard game "On The Spot" is fun and a good "conflict catcher" review activity.

WEEK 26

Review and practice capital letter development patterns using pupil pages 24 and 25.

Loop Stem Capitals - Fingertrace & Say To Learn The Color Rhythm

1. Loop Slant
2. Round Top
Join or Finish

1. Loop Slant
2. Round Top
3. Round Top
Join or Finish

1. Loop Slant
2. Curve Slant
3. Trace Swing

LEARN WHERE TO START!

LEARN THE PATTERN!

1. Loop Slant
2. Twist Down
3. Loop Slant
Join or Finish

1. Loop Slant
Join or Finish
Cross

These capitals are easy to join.

We Write To Read

WEEK 27

1. Use pupil book page 37 and the SELF-HELP pages (beginning on pupil page 27). Check one skill each day:

Monday - Slant

Tuesday - Size

Wednesday - Spacing

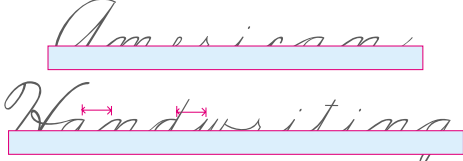
Thursday - Rhythm/Smoothness

Friday - Control

Pupil Page 37, Grade Four

Unit Five - Handwriting Improvement Projects

This six-week practice unit should be used to develop the best writing in all of your work. Check your skills every day using the letter tops evaluation technique. Refer to the self-help pages as well as this chart to set goals.



Skill # 1 Letter Formation

- Are the letter tops shaped correctly? Do you have sharp, loop, round and roll tops where you need them? If not, practice the problem letter until you can write it correctly with your eyes closed.

Skill # 2 Slant Consistency

- Are all of your letter tops leaning evenly? If not refer to the self-help page for slant (pg. 27) and the self-help page for spacing (pg. 29). Check your writing hand & paper positions also.

Skill # 3 Size & Proportion

- Check the goals for good size on page 28.

Skill # 4 Spacing

- Judge the space between tops at the level of the vowels.

Skills # 5 Smooth Rhythm And # 6 Control

- Smooth rhythm and control are the keys to fluency. If writing neatly takes too long, refer to the self-help page and use the suggested practice techniques daily. Use the "Cursive Print" technique to practice all new words.


We Write To Read

37


Pupil Page 37, Advanced

Unit Five - Handwriting Improvement Projects


This six-week practice unit should be used to develop the ability to analyze and improve all of your work. We have examined the sample below and made some notes about each of the subskills. Perhaps our analysis will help you to evaluate your own handwriting. Check your skills every day using the letter tops evaluation technique. Refer to the self-help pages to help you set goals and practice.




Box A



Box B



Box C



Box D

Looking at letter tops - Subskill #1 Form

Box A **Letter c** This "odd" top letter is easier to read when it has the short "hook" strokes.

Box B **Letter w** needs basic-stroke rhythm.

Box B **Letter r** looks best when the curved roll slopes down to the right.

Box C **Letter s** Something is missing. It needs a slant to the line after the "hook" on the "odd" round top. This letter looks like an **n**.

Box C **Letter a** a slant sharp top would improve the form.

Box D **Letter s** and **o** would look much better with a roll top beginning.

Looking at letter tops - Subskill #2 Slant

Box C **Letter m** leans forward - but the others?

Looking at letter tops - Subskill #3 Size

Box A **Letters i, c & e**, all are different sizes.

Box A **Letter l** should be a "taller" top.

Box C **Letter n** top on the **s** should be taller.

Box D Loop tops after: Both **r** and **t**.

Looking at letter tops - Subskill #4 Spacing

Boxes A
Box C Joining strokes must slide more to the right.

Looking along the baseline - Subskills #5 & 6

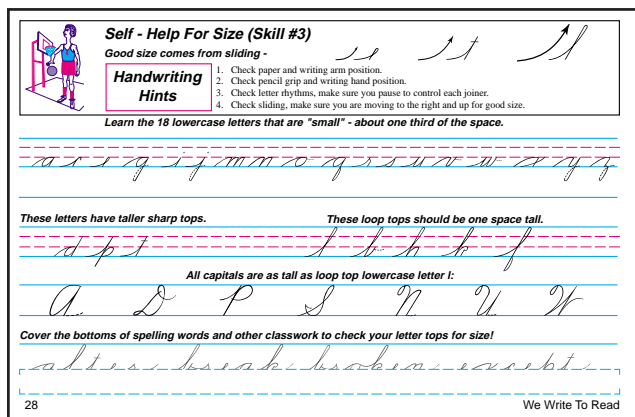
Box B There are baseline space points here but too many others do not come back to the line. The "slide-right-slant-left" rhythm pattern is not consistent. Cursive printing practice will help to improve letter widths and... Subskill #6 Control.

