We Write to Read
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**Introduction**

**General Objectives**

We Write To Read is designed to provide you and your fellow teachers with an organized process aimed at developing a perceptual pattern for our symbolic language. Everything about symbolic language must be learned. Everything about our language is invented. You can teach a proven, efficient process or the child must invent one.

The patterns you establish as instruction progresses will serve the pupil in more ways than one. These patterns are as important for reading as they are for writing. Definite links have been demonstrated between reading fluency, writing fluency and the letter building patterns learned.

Left-to-right, top-down tracking is the essential basic pattern of manuscript writing with the English language.

**Objectives For Tool Skills**

Develop a confident and comfortable process for use of the writing tools:

- The student should learn to hold the pencil with a relaxed grip. Fingers must be far enough away from the point to allow vision of the point without slumping or contorting the neck and head.
- The student should learn to hold writing paper in a position that will accommodate left-to-right movement of the writing arm.
- The student should learn to keep the writing hand and arm in a position that allows easy lateral movement, preferably below the baseline.
- The student should learn to sit with healthy posture. Arms on the table support the torso. Hips back in the chair to allow space between the stomach and the desk. Back straight but leaning slightly forward.

**Objectives For Language Pattern Integration**

Develop through directed practice, a fluent process for building letters and language left-to-right, top-down.

- The student should learn to make simple strokes rhythmically (fluently) top-down, left-to-right.
- The student should learn to anchor simple strokes within line sets for place-in-space perception.
- The student should learn to anchor one simple stroke to another using a left-to-right stroke sequence that will support visual tracking for reading.
- Once understanding of the left-to-right anchoring sequence has been demonstrated, the student can learn to combine rhythmic strokes (threading) to fluently form those multipart letters that use a no-lift process.

The Peterson Method For Patterning

**Step 1: Illustrate and Describe**

Place a large model on chalkboard or screen. Point out the starting point and demonstrate the movement sequence. Chant the verbal description or count as you move to establish a rhythm for the movement.

**Step 2: Air Writing**

Direct students to write in the air and chant along with you. Repeat several times as you observe the pupils. When everyone is moving and chanting together, move to step 3.

**Step 3: Fingertrace**

Have pupils fold the book at the binding to focus on the target page and place it in writing position on the desk. Direct pupils to trace the large color/rhythm models with the pointer finger as they chant the strokes in unison. Repeat and coach until all are using arm movement and chanting.

**Step 4: Write and Say**

With practice paper in writing position, direct the action as students write and chant. Get them moving to the verbal beat.

We Write To Read, Vertical Print Lesson Plans
Physical Position Skills

#1. Pencil position is very important.

If children were able to write with the index finger alone, handwriting would be far easier to teach and learn. Do all you can to establish index finger dominance. Fingertracing the rhythm models in the pupil book is the best way we know to establish the idea that the pointer finger does the writing.

Avoid Thumb Dominance

#2. Paper Holding

Reading position for writing on paper makes writing movements more difficult for right-handed and left-handed pupils! The strokes used to create print letters are primarily downstrokes. The illustration below shows why the reading position prevents your pupil from using easy, gross-motor, arm movements. When the writing arm enters the page from the side pupils do not maintain the most desirable arm, wrist or hand position. Later, when fluency should begin to develop, lateral movement will be blocked by the position of the writing hand. For left-handed students, this approach will cause the writing hand to cover the letters and words as writing progresses to the right.

When writing paper is placed in reading position, right and left hands roll outward and the wrist may hook to pull downstrokes inside the hand.

If we are to accomplish the objective of gross-motor patterning, the pupil must learn to use arm movements.

Help your student learn to hold the paper in a position which allows the writing arm to approach the paper from the bottom and the writing hand to be under the baseline.

Six or seven-year-old children may need an artificial device to help them practice this skill. Peterson Handwriting DESK POSITION TRIANGLES or a generic equivalent will make this task easier.
#3. 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!

- **Chair back, front legs just under desk**
- **Lean forward**
- **Forearm on desk**
- **Check eye distance (11-14 inches)**
- **Check desk height.** The top of the desk should not be higher than the lower rib.
- **Space between stomach and desk**
- **Feet back or flat**

Letter Formation Development

Manuscript letterforms can be made with six basic strokes. The “traditional” vertical print alphabet uses:

1. Straight Downstrokes
2. Horizontal Strokes:
3. Left-curve ovals start with round tops:
4. Right-curve Ovals
5. Slant-left Downstrokes
6. Slant-right Downstrokes

**Critical Objective - Start each stroke correctly (and move the pencil in the proper direction).**

It really helps if children are given specific names for the basic strokes. Verbal descriptions enhance the development and correlation of visual and muscle memory. Note the verbal descriptions provided in the specific lesson plans and on the developmental pages in the Peterson pupil book.
THE TEACHING PLAN

Language Arts/Reading specialists have reported the fact that lowercase letterforms carry the major burden of symbolic language development. Although capitals are important too, small letters are used approximately 95% of the time in creative writing and reading. Consequently we have designed our lesson plans to introduce lowercase letters first, in a sensorimotor teaching sequence using the six basic strokes. Our objective is to help pupils develop muscle patterns that create good habits and fluency of left-to-right movement. **BE SURE PUPILS UNDERSTAND THAT ALL LETTERS ARE MADE “TOPS” FIRST!** Letters in printing never start at the bottom.

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**THE NO-LIFT TECHNIQUE**  **(Threading)**

In 1972 our consultants began to test and refine a new method of making lowercase letterforms that we call the “no-lift technique.” It is not a radical departure from the traditional methods. In fact, it is almost completely compatible and offers some strong advantages:

1. When you keep the pencil on the paper, without lifting between strokes, children are better able to integrate letter movements leading to better control, rhythm, left-to-right tracking, size, and transfer of learning.

2. Pupils who are not good visual learners are able to learn letter formation and spatial relationships kinesthetically.

3. The no-lift process helps pupils avoid reversals when they learn exactly where to start each lowercase letter.

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**COLOR/STROKE - COLOR/RHYTHM**

Children need specific direction when learning movement sequences for letters of the alphabet. We use color to assist them.

Green-1st stroke  Brown-2nd stroke  Red-3rd stroke  (Pink-4th stroke)

Each letter is shown as a whole using colors as a guide for sequential parts. Please note that the COLOR/RHYTHM process builds top-down, left-to-right fluency. This “tracking” process is very important because it establishes excellent muscle patterns that create efficient developmental transfer.
LEGIBILITY SUBSKILLS

There are six observable characteristics of good handwriting. Children can be taught to understand each subskill and a classroom-wide self-evaluation process can be utilized to help pupils improve the daily use of handwriting in other subject areas.

#1 Letter Formation
Start letters in the right place.
Make basic strokes correctly.

#2 Downstrokes
Make downstrokes even:
"Chop" the baseline.
Check paper holding, arm and pencil position.

#3 Size
Start letters correctly.
Study the tall and small letters.
Check your pencil position.

#4 Spacing
Keep letters close inside words.
Space between words.

#5 Smooth Rhythm
Hold the pencil softly.
Study the "beats" for each letter.
Relax when you write!

#6 Line Control
Use the lines for control.
Stop on the baseline!
The Critical Objective:
Transfer of Learning Depends on Gross Motor Muscle Memory Patterns

A. Multimodal/Psychomotor Processes
Avoid copy and trace activities!
It is much better to have short directed lessons than to pass out dittoes or worksheets that children work on for an hour! Please refer to the simple Peterson Patterning Method described frequently in this manual. Our action research demonstrates that copy/trace activity is time wasted at the very least and may even be harmful because good left-to-right patterns have not yet been established. Many pupils actually practice the wrong things, reinforcing bad habits and wrong-way patterns.

Tracing with a pencil or crayon is not a good idea!
Modern motor research has demonstrated that tracing is a visual exercise that actually works against the development of a fluent, rhythmic motor pattern. Fingertrace instead! The directed fingertrace and chant activity will accomplish more patterning in less time.

When can I introduce worksheets?
After you are satisfied that pupils have integrated correct letter patterns, understand the objective and know how to practice, then worksheets can be judiciously introduced. It is very important that such practice activities focus on the process of writing.

B. Develop Left-to-Right Movement
Most children experiment with writing before they enter school. Exposure to the letters of the alphabet before training in pencil holding, paper position, spatial relationships and the left-to-right tracking system employed for reading will produce bad habits. ALL BAD HABITS FEEL GOOD. Consequently teachers must disrupt the comfort levels of pupils in order to help them learn!

The symbolic language system we must use requires everyone to learn left-to-right tracking. There can be no exceptions. We can’t ask the children to vote on the question! Left-to-right tracking is not natural. It is a completely learned behavior.

