

Cursive Readiness Lesson Plans

Research Based Gross Motor Instruction

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. Three generations of the Peterson family have made unparalleled contributions to the development of instructional methods that make a real difference. 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 - a digitizing handwriting tablet that records ten handwriting movement functions at the rate of 1000 points per second.

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 essential 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.

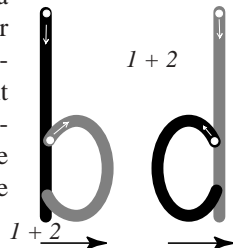
GENERAL INSTRUCTIONS

Develop - Practice - Apply

Using this three-step instructional sequence you will help your students develop transferable skill.

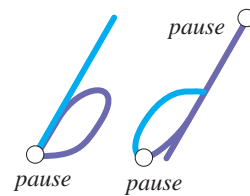
Printwriting

The analysis of movement in motor control research has revealed the importance of teaching and learning muscle patterns. Printwriting patterns are best learned by beginners (in levels K and 1) if teachers focus on a skill called "anchoring" by the motor control scientists. The students make each specific stroke needed for a letter in a "one-at-a-time" sequence, step-by-step, with definite stopping points for each stroke. The student lifts and "anchors" (or touches to add) the next stroke. The anchoring skill is very cognitive until sufficient practice results in a consistent lettering process following a left-to-right movement pattern for lowercase letters. The anchoring approach emphasizes the left-to-right pattern by exaggeration. The exaggerated pattern helps kids to see the difference between forms that are most often confused!



The Next Developmental Step

The next step developmentally is called "threading"....if you have been using Peterson methods previously you will note we have called this the NO-LIFT technique since we introduced the process back in 1972. THREADING means that the student pauses....but does not lift the pencil for the second or third strokes in many lowercase letters.



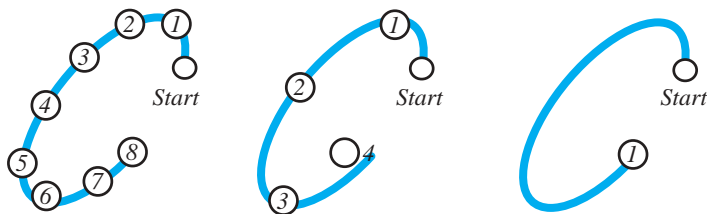
Many children who receive good teacher direction and rhythm practice in first grade are ready to begin threading at that level. It should be the preferred process at the second level.

Teach for Understanding

It is very hard for children to develop good habits and motor control processes if teachers use practice sheets that children are asked to trace - unless they are used with rhythm direction. You will note the lesson plans consistently suggest gross motor *fingertracing* exercises to build fluency and sequence patterns.

What is A Fluent Motor Pattern?

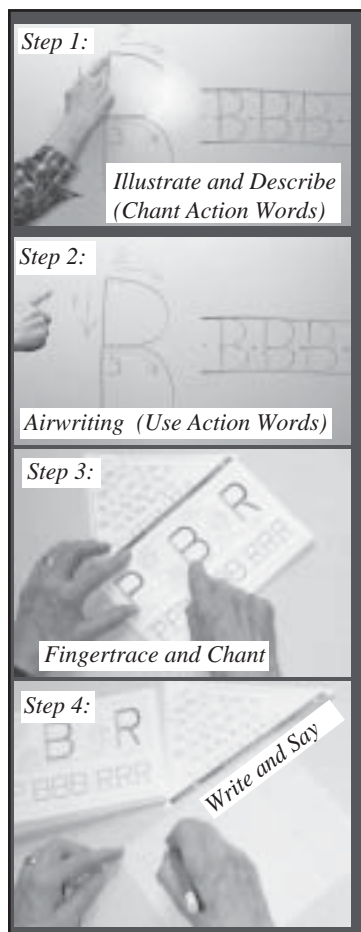
It is helpful to imagine a picture of a motor pattern. The picture is not complete. It looks like a connect-the-dots page taken from a child's coloring book. Movement of a pencil from dot to dot produces the picture. Three different dot patterns are shown below. All three are patterns for the same picture - a print letter C. Following the dots in each pattern will result in a different number of stops and starts. The number of stops and starts create three different rhythm patterns for the same picture. What is Smooth Rhythm? Which motor pattern is more fluent?



Can anything be done to improve motor patterns for practical legibility and fluency? Yes!

The Regular Lesson Procedure - The Peterson Method

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.

Step 1 - Illustrate & Describe.

Emphasize start and end point for each movement in the sequence.

Step 2 - Write in the air with action word rhythm.

Establish rhythmic movement with this gross motor activity. The animated letter cards can be used to good advantage here. It is often helpful to direct the use of different muscle groups in a series of repetitions - right hand, left hand, right elbow, left elbow, etc.

Step 3 - Using action word rhythm, fingertrace the movement models in the student book.

Make sure the book is held in good writing position and that pupils are moving the arm as well as the fingers.

Step 4 - Write and Say - Move the pencil on paper with the rhythm of the voices.

It is a good idea to go to unlined paper to establish the pattern of movement. It will be easier for the child to move with the voice if we do not demand the use of lines at first. Move to lines when the pattern is well established.

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

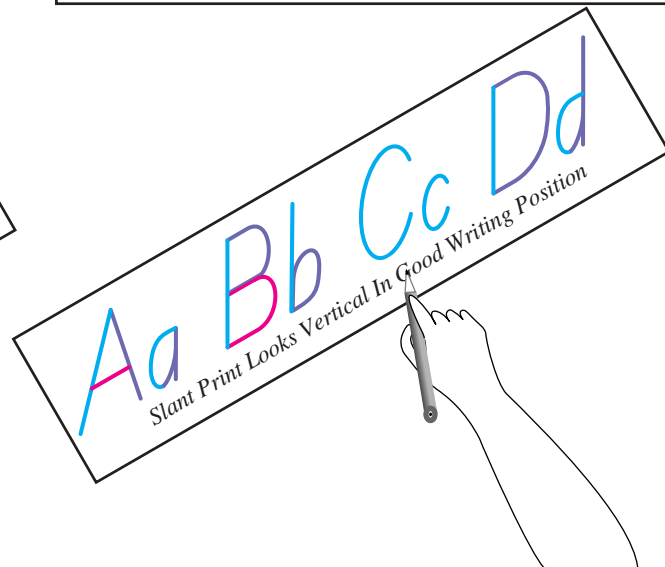
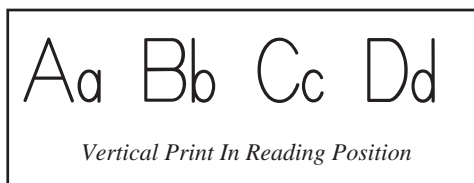
1. Concentrate on teaching *lowercase letters*:
 - a. help all students learn the *exact starting point* for each letter.
 - b. teach the *correct direction of movement* used for each stroke of a letter.
 - c. show students how the individual strokes of small letters follow *left-to-right sequences*.
 - d. teach *precise stopping points* in the movement pattern for each letter.
2. Build paper placement skill and the related position of the hand, wrist and arm to help establish left-to-right movement patterns. Students must master paper position to afford the use of correct muscle groups for integration of the movement patterns and rhythms.
3. Use *large muscle* practice (gross motor) and control the *rhythm process*. Undirected practice, particularly trace and copy activities can be harmful. Students will revert to the use of visual feedback and poor position easily.
4. Have pupils use a descriptive “language of movement” called “action words” in Peterson materials. Integration of rhythm information for each of the letterforms is crucial to the fluency we seek to enable. When the associated language skills needed for more fluent text generation develop, the child will begin to reach for the patterns we establish here.
5. Use “eyes-closed” practice to check development of muscle patterns.
6. Listen to the voices when you move to the Write & Say step. At first, you will have trouble getting anyone to chant. The brain is too busy guiding movements to make the voice work. Keep after the chant. 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 unskilled, pre-school habits.
8. Please remember that pretty letters are a product. Your pupils will focus on the product they produce. The process used to create the letter could vary considerably. 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 will eventually control the product in applied work.
9. Each child must master the concept of threading and learn to control the movement sequence. Each child must master the concept of "writing position." We are starting with print letters to take advantage of patterns that exist from earlier experience. The existence of good print patterns will free the brain to focus on the new objectives, writing position, threading with rhythm and lateral arm movement. The result will be slanted print letters. This is not a new alphabet. We are learning a more efficient way to produce the alphabet they should already know.

Slant Printwriting Improves The Ergonomics Of The Writing Process For Fluency

All handwriting in Western cultures travels from left to right. Because of the direction of physical movements in writing, one can increase speed and improve muscle patterns if the tops of the printed letters lean to the right. Slanting the print letters makes the muscles work better. As a result, the transition to cursive is easier too.

Slant print makes it possible for teachers to reteach and improve paper holding, pencil position, and arm entry without adding new forms at the same time. It helps teachers make handwriting interesting and serves as a means of discouraging pupils to try cursive independently. *Slanting the printed letters does not require learning new letter patterns.* The vertical and slant forms are completely compatible. They are not really “different” from the vertical print letters children learned in Kindergarten and Grade One. In fact, the slanted print letters appear to be vertical in the right-handed child’s field of vision when the paper is held in writing position.

Vertical printing is only vertical when you hold the paper in reading position. But if young children hold the paper in reading position for writing, arm position blocks lateral movement and muscles are not used effectively. The majority of reversals in first and second grade are a result of trying to write when the paper is held in reading position.



PHYSICAL POSITION SKILLS

If you have not already done so, please review the position skills section. Fluent movement for cursive demands lateral movement. To enable easy laterality the child must master good position and learn to use the correct muscle groups. That is the reason we start this cursive readiness process with print letters.

The child should have patterns for print letters that will allow focus on the position objectives. Good movement with good position results in slanted forms quite naturally. Overcome resistance to writing position now and integration of cursive letter patterns will be much easier. We are learning to use cursive movement and cursive muscles with print letters. Cursive muscles and movement will make print letters slant.

Pencil Position

If children were able to write with the index finger alone, handwriting would be far easier to teach and learn. Emphasize the importance of establishing index finger dominance. **Our most important goal is to hold the pencil back far enough from the point to allow the hand to relax and move easily.**



**We do not say, "I can't."
Instead, we say, "I'll try."**

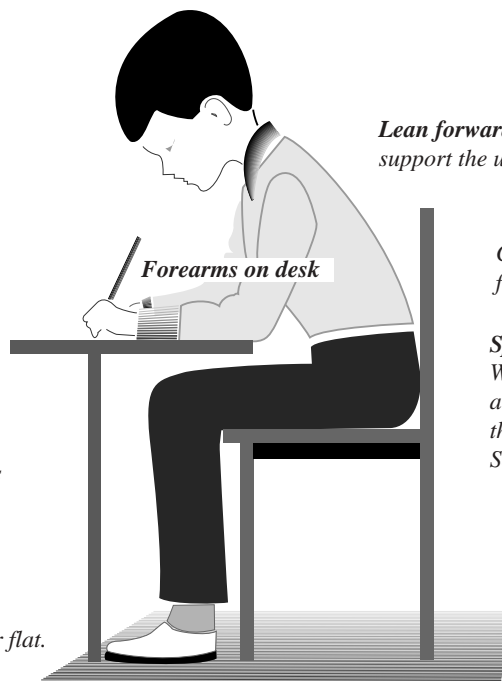
Body/desk position

Posture is important because it helps maintain balance and control. This position skill is for good health as much as it is for good writing!

Check eye distance.
*(11-14 inches)
When the head is down, it usually indicates that fingers are too close to the point of the pencil.*

Check desk height.
The top of the desk should not be higher than the lower rib. When the desk is high it forces arms away from the body toward the sides of the paper. See paper position/arm entry.

Feet back or flat.



Lean forward so the arms support the upper body.

Chair back, front legs just under desk.

Space between stomach and desk.
When the child sits too close to the desk, arms are forced away from the body toward the sides of the paper. See paper position/arm entry.

The Important Objective For Fluency Is - THE RHYTHM CONTROL PAUSE

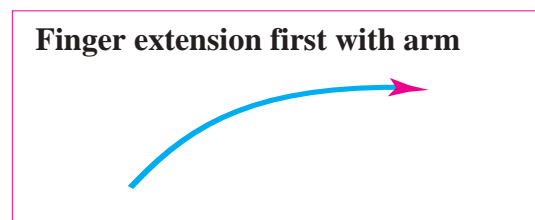
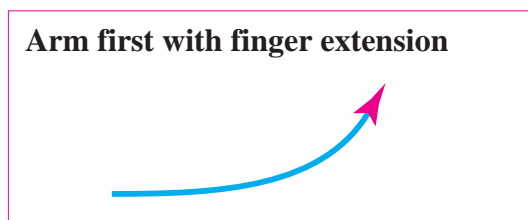
Gross Motor Patterning

Brain function scientists have validated the importance of large muscle involvement in developing “learned pattern modules” for the symbols of language.... comments from the research are important for our understanding:

- When the learner uses big muscles for rhythm and movement training the motor control pattern is generalized.....stored in several areas of the brain that complement visual discrimination. Conversely, if the child uses only small muscles, the learning is only muscle specific....not shared.
- Lesson planning should always include directed, specific large muscle rhythm and control practice (even in upper grades). Airwriting and fingertracing help to accomplish this objective.
- *Directed* Airwriting establishes the rhythm of movement.
- Rhythm of movement can be stored in the pattern.
- Large muscles help teach the smaller muscles.
- AVOID SIZE REDUCTION AS LONG AS POSSIBLE at this level.

For printwriting the lateral arm movement occurs when the pencil is not touching the page.

For cursive the child must learn to control the arm movement with the pencil touching the paper. That is why we teach all lowercase letters with beginning strokes.



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



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

**The 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!

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.

Use these posters to help pupils understand the legibility subskills:


1 Letter Formation

Start letters in the right place.

Move in the proper direction.

Make basic strokes correctly.

Build letters step-by-step.

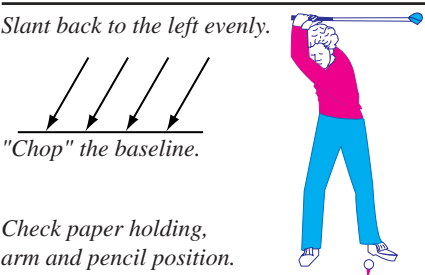


2 Downstrokes

Slant back to the left evenly.

"Chop" the baseline.

Check paper holding, arm and pencil position.

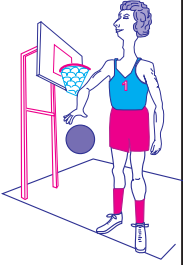


3 Size

Start letters correctly for better size.

Study the "tall" and "small" letters.

Check your pencil position.



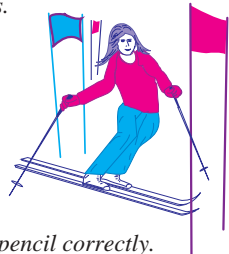
4 Spacing

Slide between letters.

Check joiners!

Add ending strokes to words.

Hold the paper and pencil correctly.




5 Smooth Rhythm

Hold the pencil softly.

Study the beats for each letter.


Relax when you write!



6 Line Control

Use lines for control.

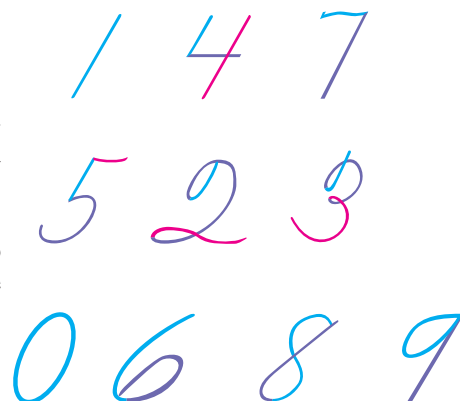
Stop on the baseline!



NUMERALS

In first grade Peterson lesson plans included instruction in the formation of numerals with emphasis on the starting position and simplified sequences of strokes.