(The handwriting sample shown was written in electronic ink on a tablet digitizer plugged into a computer. The computer measures many things including the position of the writing hand. The writer's hand was beside the words. Learn to slant your paper AND... keep your writing hand in a good position for sliding your pen sideways!)

2. Grade 4 classes use pupil pages 10, 14, and practice action words and other rhythm-building methods for lower-case letters using baseline control pauses (Grades 5-8 use pupil pages 9 and 13).
3. Apply rhythm/control pauses to word practice. Grade 4 classes use pupil pages 11 and 15 (Grades 5-8 use pupil pages 11, 14 and 15).
4. Grades 5-8 students also use pupil book pages 32 and 33.

WEEK 28

This week concentrate on practicing slide/slant muscle patterns. Use the first group of letters on *SIZE SELF-HELP* (page 28).



1. Practice large size to get big muscle involvement and the use of the elbow "hinge" for the downstroke.

"Slide Right - Slant Left"

2. Also practice sentences and other applications from regular daily work for neatness and arrangement.

The quick sly brown
fox jumps over the
lazy dogs without
bothering them.

WEEK 29

1. This week continue to review position movement, slant, size, and spacing using *SELF-HELP* pupil pages.
2. Assign one small letter to each student. Call him/her the "letter expert." It will be his/her responsibility to demonstrate the various ways to practice that letter with rhythm:
 - A. Verbal descriptions using basic stroke action words,
 - B. Counting for upstrokes (or color/rhythms),
 - C. Using "rock and roll."

Have each "letter expert" demonstrate the rhythm of the letter on the chalkboard.

3. Continue to practice sentences.

Riddles

What is better than a
horse that can count?
A Spelling Bee!

Which side of a
chicken has more
feathers? The outside
of course!

Quotations

If a task is once
begun,
Never leave it till
it's done.

Music is like medicine
of the mind.

When two quarrel,
both are wrong.

More Sentences:

Be the labor great or small, do it well or not at all.

As you measure to your neighbor, she will measure back to you.

A nation is made great only by worthy citizens.

Probably he who makes no mistakes never makes discoveries.

A promise made is a debt unpaid.

The glory is not in never failing, but in rising every time you fail.

If at first you don't succeed, try, try again!

4. Gather together various samples of each student's handwriting to use for the culminating project.

Project

During the last week of school we would suggest having each student prepare a book that represents his or her handwriting skill development for the year. "Take home" projects can be correlated with art and other subject areas. A well-prepared book of this type has great value to parents and the students alike.

WEEK 30

1. This week the students should decide how they can best demonstrate the amount of improvement they have made this year.
2. Practice writing the second half of the TERM PROGRESS paper (the first week assignment in this handbook).
3. Many teachers find the second copy of the progress sample can be used for individual books that show the child's writing at 6-week intervals.

Unit Five Model Test

Unit Five Model Test - (Term Progress Assignment)						
Check your skills:						
<input checked="" type="checkbox"/> Letter Formation	<input checked="" type="checkbox"/> Slant	<input checked="" type="checkbox"/> Size	<input checked="" type="checkbox"/> Spacing	<input checked="" type="checkbox"/> Smoothness	<input checked="" type="checkbox"/> Control	
<i>This is a sample of my very best handwriting. I have worked hard to improve my slant, size and spacing.</i>						
<i>I try to write neatly in all of my classes because neat writers get better grades!</i>						
Name _____			Grade _____			
Date _____			Teacher _____			
38			We Write To Read			

UNIT SIX (Weeks 31-36)

OBJECTIVES

1. To diagnose individual needs and to provide individual help and small group instruction.
2. To train students as peer tutors (or "the handwriting team leaders").
3. To demonstrate the acquisition of handwriting facts.
2. Establish six teams, one for each skill area. You may wish to make a bulletin board display listing each team and the goals. The poster-sized legibility subskill charts can be used for this activity.
3. If the selected students agree to be team leaders, provide review lessons for each team leader to help them guide the practice of their fellow students.

WEEKS 31-35

1. After reviewing individual progress, select various students who have demonstrated their understanding of the six legibility subskills. Meet with this group to ask them to assist you in helping other students in the class who need to improve.
4. As students practice various sentences and nonsense rhymes the team leaders can help the students who need the encouragement.
5. Use the various pages in the pupil books as resource material.