Therefore teachers must work for the development of 100% competency in the muscle patterns that can reinforce correct tracking in both reading and writing. BE SURE TO OBSERVE PUPILS AS THEY WRITE. Identify those who start letters in the wrong place, who move the pencil in the wrong direction, who need to learn the basics.

Please remember,
the process is just as important as the product.
You may find that more than half of your pupils make at least some letters using the wrong movements. Sometimes a child will write a word that “looks” good on paper, but then you discover he/she wrote the last letter first!

C. Muscle Memory Patterns
Peterson methods continually emphasize the importance of the “science of handwriting.” Our daily interaction with pupils has revealed how important it is for children to know why we ask them to practice in special ways.

Meaningless repetition, drill for the sake of drill, does not produce transferable skill. Handwriting requires understanding. We must help pupils learn with MIND and MUSCLE. You will note that the lesson plans that follow in the handbook are primarily devoted to establishing skill. We emphasize why, show pupils how, and practice specific patterns of movement.

D. Overburdened Cognitive Process

We review at least one half million pupil papers during each school year. This action research shows that a majority of first grade students suffer from the condition described by Early & Heath. In fact, we see that a considerable number of students in all grades are feeling the effects of this condition even though they are not identified as learning disabled.

Spacing like the sentence below often indicates that the child is too busy thinking about letter building to think about the word packages or the sentence. It is helpful to exaggerate word spacing in your models.
CLASSROOM ORGANIZATION AND PREPARATION

Materials
Selecting Practice Paper

Most commercially prepared “handwriting paper” options available from your local school supplier will be able to meet these recommendations. We do not manufacture special paper.

General Practice, OPTION ONE
11” x 8-1/2” manila paper ruled the long way with half inch lines. Preferably a solid top line, a dotted middle line, and a solid baseline followed by a “skipping space” prior to the next top line. The “skipping space” helps develop the correct use of lowercase tail letters and helps children understand the use of lines/spatial relationships.

General Practice, OPTION TWO
11” x 8-1/2” manila paper ruled the long way with half inch lines that are color-coded in precisely this fashion:

<table>
<thead>
<tr>
<th>Green Top Line - broad</th>
</tr>
</thead>
<tbody>
<tr>
<td>Green Middle Line - thin or screened</td>
</tr>
<tr>
<td>Red Baseline</td>
</tr>
<tr>
<td>Skipping Space</td>
</tr>
</tbody>
</table>

We do not recommend the paper that uses red for the top line and green for the baseline. It is too easy for a child to think that green is for “go!”

*Testing Practice, OPTION THREE
8-1/2” x 7” manila paper ruled the long way with half inch lines.

*The WE WRITE TO READ handwriting books are specially sized to allow for placement on desks with a piece of practice paper so that proper position skills can be applied. This special paper coincides with the UNIT TEST MODELS presented in the books to help assess pupil skill progress. If your district cannot provide you with the paper that matches the book models, feel free to use the regular paper described above.

Special Note Regarding Half-Inch Ruling

Children in grades one and two must avoid overuse of small muscles. All handwriting practice and the majority of applied writing assignments should be completed using big spaces. Even if you have workbooks in reading or spelling that provide only one-quarter inch ruled lines and are forced to have children write smaller occasionally, the pupils need larger muscle utilization. If you can avoid smaller cramped spaces entirely your children would benefit even more. One of the major causes of poor position and cramped writing habits is overuse of the small muscles.

Materials - The Pencil You Use Can Make A Difference!

“Beginner” pencils, with larger barrels, help to separate the smaller muscles in the hand. Muscle separation helps to encourage relaxation (reduces stress) and arm movement. But perhaps more importantly, larger diameter graphite allows a visible line without pressure. We offer special “position” pencils, large barrel triangular pencils with a broad ‘lead” with and without an eraser. We offer a medium barrel triangular pencil with a broad point and no eraser. And finally, we also offer a “regular” barrel and lead combination that is triangular. These pencils will help teach good finger placement skills as well.

For classes that must use regular small barrel pencils, we offer several styles of pencil gripper that add muscle separation to correct finger placement.

Please visit us on the world wide web at: http://www.peterson-handwriting.com

"The t in my workbook looks different."

When you use the alphabet forms we have selected as handwriting models you may rest easy that any differences between these letterforms and those variations that children may see in other workbooks are minor. In fact, when children are able to see those differences it is a good sign. It demonstrates advancing perception. At that juncture, differences no longer matter because the child obviously recognizes both variations as the target letter.
OUR PUPIL BOOKS ARE REALLY SUPERB - SIMPLE AND SUCCESSFUL

Since 1908, when P. O. Peterson founded Peterson Directed Handwriting, we have steadfastly refused to follow the major publishers into the commercial world of expensive “activity” workbooks...and with good reason. Workbook-sized pages restrict the space on the desk, making it impossible to learn good physical position for handwriting.

This picture illustrates why our books are small and made of paper. They are designed to fit on a standard size school desk along with a piece of inexpensive practice paper. This makes teaching and learning a physical skill easier.

This position-building design is very important because research has shown that poor paper position is the predominant cause of reversals in manuscript handwriting.

The WE WRITE TO READ books have other advantages. They are designed for simplicity and ease of use. This same simplicity makes the book affordable - the most affordable process instruction available anywhere. 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:

1) Developing understanding of the goals.
2) Directing practice for motor training.
3) Applying the skills directly into relevant language arts and subject matter classes.

INDIVIDUAL HANDWRITING FOLDERS

We recommend making a file folder for each child (preferably with pockets for easy storage). Children can keep their writing book, practice paper and pencils 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 comparison.

We Write to Read, Vertical Print Lesson Plans
This "simulated writing" strategy, found in the regular lesson procedure, is very helpful but only when the teacher directs the activity using verbal descriptions to elicit the smooth rhythmic movements needed for muscle and visual memory.

1. The teacher writes the target letter (or word) on the chalkboard in "super duper size" as tall as 20 inches so that pupils from any vantage point in the room have a clear visual image.
2. Next the teacher demonstrates how air writing works. Point your index finger to the starting point and pretend to trace the letter as you say the action words.
3. The pupils then join in. As a chorus, all "write in the air." It will be easy to spot those pupils who need close attention.
4. When you see rhythm demonstrated, ask pupils to close their eyes to trace and say. Repeat with different muscle groups - use your elbow - your other elbow - your foot on the floor, etc. This activity will help to fix muscle and visual memory for the form and its rhythm.
UNIT ONE Lesson Plans (weeks 1-6)

OBJECTIVES:

1. Learn to identify the characteristics of the writing paper:
   a. Top of paper
   b. Middle of paper
   c. Bottom of paper
   d. Left side of paper
   e. Right side of paper
   f. Sets of lines:
      1. Top line
      2. Middle line
      3. Baseline
   g. We start at the top, go to the right. Use sets of TOP-MIDDLE-BASE lines, as we write.

2. Learn the basic physical position skills:
   a. Body position
   b. Paper position in relation to body and arm position
   c. Pencil holding and hand placement in relation to the lines on the paper.

3. Learn concepts related to symbolic language:
   a. Beginning - middle - end, etc.
   b. Shapes - likenesses - differences
   c. Sequences (steps) - down-up, left-right
   d. Place-in-space - size - form

4. Learn the basic movements that are used to build the strokes for letter formation.

5. Learn the skill concepts of writing:
   a. Letter formation
   b. Downstroke movement consistency
   c. Size and proportion
   d. Spacing within and between sets of words
   e. Smoothness, relaxation, rhythm (to avoid pencil pressure)
   f. Line control (stopping places)

PRE-LESSON ACTIVITIES

1. **Organize the class.** Turn desks to face the chalkboard so that all pupils are able to adjust to visual models in relation to their body image and place in space.

2. **Seat left-handed pupils at the right side of the room as they face the chalkboard.** This permits left-handed children to watch the chalkboard demonstration so that the downstroke movements appear to the left of the pupil’s body, simulating the leftward movement left-handers should learn for downstrokes.

3. **Establish procedures** for sharpening pencils, passing out paper, using generic learning aids (such as desk triangles, rubber bands, pencil grippers, etc.).

4. Teach pupils to use and care for the Handwriting Folders properly.

SPECIFIC LESSON PLANS

The Peterson Teacher Handbook provides thirty-six weeks of instruction. Each week is broken into five short basic skill development lessons. You may wish to have two shorter lessons per day at the beginning of the year.

You may also wish to use chalkboard lessons with your pupils. These lesson plans are easily adaptable for chalkboard sessions.

Depending on the developmental levels and previous experience of your pupils you may speed up or go slower if you desire.

If you participate in the Peterson Diagnostic Service Program and are required to submit periodic models of pupil work for analysis do not worry if you have done less than the scheduled model. Simply submit papers that represent the work that has been covered.