In second grade the symbols for numeral formation are modified to encourage retention of legibility as speed increases. These are the cursive numerals. We present them in family groups:



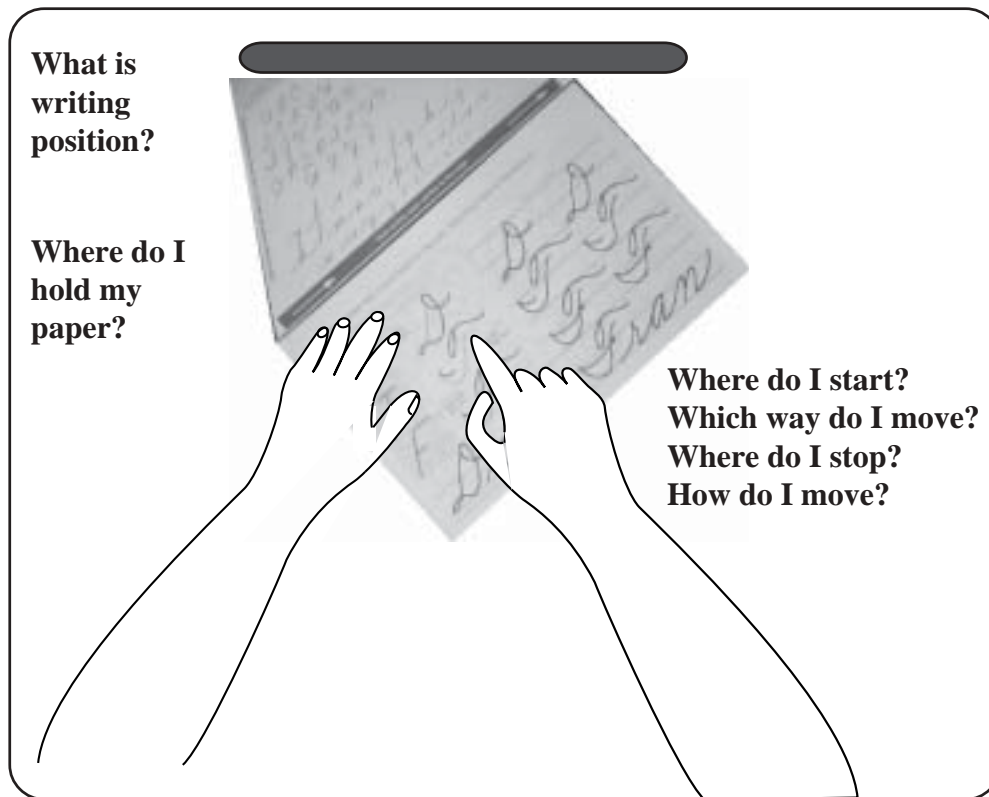
Tools For Success

The Pupil Book And The Position Guide

The picture below illustrates how our pupil book and the self-adhesive position guide are designed to fit on a standard size school desk. This makes teaching and learning the physical position skills much easier. Together they offer you the ability to communicate a wealth of information to everyone at the same time. It is well known that children have perceptual difficulty with transfer to the desk from chalkboard or overhead displays. The fingertrace step is an enormous help with communication and overcomes the transfer problem in a very efficient and effective way.

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.



CLASSROOM ORGANIZATION AND PREPARATION

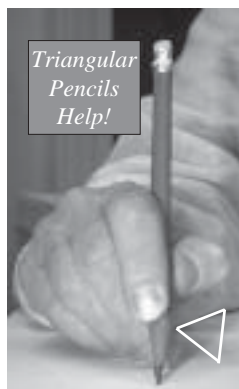


Individual Handwriting Folders

We recommend making a file folder for each child (preferably with pockets for easy storage). Children can keep their handwriting book, practice paper, and a writing class pencil in their folders to help save time in preparation for lessons. It can also serve as a “progress folder” if you have pupils save papers for periodic comparison.

Pencil Diameter

We recommend a bigger sized barrel pencil for **two** reasons: First, the larger barrel separates the muscles, encouraging more freedom of movement. Second, the bigger graphite slides more smoothly on the paper, producing a wider light gray line that is easier for a teacher to read. If you can only use a regular #2 pencil be sure pupils do not sharpen it to a point. A dull-pointed regular pencil produces a smoother relaxed grip.



Seating Arrangements

Place desks in frontal position so that pupils have a clear view of the chalkboard while the teacher is demonstrating **or** if pupils must copy assignments from the chalkboard, overhead, or easel. This does not imply the desks must be strictly regimented. You may arrange desks in many different patterns that allow straight-on visualization for the pupils. **Left-handed pupils who are attempting to learn to write in the “sidestroke” position should sit on the right side of the class as they face the chalkboard.**

SELECTING PRACTICE PAPER

Most school supply houses offer economical paper that meets these recommendations - Peterson Directed Handwriting does not manufacture or sell paper.

Option One

General Practice and Model Testing Preparation
8-1/2 x 7” manila paper ruled the long way with half-inch lines.

This small-sized paper correlates with the models provided in the Peterson handwriting books. It makes the learning of proper position easier for the children.

Option Two

Alternative size for more lateral spacing:
11 x 8-1/2” manila paper ruled the long way with half-inch lines.

The 11” width provides more lateral space for longer sentences and subject application. If this paper is used for model test preparation, the teacher should add a word or modify the test samples to make the completed paper more realistic.

SPECIAL NOTE: Half inch lines preferred

Although many workbooks provide 3/8” ruling, or even 1/4” ruling, we strongly recommend that specific handwriting practice be as large as possible for as long as possible to avoid pencil pinching or squeezing. Research shows that pencil pressure is debilitating for seven and eight-year-old children. Smaller vertical spaced lines must definitely be avoided in printwriting until after cursive readiness has begun.

LESSON PLANS - Unit One (Weeks 1-6)

Introducing Slanted Print

OBJECTIVES:

1. To establish proper position skills:
 - A. Body/desk position
 - B. Paper and arm placement
 - C. Pencil and hand position
2. To establish basic movement patterns for the formation of letters:
 - A. Downstrokes
 - B. Left-to-right sliding strokes
 - C. Left-curve round top strokes
 - D. Right-curve strokes
3. To establish visual memory of all letterforms and numeral forms.
4. To develop speed and control.
5. To develop self-evaluation skills.

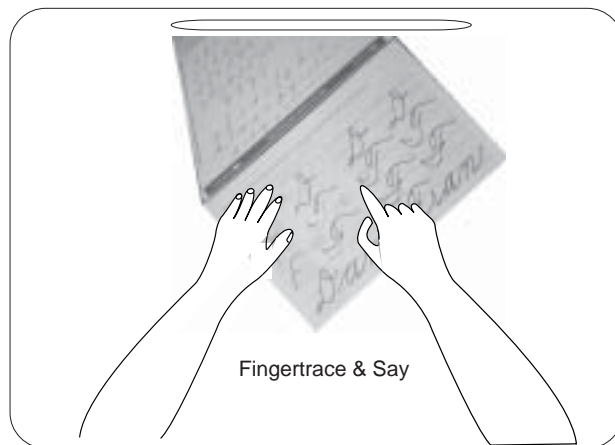
PRE-LESSON ORGANIZATION

1. Make a handwriting file folder (with pockets) for each child. Label the folders neatly. Instruct pupils to keep their writing books, paper and pencils in their folders.

(Note: The individual folders can also be used to store periodic writing samples for continuous progress comparison projects.)
2. Organize the class. Turn desks to face the chalkboard so that all pupils can follow your chalkboard demonstrations easily.
3. Seat left-handed pupils on the right side of the room as they face the chalkboard. This permits them to see the visual models to the left of their body, simulating the leftward movement they should use at the desk.
4. Establish procedures for pencil sharpening, passing out paper, using learning aids such as desk triangles, pencil grippers, rubber bands, etc.

REGULAR LESSON PROCEDURE

1. Use pupil book pages in this fashion:
 - a. Fold back the page so that only the page used is visible.
 - b. Place the book in writing position for **fingertracing** exercises.
 - c. Describe the stroke-by-stroke movement pattern as pupils Fingertrace & Say.
 - d. Replace the pupil book with paper for Write & Say rhythm practice.
2. Use standard vocabulary to instruct pupils. Reinforce visual images by describing the development of letters and numerals. Using the "action words" helps rhythm patterns.
3. As lessons are introduced:
 - a. Use the chalkboard to model the movements and visual features of letters.
 - b. Emphasize starting points, line relationships, and control points.
 - c. Use "air writing" to help coordinate visual and motor patterns. Use the Action Words.
 - d. Describe and explain.
4. Review physical position skills in every lesson. Continue to emphasize "how to write" during regular subject areas throughout the day.



Step One: Illustrate & Describe with Action Words

Step Two: Airwriting with Action Words

Step Three: Fingertrace & Say

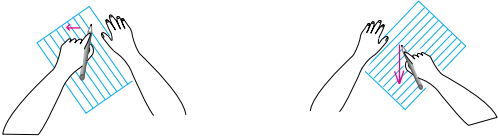
Step Four: Write & Say

WEEK 1

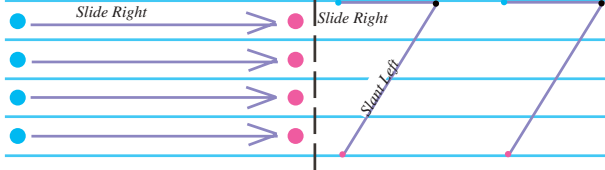
Day One

1. Use pupil book page 3 to teach paper position skills.

Learn to hold your arms and paper in writing position!



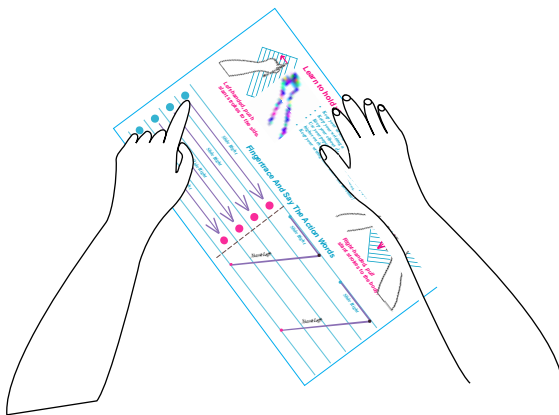
Fingertrace And Say The Action Words



2. Teach pupils to hold the book in writing position and to fingertrace with action words. Explain to the pupils that in second grade we have to learn to write faster, so paper position, arm position, and pencil holding are very important. Fingertrace the **lateral sliding strokes** to show how much faster we can move if we use the correct position.

Right-handers **push out** to the right. Everyone keeps his/her arm and hand in the right position, **below the baseline** (which allows better left-to-right tracking).

Now is the time to help the left-handers discover the side-stroke process. Left handers position the paper as pictured, keep the elbow fairly close to the body, hand under the line and pull the strokes to the right (toward the body).



Neat writing can be fast when you learn to slant.

Slant Capital Letters (Uppercase)

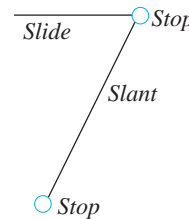
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

Slant Small Letters (Lowercase) And Numerals

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
0 1 2 3 4 5 6 7 8 9

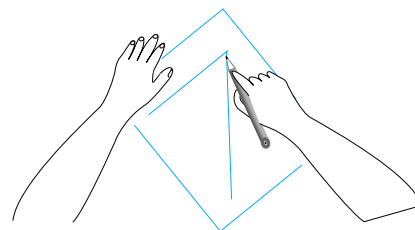
3. Now turn to page 2 which shows the slant print alphabet: When you hold the book in reading position the letters are slanted, but when you turn the book for good writing position left-handers will notice the downstrokes go **to the left more**. Right-handers will notice the downstrokes are straight up and down when the book is in writing position.

4. Tell students that our muscles can work faster if we learn to slant letters. Go back to pupil page 3 and introduce the "Magnificent 7" exercise. The exercise helps children learn to use the correct muscles with the correct type of movement. It is the muscle pattern that will be used to control fluent cursive.



Be absolutely sure that every child understands the stopping points. Motor control scientists have identified the urgent need to develop this understanding. Fluent movement uses a *point and shoot strategy*. The pupils will learn how to preplan and then move to the target. To set the stage for future fluency this slide-slant-stop pattern must be achieved by every student: 100% competency required! The dynamics of this rhythmic laterality will also enhance fluent left-to-right tracking for reading.

5. Move to unlined paper. Have pupils *Write & Say* a giant size *Magnificent Seven* - making an exaggerated slant stroke from the top right side to the bottom left corner. *Fill the entire paper*. Get the voices going as the pencil moves.



Day Two

1. Introduce pupil page 4. Explain to the pupils that we will practice letters that use related movements. Learning the rhythms will be easier that way. Focus on letters **l, t, and i**.

l t i j b p

Follow the planned lesson sequence:

1. Establish paper/arm position.
2. Fingertrace with "action words" to establish the slant pattern.
3. Direct *write & say* practice of the letters in sets of three. Teach pupils to space between sets with the thumb of their "paper-holding" hand.

lll ttt iii

Day Three

1. Review. Establish position.
2. Follow the same planned lesson sequence and develop the movement patterns for:

jjj bbb ppp hhh

Day Four

Follow the planned lesson sequence. Introduce and practice:

rrr nnn mmm uuu

Note the "u." This letter introduces the *rock/slant combination* of strokes (sharp top) that will be a major player in cursive and all of the left curve print forms; *a, d, g, q* that will be the focus next week.

Day Five

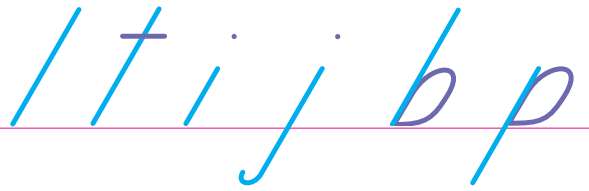
1. Use pupil page 5 to practice word writing. Continue to monitor paper/arm position.
2. Show pupils the numerals on page 8. Ask them to identify the forms that use slant strokes and right curves. Practice these numerals in math class.

When children write their names in any subject, always use lines for neatness and control.

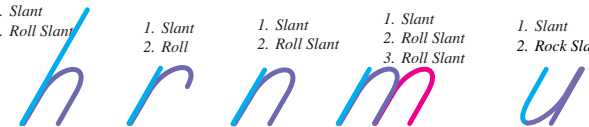
pupil page 4

Unit One - Slant Print:
Speed and Neatness Can Work Together!

1. Slant	1. Slant 2. Cross	1. Slant 2. Dot	1. Slant Tail 2. Dot	1. Slant 2. Roll Around	1. Slant Tail 2. Roll Around
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1. Slant 2. Roll Slant	1. Slant 2. Roll	1. Slant 2. Roll Slant	1. Slant 2. Roll Slant 3. Roll Slant	1. Slant 2. Rock Slant
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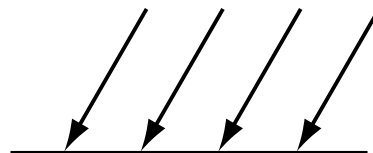


pupil page 5

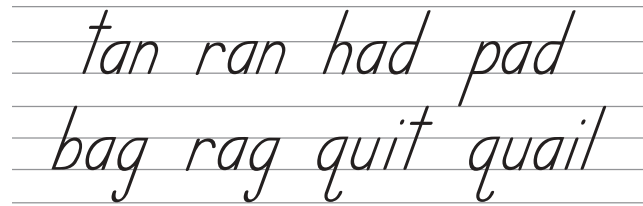
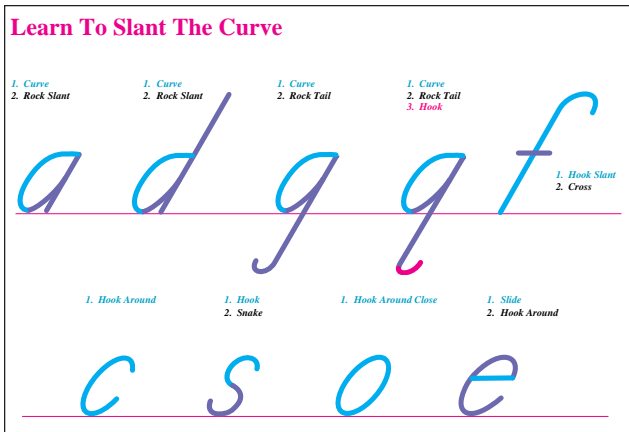
These Words All Use The Same Slant Strokes
Can you write neatly without skipping spaces?

*hit hill pull put
but hut pup nut
pin till jump lip
mint bun run hip*

Put letters close together inside of words. Thumbspace between words.



WEEK 2
Pupil page 6

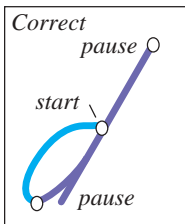


Day One

1. Introduce the **left-curve beginning stroke** family of letters presented on pupil page 6. Demonstrate the way to slant the left curve by sliding back to the left along the midline. Follow the fingertracing process as pupils hold the book in writing position. Practice the **a, d, g, and q** today.

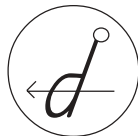
The COLOR/RHYTHM models show the step-by-step rhythms of these two-part letters. When the color changes from green to brown, pupils can pause for control.

The NO-LIFT lowercase **d** requires an extended rocking up stroke that reaches the top line. Pause at the top, retrace the slant back to the baseline.



The sequence of strokes of lowercase **d** is often mixed up by pupils. See teacher handbook page for the game "On The Spot." You may discover a high percentage of pupils are reversing the stroke sequence.

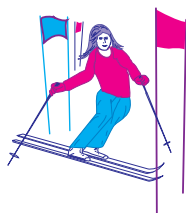
This start point means form reversal.



Reversals can be eliminated by making sure everyone starts with left-curve stroke. "Make the donut before the door." Watch the start point for lowercase "a" also.