PRACTICE FUN:

Tongue Twisters

*Ann Anteater ate Andy Alligator's
apples and angry Andy ate Ann.*

*Ollie Octopus operated on Olaf's
ornery old orange owl.*

*Many mighty muddy monkeys
mingled merrily in the trees.*

*A very vicious villain put Vivian
in a vat of vinegar.*

The bloke's brake block broke.

Barbara Barrister brought
bright baubles and blue beads
in big baskets.

How much wood would a
woodchuck chuck, if a
woodchuck would chuck wood?

Sure shot Schultz shot six sure
shots.

Tie thick, tough twine to three
tree twigs.

Sly Sarah secretly sold seven
silver Swiss wrist watches.

Word Challenge - a directed word integration activity.

Word Challenge is a fun activity designed to provide transcription practice and allow integration and automation for fluent, legible writing in applied work. The challenge is to write the word legibly as it is spelled aloud. Each letter is created as it is called aloud in the spelling sequence. Add another level of fun by writing with the eyes closed*.

1. Display the target words on chart or chalkboard at a size that is visible to all from their seat.
2. Attack the words one at a time using the following sequence of commands to direct the challenge:
 - A. Students chant aloud the letters in a target word as the teacher points to the letter. This step should be repeated to establish the pace for the chant. Pace the rhythm to accommodate your group. Start at a slow pace. Speed is a secondary objective to rhythm. Until a rhythm pattern for the word is internalized, increased rate of production will usually result in chicken scratch or silence. When rhythmic movement stops voices will also quit.
 - B. Once the verbal rhythm is established (usually two or three repetitions) move to airwriting. Pupils write each letter in the air as they spell aloud. Repeat at least twice.
 - C. Move to paper. Unlined will be best at first. As skills improve lined paper can be introduced as a new challenge*. The goal is to keep the voices working which results in rhythmic movement. Use the command sequence: On your mark, get set, spell. At the *spell* command the chant begins and so should the writing. When the chant stops, the writing must stop.
 - D. Concentrate on the verbalization at first. When everyone can get the word on paper with the chant, evaluate the word for legibility. (If a pupil can't complete the word, note the letter that causes the initial dysfluency for remediation.) The Animated Letter Cards CD offers an easy way to individualize internalization of letter movement patterns.

Divide the word list into groups to work one group each day as part of your spelling/vocabulary effort. You will want to complete all of the words prior to test day but initial trials may require too much time. Until skills improve, you may not be able to get through the whole list. Track the results of this effort. Note the time it takes to complete the dictation and writing of the words on test day. Track the time required for the test for at least six weeks. As skills improve the time required for the test will decrease. You will have a record of the teaching time gained from this one application of written language. The time gain will be realized from each classwork activity - a true multiplier. You will have to invest extra time in the beginning but will gain much more as student abilities improve.

* Eyes-closed practice:

Students must learn how to use the internal model for movement guidance. Hopefully this has been accomplished during the training of letter patterns, but word writing adds a new level of difficulty. You rely on the vocal as the indicator. When the student can maintain the vocal it shows that the internal model is involved. When the voices stop it means that the student has switched to external, visual-feedback guidance rather than relying on the internal model. This happens because rhythm is lost. The internal system guides rhythmic movement. Eyes closed will more easily elicit the use of the internal model because the external visual system has been removed from the process. Be prepared for a excited reaction. Students will be amazed that they can produce anything legible with eyes closed. You will find they want to try again and again. Work to improve the legibility subskills with each iteration. An excellent rubric for evaluation is available in the *Ideas* section of our *Resource Library* on the web at <<http://www.peterson-handwriting.com/Publications/ResourceLibrary.html>>.

* Lined and unlined paper:

Word Challenge is designed to demand use of the internal model. Unlined paper makes this easier. Using lined paper creates a different type of demand because the brain must coordinate internal model and the external visual feedback systems to successfully align the movement sequences with the lines on the paper. We want the brain to develop and improve this ability as the long term goal. Add this challenge as skills improve.