READING AND HANDWRITING

Precise handwriting instruction can help establish reading skills:

1. Make a donut first, then the door.
2. Make a bat first, then the ball.

Precise instruction helps pupils:

- discriminate between confusable forms
- establish left-to-right tracking skills
- develop visual memory
- learn spatial relationships

When you correlate handwriting skills during reading lessons be sure to emphasize left-to-right movement patterns and physical process skills in order to avoid confusing kinesthetic input.
WEEK 1
DAY 1
1. Use pupil page 2. Fold the book so that page 2 only is visible. Teach pupils to turn the book into writing position. Explain to the pupils that writing position is different from reading position.

2. Can each pupil touch the various parts of the page - “Top-Bottom-Left-Right-Middle” - and verbalize each part?

3. Refer to the three lines on page 2 and explain the line facts “Top-Middle-Base” etc.

4. Explain how lines help us learn to put letters in the right places. Relate the lines to body image.

5. Using the index finger of the writing hand demonstrate how we start on the left and move to the right in reading and writing. Have pupils touch and slide on each line following your direction.

6. Page 2 can be used many times to reinforce basic concepts and facts that are applied to letterform development.

7. Put the pupil book at the top of the desk. Pass out practice paper. Teach pupils to fold the paper down the middle.

   “Hold the paper at the top corners. Put the corners together and pinch the rounded center so that it is easy to fold.”

8. Place the book high on the desk in writing position. Place the practice paper in writing position below the pupil book. Use a green crayon, mark the beginning of the first three lines. Use a red crayon, mark the end of the first three lines.

9. Explain that we shall learn to use lines in sets of three going from top to bottom on the page. If your group needs special help with line identification see if you can acquire the color-lined paper called “Readywrite” that uses green for the top lines and red for the baselines.

10. Lead pupils through the same “Touch and Say” exercises used previously. Save the papers for tomorrow’s lesson.

Day 2
1. Use pupil page 3 to introduce the first two basic strokes (1) Top-down vertical lines and (2) Left-right slides.

2. Fold the book back so that page 3 only is visible. Turn the book into writing position. The illustrations are much larger than actual size to encourage large muscle use. Review the Top Line, Middle Line, Baseline configuration. Then lead finger tracing exercises with emphasis on starting the “sticks” at the top line or middle line to create size perception.

3. Involve the pupils as much as possible with questions and oral descriptions such as “everybody - touch the top line and say ‘top line’ out loud,” then say “Tall down to the baseline.” Etc.

4. Use the same procedure to introduce the left-to-right sliding stroke. Right handers push to the right when the book is in writing position. Left-handers pull to the right when their book is in writing position.

   (Top line start) tall down.

   (Middle line start) small down.
6. Make imaginary sliding strokes emphasizing left-to-right movement. Verbalize the directions:

(Top line start) slide right,
(Midline start) slide right,
(Baseline start) slide right.

4. Continually emphasize and assist pupils in using good physical position.

"Write softly please,
Write softly please,
Write softly please, don’t squeeze."

7. As time permits, use the first set of lines on the practice paper to create the basic stroke using a crayon.

Save the paper for tomorrow’s lesson.

**Day 3**

1. Describe pencil position. Use the pencil poem (or sing it together if you can). Strongly emphasize keeping the fingers **back on the paint.** **Dull pointed pencils** make a broader more legible line without pressure.

2. Place the practice paper into writing position. Check sitting position and arm placement too. Mark and use the next three lines to introduce pencil movement and position using the vertical and horizontal basic strokes. Always involve the pupils in visualization and verbalization of the process. The most important behavioral objective is to demonstrate understanding of line use and correct starting points for the movement required to make these basic strokes.

3. Teach pupils how to make boxes using the basic strokes. Fingertrace on page 3 then write and say. Describe:

   
   1  2  3  4
   
   1. Top line, tall down (to the baseline)
   2. Baseline, slide right (lift)
   3. Top line, slide right
   4. Top line, tall down (to the baseline)

   Use this simple exercise to build confidence. Eliminate the "I can’ts:"

   "I can’t hold my pencil that way."
   "I can’t hold my paper that way."
   "I can’t go that fast."

   Practice tall boxes until the pupils can say the strokes as they write. Watch paper position and maintain arm movement. Make subsequent boxes faster. Show pupils how to thread the strokes together (1, 2... 3, 4). Shorten the verbal description:

   Name the proper starting line then verbalize -
   "tall down, slide right... slide right, tall down."
   Try small boxes.

   - If pupils seem to squeeze the pencil:

     "Watch out for the **squeezles,**
     They’re worse than the **measles.**"
     "Watch out for the **pinchitis,**
     It’s worse than **laryngitis.**"

   - If pupils slump over the desk and place their heads too close to the paper:

     "Watch out for the **slumps,**
     They’re worse than the **mumps.**"

   Fingers and/or thumb forward, too close to the point... **Or**
   Thumb wrapped over top of fingers ... can cause "the slumps". The child can’t see the pencil point unless he slumps over to peek under the thumb.

   Also keep the elbows close to the body to avoid "the slumps."
   Check desk height. When the writing surface is high relative to the child’s body, Elbows are forced away from the body. Ideally the surface should be at about the bottom rib.
Day 4
1. Review pupil understanding of handwriting position, the parts of the paper, left-to-right tracking, identification of line sets, as well as the two basic strokes introduced and their starting points.

2. Draw three lines on the chalkboard. Create a “long line” exercise, slide repeatedly from left-to-right and describe the movement pattern as you write:

```
Start left, slide right.
```

Have pupils make the exercise in the air with rhythm before making the exercise on their practice paper.

3. Place the paper in writing position, practice the long line exercise for smoothness, rhythm, and good position. Repeat the exercise on the baseline.

4. Within the long line exercise model on the chalkboard make downstroke “fence posts” and introduce the use of the nonwriting hand thumb as a spacing helper:

```
Bring your thumb down next to the tall stick downstroke, touch the top line and make the next downstroke.
```

5. Continue verbal directions and emphasize paper position, arm position, pencil position and posture.

6. Explain to the pupils that the tall stick will be used over and over again in handwriting.

Day 5
1. Review pupil progress in the facts and skills for the week. You may wish to have a chalkboard lesson so that pupils can use larger muscles with rhythm to help integration of the movement patterns.

2. For variety you may teach pupils to make pictures from the boxes they learned to make earlier. At the same time, you may introduce the next basic strokes (left curves and right curves).

3. Emphasize starting points, direction of movement, and line use.

4. Continue to focus on position skills and relaxed movement.

WEEK 2
Day 1
1. Use pupil page 4. Turn the book into writing position and fingertrace the models to introduce the left-curve round top. Emphasize the importance of the starting point and direction of movement. Verbalize the exercise: "Hook Around."

2. On practice paper mark the top-middle-baselines with crayons to reinforce line sets. Establish good writing position.

3. Have pupils make a dot just below the top line as a “starting spot.” Illustrate the left-curve round top basic stroke on the chalkboard as you describe the movement pattern. Then direct the pupils to start on the spot just below the top line, and as they make the stroke describe the exercise again and again.

4. On a set of lines you have placed on the chalkboard have various children demonstrate the exercise on the chalkboard as added reinforcement.

5. Many teachers use a clock to help pupils understand the starting point. “Start at two o’clock.”

6. After pupils have practiced the stroke several times, check their understanding by asking them to use a green crayon to trace the left-curve round tops on the paper. This basic stroke is very important. Do not hesitate to “over teach.”

We Write to Read, Vertical Print Lesson Plans
Day 2
1. Use the same practice paper. Review position. Review the tasks accomplished so far.

2. Use a new set of three lines. Explain to the pupils that today they will learn how to make a smaller oval that curves around to the left.

3. Demonstrate the tall left-curve round top that bumps the top line first. Then demonstrate the small left-curve round top that bumps the midline first.

4. Direct the pupils to mark a spot just below the midline. Then practice the small left-curve round top basic stroke again and again as you describe the movement pattern - "hook around."

5. As time permits direct the pupils as they practice both tall and small ovals and part ovals.

6. Alternate tall and small exercises:

   ![Small Oval](image1)
   ![Tall Oval](image2)

   "hook around close"  "hook around"

7. Demonstrate the fact that the left-curve basic stroke is used for numerals 0, 6, 8 and the first part of the 9. See pupil page 7.

   (Actual numeral practice is suggested in the Week Three lesson plans.)

Day 3
1. Use pupil page 4 to introduce the right-curve round top basic stroke. With the book in writing position, fingertrace the models and describe the movement pattern for both tall and small exercises.

   Roll around (top first),

   ![Roll Around](image3)

   Bump the top line, (or middle line)
   Curve down,
   Bump the baseline too.

   Name the stroke "roll around."

   **Note:** This basic stroke is never used at the beginning of any letterforms, but it is used as the first stroke for the numerals 2 and 3 (pupil page 6).

2. Make a large oval on the chalkboard (without lines). Then put a smiley face inside. Add ears using the left curve on the left side and the right curve on the right side. Be sure pupils understand the “left side - right side” spatial relationship and the difference in movement.