2. After fingertracing and air writing to establish rhythm and movement, use practice paper. Practice each letter in sets of two or three.

3. As consistency emerges, try short words with good spacing practice:



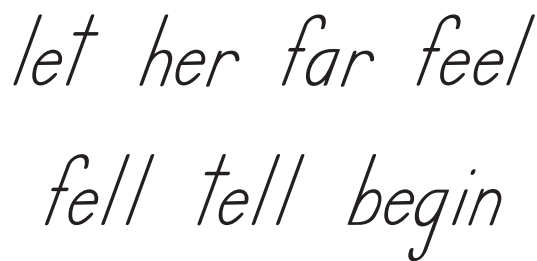
Day Two

1. Use the planned lesson process to introduce letters **f, c, s,** and **o**.
2. Practice each letter in sets of 2 or 3 to develop consistency. Then practice words and self-evaluate.



Day Three

1. The lowercase **e** may begin with the "shelf." Start below the midline, slide to the right and pause before "hooking" the round top up and around to the left.
2. After completing the rhythm pattern, from gross motor practice to application on regular lined paper, review the **9** letters in the family.
3. Practice words and self-evaluate.



Day Four

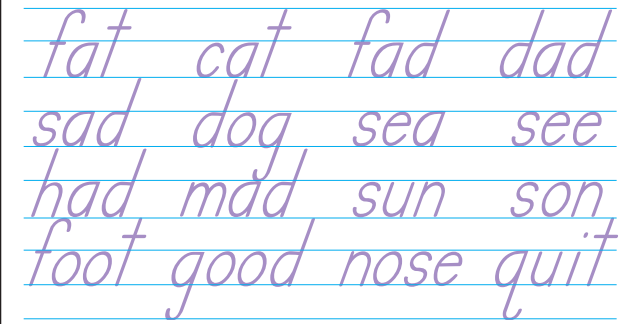
1. Use pupil page 8 to introduce numerals **0, 6, 8** and **9**. Explain to the pupils how important it is to always start numerals at the top. You may wish to "pretest" pupils by having a chalkboard lesson to identify anyone who currently makes the numerals start in the wrong place.
2. Now review all of the numerals and apply good movement patterns in math classes.

Day Five

1. Use pupil page 7. Fingertrace, air write, and practice on paper. Self evaluate slant and spacing.

These Words use Curve-down and Hook-around Strokes

Can you write neatly without skipping spaces?



3. Self-evaluate slant, spacing, and formation skills.

WEEK 3

Day One

1. Always review position skills and establish **why** and **how** we practice thoughtfully.

2. Introduce pupil page 9. This week we will finish practicing the lowercase letters.

The lowercase **k** begins with the standard “slant left” stroke used for **l, t, h, b**. Because the major legibility feature is the midline slant stroke, you may need to provide some individual help for pupils who have evidenced confusion with the capital and lowercase **k**.

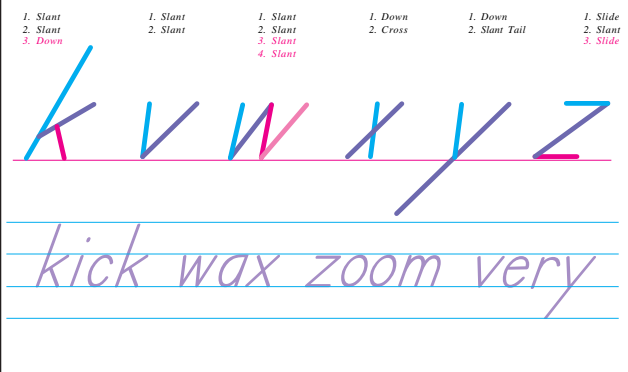
3. Practice in sets of two or three for consistent movement. Then practice short words for size, spacing, and smoothness. Self-evaluate.

Day Two

1. Fingertrace the **w** and **x**. Use the action words for rhythm.

2. Practice in sets of two or three and write short words to develop consistent movement patterns.

Fingertrace and Say The Action Words



Day Three

1. Practice the **y** and **z** using the planned lesson procedure.

2. Be sure pupils start the **y** exactly like the **v**. Make the tail last.

*“Watch out for the Squeezles,
They’re worse than the measles.”*

Days Four and Five

1. Review. Practice words to help establish slant, size, spacing and relaxed smooth pencil movements.

2. Use the remainder of pupil page 9 and introduce pupil page 10.

3. Review pupil pages 2-10 and check pupil understanding of the concepts related to letter formation.

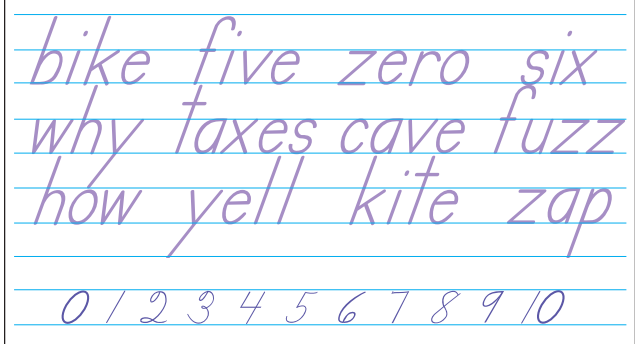
4. Use one of the practice papers and have pupils **mark the beginning** stroke of each letter with a green crayon.

5. Play "On The Spot" to emphasize the importance of correct start point and stroke sequence.



Practice or Model Test

Can you write neatly without skipping spaces?



WEEK 4

Capital Letter Development

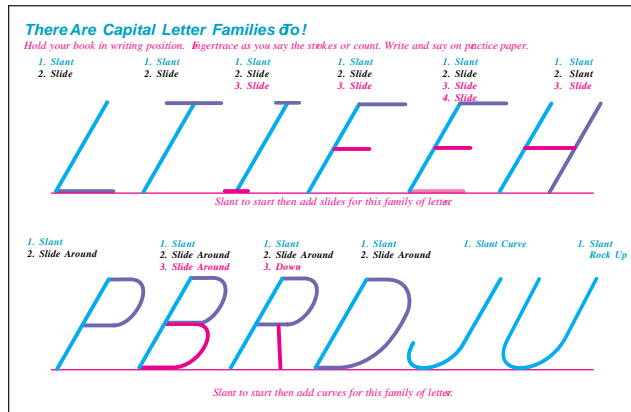
Pupil pages 11-14 present the capitals in basic stroke family groups. In printwriting capital letters appear to be very easy because they are all the same size. However capitals are used in general writing only about 5% of the time. Lowercase letters are far more important for reading and regular communication.

To further complicate matters, capital letters were the original symbols developed ages ago - better suited for a hammer and a chisel than they are for a pencil. Capitals are important because they begin sentences and are used for proper nouns, but it is best to avoid printing complete words with capital letters. Label things of special importance using lowercase letters.

Day One

1. Introduce pupil page 11. Discuss the fact that for improving handwriting the letters are not in alphabetical order.

All twelve of the letters we will practice first begin exactly the same way. They are easy to learn to slant. Be sure to show the pupils that the letter parts are really the same as the vertical letters we learned last year. The reason we slant them is for speed and good position.



- Using the regular lesson introduce capitals **L**, **T**, and **I**.
- Alternate the capital letter and its lowercase form and discuss the differences.

Ll Tt Ii

4. Write proper nouns that begin with these letters:

Linda Laura Tom Ivan

Day Two

Introduce capitals **F**, **E**, and **H**. After fingertracing, air writing, and rhythm practice, move to practice paper. Alternate capitals and lowercase letters and practice proper nouns that use these forms:

Emphasize differences between capital and small letters.

Ff Ee Hh

Day Three

- Introduce capitals **P**, **B**, and **R**. Show the pupils the added basic strokes and have them identify the movement pattern.
- Alternate capitals and lowercase. Discuss the differences.

Pp Bb Rr

- Write words that use these capitals.

Day Four

- Fingertrace capitals **D** and **J**, describe the movement patterns.

- Capital **U** curves at the bottom and rocks back up to the top line. Bottom curves are not easy to control. That's why the Romans used **V** instead of **U** for titles on their monuments.

- Alternate capitals and lowercase letters. Practice words that use the capitals.

Be sure pupils fully "see" and understand that the **movement**

Dd Jj Uu

pattern of capital **D** and lowercase **d** are opposites! The other two letters are very similar in movement.



Day Five

1. Review. Use pupil page 12 for name practice. Write names of people in your room whose names begin with the letters that have been introduced.

2. Self-evaluate.

Practice slanting capital letters by writing names on practice paper
Remember: tall letters two spaces tall and small letter one space tall.

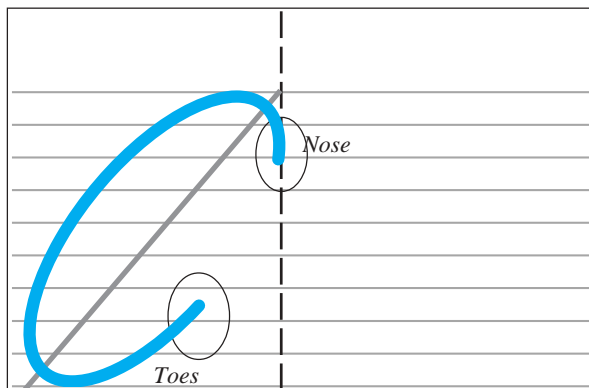
Can you write the names of five people in your class that use these capital letters?

WEEK 5

The left-curve beginning stroke capital letters provide another opportunity to refine the muscle pattern used for those very important lowercase letters that also curve to the left initially. In order to improve this movement you may wish to have chalkboard lessons to involve larger muscles once or twice this week.

Day One

1. Fold the practice paper in half (down the middle). Draw a slant line from the top-middle down to the bottom left corner. Then make a slanted **C** that curves (long and narrow) around the slant. Retrace the **C** several times using your whole arm. Place strong emphasis on the way the left curve swings way over to the left as it travels down toward the corner of the paper. Notice the “nose” at the top and the “toes” at the bottom.



2. Introduce pupil page 13. Show the pupils how all five of the letters in this family start with the “nose” below the top line and curve up and around.

All Five Letters In This Family Start With A Hook-curve
Hold your book in writing position. Fingertrace as you say the strokes or count. Write and say on practice paper.

Practice writing names that use these letters. Use the lines for good size.

Day One

1. Fingertrace and write in the air. Pretend you are writing with the bone of your elbow to encourage large muscle movement.

Cc Gg Cc Gg

Note: For balance and maximum legibility we suggest making the **G** slide below the midline.

2. Alternate capitals and small letters and discuss similarities and differences.
3. Apply to words and self-evaluate.

Day Two

1. Fingertrace capitals **S** and **O**. Point out that these forms are exactly like the lowercase letters except for size.
2. Practice in words and self-evaluate.

Day Three

1. Practice capital **Q** and review all five letters.
2. Write names of people, places and important things that use the left-curve beginning stroke letters.
3. Practice addresses.

Days Four and Five

Review and apply. Emphasize good writing position. Self-evaluate papers from all subject area classes.



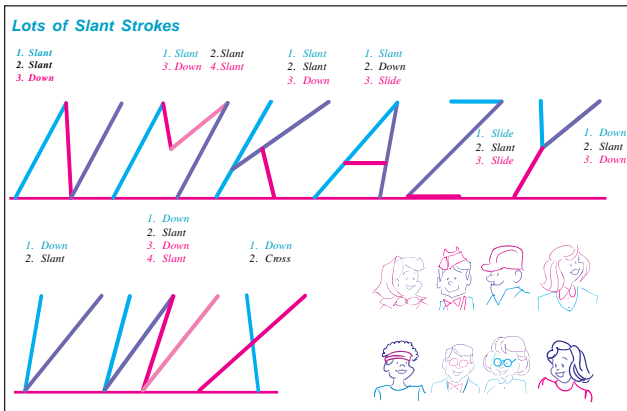
Please remember, slant results when the correct muscle group is used for the movement and the position skills are good. These objectives are the reason for this slant-print, cursive readiness process. Identify and solve the problems now to smooth the introduction of cursive forms.

WEEK 6

Days One, Two, and Three

1. Practice pupil page 14.

Introduce three letters each day and follow the regular lesson procedures for development, practice, and application.



2. Compare capitals and lowercase letters.

These letters are very different:

Nn Mm Aa

These letters are almost the same:

Kk Yy

These letters are exactly alike (except for size):

Zz Vv Ww Xx

3. Practice words and self-evaluate.



Have students focus on spacing to see if the slant pattern is becoming automatic.



Day Four

Review capital letter families, pages 11-14. Practice sentences for slant, size, and spacing. Emphasize the importance of holding the pencil back on the **paint** and smooth, gray, light lines.

Day Five

Practice a paper to be used for self-evaluation or to be forwarded to the Peterson office for needs analysis.

Print Unit Test Model, Pupil Page 15

Print Unit Test Model

Your Name

This is my best
print writing. It is
fun to print neatly.

We Write To Read

15

Are You Ready to Start the Cursive Readiness Lesson Plans?

Printwriting should be used for all daily handwriting requirements throughout the year. You should be seeing the results of your slant instruction in the applied work. This is a good time to start the process approach that will make cursive handwriting easy for your pupils. The increased laterality of the cursive movements will help to improve the transfer of fluent position skills to printed classwork.

Remember, Peterson Handwriting does not actually make a “transition” to cursive handwriting at the second grade level. The beginning cursive lessons will present robust, gross-motor experiences that will be very beneficial for language skill development. Experience with more than 100,000 second graders each year has shown that even those pupils who are considered learning disabled, or merely lagging developmentally, benefit greatly from our directed process approaches to cursive readiness.

In the majority of cases pupils who have eye-hand coordination difficulty actually do better when cursive readiness instruction is applied. The key to helping all of your pupils is to be sure you have enough time so that you can pace instruction slowly. Cursive readiness does not pressure the children to use joined cursive before they have learned the concepts and physical skills necessary. Starting cursive instruction now will allow you the luxury of dwelling on specific needs without fear of running out of time.

If you are concerned about your children because of difficulties they have related to reading and language development, and do not wish to begin implementing the cursive readiness program, we have provided an alternate unit for continuing printwriting practice in the back of this teacher section.

If you decide to wait until mid-November (or later) to begin the basic cursive instruction, please do not reduce printing size. **Print size reduction should be delayed until after the relaxing benefits of cursive-related exercises and instruction have begun.**

Cursive Readiness

Introduction

The General Instructions section outlines the thesis and design of cursive handwriting alphabet development. The key to **skill development** is the application of directed practice in creating good lateral movement, a skill not required for printwriting.

Children have a definite yearning to learn cursive. Research shows that more than **90%** of pupils entering second grade have experimented with “curvy” writing before school has started. However most children have not had the opportunity to learn the importance of the physical aspects that must be learned to be successful. They will labor earnestly, drawing and scratching what they see older children or adults using as cursive. They **are all product oriented**.

They would have no way of knowing **what** cursive really is, **why** it needs special attention, or **how** it can be learned by easy steps in a scientific manner. Perhaps they won’t even care about the sound pedagogy involved with the Peterson method. As in all things, **the key ingredient is the gentle and thoughtful care of THE TEACHER !**

Develop Concepts and Understanding

The following listing presents a number of **facts** about cursive relationships and differences compared to printing and important (specific) skills the pupils will learn this year.

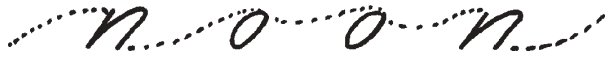
<i>a</i>	becomes	<i>a</i>	<i>i</i>	becomes	<i>i</i>	<i>o</i>	becomes	<i>o</i>
<i>c</i>	becomes	<i>r</i>	<i>j</i>	becomes	<i>j</i>	<i>p</i>	becomes	<i>p</i>
<i>d</i>	becomes	<i>d</i>	<i>l</i>	becomes	<i>l</i>	<i>q</i>	becomes	<i>q</i>
<i>g</i>	becomes	<i>g</i>	<i>m</i>	becomes	<i>m</i>	<i>t</i>	becomes	<i>t</i>
<i>h</i>	becomes	<i>h</i>	<i>n</i>	becomes	<i>n</i>	<i>u</i>	becomes	<i>u</i>

1. You have already learned many things in printing that will help you in cursive.

- Fifteen lowercase slant print letters do not change in cursive except that we must learn how to join them together.
- The teacher has to point out that **stopping points** in the formation of the print and cursive cousin letters are also the same (with the exception of **c** and **q**). Those very important control pauses make the Peterson method the most time-efficient program in the world for teaching skills for fluent practical handwriting!

a a d d add dad

2. When we learn cursive we have to **slide the pencil** at the beginning of every small letter. Those slides are used to join letters together when we are ready to write words.



3. In printwriting some letters use “daffy downstrokes,” but in cursive there is only one way to slant. Slant allows more speed. It fits human musculature!



4. Some cursive letters will be very different. That’s because those printwriting letters cannot be joined easily and quickly.