Dear _____ Date _____

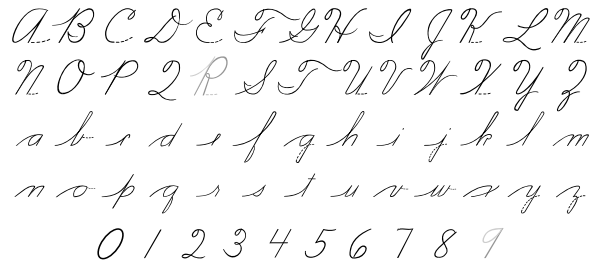
The school year is almost over. I have studied hard this term. I am sending you a book that I made in class. This summer I plan to read one book each week and write letters. Please be my pen pal.

When you look at your writing it is like looking in a mirror. How will others see you?

We Write To Read

American Cursive

Some people say that cursive is too hard to learn. However, those who have learned it, know that cursive writing is easy! In fact, the American cursive alphabet was actually designed to fit the way our muscles work. You might be surprised to find that a large number of people in the generation of your parents, wish they knew how to write in cursive. Learn it and your skill will be a source of pleasure and pride for all of your life.



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WEEK 36

Conclude the instruction for the year by checking various concepts and fact knowledge.

Concepts and Fact Test Questions

- Write the small letters that begin with sharp tops: **c, i, j, p, r, s, t, u, w.**
- Write the small letters that begin with loop tops: **b, e, f, h, k, l.**
- Write the small letters that begin with round tops: **m, n, v, x, y, z.**
- Write the seven capitals that begin with a left curve down-stroke:
A, C, D, E, F, O, T.
- Write the capitals that begin with rocker-rock upstrokes:
B, G, L, P, R, S.
- Write the capitals that start on the baseline with a rolling overcurve:
I, J.
- Write the capitals that begin with a right curve loop-slant stem:
H, K, M, N, X.
- Write the capitals that begin with a right curve loop-slant curve stem: **U, Y, V.**



True/False Questions

- The slant of letters determines the size differences between lowercase **e** and **l**. (False)
- All small letters have the exact same rhythm. (False)
- The lowercase **f** is a **TARZAN letter**. (False)
- The capital letter **D** has two compound curves. (True)
- The position of a writer's arm is more important than the position of the paper. (True)
- The lowercase letters **d, t, p, l, b, h, k** are all supposed to be exactly the same size. (False)
- The following small letters all have two counts inside of words: **u, w, n, v, a, o, q**. (False)
- If you are too tense when you write, holding the pencil back further from the point will relax your muscles. (True)

Multiple Choice Questions

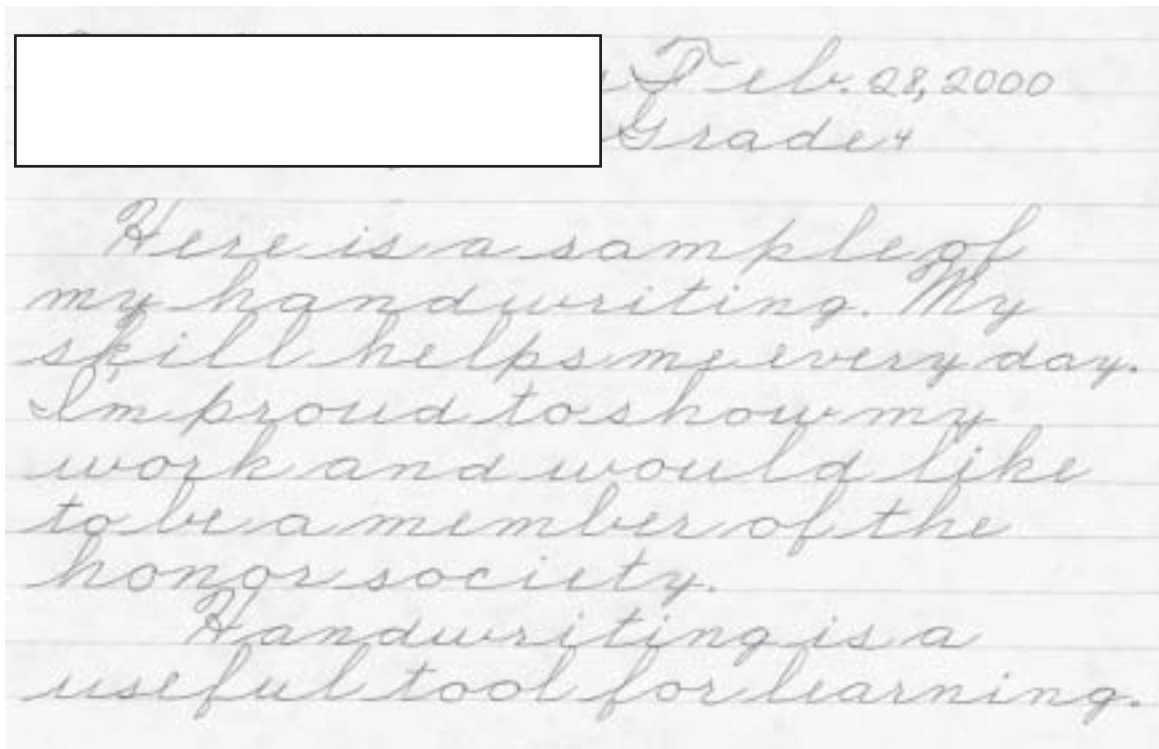
- Choose the two things that will help you improve slant:
___ posture, x upstrokes, x arm position
- If you need to improve size in writing, which of these things would help most:
___ eyes-closed practice x upstroke practice
- Circle the capitals that use two compound curves:
 D T E L S K Q
- Which of the following letters have double downstrokes:
 r c k z (all of them).
- Circle the capitals that should NEVER JOIN small letters:

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

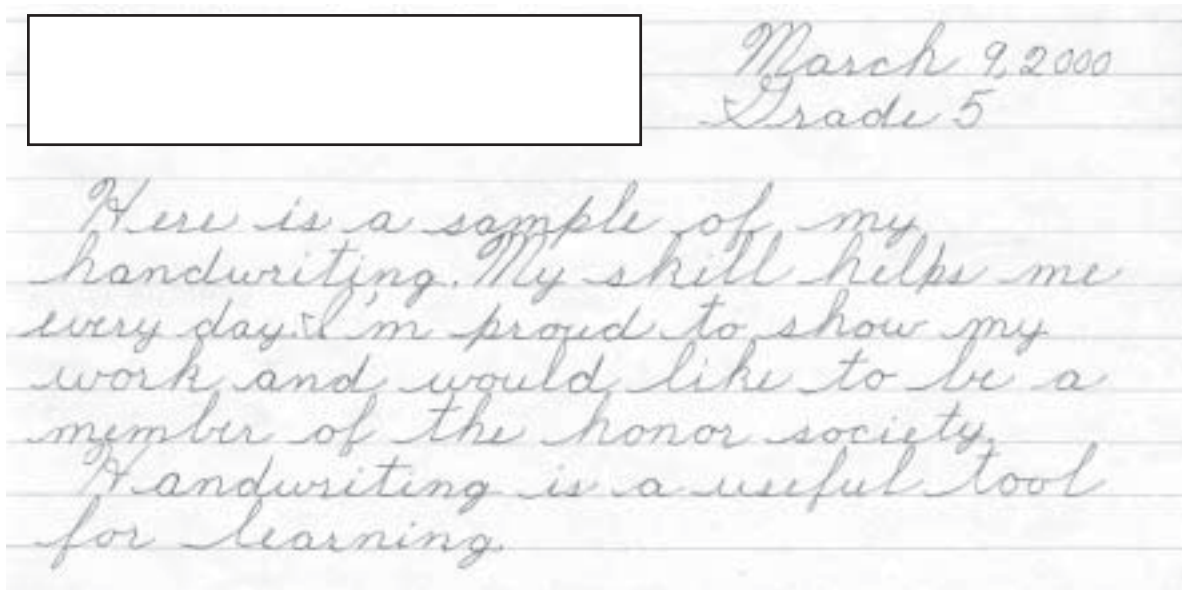
Excellent Examples Of Student Handwriting

Samples were written in ink on composition paper. Scans were converted to grayscale for this display.