   ![Smiley Face](image4)

3. Place tall and small stick downstrokes on the paper using top and midline starting points. Then practice right curve round tops “just like making an umbrella” on the tops of the sticks:

   ![Tall Down, Roll](image5)
   ![Small Down, Roll](image6)

4. After pupils have completed the exercise use a green crayon and trace the downstrokes, then use a brown crayon and trace the right-curve round tops. This will help you explain the step-by-step sequences that will **always** be associated with letterforms that use right curves.

5. On the chalkboard demonstrate the use of three basic strokes as they are used to form the numeral:

   1. “Down”
   2. “Roll around”
   3. “Slide right”

   Fingertrace the number 5 on pupil page 6.
Day 4
1. Review physical position. Continue to use devices such as triangles, masking tape, rubber bands, etc., to help pupils with position difficulties. Learning good position takes time and effort.

2. Review the right-curve round top basic stroke. Refine the starting point, “bumping” the lines, size (related to the first line that we “bump”), and baseline control.

3. Pass out unlined paper. On one side practice a large left-curve round top beginning oval. On the reverse side make a downstroke in the middle of the sheet, then place a large right-curve round top on the paper.

4. As pupils exercise with the oval movement, continue to monitor position and direction of movement.

5. Build the form of the numeral 5 using the appropriate basic strokes.

Day 5
1. Review position skills.

2. Practice a rightward sliding exercise working for good paper, hand, and pencil position.

3. Practice a downstroke basic stroke. Work for thumbspace between strokes.

4. Practice a left-curve round top exercise.

5. Practice a right-curve round top exercise.

6. Use the following ideas to motivate pupils:

   Right-handers pull the slant toward their body midpoint. In the vision field the stroke is vertical when the paper is in writing position.

   Vertical to the eye

   Left-handers will push this stroke to the left when their paper is in writing position. It is a sidestroke, a completely natural movement but visually different from reading position.

WEEK 3

Day 1
1. Use pupil page 5. Turn the book into writing position and fingertrace the models to introduce the slant-left basic stroke.

   Verbalize as pupils fingertrace:

   Name the stroke “slant left.”
WEEK 3 (continued)

2. The numeral 7 provides an excellent exercise in movement. Fold a practice paper in half and make two giant sevens as illustrated:

Fingertrace and verbalize: 1. Slide right (top line), 2. Slant left.

![](image1)

Note: The slant-left basic stroke is used 16 times in the formation of printwriting letters from the vertical alphabet, but it is only used once at the beginning of a letter. The fluency and speed of this stroke, as compared to the straight vertical stroke, is far superior. That is why the children who develop skill more easily will automatically begin to use slanted print. Downstrokes whose tops lean to the right reinforce left-to-right tracking speed and “fit” the muscles of the body. If your more adept pupils begin to slant other letters this way do not be concerned because it is evidence of improving physical skills.

3. Using practice paper, practice the slant-left basic stroke while verbalizing the movement pattern.

Day 2

1. Follow the same procedure to introduce the slant-right basic stroke, fingertracing the gross motor models in the pupil book as you direct and describe the movement. Name the line, then say the stroke: "slant right."

2. Establish proper writing position. Place the book and paper in writing position and relate exercises to proper line configuration on the practice paper as you have in other lessons. Trace in the book, then write.

3. Summarize, practice air writing as all six basic strokes are reviewed. Then practice basic strokes in sets of three placed close together without touching each other. Thumbspace between sets using the nonwriting hand while the paper is in writing position.

Days 3, 4, and 5

1. Using pupil book pages 6 and 7 practice the numerals with basic strokes in family groups.

![Image of numerals]

2. Practice pictures and figures that use the six basic strokes.

Emphasize proper position and monitor the pupils as they demonstrate starting points, direction, sequence and line configuration.

If you have time to make a desk model of each child’s initials you can also have pupils practice the proper sequence for writing “their” capital letters.

WEEK 4

Overview:

- Introducing Lowercase Letterforms in basic stroke family groups:

- Continuing emphasis on developing good physical position:
  - turn the paper for arm position
  - sit properly for eye distance
  - keep fingers back on the pencil paint
  - All letters are made starting at the top of the letter
WEEK 4 Continued

Day 1

1. Use pupil book page 8. Fold the book back so that only page 8 is visible. Fingertrace the model to “develop” understanding of start point and direction. The model is shown in color/rhythm sequence. A simple verbal description and number counts are also provided. Use count, color or description as a chant to establish a rhythm for the movements.

2. Introduce lowercase i. Show the pupils the capital L and lowercase i as they appear on the wall alphabet. Depending upon the background of your pupils, explain the fact that lowercase letters are used dozens of times more than capitals so we will concentrate on lowercase or “small” letters.

3. Fingertrace the model on page 8 as pupils hold the book in writing position. Emphasize good arm and hand placement.

4. Discuss how the capital I looks compared to the lowercase i on the wall cards. Emphasize the midline starting point for i. Fingertrace the model and use the verbal description provided.

5. Pass out practice paper and have pupils place their initials on the paper using the first set of lines. Avoid writing in the big space at the top of the paper. Always use lines for writing initials (or names) and headings in general.

6. Be sure each child can find the top line and middle line. Feel free to mark the lines or count them to help pupils with line orientation if you do not have color-coded line set paper. Practice in sets as illustrated on pupil page 8 - thumbspace between “packages” of letters.

Day 2

1. Place the book in writing position and fingertrace lowercase i as you direct the movement pattern using verbal description “small down, dot.”

2. Pass out the practice paper and establish paper, posture, and pencil position. Direct pupils to start on the middle line and produce a sequential line of lowercase i’s.

The paper will now look like this:

```
D.N.

i     i     i     i     i     i
```

3. The set of lines on page 8 provides models for practice on sets of lines for size and spacing.

```
|| || ||
ii ii ii
```

Practice fingertracing them in the book as pupils use their thumbspacers between sets, then use the practice paper in proper writing position to write. Work for rhythmic movement and downstroke consistency.

Days 3 and 4

1. Use pupil book page 9 to introduce the DEVELOP-PRACTICE-APPLY sequence already initiated.

2. Introduce lowercase letter t. Describe each stroke:

1. Tall down
2. Cross
3. Emphasize the sameness of the downstrokes. Keep the crossing between the top and middle lines so that it is easy to see. This prevents pupils from pressing hard or retracing to make an "on the line" crossing visible. Be sure to show pupils the difference between uppercase and lowercase letters.

4. Work for smooth gray lines and proper arm/hand position (below the baseline). Keep the writing arm close to the body to avoid hooking the wrist.

5. Make sets of two and three letters fairly close together. Measure spacing between sets with the thumb of the paper holding hand.

6. Introduce lowercase \( f \). Emphasize the left-curve round top beginning stroke. Describe the sequence of strokes:

   Start below the top line. \\
   1. Hook down, \\
   2. Cross

7. Repeat the formation of the \( f \) and monitor TOP-MIDDLE-BASE line use. Be sure pupils recognize the difference between lowercase and capital \( F \).

8. Continue to work for left-right progression, proper position, smooth gray lines.

9. Make sets of two and three letters, thumbspace between the sets. Cross the \( f \) on the middle line.

10. Practice simple words: it, if, fit, ill, lit, til.

### WEEK 5

**Overview:**
- Introducing Magic C letters.
- Emphasis on patterning the exact same beginning stroke for each letter
- Additional size and spacing practice
- Proper line configuration for control
- Alternative NO-LIFT process (threading) may be introduced if desired.
- Continued monitoring of physical position

#### Day 1  

1. Use pupil page 10. Fingertrace and describe the form pattern of lowercase \( c \). Compare the capital \( C \) and lowercase \( c \) on the wall cards. Discuss the fact that size is the only difference in appearance. Emphasize the left-curve round top of lowercase \( c \) will bump the midline first.

2. Using proper paper position have pupils practice the lowercase \( c \) again and again. Emphasize the starting point, below the midline, and how the round top gives the \( c \) a "nose." Make the \( c \) oval shaped. Describe the movement pattern as shown.

3. Practice sets of \( c \)'s, thumbspace between sets. Monitor the position skills.
Day 2
1. Traditionally lowercase e has been formed by making a c first, lifting the pencil and adding the shelf as a left-to-right finish stroke. This process may be continued if you prefer it but threading improves the rhythm. You may therefore wish to use a NO-LIFT process for the e. If so, be sure to train the pupils to make the horizontal stroke below the middle line, straight across to the right. STOP, then curve up to make the e part.

   **Traditional Process:**
   1. Hook around,
   2. Slide right

   **No-Lift Process**
   1. Slide right (stop),
   2. Hook around

2. Practice using c and e in words: ice, tell, fell. Keep letters close together inside of words. Thumbspace between words as previously introduced.

Day 3
1. Use pupil page 11. Fingertrace and describe the basic stroke sequences.

2. Review the e. Explain that the left side on the a is always made first. Two separated strokes shows the stroke sequence clearly. Once established, you can teach the NO-LIFT process if you wish.


   **Traditional**
   1. Hook around,
   2. small down

   **No-Lift**
   1. Hook around, up,
   2. small down stop for retrace

   ![Diagram of letter a]

   **CAUTION - The NO-LIFT process is valuable only when the first stroke is correct! Make sure they make the “c” first.**

4. Apply the a in simple words.

Day 4
1. Fingertrace and describe the basic stroke sequences on pupil page 11 for lowercase d. Be sure to reinforce the first stroke of the d. Verbalize as children “feel” the letter parts.

2. Compare the capital letters on the wall cards for both a and d. Discuss the fact that the letters are completely different. Many pupils who claim to “know” how to make the d start it wrong. Effective writing patterns for the d can eliminate reversals and d...b confusion.

3. The "magic" left-curve round top basic stroke is the key to success! “Start the d with a drum,” or “Make a donut first.”

4. Verbalize the sequence and movement patterns:

   **Traditional**
   1. Hook around,
   2. small down

   **No-Lift**
   1. Hook around, up,
   2. trace, tall down.

![Diagram of letter d]

5. Repeat the letter formation process, monitor each child’s movement patterns.

6. Write simple words, emphasize line use, size, spacing and baseline control.

Day 5
1. Practice letter formation, downstroke consistency, size, spacing, smoothness and line control.

2. Fold paper into quarters to establish a spacing guide.
WEEK 6  Review And Reinforcement

Day 1
1. Review vertical downstrokes and the left-to-right horizontal strokes.
2. Emphasize good position skills and rhythm.
3. Review target letterforms l, i, t and numerals 1 and 4.
4. Direct the practice of the first line of the Unit Test on pupil page 12. (Can pupils spell aloud writing each letter as it is named?)

Day 2
1. Review the left-curve round top beginning stroke and the counterclockwise oval movement exercises.
2. Work for controlled speed and relaxed pencil holding with line "bumps" for appropriate size.
3. Review target letterforms f, c, e, a, d and the numerals 0, 6, 8 and 9. If time permits, practice the second line of the Unit One Model Test.

Day 3
1. Review the right-curve round top basic stroke and the clockwise oval movement exercise.
2. Work for controlled speed and relaxed pencil holding with line "bumps" for appropriate size.
3. Review the numerals 5, 2, and 3.
4. Review the two slanted downstroke basic strokes.
5. Review the numeral 7.

Day 4
1. Practice the third line of the Test (pupil page 12).
2. Discuss the skills that make handwriting easy to read and easy to write.
3. Lead the children in self-analysis.

Day 5
1. Prepare the Unit One Model Test as pictured on pupil page 12. Because of size constraints no heading is illustrated so use the first set of lines for pupil initials (or names). Do not write in the big space at the top of the paper.
2. Check spacing, line use, smooth gray pencil lines, downstroke consistency, and the starting points of the letters.

Suggestions
1. As you execute the practice of the lines from the model test during the week, direct the action: You say the letter and the children chant the action words for the letter as they write it. Learning to move with the voice is the best way we know to elicit the correct type of movement. It is the best way we know to set the stage for integration of rhythm information that is critical to fluent application.

The child should now know the action words and how to move with the voice as they say them. Use the same approach when preparing the actual model test for submission. If letter movement patterns have been internalized, pupils should be able to spell the word aloud writing each letter as they name it.

The Peterson specialist reviewing your samples wants to see "writing movement." Samples that are laboriously drawn take too long to prepare and really do not show us where the child is with regard to pattern integration. Our objective is fluency for application. Undirected practice and test preparation usually results in application of the wrong kind of movement and reversion to all of the bad habits associated with preschool patterns.

2. Folding the paper into four columns will help the kids with word spacing.
3. Pupils should have the pupil book open to provide a model at the desk - even when you are writing a model on the chalkboard. That will make it easy and quick to Airwrite, Fingertrace and then Write & Say each of the words.
UNIT TWO (Weeks 7-12)

OBJECTIVES

1. To learn correct starting points and the direction of movement for small letters.

2. To recognize and use proper size and spacing in writing words.

3. To refine physical position skills.

4. To develop place-in-space positioning of small letters that have tails.


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.
   c. Describe the stroke-by-stroke movement pattern as pupils fingertrace.
   d. Practice on paper with the pupil book placed above the paper as shown in the general instructions.

2. Use standard vocabulary to instruct pupils. Reinforce visual images by describing the development of letters and numerals.

3. As lessons are introduced use this procedure:
   a. Use the chalkboard. Make lines in sets of three to reinforce spatial relationships.
   b. Illustrate each letter on the chalkboard and emphasize where letters start, which lines they touch and left-to-right sequence of strokes.
   c. Use air writing to help coordinate visual and motor patterns.

4. Review physical position skills in every lesson. Then emphasize physical position during regular subject classes that require handwriting application.

WEEK 7

Day 1

1. Use pupil book page 13. Review the left-curve round top basic stroke. Apply that stroke to the review of lowercase letters c, e, and a to establish the proper starting point for the lowercase s. Describe the s: “Hook, snake around.”

Day 2

1. Introduce lowercase o. This letter is frequently made in the wrong direction. Watch each child carefully to help correct this problem. Alternate lowercase letters c and o to emphasize the exact same starting point and direction of movement. Describe the o: “Hook around, close.”

2. Have pupils who appear to use the wrong start and sequence come to the chalkboard for left-curve round top movement practice.

3. Practice on unlined paper with eyes closed to help establish visual/muscle memory of counterclockwise oval movements.
Day 3
1. Review all of the lowercase letters practiced so far that begin with the left-curve round top stroke:

   f c e a d s o

2. Emphasize the “family” characteristics of the letters.

3. On unlined paper practice individual letter patterns with your eyes closed and identify the starting points.

Day 4
Practice using lowercase s and o in words. Review form, size, spacing and smooth gray pencil strokes.

Day 5
Reteach numerals 0, 6, 8 and 9. Refer back to pupil page 7. Then write number sets for rhythm and spacing practice.

WEEK 8
Use the regular daily procedures as outlined at the beginning of this unit.

Day 1
1. Use pupil page 14. Review the tall stick and small stick basic strokes to emphasize where to start and correct size. Also review lowercase o to emphasize the baseline undercurve at the bottom of lowercase u.

   Describe letterform practice:

   1. Small down, curve up,
   2. small down

   Practice the u in packages of two and in simple words for spacing and size practice.
WEEK 9

Day 1


Describe the n:  
1. Small down,  
2. roll down  

Describe the m:  
1. Small down,  
2. roll down,  
3. roll down

The n has two tops (only one round top).  
The m has three tops (only two round tops).

2. Practice target letters in sets.

Day 2

1. Use the target letters in words to practice form, downstrokes, size, spacing and baseline control.  Emphasize position skills.  Check papers to assess smooth pencil holding.

2. Use action words or counts to get rhythmic movement.

---

Day 3

1. Use pupil page 17.  Review the h, n, m.  Follow the lesson procedure outline and introduce lowercase b.  Show pupils the tops of h and b look the same.

Describe the b:  
1. Tall down,  
2. roll around

2. If using the NO-LIFT technique be sure pupils pause at the baseline before the right curve oval part.

3. Practice the b in packages and in words to establish sequence, size, and spacing.

Day 4

1. Using the standard development procedure introduce the lowercase k.  Emphasize the step-by-step sequence and the size of the slant strokes.

Describe the k:  
1. Tall down,  
2. slant in,  
3. slant out

2. Practice letter sets as presented on page 17.

Day 5

Review lowercase letters h, r, n, m, b, and k.  Practice words and discuss/evaluate the legibility subskills.
**WEEK 10**

**Day 1**

1. These letters begin with small slants that move down to the right. Review the "slant right" basic stroke on pupil page 5. Fingertracing should suffice for orientation.

2. Introduce lowercase letters v and w using pupil page 18. Follow the standard procedure of air writing, fingertracing, and paper practice.


**Day 2**

1. Use pupil page 19. Introduce lowercase x and z.

**Day 3**

1. Review. Focus on the 6 lowercase letters that touch the top line first:

```
L t f h b k d
```

(Do not include "d" with this group. It starts with a c first.)

2. Write words that are often used in reading and other curriculum areas that use these consonants. Practice downstrokes, size, spacing and baseline pauses.

**Day 4**

1. Before school begins (or during recess so pupils do not observe you) write all of the spelling words for the week on the chalkboard and erase the bottom half of the letters.

2. In the handwriting class lead pupils to examine the tops of the letters to see if they can decode the words. Then practice the words emphasizing starting with the tops of each stroke. Check size, spacing, and smooth gray pencil lines.

**Day 5**

1. Review all of the letters that touch the middle line first:

```
iceadsurnmvwxz
```

2. While pupils practice carefully, help those who need pencil holding, paper position, and arm placement assistance.
WEEK 11

This week is devoted to introducing the five lowercase letters that use descending tails.

Line placement j is the crucial objective.

Day 1
1. Review top-middle-baseline concepts and repeat the “lines” poem or sing the song. Add this rhyme:

Remember where to start.
Remember where to go.
Remember tails go down,
They dangle down below
The baseline!

2. As you introduce pupil page 20 continually emphasize the fact that the tops of the letters all look like other letters we’ve already learned.

3. As you introduce pupil page 20 continually emphasize the fact that the tops of the letters all look like other letters we’ve already learned.

Day 2
1. Continue to use page 20. Introduce lowercase g. Alternate a and g. Cover the bottoms of the letters to make sure everyone starts g at the midline.

Describe the g:
1. Hook around,
2. down, tail
(tail like a j)

2. The g may be made using the NO-LIFT process. The verbal description varies only slightly:

1. Left curve around, up,
2. down, tail.

3. Exercise a and g. Write words that use the g.

Day 3
1. Practice words that use the g at the end position.

2. Practice words that use all three line placement options:

big dig bag giggle jet

3. Self-evaluate. Have pupils come to the chalkboard to show they know how to start j and g at the midline.

Day 4
1. Introduce the lowercase q.

Describe the letter strokes:
1. Hook around,
2. down hook

2. If using the NO-LIFT sequence, modify the description:

1. Hook around, up
2. Down hook

3. Alternate the a and q, emphasize the same starting stroke. Practice words for correct tail/line placement.

Day 5
1. Review the first three tail letters. Write words on the chalkboard, erase the bottoms. Have pupils come to the board and finish the tail letters correctly.

2. Practice spacing, size, and line placement.

We Write to Read, Vertical Print Lesson Plans
WEEK 12

Day 1

1. Use pupil page 21. Introduce lowercase \(p\) following "regular procedure."

Describe the development of \(p\).
1. Down tail,
2. roll around

If you use the NO-LIFT process, use the following verbalization:
1. Down, tail (stop),
2. retrace, roll around

2. For line placement alternate the \(b\) and \(p\). Write words.

Day 2

1. Continue to use pupil page 21 for fingertracing and understanding of lowercase \(y\).

Describe the strokes:
1. slant right,
2. slant tail

Day 3

1. Review all left-curve round top lowercase letters for starting points, left-to-right sequence, and line placement:

2. Practice word writing and self-evaluation. Continue to focus on physical position skills.

Day 4

1. Review all small letters that use right-curve round tops:

2. Review the slant stroke family:

3. Use pupil page 22. Study the sentences and arrangement. Discuss letter formation, downstrokes, size, spacing, smoothness and line control in preparation for writing the test model on Friday.

Day 5

1. Establish position skills and direct the preparation of the Unit Two test paper.

2. Verbalize the strokes and spacing as pupils write to promote confident, smooth writing.
OBJECTIVES
1. Capital letterform development.
2. Continued reinforcement of physical position skills.
3. Use of capital letters in writing activities.
4. Understanding of self-evaluation skills.

Regular Lesson Procedure
1. Pupil book use:
   a. Fold back the page so that only the page used is visible.
   b. Place the book in writing position for finger-tracing exercises.
   c. Describe the stroke-by-stroke development of each letter during tracing and visualization activities.
   d. Place the book above practice paper as shown in general instructions to assure good arm placement position.
2. Use standard vocabulary as letters are introduced to help pupils correlate visual images, form concepts and muscle patterns.
3. Use crayons to build the COLOR/RHYTHM sequences of strokes as shown in pupil books and on wall alphabet cards.
4. Lesson procedures:
   a. Demonstrate and explain using the chalkboard or other modeling devices.
   b. Continually reinforce top-middle-baseline usage. Relate each letter part to the lines.
   c. Use directed air writing and rhythm-based finger-tracing and writing to help establish coordination. Always describe letterform patterns.
   d. Direct pupils’ practice at the chalkboard.
   e. Review physical position skills in lessons and during everyday work in other subjects.
   f. Self-evaluate each day.

WEEK 13
Day 1
1. Review the “tall stick” basic stroke and the horizontal sliding stroke as pictured on pupil page 3. Explain that capital letters are also related to basic strokes.
2. Use pupil page 23 for development and practice of capital letters L, T, and I.

Airwrite, fingertrace and write & say the letters on paper:

```
1. Tall down,
2. slide
```

```
1. Tall down,
2. slide
3. slide
```

3. Practice each letterform with rhythm.
4. Write the names shown with the pictures on page 23 and perhaps others that are familiar to the pupils. Compare each capital to the lowercase equivalent.
Day 2
Use pupil page 24 to introduce capital letters F, E, and H.

Then practice words and use capitals in daily work activities.

Describe each letter:

\[
\begin{align*}
F & \quad E & \quad H \\
1. & \text{Tall down, } & 1. & \text{Tall down, } & 1. & \text{Tall down,} \\
2. & \text{slide,} & 2. & \text{slide,} & 2. & \text{slide,} \\
3. & \text{slide} & 3. & \text{slide,} & 3. & \text{slide} \\
\end{align*}
\]

Day 3
1. Review the six vertical stroke (with sliders) letters. Alternate each capital and the lowercase letter:

\[
\begin{align*}
L & \quad l & \quad T & \quad t & \quad I & \quad i & \quad E & \quad e & \quad F & \quad f & \quad H & \quad h \\
1. & \text{Tall down, } & 1. & \text{Tall down, } & 1. & \text{Tall down,} & 1. & \text{slant right} \\
2. & \text{slide around, } & 2. & \text{slide around, } & 2. & \text{slide around} & & & & & \\
3. & \text{slide around, } & 3. & \text{slide around, } & 3. & \text{slide around} & & & & & \\
\end{align*}
\]

2. Practice sentences.

3. Continue to emphasize self-analysis skills.

Days 4 and 5
Write words using the target capital letters. Emphasize downstroke consistency, size, spacing and smooth gray line quality.

WEEK 14

Day 1
1. Use pupil page 25. Introduce capitals P, B, and R following the lesson procedure as previously outlined.

Describe the letterforms.

\[
\begin{align*}
P & \quad B & \quad R \\
1. & \text{Tall down, } & 1. & \text{Tall down, } & 1. & \text{Tall down,} \\
2. & \text{slide around, } & 2. & \text{slide around, } & 2. & \text{slide around} & 3. & \text{slant right} \\
\end{align*}
\]

2. Write and compare the capital and small letter for each form.

3. Use the capitals in meaningful words.
**Day 1**
1. Use pupil book page 27 to introduce **left-curve round top** capital letters.

   Emphasize line use and describe the capital **C** and **G**:

   - **C**
     - Hook around
   - **G**
     - Hook around, slide

2. Alternate the capitals with their small letters.

**Day 2**
1. Use pupil page 26 to introduce capitals **D** and **J**.

   Describe each letterform during the introduction and practice sessions:

   - **D**
     1. Tall down,
     2. slide around
   - **J**
     1. Tall hook
     2. Emphasize the same top is used for **C**, **G**, and **S**.

   Practice writing names with these capitals.

2. Compare the capitals and small letters. Emphasize the dramatic difference in the lowercase **d** movement pattern.

   **Cc Gg Cc Gg**

   3. Use capitals in words and sentences.

**Days 3, 4, and 5**
1. Bring small groups of children to the chalkboard for practice. Review the movement patterns and stroke-by-stroke development of letters.

2. Review all position factors.

3. Practice on paper with continual emphasis on the legibility subskills and self-analysis.

**Week 15**

**Day 1**
1. Use pupil book page 27 to introduce **left-curve round top** capital letters.

   Emphasize line use and describe the capital **C** and **G**:

   - **C**
     - Hook around
   - **G**
     - Hook around, slide

2. Alternate the capitals with their small letters.

**Day 2**
1. Introduce capital **S** using the standard lesson sequences. Compare the lowercase **s**.

   Describe the capital **S**:
   
   - Hook around, snake

2. Emphasize the same top is used for **C**, **G**, and **S**. Practice writing names with these capitals.

   **Cc Gg Ss**
Day 3
1. Introduce pupil page 28. Practice capitals O and Q.
   
   Describe the letterform movements:
   
   1. Hook around, close
   2. slant

   ![O and Q](image)

2. Alternate the capitals and small letters.
3. Use capitals in words and sentences.

Day 4
1. Introduce capital U.

   Tall down, curve up

   2. Alternate the capital and small letter.

   Uu Uu Uu Uu

Day 5
Review, chalkboard practice and self-evaluation.

WEEK 16
Days 1 and 2
1. Use pupil page 29. Introduce capitals N, M, and K.
   
   Describe the strokes:

   1. Tall down,
   2. tall down,
   3. slant

   ![N, M, K](image)

2. Alternate capital and small letters.
3. Practice words and sentences using the letters.

   Emphasize the lowercase k because it is hard for many pupils to see the difference in slant size.

   Ned makes neat noises.
   Martha made mittens.
   King Kong kicked Ken.
Days 3 and 4
1. Use pupil page 30. Introduce capitals A, Z, and Y.

Action Words:

A
1. Slant left,
2. Slant right,
3. slide

Z
1. Slide (stop),
2. slant (stop),
3. slide

Y
1. Slant right (to the midline),
2. slant left (to the midline),
3. down

2. Alternate capitals and lowercase letters.
3. Write words and rhymes.

Day 5

WEEK 17
Day 1
1. Introduce capital letters V, W, X. (Pupil Pge 31)

Describe each letterform:

V
1. slant,
2. slant

W
1. slant,
2. slant,
3. slant,
4. slant

X
1. Slant,
2. cross

2. Alternate capitals and small letters.
   These letters are exactly the same except for size.
3. Write words and sentences.

Days 2, 3, 4 and 5

2. Write sentences to verbal count.
3. Bring groups of children to the chalkboard for practice.
4. Emphasize position and movement skills.
WEEK 18

Day 1
1. Place the following lowercase letters on the chalkboard:

f a e d q

2. Without visual models, have pupils write the proper capital letters. Discuss the differences.

3. Practice both lower and uppercase letters that need reinforcement.

Day 2
1. Place the following lowercase letters on the chalkboard:

C S O V W X Z

2. Without visual models, have pupils write the capital letters.

3. Discuss the fact that these letters are made exactly the same - except for size.

4. Practice beginning strokes carefully.

Day 3
1. Place these letters on the chalkboard:

\[
\text{t j k p y}
\]

2. Without visual models, have pupils write the capital letters. Compare. Be sure everyone knows the differences between upper and lowercase letters.

Day 4
1. Place these letters on the chalkboard:

\[
\text{l i h r n m b}
\]

2. Without visual models, have pupils write the uppercase forms. Point out the differences (and movement similarities).

Day 5
Prepare the unit three model test on pupil page 32.

I can write very smoothly. I know the capital letters.
UNIT FOUR (Weeks 19-24)

OBJECTIVES:

1. To develop semiautomatic application of printwriting letter formation skills.
   - A. Demonstrate recognition of all 26 lowercase and uppercase letters.
   - B. Demonstrate knowledge of exact starting place for each letterform.

2. To develop semiautomatic use of good physical position.
   - A. Demonstrate three characteristics of good sitting position.
   - B. Demonstrate three characteristics of good paper holding position.
   - C. Demonstrate three characteristics of good pencil holding position.

3. To develop recognition of handwriting skill qualities:
   - A. Letter formation processes (#1)
   - B. Downstroke consistency (#2)
   - C. Size and line relationships (#3)
   - D. Spacing words (#4)
   - E. Relaxed movement and rhythm (#5)
   - F. Line control (#6)

WEEK 19

Day 1
1. Review position skills.
2. Review “family” characteristics of letterforms.
3. Learn to write a daily diary or class “news” exercise.
4. Identify and assist pupils needing specific skill development practice.

Day 2
1. On unlined paper and the chalkboard, write numerals, pupil pages 6 & 7, eyes closed. Check the following:
   - Starting points
   - Direction of strokes
   - Sequence of two or three-part forms
2. Review position skills.
3. Write daily diary.
Day 3
1. Review position skills.

2. Practice page 12 in the pupil book emphasizing size and line relationships. Use count to control writing speed. Have pupils mark the letters that touch lines properly then count and record the number on the paper. Save the papers for comparison with the day four effort.

3. Write daily diary.

Day 4
1. Analyze the day 3 papers. Discuss Skill # 6, Control. Explain that line touching shows good control skill. Count and record the number of words also. If they are keeping up with you, they should have all 12 words.

2. Review arm and hand position.

3. Write the words from page 12 once again counting to control speed. Compare this paper to the previous one. Check control (touching lines). Have pupils mark the letters that touch lines properly. Count and compare with the day three papers. Compare the word count also.

4. Write daily diary.

Day 5
1. Review paper position and pencil holding.

2. Write daily diary.

3. Have pupils write the model test on pupil page 12 as a timed exercise. Explain that you will allow four minutes to write. Make pupils aware that they will check control skills and compare with the day 4 paper. Do not direct the writing. Stop the writing after four minutes. Have pupils count the number of words written and record the number on the paper. Mark letters and compare with previous papers for control subskills.

Please Note:

Efforts to improve control must include constant reminders about position skill goals. Pupils quickly sacrifice position goals to achieve control. We must strive for both.

Rhythmic movement is a key ingredient in the recipe for a fluent motor pattern. Poor position skills block rhythmic movement and therefore interfere with our motor patterning effort.

Separation of the subskills is artificial and intended to help children analyze their efforts and set goals for improvement. The separation serves to highlight the constant, unstable relationship between process and product.

Control = Legibility

Smooth Rhythm = Fluency

We Write To Read, Vertical Print Lesson Plans 165
WEEK 20

Day 1
1. Review position skills. Sing or repeat the pencil song poem.
2. Bring small groups of children to the chalkboard for letter formation and line placement practice with spelling words.
3. At desks, pupils write the words on paper. Circulate to coach individually.
4. Write the daily diary. Self-evaluate control and smoothness.

Day 2
1. Have pupils read the sentences on page 22.
2. Direct with rhythm as pupils practice the words on unlined paper with eyes closed to help fix spatial relationships and rhythm patterns for the letterforms and words.
3. Have pupils write the model test on pupil page 22 as a four-minute timed exercise. Explain that the papers should be saved for comparison with a repeat effort scheduled for day three.
4. Write the model sentences on the chalkboard. Erase one word at a time, then have pupils recite the missing word or words to check visual memory. You might incorporate the lettertops activity (erase only the bottoms of letters) here as well.
3. Discourage erasing. Erasures interrupt word and letter rhythms. Ask them to make an x above the miscue and remember to make the correct form next time. You might decide to let marked mistakes count in the totals. This is also a good place to address patching and retracing which also affect letter and word rhythms.
4. Repeat the timed sample. Collect for analysis and comparison on day four.

Day 3
1. Review the previous timed sample with the children. Have them mark the letters on the sample that touch the lines correctly. Have pupils count and record the number. Have them count and record the number of words written. The goal is to increase both numbers.
2. Write the model sentences on the chalkboard. Erase one word at a time, then have pupils recite the missing word or words to check visual memory. You might incorporate the lettertops activity (erase only the bottoms of letters) here as well.
3. Discourage erasing. Erasures interrupt word and letter rhythms. Ask them to make an x above the miscue and remember to make the correct form next time. You might decide to let marked mistakes count in the totals. This is also a good place to address patching and retracing which also affect letter and word rhythms.
4. Repeat the timed sample. Collect for analysis and comparison on day four.

Day 4
1. Write the daily diary. Self-evaluate smooth, relaxed pencil movement.
2. Analyze the day 3 papers (letter count and word count) and compare the results with the day 2 effort. Discuss the goals for this effort - increase control and word count scores.
3. Repeat the timed sample and save for analysis and comparison on day 5.

Day 5
1. Analyze the day 4 papers (letter count and word count) and compare the results with the day 3 effort. Motivate continued thoughtful effort by providing a display chart demonstrating the fluency progress records.
2. Write daily diary and self-evaluate smooth rhythm by looking for soft gray lines and patched letters. Dark heavy lines usually indicate non-rhythmic movement. Patching letter parts disrupts word rhythms.
WEEK 21

Day 1
1. Review position objectives.

2. Direct rhythmic practice of spelling words and thumbspacing between words. This is necessary because printwriting is a visual skill. As pupils become semiautomatic they may begin to forget spacing between words.

3. Watch for the emergence of forward slant. It heralds the onset of improved tracking, word fluency and more mature lateral movement. Forward slant is not a miscue. Coach those students to work for consistency.

4. Write the daily diary and self-evaluate downstroke consistency.

Day 2
1. Review pupil page 19.

2. Direct practice of capital/lowercase letter pairs.

3. Write the daily diary and self-evaluate size.

Day 3

2. Also emphasize letter formation beginning strokes.

3. Direct practice of capital/lowercase letter pairs to reinforce spatial relationships.

4. Write the daily diary and self-evaluate spacing.

Day 4

2. Practice capital/lowercase pairs. Emphasize relaxed pencil holding to produce smooth gray lines. Avoid pressure.

3. Write the daily diary and self-evaluate smoothness.
Day 5

Have students copy the pencil rules from pupil page 33. Collect and evaluate downstrokes and spacing to identify pupils who need coaching. Erratic or backslanted downstrokes often indicates trouble with position skills. When letters are scattered along the baseline rather than spaced into "word packages" it usually signals a lack of fluent letter patterns. The student is busy thinking about letter construction and is not "thinking in words."

Day 3

1. Display the sentences from pupil page 33 in "lettermops."
2. Have students recite as you point out each word package.
3. Announce "timed" writing. Have pupils concentrate on spacing and copy from pupil page 33. Allow 4 minutes. Ask pupils to count and record the number of words written. Save the papers for comparison on day 5.

WEEK 22
Day 1

Return and review the Pencil Rules paper. Using a crayon, have pupils put a box around each word package. Discuss spacing objectives and write daily diary. Observe and coach those students you identified as probable for position troubles.

Day 2

Direct as students spell aloud and write pencil rules from pupil page 33. The goal is to write the letter as it is named and still write as neatly as possible. Emphasize word spaces by saying the word "space." Have pupils mark word boxes and compare the two papers for spacing improvement.

Evaluate line control and emphasize how using the lines helps to make letter parts the right size for neatness.

Day 4

1. Have pupils use page 33 and distribute unlined paper.
2. Direct with rhythm as students fingertrace a word and then write, "eyes open" & "eyes closed."

Day 5

1. Announce "timed" writing. Have pupils concentrate on spacing and copy from pupil page 33. Allow 4 minutes.
2. Ask pupils to count and record the number of words written. Compare spacing and word count with the papers from day 3.
WEEK 23
Capital Letter Review

Review capital letters. Fingertrace and write to the rhythm of the stroke chant.

Day 1

Page 23

Day 2

Page 26

Page 24

Page 27

Page 25

Page 28
Day 3  (Week 23 continued)

Page 29

Use paper that is ruled with spaces one half inch. The width of the paper should be only eight and one half inches to provide the proper spacing challenge. If your paper is ten or eleven inches wide, use a cutter to remove the extra width. Explain the spacing objective to the class. Have pupils copy the sentences from pupil page 34 as you circulate to assist individuals. It’s a good idea to have extra paper available for those who need to try again.

Page 30

Repeat the spacing challenge exercise using pupil page 35.

Day 4

Page 31

Day 5

Repeat the spacing challenge exercise using pupil page 35.
WEEK 24

Day 1
Without using the pupil book models, place the tall stick downstroke on the chalkboard and ask pupils to search their “memory bank” to see if we can identify all of the letters in the alphabet, both capitals and small letters that begin with the tall stick downstroke.

Days 2 and 3
1. Without using the pupil book models, place the left-curve round top basic stroke on the chalkboard in both sizes. Then ask pupils to identify all of the lowercase letters that start with the small (midline) left curve round top.

2. All of the capitals that begin with the tall round top.

3. Use the “magic c” small letter to help pupils “stretch” their visual memory. Place small letter c in various sets of two, three, and four in a package and see if we can make words.

Day 4
Prepare a draft copy of the model test on pupil page 36 for self-evaluation and discussion.

The model test is arranged on p. 36 to fit 8-1/2 inch wide lined paper. And because of space limitations it is presented on the pupil page without a heading. Please remind pupils to write their names, using the first three lines for neatness (do not write in the big space at the top of the paper).

Unit Four Model Test

Where do stars go when the sun rises?
They go to sleep.
OBJECTIVES:

1. To improve letter formation movement patterns.
2. To improve smoothness and fluency.
3. To develop independent use of writing skills in other subject areas.
4. To improve self-evaluation skills.

WEEK 25

Day 1
1. Write spelling words on the chalkboard using only the tops of letters as visual cues for the pupils:

2. Have pupils practice the complete formation of each letter, emphasizing the starting position for each letter.

3. Review pencil holding.

Day 2
Practice stroke-by-stroke rhythm patterns. Count for all two-part letters:

Day 3

Day 4
Practice "handwriting karate" to establish better baseline control. Use these letters exclusively for this practice:

Day 5
Practice writing for speed and line control. This is a good place for the Word Challenge activity (Write the letter as everyone spells the words aloud). Use pupil page 37.

Self-evaluate smooth gray pencil lines and line control.
WEEK 26

Day 1
1. How many words can pupils build using handwriting scrabble? Place these letters on the board. Pupils may use the same letter as many times as desired, but may not use any other letters at all.

2. Emphasize letter formation beginning strokes, spacing and line placement.

Day 2
Left-curve round top beginning strokes are used for three out of five vowels. Write spelling and vocabulary words on the chalkboard and leave out all vowels. See if pupils can “fill in” the missing letters (Handwriting Detective Game).

Day 3
Play the Handwriting Magician Game. Write entire sentences without completing the left-curve round top letters. Can pupils place the proper letters where they belong?

Thc mccc “c”
ccmc is fun!

Day 4
Play Name That Tune handwriting game. Do not write on the chalkboard. Dictate the verbal descriptions of each left-curve lowercase letter and see if pupils can put the motion with the correct letterforms:

a = 1. apple
   2. stem
c = 1. hook around
   2. stem around
d = 1. donut
   2. door
o = 1. hook around close
   2. hook around
q = 1. quail
   2. tail
   2. tail

Day 5
1. Focus on improving the formation of lowercase d and o. Be sure every child knows exactly where to start.

WEEK 27
Experiment with writing without skipping a space between sentences. Avoid words that use tail letters until pupils appear to be comfortable with the new line placement competency.

Rain or snow
Clouds or sun
The wind blows
and I have fun.

WEEK 28
Continue to practice letter formation, downstroke consistency, size, spacing, line control. Emphasize smooth pencil holding and rhythm.

Try some sentence practice without skipping lines and use some words that require tail letters:

I have a bunny.
He is so funny.
WEEK 29
1. Review numerals during math classes. When correcting papers, be sure to circle numerals that are not well formed.

2. Continue to practice sentence and story writing without skipping lines.

3. After each daily lesson have pupils check their own papers for the skills being emphasized that day:
   - Letterforms - emphasize every day
   - Downstroke consistency - Monday
   - Size - Tuesday
   - Spacing - Wednesday
   - Smoothness - Thursday
   - Line Control - Friday

WEEK 30
1. Dictate words that are used frequently to check visual memory development. As pupils write, check letter formation movement patterns. When improper starting points are used, refer pupils to the correct beginning strokes.

2. Place words on the chalkboard that suggest rhymes or sentences that pupils can write independently.

3. Reinforce handwriting skills and position habits when pupils write in other subject areas.

4. At the end of the week prepare the Fifth Model Test sample as pictured on page 38.

Unit Five Model Test

I like to read and write. I learn new words every week.
OBJECTIVES

1. Pupils will demonstrate visual memory mastery of all upper and lowercase letters.

2. Pupils will demonstrate mastery of spatial relationships related to lines and letter formation.

3. Pupils will demonstrate knowledge of physical position skills.

4. Pupils will demonstrate proper identification of handwriting skills in self-evaluation activities.

PHYSICAL POSITION AND PROCESS OBSERVATIONS

Prepare an observation checklist and systematically record pupil behavior during assigned writing activities. Try to record behaviors without the knowledge of the pupils.

<table>
<thead>
<tr>
<th>Name</th>
<th>Writing Hand</th>
<th>Paper Position</th>
<th>Pencil Holding</th>
<th>Letterform Problems</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donnie</td>
<td>R</td>
<td>OK</td>
<td>Fair</td>
<td>Reverses Strokes o/d</td>
</tr>
</tbody>
</table>

WEEK 31

1. Systematically assist pupils individually as the rest of the group practices assigned handwriting tasks.

2. Review work. Have pupils practice various pupil book pages independently as the teacher provides remedial help where needed.

WEEK 32

1. Remove visual models from desks and chalkboard.

2. Ask pupils to write all upper and lowercase letters from memory. Save these papers.

3. Practice difficult letterforms.

WEEK 33

1. Using their own alphabet sheet they prepared last week, ask pupils to circle in green crayon all capitals and lowercase letters that are exactly alike except for size.

2. Ask pupils to circle all capital/small letter pairs with red crayon that have two or more differences.

3. Underline in black crayon the letters that are almost alike (one major difference).

WEEK 34

Assign daily practice utilizing vocabulary words from reading or other classes. Continue to emphasize good physical position objectives. Be sure concept knowledge (if not perfect position) is acquired. Treat handwriting facts like number facts.

WEEK 35

Review the formation of the print and cursive cousin small letters:

WEEK 36

Have pupils prepare a “final test” (on pupil page 39). Place it in the child’s folder to go on to next year’s teacher.
Good Unit One Sample

Both scans reduced from 8.5” wide paper with half inch ruling.

Cassidy
fill fill lid did
flat cat date ate
012 3456789

Good Unit Three Sample

I can write very smoothly. I know the capital letters.
Cheyenne Feb. 4, 2003