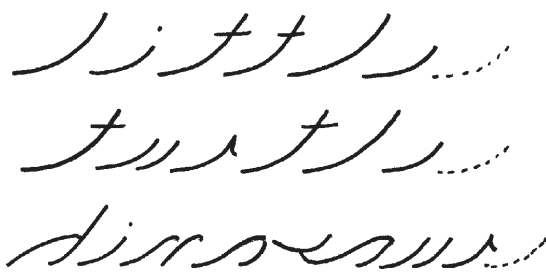
5. **Spacing** is different in cursive. Do you know how we have to put printed letters real close together in words? Well, in cursive we have to spread letters apart because of the joining strokes! And, instead of thumbspacing at the end of words, **in cursive we learn to make ending strokes that space words in sentences!**



6. **Size** in printing depends on where you start the print letters, but in cursive size comes from the height of the sliders we make:



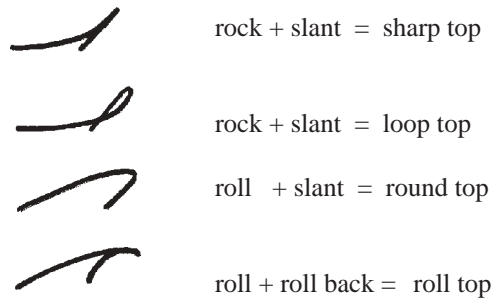
7. Cursive handwriting can be very easy to read! All you need to do is learn the shapes of the **tops of the letters**. Can you figure out these words?



8. Cursive will be very easy, but we **have** to learn exactly how to make three strokes the right way - using the correct muscles:



Then we have to learn four combinations of these lines to make letter parts:



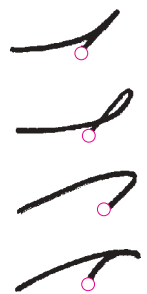
9. If you have learned to hold your paper correctly and your pencil the right way as you practice, **you will find cursive writing easy to learn - and fun too!**

Cursive is designed for lateral fluency. But, to take advantage of the design the child must learn to make the movements with the right set of muscles...

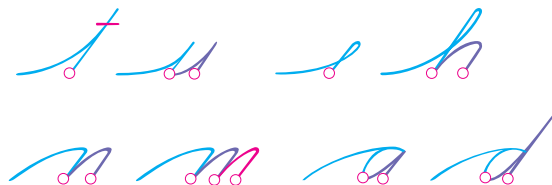


These two lateral movements control legibility. If the child tries to use finger muscles to make these moves the traces will not travel to the right. They need to learn how to control arm movement.

1. Slide right...
2. Slant back and...
3. STOP for control.



Even though the 4 basic strokes result in shapes that are visually different, only one set of muscles is used to make them all.



UNIT ONE - Cursive Lesson Plans (Weeks 1-6)

OBJECTIVES:

- To develop competencies in:
 - paper placement, arm position
 - pencil holding plus relaxation
 - desk position, body posture
- To develop controlled lateral sliding movement (to be applied to letter formation, size, spacing and rhythm).
- To develop “one-track” muscle extension and retraction to create the four basic strokes used to make lowercase letters:
 - right-handers **push** rockers and rainbows to the right and **pull** slant strokes back to the left
 - side-stroke left-handers **pull** rockers and rainbows to the right and **push** slant strokes back to the left
- To develop automatic **baseline control**.
 - slide to the right and slant back to the left as one organized muscle pattern
 - stop directly on the baseline without curving the slant
- To produce consistent “look-alike” basic letter parts used to learn to write and read nine letterforms.

sharp tops

loop tops

- To produce consistent, relaxed letterforms based on sharp tops and loop tops.
- To recognize and read short words, both in “cursive printing” and joined forms.

Regular Lesson Procedure

The following daily lessons should include the basic teaching sequences of **Develop, Practice, and Apply**.

Develop - The pupil book is arranged to assist teachers in presenting the logical sequences of building letterforms. Each target letter is demonstrated in **color/rhythm** models. The first part of the letter is shown in **green**. The second part in **brown**, and the third part in **red**. Parts of letters can be described using the terminology **sharp top** and **loop top**.

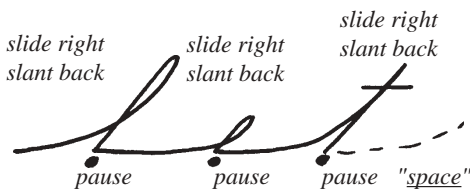
- Demonstrate in large size on the chalkboard as the step-by-step sequence is described. Relate the action words to the movements in the sequence. Illustrate the start and end point of each movement and how to move from point to point as you say the action word.
- Pupils fold back the appropriate page for the lesson so that only that page is visible. Identify the start and end points of each move on your illustration and have pupils use the pointer finger to touch the points on the model in their book.
- Have students “write in the air” as they chant the action words with the movements. Repeat the airwriting, always with the action word chant, using different muscle groups; (writing hand, elbow, opposite elbow, pretend your head is a huge marker). You can conduct many repetitions of the pattern in one minute.
- The pupil book is placed in correct writing position and pupils **fingertrace** the color/rhythm model as they chant the action words with the movements. Again the focus should be on moving with the rhythm of the action word chant.
- You will note that during the first unit Peterson Directed Handwriting never shows the typical rocker ending stroke on individual letter. **This baseline control process is absolutely necessary for rhythmic movement. Digital samples have identified control pauses as a 100% competency objective.**
- Review the physical position skills carefully for every lesson **and** continually refer to these skills throughout the day in every curricular area. Our position guides are helpful here too!



Practice - As soon as paper and pencil are applied in the lesson your objectives related to “how” we write should predominate. It will be of no lasting value if this **process approach** is not emphasized. Copying and tracing, without your direction of the movement using action words, will merely solidify bad habits.

1. Place the pupil book above the practice paper in writing position as illustrated in the General Instructions.
2. Practice the target letter with action words in unjoined “cursive printing” as illustrated (sets of 2 or 3 letters in a series).
3. Observe pupils to identify those who need individual help. Continue to use verbal direction of the rhythm of each form. All letterforms in this unit come back to the baseline for control. Control is vital for muscle patterning.
4. Stress long rocker strokes. Slide rightward for fluency, size, spacing, joining preparation **and** automatic slant. Be sure to show pupils that “rocks and rolls” must go to the right. Rightward movement is accomplished by the arm or wrist rather than fingers.

Apply - The first nine letters you introduce include three vowels (**i**, **e** and **u**). As soon as pupils demonstrate understanding and consistent muscle movements it is easy to teach the joining. However, continue to emphasize baseline pauses just before the joining movement begins:



Point out the ending stroke and explain that endings create good word spacing.

WEEK 1

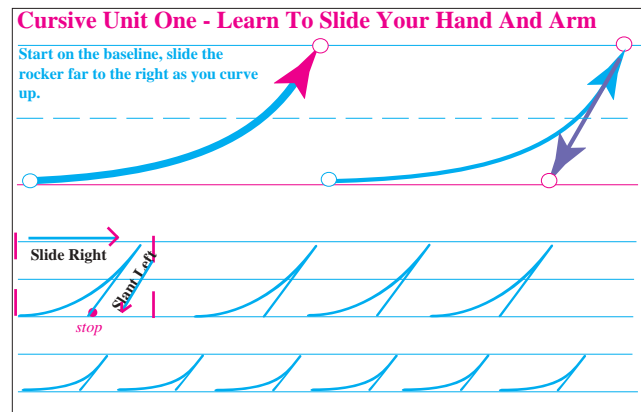
Day One

1. Use the slant print forms **i** and **t**. Print them on the chalkboard with good space between.
2. Draw a dashed line at the beginning of the **i** to show the rocker stroke. Draw a dotted line at the beginning of the **t** to show how cursive was invented!



3. Open the pupil book to page 17. Show the pupils the rocker (rock) exercise. Explain that cursive is different because we have to **slide the pencil sideways to begin and to join letters.**

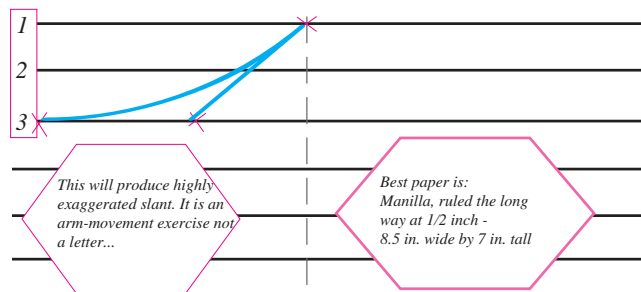
4. Illustrate a long sliding rocker exercise on the chalkboard, chanting as you move, "slide right."



5. Place the pupil book in writing position and fingertrace the rocker (rock) exercise. Be sure pupils use their whole arm as they slide right and back, over and over again. Explain that the “rock” movement exercise is just for sliding practice. Be sure that pupils start correctly, sliding along the baseline.

Day Two

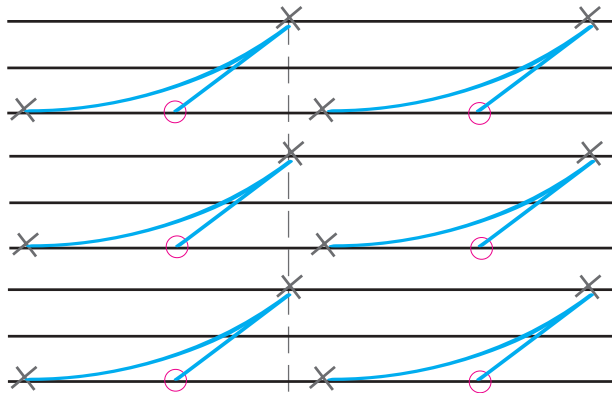
1. Review the rocker exercise on page 17. Review position skills and fingertrace the model.
2. Now fingertrace basic stroke # 1 - Sharp Top. Say aloud, "sharp" as you rock and stop at the top line, and say "top" as you slant and stop at the baseline. The slant movement should be fast and straight. Do not curve at the bottom. Have pupils say "Stop at the baseline."
3. Fold the practice paper in half and place into correct writing position (high enough to allow the writing arm to rest on the large forearm muscle on the desk).
4. Guide pupils to mark the paper to establish "targets" for the exercise - baseline at left, top line at the fold and baseline again at about half the distance to the fold.



5. Be sure pupils really move with the voices. Many of them will anchor their hand to the desk and try to make a rocker that’s very short or a vertical slant - both indicate finger movement. Most will revert to visual feedback at first and the voices will stop. **Repeat the fingertrace, try again, and emphasize the voices.** Work for long arm movement with a rhythmic beat. Save the paper for comparison with day three.

Day Three

1. Review page 17 and the practice paper from the previous lesson. Mark today's paper to establish guides for the baseline beginning rock stroke.



2. Emphasize how important the baseline will be for good cursive. Have children place the paper in writing position and pretend to make the rocker (rock) slide along the line and up to the middle of the paper using the pointer finger as a pencil. After establishing pencil position make the exercise on the paper. Count rhythmically and ask pupils to say the *action words* as they slide.

3. Describe the rhythm of sliding and slanting by saying:

slide-slant
or
rock-slant
or
sharp-top



Direct the pupils to mark the next set of lines in both sections for additional iterations.

Coaching Tips:



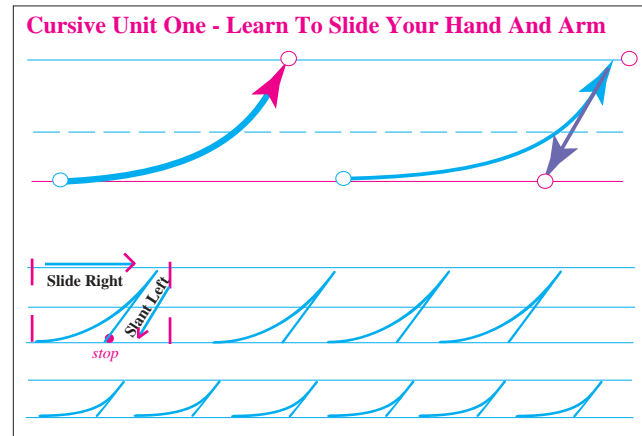
- Vertical rockers indicate a lack of arm movement. Have pupils "trace the base" and then rock up. Check paper position. The hand may be blocking lateral movement.

- Focus on getting the arm to move to the top line target first. Then you can switch the focus to the baseline target and get more arm into that movement also.

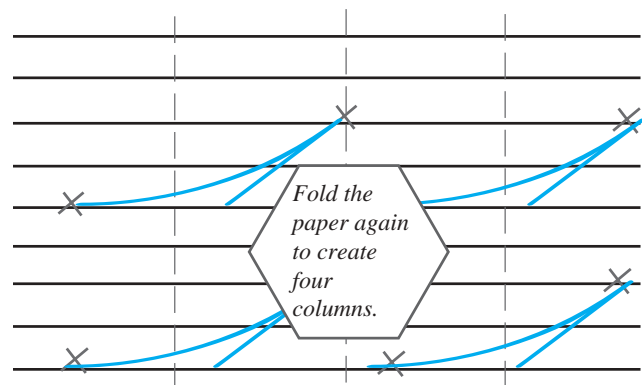
Teacher note: The fingertrace step in the teaching process offers huge perceptual advantages to your students and amazing teaching efficiency to you. We Write To Read pupil books are non-consumable and very affordable. Phone 800-541-6328 or use our web store at: <http://www.peterson-handwriting.com>

4. With the book in writing position, fingertrace the exaggerated sharp top (Rock and slant with arrows) shown on page 17. Say "**sharp top**" with the movements. Note that the slant moves straight back to the baseline. It does not bend or curve. Call attention to the illustration of width and have pupils note the difference between the slant and the the vertical dashed line in the picture.

5. Now with the paper in writing position direct the pupils through two more iterations of the sharp top exercise. The objective is to achieve simultaneous movement and vocalization of action words.



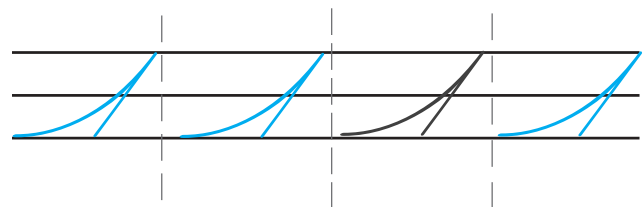
Prepare the paper for day four by folding it a second time. Have the pupils save the paper in their handwriting folder with the pupil book.



Day Four

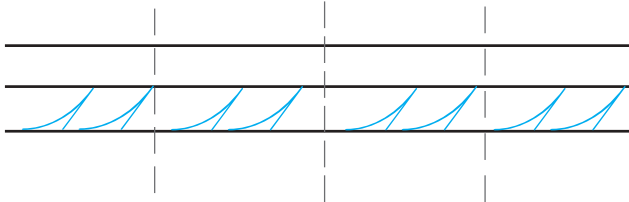
1. Use pupil page 17. Establish position.

2. Fingertrace the tall sharp tops shown. Show pupils that each of the four tall sharp tops starts on the baseline and slides to the top line. The saved paper now offers 4 columns



Day Four Continued

- Practice and self-evaluate.
- Reteach slant for those who have not learned to slant back to the left. Curve the upstrokes, not the downstrokes.
- Fingertrace and write the midline sharp tops. Be sure to stress the sliding rocker. **Movement is the key.** Again, chant the action words in unison like a chorus.



- Self-evaluate slant and size.

Day Five

- Establish position. Review sharp tops of both sizes. Demonstrate the cross on the tall sharp top and the dot above the small sharp top for letters **t** and **i**.
- Practice writing the lowercase **t** (without ending strokes) as pupils concentrate on sliding and slanting using good position. On each attempt ask pupils to check to be sure they are sliding to the right far enough to allow enough slant.
- Practice writing the lowercase **i** (without ending strokes). Concentrate on good slides, good slant, and baseline control.
- Write the word **it** in cursive printing using good rhythm.

Say the strokes aloud.



- Self-evaluate.
- If the pupils demonstrate consistency in sliding, slanting, and line control, you may want to show them how easy it is to connect these two letters together.

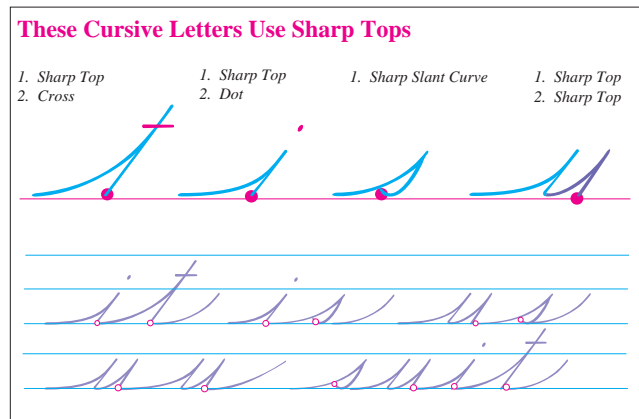


- If this first attempt at connecting indicates size, spacing, slant or line control miscues, continue to repeat the instructions.

WEEK 2

Day One

- Introduce pupil page 18. Emphasize why we spent so much time learning to make that long sliding rocker-rock. We shall use that wonderful sliding stroke over and over and over again in cursive!



- Fingertrace the **color/rhythm** form for each of the four letters presented on page 18. When you reach the cursive **s** show the pupils how different it is from the print form. The two sharp tops for the **u** are close together.

- Place each of the four letters on the chalkboard at a low height (pupil height), then have pupils trace the forms on the chalkboard in large size to encourage large muscle arm movement. Describe the strokes. Be sure pupils stop at the bottom.

Day Two

- Use pupil page 18 again for letter formation visualization.
- Establish writing position (posture-paper-pencil). Use practice paper folded into quarters, review letters **t** and **i**.
- Work for very soft pencil holding that produces smooth gray pencil lines.

Day Three

- Introduce cursive **s**. Make the letter on the chalkboard. Emphasize the sharp top. Slant back to the left and curve the bottom in to touch the beginning stroke.
- Fingertrace the model on page 18 and describe the rhythm of the letter. Practice the rhythm in the air.
- Place the paper in writing position and write the **s**, sliding the beginning stroke over to the first fold on the paper. Emphasize sliding and slanting. Make the letter again, sliding to the fold for better lateral movement.

4. Illustrate the **i** and then the **s** in cursive printing:



5. Have pupils repeat this on their paper. Check slides, slants, and control pauses.

6. One can also demonstrate the cursive printing used for the word **sit**:



Emphasize line control and how it helps us learn to join these letters in words.

Day Four

1. Introduce the lowercase **u**. Show the pupils how the print form is a cursive cousin. Demonstrate on the chalkboard how two sharp tops in left-to-right sequence create the cursive letter.

2. Fingertrace the model on page 18. Use the action words. Have pupils air write as they describe the two rhythmic pulsations used to create the form.

3. Follow the lesson procedure with paper position, etc., for practice. Continue to emphasize sliding-slanting and line control.

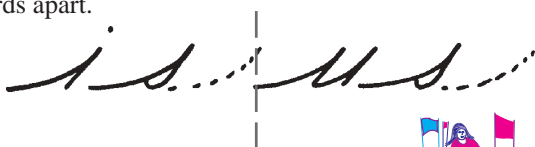


4. You may demonstrate how the **u** will appear inside of words and have pupils write simple words in cursive printing.



*Note: This process is an example of the value of **exaggeration** in helping pupils to understand sliding and slanting patterns.*

5. If you attempt to place two cursive words on the same line demonstrate the rocker ending stroke as it is used to space words apart.



6. Self-evaluate.



Day Five

1. Review rockers, sharp tops, and their application to letter-form development.

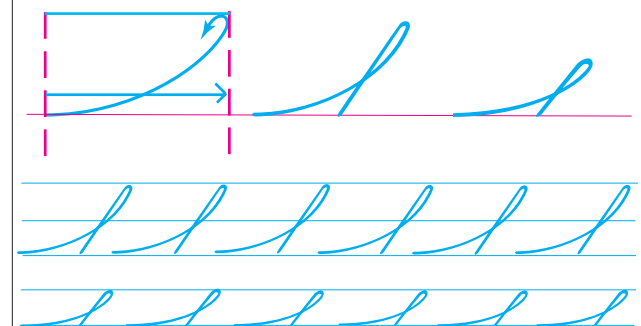
2. Work on position, lateral movement, slant, size and line control.

3. Self-evaluate.

WEEK 3

Day One

Rockers Are Also Used To Begin Basic Stroke # 2, Loop Top



Write and say on practice paper. Say "loop" as you slide out and up. Say "top" as you slant straight back to the baseline.

1. The next three letters in the presentation sequence will be made with the **loop top** basic strokes. Pupil page 19 will help pupils learn the movement pattern.

2. The rocker-rock beginning stroke is also used to make loop tops. Instead of stopping at the top of the rocker and retracing the left-slant stroke, the rocker goes up to the proper line and curves back to the left as if you are doing a "back-flip." Or, like an airplane does a loop. Then the slant straightens out and slants to the baseline.

3. Demonstrate on the chalkboard. Describe the loop top movement and make the slant "chop" the baseline (just like a karate chop).

4. Fingertrace the exercises in the pupil book. Spend as much time as you can to be sure everyone can feel the difference between loop tops and sharp tops. Explain that in cursive writing, **only** letter parts that begin with rockers can change size.



Day Two

1. Introduce lowercase **e** on pupil page 20. It is not a cursive cousin.

These Letters Use The Loop Top Basic Stroke
Fingertrace and say. Write and say: check paper, arm and hand positions.

1. Loop Top 1. Loop Top 1. Loop Tail
2. Rock

Fingertrace and say. Write and say: try cursive print then join.

2. Fingertrace the COLOR/RHYTHM model. Describe the rhythm.
3. Follow the regular lesson procedure for the **develop and practice** phases. Continue to emphasize long rocker-rock sliding strokes and slant. Because the **e** movement in cursive is so different it may require extra practice to establish straight slanted downstrokes.
4. Illustrate a word like **see** in cursive printing to help



establish proper visual discrimination.

Day Three

1. Introduce lowercase **l**. Slant print an **l** on the chalkboard and show pupils how the rocker-rock transforms the print letter into cursive. Print **l** is a cousin letter. The line pause control point is also transferable. Show the pupils that the **l** is exactly like the cursive **e** except for size.
2. Follow the regular lesson procedure for development/practice.
3. When pupils demonstrate their ability to make the **l** with consistent slant and line control, build words in cursive printing.
4. Self-evaluate slant and size.



Day Four

1. Introduce the cursive **f**. Although this letter is not technically a cursive cousin, if you make a slanted print **f** on the chalkboard you can draw a rocker-rock up to the nose and the top is the same. The problem with cursive **f** is usually the tail. The slant cuts through the baseline to the line below and the lower loop rocks up to the baseline. The tail should be narrow and the form should pause as illustrated.

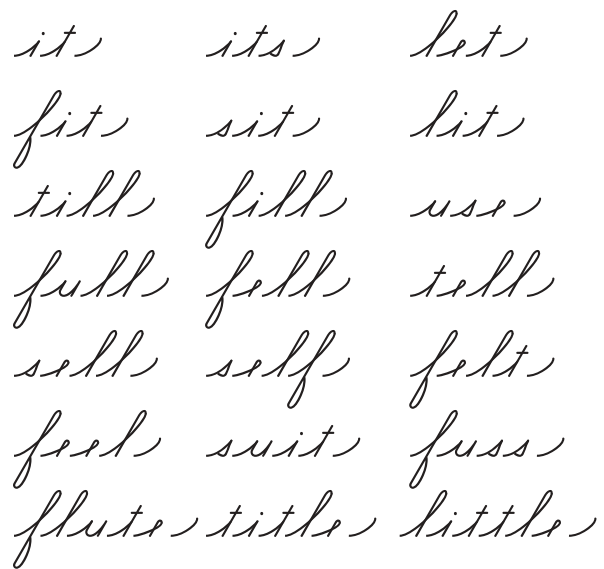


2. Use the regular procedure, fingertracing, air writing, etc.
3. Illustrate how the cursive letter will easily join.
4. Self-evaluate.



Day Five

1. Review. Individualize instruction.
2. Practice on unlined paper with “eyes-closed” rhythm practice to see if visual and muscle memory are correlating.
3. Write and evaluate words in cursive printing using the seven letters we have practiced.



WEEK 4

Day One

1. Introduce pupil page 21. Lowercase letters **r** and **c** have rocker beginning strokes but their tops are difficult to describe. We call them “odd tops.” Illustrate the **r** on the chalkboard to show the little sliding board before the slant.

These Two Letters Begin With A Rock But Have Odd Tops
 You must add an extra downstroke to make the odd top. Fingertrace and say the action words until your muscles can “feel the beat.”

The extra moves (roof and hook) cause an odd rhythm.
 These letters need more practice for good muscle memory.

2. Fingertrace the **r** very deliberately as all pupils say the strokes aloud like a chorus.



3. Use the regular teaching procedure, establishing good physical position as the letterform is placed on paper. Emphasize rhythm and movement with baseline control.



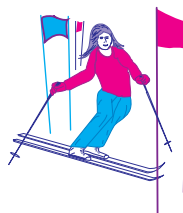
4. Self-evaluate.

Day Two

1. Review the lowercase **r** and give pupils the opportunity to come to the chalkboard to practice large muscle involvement.



2. Use cursive printing to develop pupil understanding of the **r** as it will be used in words. Add the ending stroke rocker to space words placed on the same sets of lines.



3. Self-evaluate.

Gross Motor Cursive Readiness

Day Three

1. Introduce the lowercase **c** following the regular **develop-practice-apply** sequence.

2. The lowercase cursive **c** is called a cursive cousin even though we have exaggerated the model for the development step. Research has shown that if one teaches the **c** from the rocker (like an **i** with a hook-top) the carryover of legibility is better. Most pupils do not perceive the definite hook at the top, so it requires some extra emphasis.



3. Illustrate the **c** in familiar words.

4. Continually point out that all of the letters we have learned so far are baseline control letters.



5. Self-evaluate.

Day Four

1. Review lowercase **c** and individualize as needs indicate.

2. Conduct chalkboard lessons to help pupils use their large muscles and to develop better understanding of movement and rhythm.

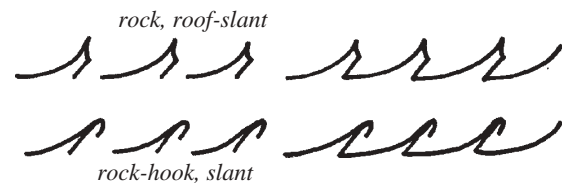
3. Self-evaluate.



Day Five

1. Continue to review and practice lowercase letters **r** and **c**.

2. Practice in sets of two and three. Emphasize sliding along the baseline to establish better lateral movement and rhythm.



3. Self-evaluate.

WEEK 5

Day One

Review pupil pages 17-18, letters **t, i, s, u.**

Day Two

Review pupil pages 19-20, letters **e, l, f.**

Day Three

Review pupil page 21, letters **r, c.**

Days Four and Five

Illustrate words and practice cursive printing as pupils refine letter formation, slant, size, smoothness and control.

WEEK 6

Day One

1. Prior to starting the lesson write several words on the chalkboard and erase the bottoms of the letters so that the tops are clearly defined. See if pupils can "discover" the words:

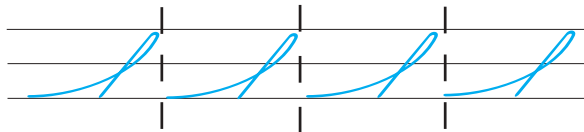
little

letter

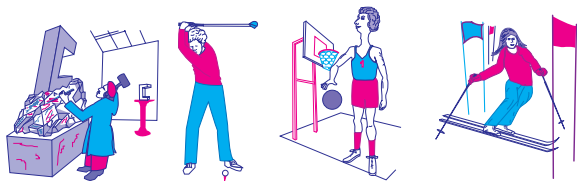
like

kite

2. Have pupils fold the practice paper into quarters and practice various letters with exaggerated beginning strokes - stretching from one quarter to the next.



3. Self-evaluate form and slant. Repeat and self-evaluate size and spacing.



Day Two

1. Conduct chalkboard lessons to emphasize large movement, rhythm, and control.

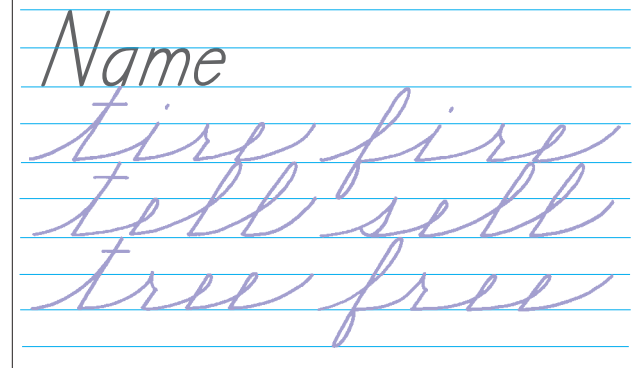
2. Practice the pulsating slide and slant movement on practice paper emphasizing size, spacing and baseline control.

Day Three

1. Introduce pupil page 22. Explain to the pupils the reason for having a handwriting test. If you use paper that is wider

Unit One Cursive Model Test

When you put your name on a paper always use lines for neatness.



than 8-1/2 inches, cut the paper off to match the book width or the words can be changed.

2. Practice the words in cursive printing to establish rhythm and control. Then join the letters.

3. Self-evaluate. Make sure the voices are working as the pencil moves. Have pupils spell the word out loud writing each letter as they "say" it.



Day Four

Review the self-evaluation paper. Write the words again as you describe each letter using the sharp top/loop top action words to see if you can help the pupils increase their rhythm and coordination.

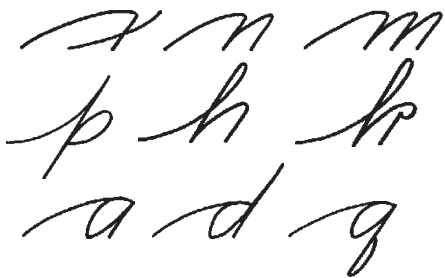
Day Five

Prepare the test for internal self-evaluation or for submission to Peterson for review and analysis. Have pupils print their names on the paper using the first set of lines on their practice paper.

UNIT TWO - Cursive Lesson Plans (Weeks 7-12)

OBJECTIVES:

- To develop minimum competencies in:
 - desk position and body posture
 - paper holding and arm placement
 - pencil holding and relaxation
- To develop controlled lateral sliding movement (to be applied to letter formation, size, spacing and rhythm).
- To develop muscle extension and retraction that leads to consistent slant and muscle patterns.
- To develop baseline control that leads to improved joining strokes.
- To develop consistent basic strokes using rainbow-rolling overcurves used to write and read nine more cursive letterforms.



- To recognize, read and write words both in "cursive printing" and joined. Continue to use the daily lesson procedure outlined at the beginning of Unit One.

Develop - Practice - Apply

WEEK 7

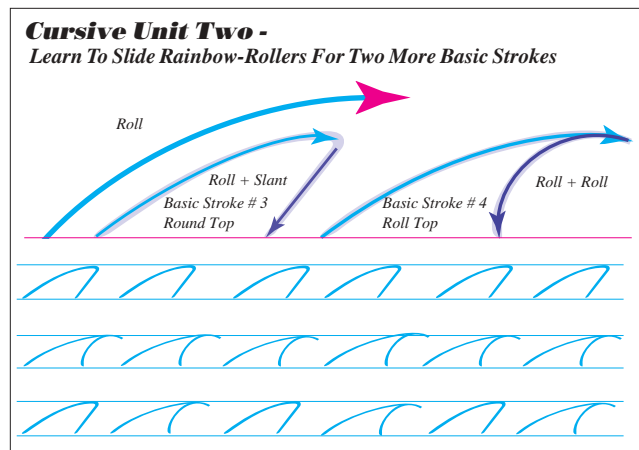
Day One

- On the chalkboard review the slanted print forms **n** and **m**. Discuss the way the print letters start at the top. Then show the pupils that if you make a rolling overcurve from the baseline to the first stroke of the **n** it can be a cursive letter. Then count the round tops (2).
- In print the **n** has two tops, but only one of them is a round top. In cursive, both of the tops are round. The roll stroke that you made at the beginning is going to be the joining stroke. It's like putting a handle on a mug to make it a cup.
- Show how the rainbow-roller curve creates three round tops for a cursive **m** because it needs to have a joining stroke.

- Explain to the pupils that the tops of the **n** and **m** in cursive must be round and not sharp. Tomorrow we'll learn how to make round tops!

Day Two

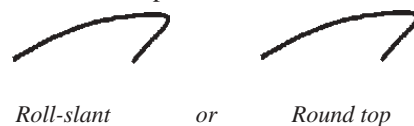
- Introduce pupil page 23. Look at the huge exercises. Explain to the pupils that the exercises are so large because we have to learn how to slide.
- Make a large rainbow on the chalkboard. Roll over to the right.
- Have pupils air-write in unison as they chant "roll right," "over-back," several times. Use different muscle groups; writing hand, elbow, opposite hand and elbow, foot on the floor.
- Place the book in writing position and fingertrace the exercise. Remember to chant the action words in unison.



- Spend the time necessary to be sure pupils understand the importance of sliding movement.

Day Three

- Review the "roll" exercise on page 23. Then show the pupils how to add the slant to the roller stroke. Fingertrace and describe the movement pattern.



- This is a round top. We shall also learn to make the other basic stroke on this page that will help us make more letters.

3. Use practice paper and follow the procedure for developing and practicing the rainbow exercise and the round top (with slant) basic stroke.

Day Four

1. Review and practice the basic stroke one space tall. Emphasize making the rainbow-roller well to the right.
2. Explain to the class that the lowercase **x** in cursive is made from this stroke. Next week we will learn to change it into an **x** by making a rocker curve as a crossing stroke. In printing we crossed down, but in cursive we cross up!
3. Work for consistent basic stroke movement.

Day Five

1. The fourth basic stroke starts out exactly the same way, but instead of a slant we must learn to retrace back to the left with a rainbow retrace. It makes the stroke look like a wave. Explain to the pupils that the **roll top** will be used only five times in the whole alphabet, but it is important because of the letters that use it (**a, d, g, q, o**).
2. Fingertrace and practice the stroke using the regular procedure.

WEEK 8

Day One

1. Introduce pupil page 24. This week we'll learn to make these three letters and use them in words.
2. Since you learned how to make the round top (with slant) last week, it is very easy to put your pencil on the baseline and make a rocker-rock to cross the slant. Now you have made an **x** in cursive.

Three Round Top Letters And A New Joining Stroke

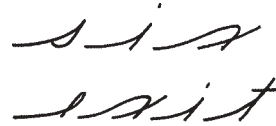
1. Round Top 2. Cross	1. Round Top 2. Round Top	1. Round Top 2. Round Top 3. Round Top
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Slide and roll to join.

3. Use the regular lesson procedure to develop, practice and apply **x**. Notice that the pair of **x**'s on page 24 shows a baseline slide blending into a rainbow for the second **x**. This blending movement will be used to join round top letters. It is joiner # 2.

Day Two

1. Review the lowercase **x**. Illustrate how the **x** will appear in words. Continue to cursive-print the words to emphasize control.



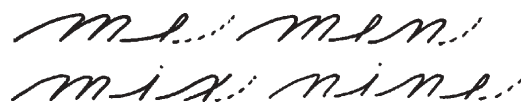
2. Self-evaluate.

Day Three

1. Introduce lowercase letters **n** and **m** using the regular lesson procedure.
2. Again emphasize the blended slide-roll joining stroke illustrated on pupil book page 24.
3. Self-evaluate and discuss.

Days Four and Five

1. Practice the **n** and **m** as they appear in words using cursive printing to emphasize control. Many words can be illustrated.



2. Have children practice at the chalkboard to emphasize large muscle involvement and to enable you to observe pupil understanding of form, movement, slant, size and control.
3. Discuss the fact that all of the letters we have learned to far are in groups according to their basic strokes:

Sharp tops



Loop tops



Rocker odd tops



Round tops



WEEK 9

Day One

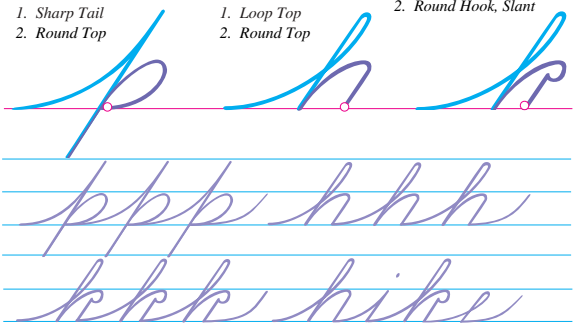
1. Introduce pupil page 25. Show the pupils that the **p**, **h**, and **k** all begin with a tall rocker-rock and continue with a rainbow-roller as the second part of the letter. Also demonstrate how these three letters are also “karate letters” because they come back to the baseline for joining stroke control.

2. The **p** in cursive has a taller sharp top because we want to be sure to remember how different it must be from some of the other letters in the alphabet. (The cursive **p** is another example of how we have learned to exaggerate certain characteristics of letters to assure maximum pupil learning.)

3. Fingertrace the **p** and verbalize the rhythm of the letter.

These Letters Use Rocks And Rolls!

1. Sharp Tail	1. Loop Top	1. Loop Top
2. Round Top	2. Round Top	2. Round Hook, Slant



4. Use the regular lesson procedure for position, movement, and practice.

5. Demonstrate the **p** in words for visual discrimination and word recognition.

6. *Self-evaluate.*



Emphasize Rhythm & Control Pauses - Use cursive print!

*pup pen pep
pens pupil
piece price
print*

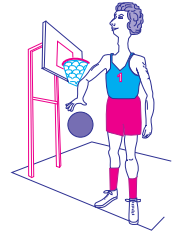
Day Two

1. Introduce lowercase **h**. Demonstrate how the **h** is a combination of a tall loop top and a small round top.

2. Use the regular lesson procedure as previously outlined.

3. Demonstrate the use of the **h** in words using “cursive printing” to emphasize control.

4. Self-evaluate and discuss the length of the beginning stroke, slant, and size proportions.



*she he
her his*

Day Three

1. Introduce lowercase **k**. Show how the round top of the **k** is modified to make a question mark - a very abrupt hook-slant.

2. Use the regular lesson procedure. Demonstrate the **k** in words using “cursive printing.”

kit kish

Days Four and Five

1. Practice the three target letters in sets of three to work for consistency.

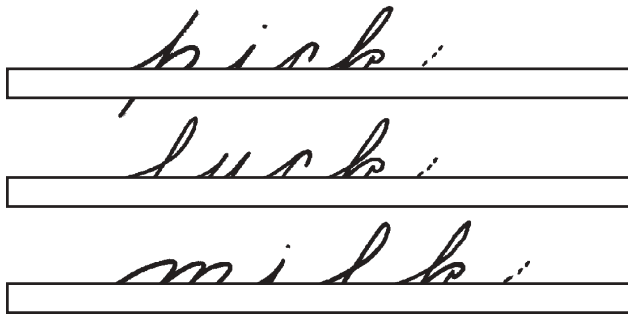
2. Demonstrate and practice long beginning strokes, slant, size, and spacing.

WEEK 10

1. Fifteen lowercase letters have been introduced so far. Three basic strokes have been included. All of the target letters use the baseline for joining control. Devise five lessons this week to practice and refine the letters.

2. Promote chalkboard practice. Emphasize writing position and rhythmic movement patterns. Continually monitor the three position skills. In daily work, when using printwriting, stress relaxed pencil holding and excellent paper position.

3. A large number of high frequency words in cursive can be illustrated. Include “tops of letters” analysis. Select spelling words and other vocabulary words from all subjects for display after erasing the bottoms of the letters:



4. Review verbal descriptions of all fifteen letters. Practice on unlined paper with eyes closed to check visual and muscle memory.

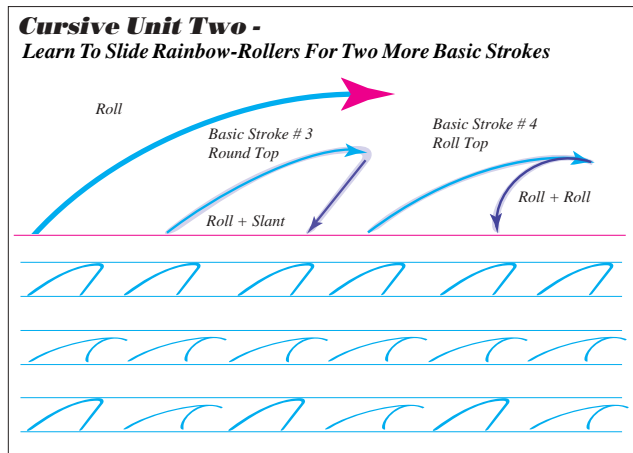
5. Use pupil page 26 to practice joinings. Select other three letter words for size and spacing practice.

6. Discuss the various legibility skills and how pencil holding and paper placement can make a difference.

WEEK 11

Day One

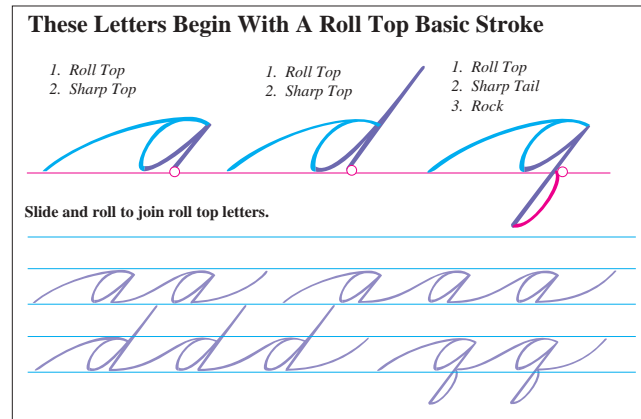
1. Review the roll top on pupil page 23.



Explain how the retrace is like slant because it curves way back to the left. Also explain that the roll top basic stroke is always used with a sharp top.



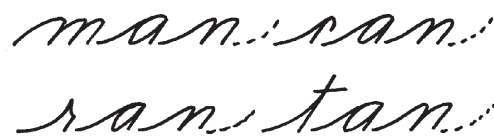
2. Introduce pupil page 27. Discuss the three target letters for the week. Use the regular lesson procedure to introduce and develop the lowercase **a**.



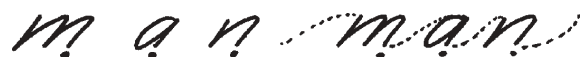
Day Two

1. Introduce and demonstrate words that use the **a**, utilizing the cursive printing control device.

2. Conduct a chalkboard lesson to help pupils use larger muscles in the development of the form. The **a** in printwriting that is formed correctly is directly transferable to cursive.



Print words on the board and show pupils how they can slide along the line and roll up to the top of the **a** to create the joining patterns.



Day Three

1. Introduce lowercase **d**. When you erase the tallest part of the sharp top the **d** and **a** look alike. Emphasize the height of the second letter part. You could write the word **saddle** in cursive on the board, erase the tall sharp tops to emphasize the point.



2. Use the regular lesson procedure to develop, practice, and apply the formation pattern of lowercase **d**. Again, the cursive **d** is directly related to the printwriting **d** if it is made correctly. Many pupils have difficulty with **d** in cursive because they make the printed **d** incorrectly. Chalkboard practice with verbal descriptions can solve the problem.

Day Four

1. Introduce the lowercase **q**. This letter is also a cursive cousin, but one must add a rocker upstroke to the tail just like the tail of lowercase **f**. Notice that the COLOR/RHYTHM form on page 27 shows the **q** as a three-count letter.

2. Use the regular lesson procedure.

Day Five

1. Review. Practice each letter in sets of two and three for consistent movement patterns.

2. Use words for joining stroke practice. Continue to emphasize long beginning strokes, line pauses, and good sliding joining strokes.

WEEK 12

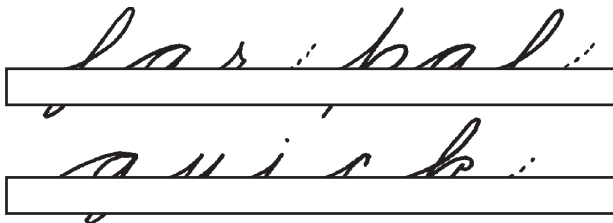
1. Spend this week reviewing to prepare for the Unit Two model test.

2. Emphasize the stroke-by-stroke development of all 18 lowercase letters that have been introduced.

3. Conduct chalkboard and other gross motor practice.

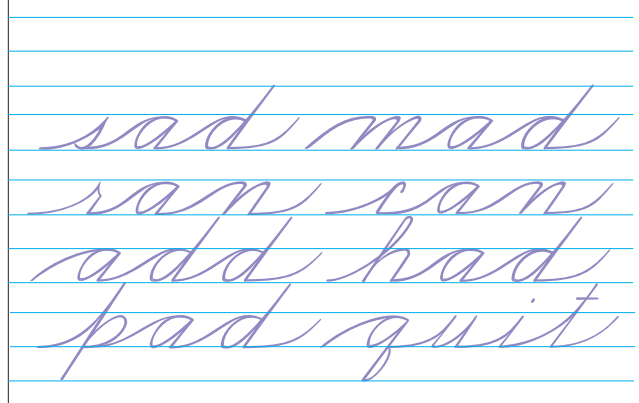
4. Select words from spelling, language or the list shown to the right, to provide decoding practice in cursive writing.

5. Write words on the chalkboard and erase the bottoms of the letters to focus on letter formation sequences. Words with **f**, **q**, and **p** will help ascertain if reading skills in cursive are progressing.

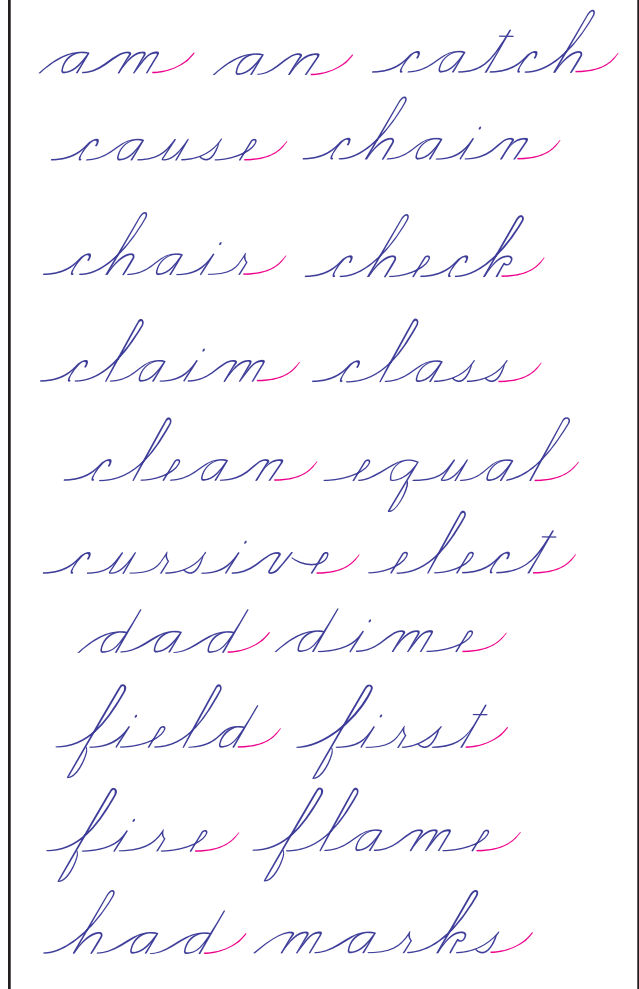


6. Practice pupil page 28 to prepare for the test assignment. Self-evaluate, reteach, and discuss the “science” of joining letters using baseline control. Emphasize ending strokes as natural spacers between words.

Unit Two Cursive Model Test



Words For Cursive Reading Practice

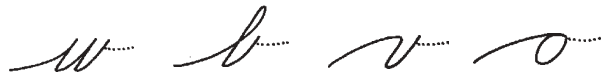


UNIT THREE - Cursive Lesson Plans (Weeks 13-18)

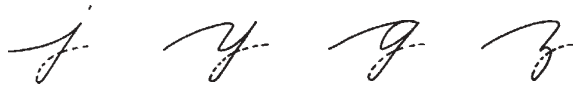
OBJECTIVES:

- To develop continuing improvement in physical position.
- To develop continuing improvement in understanding cursive handwriting.
 - Letterforms
 - Spacing
 - Slant
 - Smoothness
 - Size
 - Joining Control
- To recognize and read short words in cursive writing.
- To learn how to make the eight letters in the lowercase cursive alphabet that do not join regularly from the baseline.

ABOVE LINE JOINING LETTERS:



BELOW LINE JOINING LETTERS:



Special Notes

- The lowercase cursive alphabet includes four letters that are “pesky” to say the least. The above baseline joining patterns required for **w**, **b**, **v** and **o** require a great deal of understanding and practice. The use of cursive printing that is employed so successfully in Units One and Two may continue to be helpful, but the average child would have difficulty with it at the readiness level. We therefore do not show these letters without ending strokes as the form is developed. And we show **joined** pairs of letters in pupil books. The point of control is marked with a red dot in the pupil books.
- Research has shown that the two baseline joining strokes used by the regular eighteen letters first introduced are the most frequently used in general writing.

BASELINE JOINERS

#1 ROCK TO SHARP TOPS AND LOOP TOPS

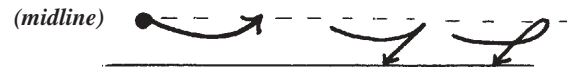


#2 SLIDE AND ROLL TO ROUND TOPS

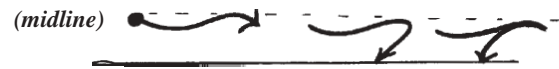


- The joining strokes required for joining letters above the baseline are less frequent but very important because they are very important for legibility. We call these joining strokes **TARZAN Joiners**. You can also call them **TRAPEZE Joiners**, **FLAG Joiners**, **SWINGERS** - or any word that will help pupils understand them.

ABOVE LINE JOINERS



SWING TO SHARP TOPS AND LOOP TOPS



SWAY TO ROUND TOPS

- Be sure to demonstrate the retrace in the sharp top for letters **w**, **b**, and **v** that helps maintain legibility of the form and establishes control for the joining stroke.
- Continue to use the precise strategies for lesson procedures that you have initiated the past twelve weeks.

WEEK 13

Day One

- Introduce pupil page 29. Discuss the four target letters that we shall learn next. Demonstrate a few words that begin with a **w** to help pupils see the unusual way these letters need to join.



- Initiate the regular lesson procedure to develop and practice the formation pattern of the **w**. Review the **i** and **u**, discuss the fact that the **w** has three sharp tops (although the third sharp top includes a small slant that is the control spot).



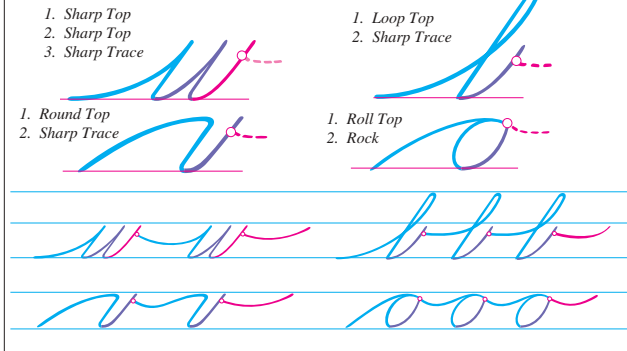
- You can describe the swinging tail of the **w** as if a child is at an amusement park on an exciting ride.

- Sharp top,
- sharp top,
- sharp (trace),
- “whee ee!”



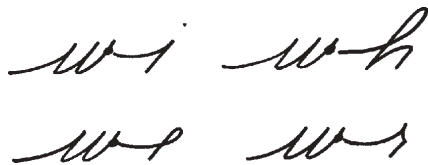
Unit Three Cursive - New Places To Start Joining Strokes

You swing to join these four Tarzan letters because they end above the baseline!



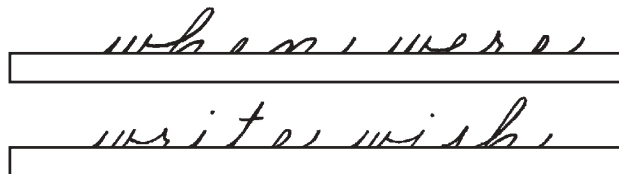
Day Two

1. Review the COLOR/RHYTHM model and the joined pair of **w**'s on page 29. Practice sets of two and three **w**'s. Check the retraces in the third sharp top of each and the high rocker joining strokes.
2. Demonstrate the joining of other sharp top and loop top letters.

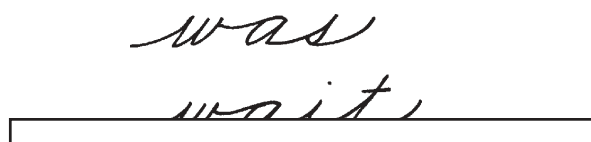


Be sure to show pupils how the joining stroke can distort the letter that follows. Many pupils have great difficulty understanding that distortion particularly with the **wr** and **we** combinations.

3. Write several words that use **w** joined to a sharp top and loop top letter. Erase the bottoms of the letters revealing how the joiners from **w** to the joined letter are the only joiners that are visible:



4. Now demonstrate how round top letters join to the **w** with a compound curve that rocks and rolls over to the next letter.



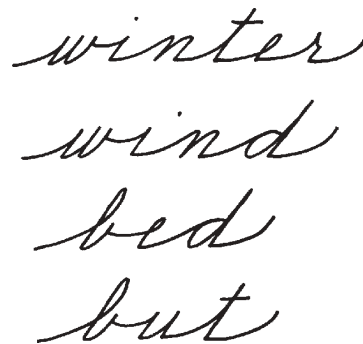
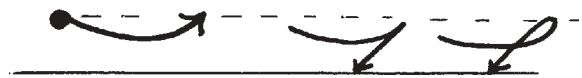
Day Three

Introduce the **b**. Use the COLOR/RHYTHM model and the regular lesson procedure as previously applied. Self-evaluate.

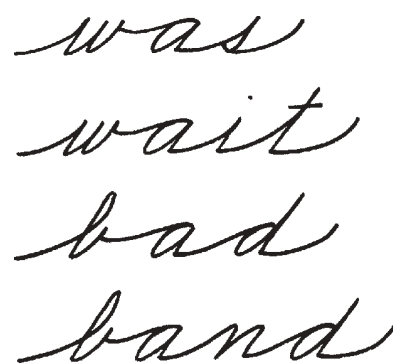
Days Four and Five

1. Review, practice, and apply. Use words that are on the weekly spelling list and words from other subjects to model and illustrate the joining patterns.
2. Conduct chalkboard lessons to encourage large muscle use and good rhythm. One can learn a great deal about pupil understanding and skill development through observation of chalkboard writing.
3. Write words where cursive printing is used for the baseline letters and join on the letters following the **w** and **b**.

#3 JOINERS ARE USED FOR SHARP AND LOOP TOPS



#4 JOINERS ARE USED FOR ROUND TOPS

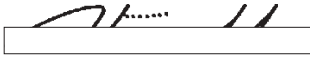


WEEK 14

Day One

1. Use the regular lesson procedure to introduce, develop and practice lowercase **v**. Be sure pupils recognize that the sharp top retrace of the **v** is the same as the **w** and **b**.

2. Many pupils will confuse lowercase **v** and **u**.

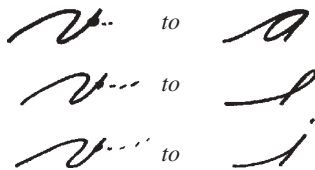


Be sure pupils can describe the letter parts accurately. The **v** should have a nice round top beginning stroke. The point of control is very important to assure controlled, accurate joining strokes. Practice the letter in sets of two and three for consistency of form, spacing and rhythm.

Day Two

Review, practice words. Demonstrate the two **Tarzan** joining strokes. See if pupils can predict which joiner will be used for various words.

Which joiner will be used to connect -



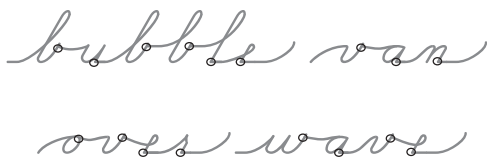
Day Three

Introduce the **o** using the regular lesson procedures. Emphasize the small rocker closing stroke. We do not need to retrace the **o**. Just pause when you close the top of the letter before you swing (or connect).

Days Four and Five

1. Review, practice, and apply. Use current vocabulary words that use the 22 letters that you have introduced.

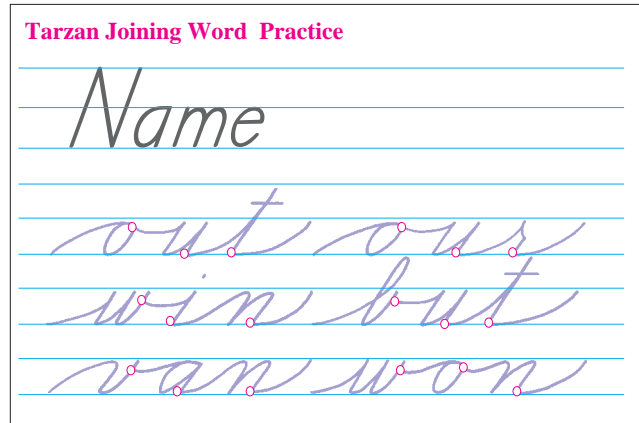
2. Conduct gross motor exercises and chalkboard games. Project a model then have teams mark control points to score.



3. Self-evaluate, always emphasizing the facts about cursive writing that you have presented and discussed with the pupils.

WEEK 15

1. Introduce pupil page 30. Practice all four Tarzan Joining Letters for the rest of the week. Observe pupils carefully to identify those who are making miscues so that you can provide small group instruction and short tutorials when necessary.



2. Demonstrate and practice reading and writing words that are used frequently and that are current in all subject areas.

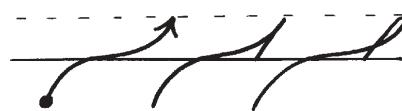
WEEK 16

1. The last four lowercase letters are used less frequently. Joining presents a challenge because these **SUBMARINE** letters use a rainbow tail. The joining stroke for connecting letters to the **j**, **y**, **z** and **g** is at least twice as long as other joinings. Consequently pencil position and paper position problems will cause letterform, size, slant, and spacing difficulty.

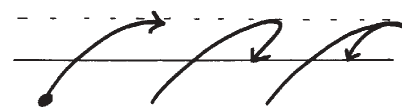
2. The **Joining Control Point** for these four letters is placed at the bottom of the tail.

3. Illustrate the two different joiners that are needed to connect these letters.

#5 ROLL AND ROCK to SHARP TOP and LOOP TOP LETTERS



#6 ROLL to ROUND TOP and ROLL TOP LETTERS

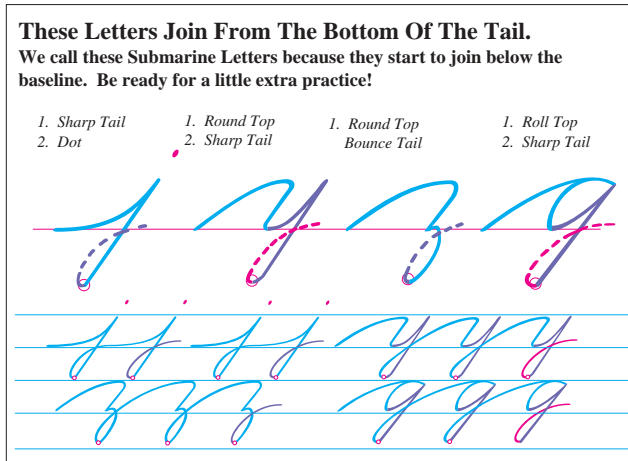


WEEK 16

Day One

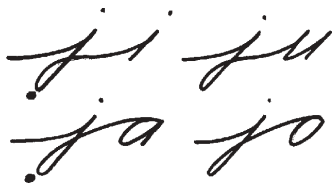
1. Introduce pupil page 31. Explain to the pupils that all four letters use the same kind of joining stroke. The target letters show a dotted rainbow-roller finish stroke from the bottom of the tail. The joined pairs show how the curve continues to move up to form the top of the joined letter.

2. Use the regular lesson procedure - fingertracing, air writing, and emphasis on good position. Introduce **j**.

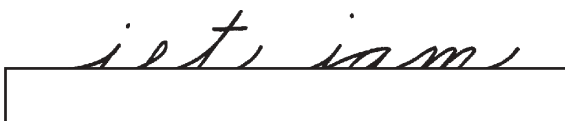


Day Two

1. Review the **j**. Demonstrate the joining of the **j** in sets of two. This introduces joiner #5, the compound curve blend (rolling and rocking) up to the sharp top. Also demonstrate and practice how other letters join to the **j**.



2. The top of the **j** is a simple sharp top and looks like the **i**. If you write words on the chalkboard and erase the bottoms the pupils may have difficulty decoding the words. The decoding process in this scenario requires a child to demonstrate his or her linguistic ability and tests one's visual memory development.



Day Three

Introduce the **y** using pupil page 31 and the regular lesson procedure. Joined pairs of the **y** use the #6 joiner, rolling from the bottom of the tail all the way over to the top of the second **y**.

Days Four and Five

1. Practice the letterform singly and in pairs. Demonstrate the two joining strokes using appropriate words.



2. Conduct chalkboard practice sessions for large muscle involvement.

3. Practice, self-evaluate, and reteach as needs are revealed.

WEEK 17

Day One

Introduce the **z**. Place special emphasis on the double downstroke. Have you ever seen a "slinky toy" as it goes down a flight of stairs? The round top slants back to the baseline and bounces down to the next level.



Some teachers describe the second downstroke as a "shoulder" downstroke. Pause at the bottom of the tail before the rainbow finish (beginning of the joining movement).

Day Two

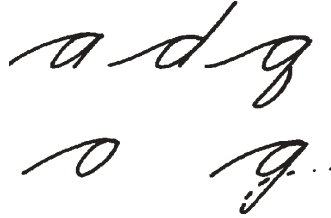
1. Review, demonstrate how the joining stroke is the same as the joiner for **j** and **y**.

2. Practice various words. The joiner used depends upon the top of the beginning stroke for the next letter.



Day Three

Introduce the **g**. Show the pupils that the top of the **g** is exactly like the top of the **a** and **q**. The reason we waited until now to introduce the letter is because the joining stroke is so special. Since the **g** is used frequently in words ending in **ing** children will use the **g** as an ending letter very frequently. It is the last letter in the lesson plan because of the letterform strokes. Please also show the pupils the stroke-by-stroke compatibility with the roll top beginning letters:



baseline control



Tarzan control



submarine control



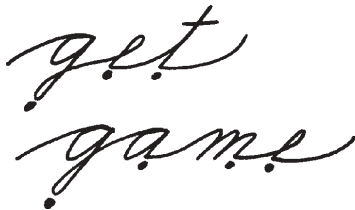
Size Groupings and Beginning Stroke:

2. Prepare the Unit Three model test for internal evaluation

Days Four and Five

1. Practice the **g** singly, in pairs, and in words to demonstrate the joining pattern.

Continually emphasize the joined letter points of control as pictured below.



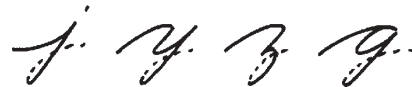
small size



tall size



tails



2. Conduct chalkboard lessons for review and practice.
3. Discuss and evaluate performance.

WEEK 18

1. Spend the week reviewing the various family groups of letters as we have introduced them and in other appropriate groupings.

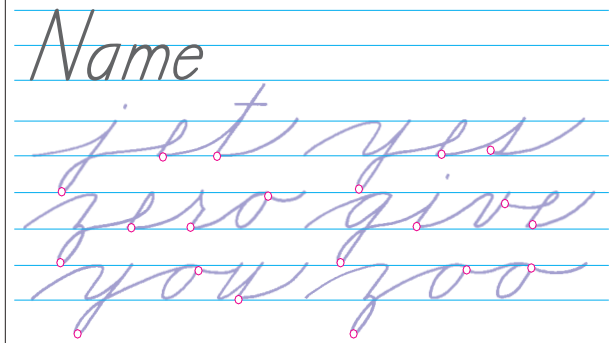
or for the Peterson Diagnostic Support Service if your district subscribes.

Joining Control Families

baseline control



Unit Three Cursive Model Test



UNIT FOUR - Cursive Lesson Plans (Weeks 19-24)

CAPITAL LETTERS

Introduction

Some capital letters are similar to their printed counterparts. In general, however, capitals are considered difficult in cursive writing due to the many different start points. You will be amazed at the production patterns some students have invented during experimentation.

You will note that the pupil book presents letterforms according to their beginning strokes. **BEGINNING STROKE MOVEMENT PATTERNS ARE CRITICAL.**

Capitals begin with either a counterclockwise or a clockwise movement.



Ovals are valuable as exercises only if they are made with whole arm movement. Teach pupils to roll on the forearm muscle - "freeze" the wrist, hand, and fingers. "Make ovals with your elbows!"

If you do not have time to teach proper arm movement, use the ovals to help explain letterform characteristics, but do not exercise with poor movement patterns!

JOINING CAPITALS

Each pupil page illustrates which capitals are easy to join by using a dotted line to suggest the joining.

Easy-join capitals: **A, C, E, R, N, M, K, U, X.**

Also, capitals **J, Y,** and **Z** may join - although not as easily.

Other capitals can also join but you may wish to teach them without joinings. There is little to be gained by joining **B, S, G, H, I.**

NEVER JOIN CAPITALS - O, D, T, F, P, L, Q, V, W

The suggested outline for capital letter presentation and practice is very slowly paced. Many teachers find they can introduce capital letters faster, particularly when pupils have mastered the rhythmic movement skills during the lowercase sequences.

Please follow each step carefully, however. The process of making each letter is just as important as the product at this level.

Gross Motor Cursive Readiness

WEEK 19

Day One

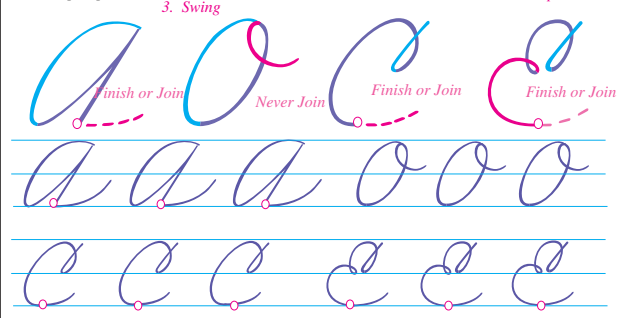
Introduce the development of capital letter **A**. Teach the counterclockwise oval that begins at the top. Practice large (4 spaces minimum) to establish position and arm movement.

Day Two

1. Show the pupils how the left side is the beginning stroke of the capital **A** (pupil page 33).

Unit Four - Cursive Capitals
These four letters start at the top and curve around to the left. Capitals **A, C,** and **E** can be joined.

1. Curve Down 2. Sharp Top	1. Curve Down 2. Rock 3. Swing	1. Down 2. Loop Around	1. Down 2. Loop Around 3. Loop Around
-------------------------------	--------------------------------------	---------------------------	---



2. Fingertrace the **COLOR/RHYTHM** form and verbally describe the movement pattern. Have pupils say the strokes as presented on page 33.

3. Practice the letter **A**. Make the beginning stroke curve well back to the left to establish slant. The sharp top will usually not touch the beginning stroke. However, if it touches it is permissible.

Day Three

Practice names of people you know.

Day Four



1. Show the pupils how the left curve is used for the beginning stroke of capital **O**. Show the pupils that the print and cursive capitals are cousins.

2. Describe the movement pattern. The ending stroke may touch the middle line or stay above the middle line, but never go below it. The finish is free and easy.

Day Five

Practice the capital **O** in words:

Ohio Oslo

WEEK 20

Day One - Continue using pp 33

1. Draw the beginning loop of the capital **C**. Tell the pupils that the loop is exactly like another oval, only one space down. Fingertrace the loop with the index finger to “feel” the left curve movement pattern.

2. Describe the letter as pictured on pupil page 33.

Day Two

Practice the capital **C** in words:

Carl Carole

Day Three

1. Using the counterclockwise oval draw the beginning loop of the capital **E**. Then curve around the middle line, make a loop that points down, then curve back to the left and around to show pupils the movement pattern of capital **E**.

2. Describe the letter formation as presented on page 33.

Day Four

Practice the capital **E** carefully. Emphasize the leftward extension of the second left curve in the body of the capital **E**.

E E E E

Day Five

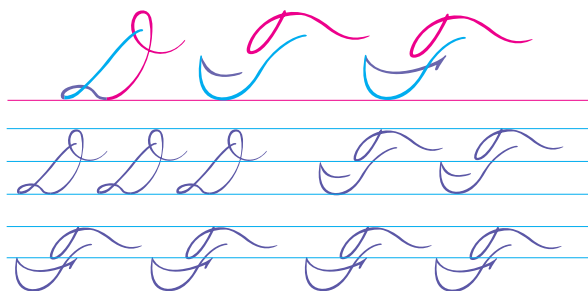
Practice the capital **E** in words.

Erin Eric
Erie Ester

WEEK 21

These Three Letters Use Tricky Curves That Roll And Rock

We call these tricky curves “twist strokes.” These capital letters never join in words.



Day One

1. Introduce capital letter **D** using the regular lesson procedure.

2. Emphasize the development of the beginning stroke. Draw the compound curve.

3. Fingertrace and describe the movement patterns of the capital **D** on pupil page 34.

4. Describe the strokes. Be sure to show the pupils the small horizontal compound curve at the bottom of the capital **D**.

Day Two

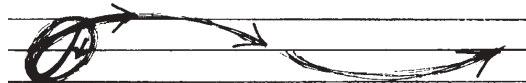
Practice the capital **D** in words.

Days Three, Four and Five

1. Introduce the capitals **T** and **F**. Review the development of the beginning stroke compound curve.

2. Practice the stem to establish slant. Pause before adding the “smile,” (“rock” at the middle line).

3. Practice a right-curve loop to form the beginning of the top of both letters.



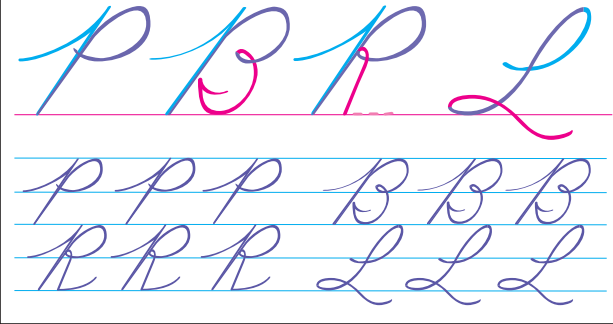
4. Practice words:

Tom Tina
Tuesday
Thursday
Friday
February

WEEK 22

1. Introduce the capitals **P, B, R, and L**, pupil page 35.
2. Illustrate the development of each letter using oval exercises. Emphasize how each letter starts.

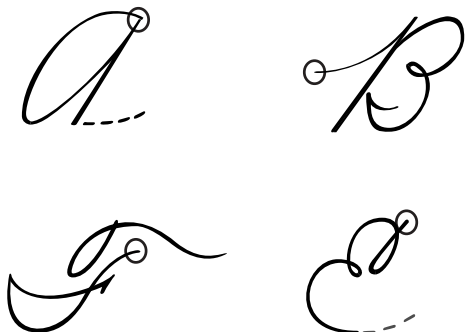
These Four Letters Begin With A Rocker Upstroke
Capitals P and L are "never join" letters.



3. Show pupils the retrace and the right curve "that makes the pie" in the capital **P**.
4. Emphasize the two compound curves in **L**.
5. Practice words.

WEEK 23

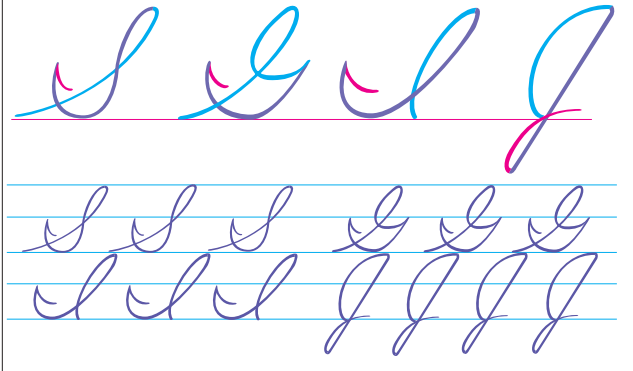
1. Spend the week practicing the eleven capitals introduced in weeks 19, 20, 21 and 22.
2. Use unlined paper and practice letters with your eyes closed while describing the strokes and movement patterns.
3. The chalkboard game, "On The Spot" is excellent for checking start point and stroke sequence for cursive capitals.



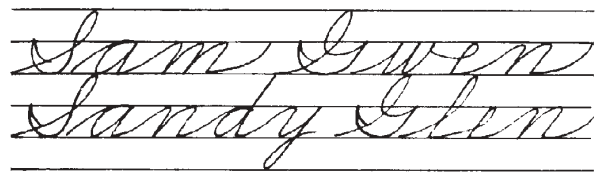
WEEK 24

1. Introduce capitals **S** and **G** as illustrated on pupil page 36.

These Letters Begin On The Baseline, Two Rock - Two Roll!



2. There are only four capitals that start on the baseline. **S** and **G** begin like the lowercase tall loop top letters.
3. Emphasize the compound curve in the capital **S**.
4. Emphasize the middle line pause in the **G**.
5. If you permit children to join these letters they require an unusually long **Tarzan** joiner.
6. Describe the movement patterns. Conduct chalkboard lessons to encourage large muscle movement.
7. Practice words.



UNIT FIVE - Cursive Lesson Plans (Weeks 25-30)

OBJECTIVES:

1. To learn the formation of the capital letters that begin with clockwise movement.
2. To learn the capital letters that join easily to small letters.
3. To review position skills.
4. To practice self-evaluation skills.

WEEK 25

1. Introduce the clockwise movement for **I** and **J**. Emphasize large muscle patterns.
2. Use pupil page 36 to develop the target letters. Fingertrace with action word rhythm.



4. Practice words:

Isa Iran Iraq
Jan June Jim

WEEK 26

1. Introduce capitals **N** and **M**. Use pupil page 37.
2. Fingertrace to illustrate the step-by-step formation of each letter.

These Four Letters Start With A Loop And Slant



Ned Nina
Mark Mary
November
March May

WEEK 27

1. Introduce capitals **H** and **K** as described on page 37.
2. Point out the beginning stroke. Be sure everyone knows the beginning stroke is exactly the same as the capitals **N** and **M**.
3. Describe the movement patterns as pupils fingertrace the models in their book.
4. Emphasize the compound curve in the second stroke of the capital **K**. Also show pupils that the third and fourth strokes are exactly like the capital **R**.
5. Practice words:

Heidi Keri
Harry Kent
Hale Kate
Herb Karl

WEEK 28

1. Introduce pupil page 38. Review the clockwise, loop-slant movement used to start the capitals **H, N, M and K**.

Four More Letters That Start With A Loop And Slant



2. Explain that the beginning stroke for the U, V, X and Y is the same movement. Emphasize how it relates to the previous four letters; H, N, M, K and emphasize the new direction of movement needed for each of the new letters.

3. *Fingertrace* the COLOR/RHYTHM models in their book and then *write & say* words using the caps.

4. Practice words:

Ursula
Vincent
Yvonne
Xerox

* Special Note

Since the **X** is rarely used in daily work, it makes sense to use this variation of the **X** that relates the development of the letter to the previous capital letters as well as the lowercase **x**.

1. Loop slant (like an H),
2. rocker joining

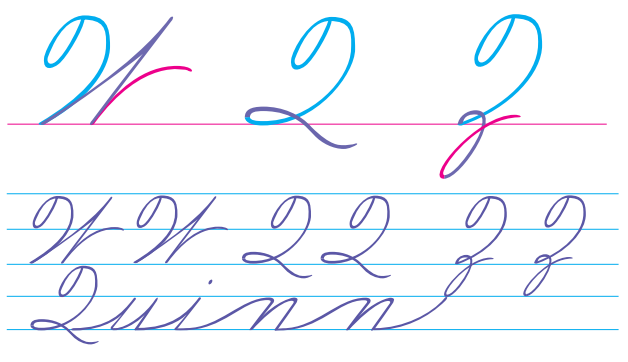


Then after the word is finished, make a long rocker upstroke to cross through the slant.

WEEK 29

1. Introduce capital **W** from pupil page 39. Use the developmental clockwise oval to help pupils discriminate the beginning stem.

These Three Letters Start With A Loop And Curve



2. Describe the movement pattern for each letter and use the regular lesson procedure.

3. Emphasize the pause points and retraces of the **W**.

WEEK 30

1. Introduce capitals **Q** and **Z** as developed on page 39.

2. Use the regular lesson procedure.

3. Conduct chalkboard lessons.

Culminating Activities:

1. To assess pupil achievement have pupils write the letters in alphabetical order without using a model. Check each letterform carefully.

2. Review family groups of letters using pupil pages 33-39.

3. Write a final specimen for self-evaluation of all six legibility subskills.

OPTIONAL UNIT TWO FOR CONTINUING PRINTWRITING INSTRUCTION (Weeks 7-12 if necessary)

OBJECTIVES:

1. To establish proper position skills:
 - A. Body/desk position
 - B. Paper and arm placement
 - C. Pencil and hand position
2. To establish basic movement patterns for the formation of letters:
 - A. Downstrokes
 - B. Left-to-right sliding strokes
 - C. Left-curve round top strokes
 - D. Right-curve strokes
3. To establish visual memory of all letterforms and numeral forms.
4. To develop speed and control.
5. To develop self-evaluation skills.

The critical objective of instruction in second grade is to help pupils develop handwriting skills that permit semiautomatic communication. Printwriting is a muscle tightening process. If position and movement are restricted, fluency will never develop. Exclusive use of printing may cause bad habits that block the acquisition of speed and fluency. However, cursive readiness instruction enables the classroom teacher to help pupils develop the position skills that lead to better semiautomatic processes. You can begin cursive instruction and continue to set high standards for daily communication using printwriting.

The printwriting lesson plans that are described below can be used intermittently throughout the year to review and refine slant printwriting skills.

WEEK 7

1. Review paper holding, body/desk position, and pencil holding. Use pupil pages 3, 4, 5 and 6.
2. Have pupils practice words that use letterforms that begin with the SLANT-LEFT basic stroke:

hit bit fit pit hill bill fill pill
hut but nut rut put run fun bun

3. Practice slant, size, spacing and line control.
4. Self-evaluate each daily paper.

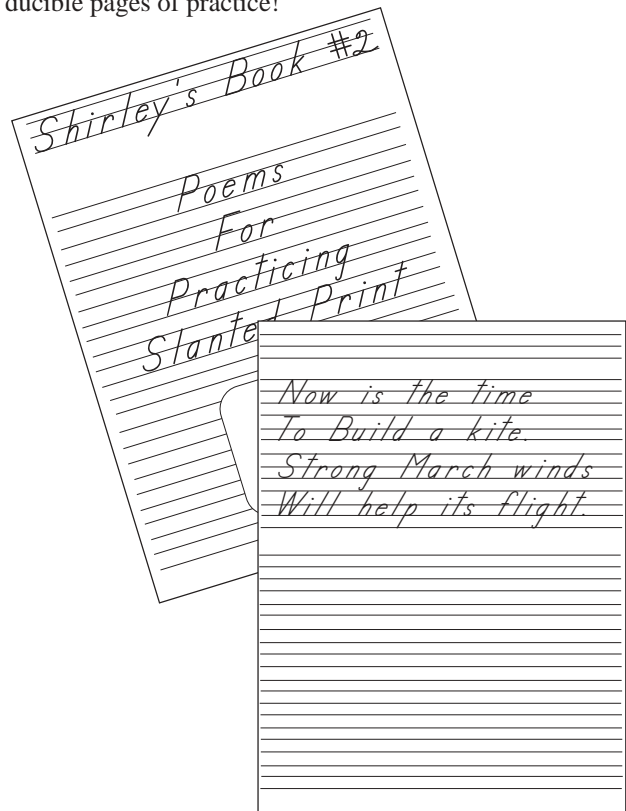
WEEK 8

1. Review paper holding, body/desk position, and pencil holding.
2. Emphasize the formation patterns as presented on pupil page 7. Have pupils practice words that use the left-curve letterforms.

hat bat pat rat fat cat sat mat
lad led bad bed had pad ran fan
3. Practice slant, size, smoothness and spacing.
4. Self-evaluate each daily paper.
5. Practice NO-LIFT letters with eyes-closed rhythm.
6. Review numerals.

WEEK 9

1. Review the remaining small letters as presented on pupil page 9.
2. Emphasize position and movement.
3. Practice, practice. Shirley's Book # 2 provides 78 reproducible pages of practice!



WEEK 10

This week review all capital letters in their basic stroke families using pupil pages 11, 12, 13, 14.

1. Check visual memory by having pupils write all capital letters with their small letters without using the writing books or wall cards.

2. Identify the capital letters that are exactly like the small letters except for size:

C O S V W X Z

3. Identify the capital letters that are very much alike:

J K L P T U Y

4. Identify the upper and lowercase letters that start with the same beginning stroke movement but have other form differences.

B G H I M N Q R

5. Identify the letters that are drastically different in the way they start and their appearance:

A D E F

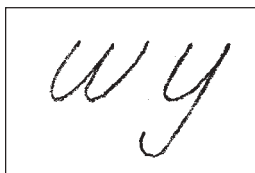
6. Write proper nouns, sentences, poems and stories. Self-evaluate.

WEEKS 11 and 12

1. Review the formation patterns of the printwriting letters that transfer directly to cursive writing. It is very important for children to form these letters properly. You can call these letters "Cursive Cousins."

a c d g h i j l m n o p q t u

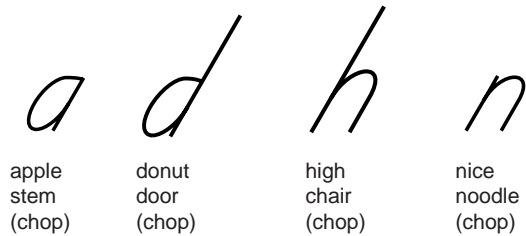
Shirley's Book # 3 uses the alternative forms!



2. You may also introduce the optional **w** and **y** forms that will add two letters to the list of cursive cousins.

3. Practice words using these forms as you emphasize exact starting stroke movements, left-to-right sequence of strokes, and the stopping points for each of these letters. (Only two of the "print-cursive cousin" letters do not stop for control at the same place in cursive writing.)

4. Practice "handwriting karate":



6. Have pupils prepare the optional Model Test as presented on page 16 in the pupil handbook for self-evaluation or for submission to Peterson Directed Handwriting for needs analysis.

Special Instructions For Reducing Printwriting Size

After cursive readiness instructional processes have produced more rhythm and relaxed movement the teacher may introduce smaller sized printing so that more information can be written on a page. However, caution is always advised. Some pupils may need to continue with half inch ruled top-middle-baselines or to paper ruled with 3/8" guidelines. We also note some school supply companies offer paper that has 5/16" ruling that may be helpful.

The Key Instructional Objectives For Reducing Size:

1. To maintain good relaxed pencil position. Continue to emphasize keeping fingers **back on the paint**.
2. To maintain good proportionate **size** between vowel sized letters, tall letters (and capitals).
3. To maintain good **spacing, smoothness, and line control**.
4. To continue using good **slant** downstroke consistency.
5. To continue good physical position - eye distance, arm placement, paper position.

Recommended Materials

1. Move from top-middle-baseline separations of one-half of an inch to 3/8 of an inch and down to 1/4 of an inch.

Good Samples