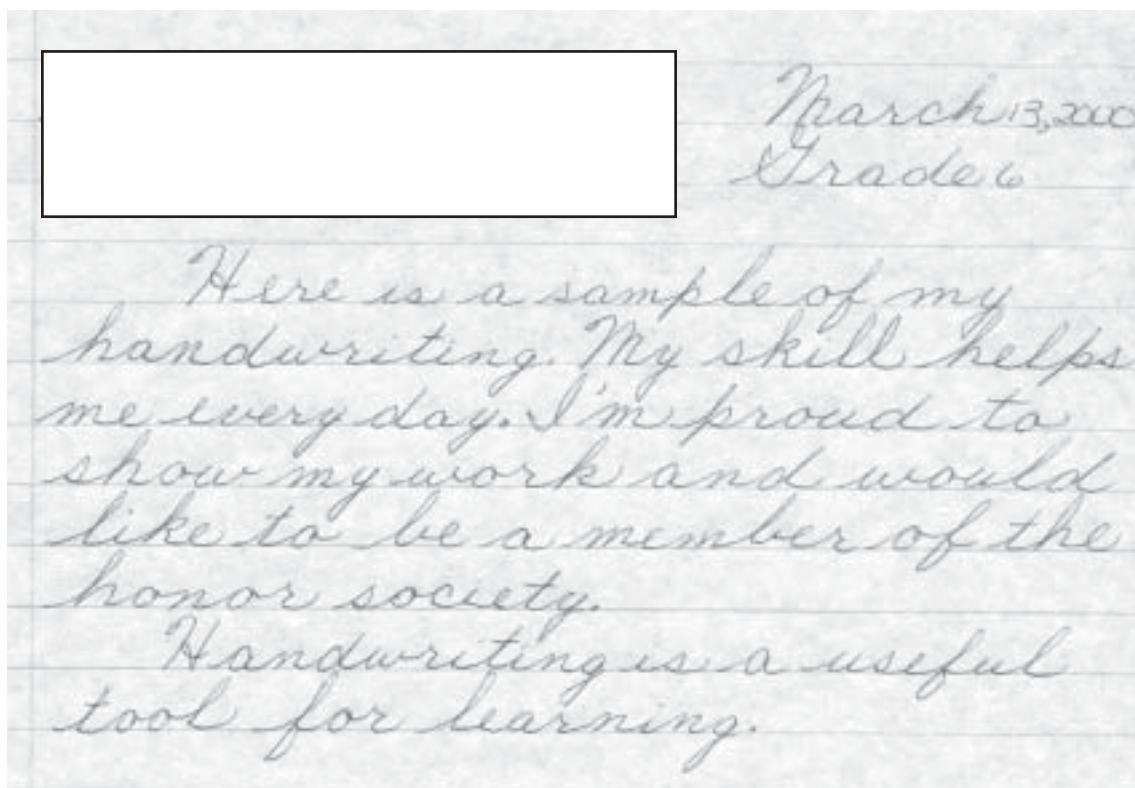
Grade Four:



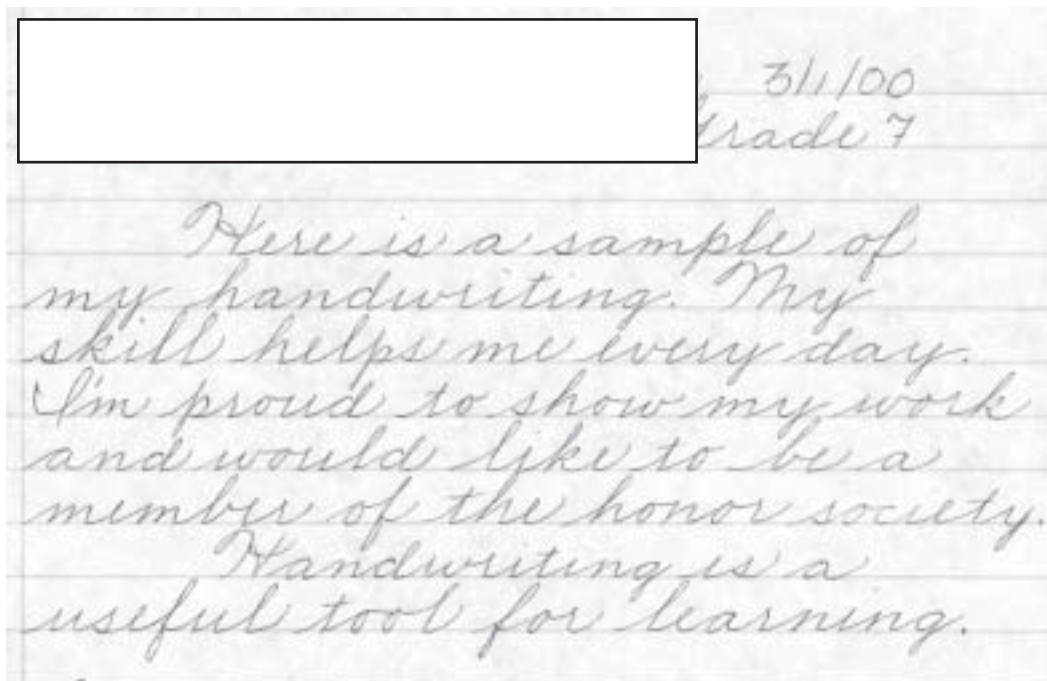
Grade Five:



Grade Six:



Grade Seven:



Grade Eight:

