



Digital Tablet Practice Sheets E-book Step 3 Cursive

We Write To Read Series
Peterson Directed Handwriting
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The majority of these lesson sheets provide a model for movement training by tracing with the pointer finger. Please do not have children trace the models with a pencil or crayon. Visit our Information Directory page for a link to a web presentation that explains why pencil-tracing is not a good idea.

www.peterson-handwriting.com/Info.html



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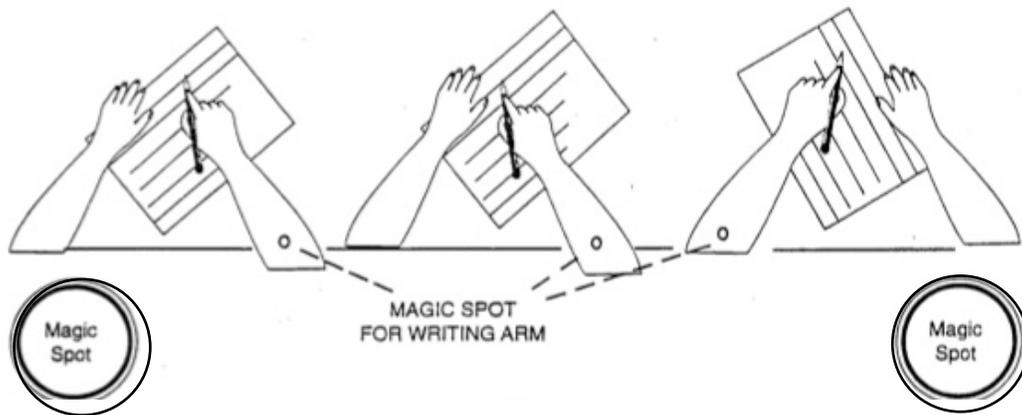
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LESSON SHEETS FOR GRADE THREE WE WRITE TO READ SERIES FROM PETERSON DIRECTED HANDWRITING

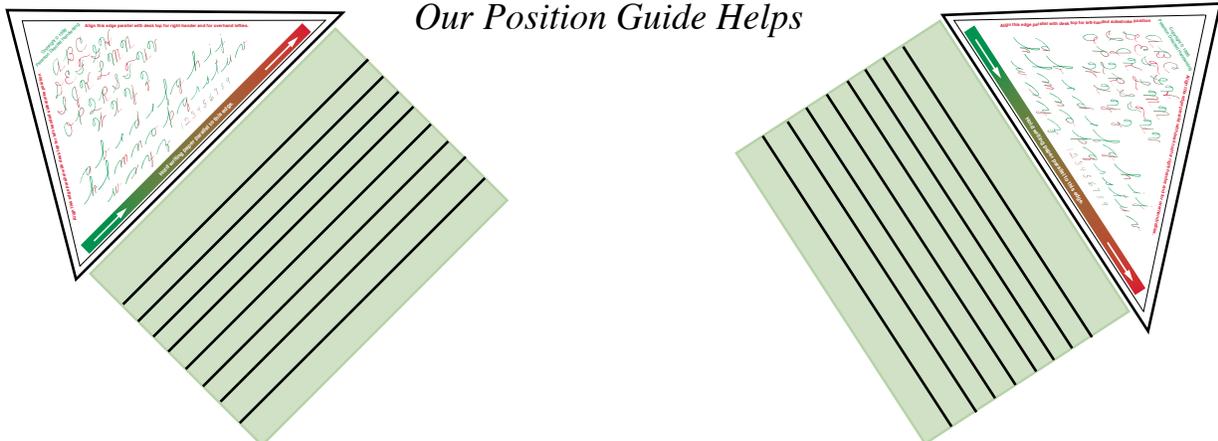
Thank you for choosing this new *E-book* approach to learning from Peterson Directed Handwriting. You can print these pages as needed from Acrobat Reader or PDF By Hand on your computer at home or in school. If you have a color printer or copier available, you can produce multiple copies of the chosen worksheet in color. If your printer is not color capable, the images will print in grayscale.

Please remember that our long term goal is fluency. Independent practice of the models on these pages does not include a movement challenge. We need to get the students moving to create a demand for better position and to provide regular opportunity to improve control of the fluent kind of movement children need when using handwriting as a tool.

We Write To Read, Grade Three is designed to provide step-by-step guidance to develop control for cursive handwriting at a practical size to enable a transition to cursive in application. It is important that the child know how to hold the paper and writing arm in position for control of lateral movements needed for joining letters as words are formed. As patterns are internalized, regular practice of control concepts will make a huge difference in fluency later on. The models shown are designed to exaggerate the control process that will allow automation. When you decide to make the transition, we recommend the “cursive print” process be used initially. This technique for application correlates both rhythm and control skills into applied work. It is also diagnostic. You will quickly see where misunderstanding of word-building process is blocking fluent production. As words are automated the student will forget to lift the pencil between letters because they are able to control and execute the word sequence automatically.

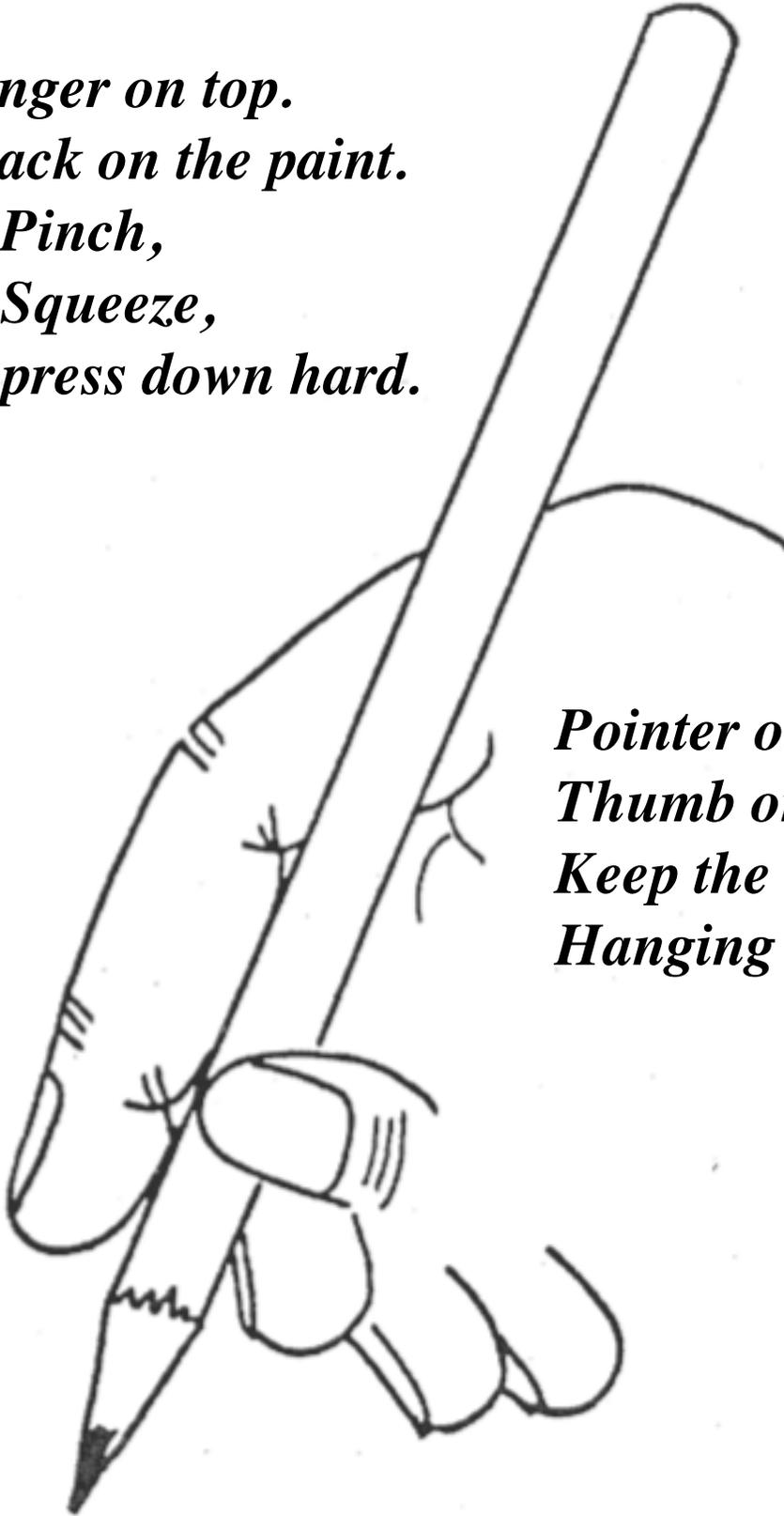


Our Position Guide Helps



Hold Your Pencil Softly

*One finger on top.
Stay back on the paint.
Don't Pinch,
Don't Squeeze,
Don't press down hard.*



*Pointer on the paint,
Thumb on the side.
Keep the other fingers,
Hanging down beside.*

The Peterson Instructional Process

Models

*You will quickly see that the models we provide for training do not look like adult, fluent handwriting. The reason for this is quite simple and based upon long experience. This approach to instruction is also supported by very recent motor science. The models we show are specifically designed to exaggerate the movement control process in order to achieve **two** important objectives. One objective is fluency. The second is legibility. Other programs only imply fluency as a goal and don't provide a technique for teaching children how to move.*

Legibility

It is obvious that legibility is important. However, this goal is not about "drawing" perfect replications of a model image. One need only compare models in several different handwriting programs to illustrate this point. The models presented in each program vary in shape. But the fact is, they are far more similar than they are different. If this were not true, the models would not be legible.

The shapes produced by a child who is learning to control movement can vary considerably from the model shown and still be legible as long as certain qualities are present. Many handwriting programs describe the product qualities as: Form/Shape, Consistent Slope/Slant, Size/Proportion, Spacing and Alignment. These qualities can be achieved by learning to control the movement process. Therefore, we focus upon process skills for training purposes. Understanding these process skills, allows the child to identify specific goals for practice that will result in improved product quality.

Coaching Process

We use process SUBSKILLS as a coaching tool. If the child's handwriting is difficult to read, the child needs to know what to do in order to fix it. The subskills are; Form, Slant, Size, Spacing, Smoothness/Rhythm and Control. The sub processes are artificial because they are all part of the movement. Focusing to improve one specific target will affect the whole process. This approach makes it easy to correlate a chosen goal into applied work in a way the child can handle. We can choose Size or Spacing as an objective for practice and explain specifically how to improve. The child has one thing to keep in mind during the work day which transforms application into focused practice that can maximize transfer of learning.

Subskill #1 - Form

*We show a specific sequence of movements for creating a letter. The process we show is based upon efficient production and eventual control of fluent movement. That sequence is not always understood and learned. When a child creates a letter by starting in a different place, or by moving in a different direction and stroke sequence, he or she may produce a similar shape. But the efficiency or control of the movements will suffer when the child is thinking about what he or she wants to say and not about the movement process. The stroke sequences we teach are based upon establishing the best habit for fluent legibility later on. Initially this skill is about how the shape is built more than its about how closely the shape matches the model. We address accuracy with practice after the movement **process** is internalized.*

Subskill #2 - Slant

For the reader the degree of slant is not critical unless the forms lean backwards. Even then, if the slope is consistent and all other qualities are good, the writing is legible. However, when fluency is part of the goal, forward slant is desired. We want to be able to produce a legible shape automatically. When the movement sequence is out-right (forward), back-left, one set of muscles can control the shape. If the forward movement does not travel far enough, another set of muscles is need to create the shape successfully. It makes sense that control will suffer in automatic application. Our models exaggerate the forward movement and the resulting slant because we realize that control will degrade in fluent application.

Subskill #3 - Size (Proportion)

We use the word "size" because children likely won't understand the word "proportion." When small parts are virtually the same size as tall parts, the writing is more difficult to read. At this level, the goal is to reduce the size to enable a transition to using cursive in applied work. This means we are working to establish control at a new level. Control of "fine motor" movements is challenging for many children because of the individual rate of fine motor development. Make sure that the child has good control of large movements first (unlined paper or chalkboard), then work to reduce the output size. Gross motor information feeds to the fine level.

Subskill #4 - Spacing

Cursive words are produced by lateral movements. This means that joining strokes are very important. Like slant, the forward slide controls the space between letters. In print writing, the child learned to make letters in words close together and leave larger spaces between words. With cursive the concept is just about opposite. The joining strokes clearly identify word groups. The goal is to create consistent space between letters in words. Judge letter spacing along the tops of vowel-sized letters. Our models show exaggerated spacing between letters because learning to control the lateral slides that join letters is critical. And, a finish stroke on the end of a word allows the muscles to space words in a sentence. Beginning strokes can start where finish strokes end eliminating the need for big spaces between words. Like joining, the technique helps to reduce the need for visual feedback and helps to boost fluency.

Subskill #5 - Smooth Rhythm

This subskill is all about the kind of movement used. When fluency is a long-term objective, the type of movement used is very important. This goal is unique to the Peterson method. We have been teaching children how to move since 1908. Recent motor science has revealed a lot more about how the brain guides movement. As it turns out, the science totally supports our approach and helps to explain why our “directed lesson” strategy has made a difference for teachers and children for so long.

In A Nutshell

We use the voice to create a beat. The child is therefore, challenged to move with rhythm. Recent science has shown clearly that the automatic process we seek to develop, is able to guide rhythmic movement. That movement is also goal oriented. The goal oriented characteristic will be addressed with Subskill # 6 called Control.

In order to move the pencil with the voice, the child learns to look ahead to goals. That means that the child is no longer watching the pencil point move as a stroke is created. When the child is watching the pencil move, the brain is using eye-hand coordination, the visual feedback system you use to guide precise tasks. Initially, visual feedback is the only source of guidance available. We show a specific picture to be reproduced. There is no recording in the brain to allow the other system to participate. That is where other methods come to fail so many people. The whole approach is based upon use of the visual feedback system. So, the majority of people do not get regular opportunity to develop good control information to successfully guide transcription automatically. When they write in “auto-pilot-mode,” the results are usually difficult to read.

It is this learning that illustrates the forgotten power of handwriting instruction. During the process of learning to guide smooth, rhythmic movement, changes occur in the brain that result in improved processing. Part of the change is a recording of sorts. The brain records the movement sequence or internalizes it. The result is that the child no longer needs to look at a picture of the letter to write it. Letters first, then a steadily increasing number of words can be programmed in the motor system for rapid recall and application as the child learns spelling, vocabulary and language skills. Conversely, language skills will be more difficult to master when letter patterns are not automated.

When you employ our method of directed practice, you can actually hear which kind of movement the child is practicing. If the child is not able to verbalize with one of the three options provided as a grammar of action, you know that the visual feedback system is in charge of guidance. Science has shown the visual feedback system is not able to move with rhythm. The voice won't work as a result.

In reality, as patterns are developed, the brain is learning how to use both systems in cooperation - to switch “drivers” smoothly and rapidly as writing progresses. People who are able to write legibly and automatically, have less reason to need the visual system as they work. Others say something like, “I can write neatly when I take my time.” They must rely more heavily on the visual feedback system for control of the movements. In this situation, more fluent production decreases legibility

Subskill #6 - Control

It was mentioned above that automatic movement is goal oriented. In handwriting this movement is called the primary substroke. This is one of the major reasons for the exaggerated models we show. To move with rhythm the child must learn to look ahead to a goal for the move. The unique concept for presentation of cursive letters we use is based upon the need to control the forward movements that begin and join cursive letters. Therefore, we show beginning strokes on all lowercase letters and exaggerate the point where each letter ends when it is used in a word. This concept also allows the unique Peterson technique for correlation of rhythm and control skills called “Cursive Print.”

When the motor recording contains too many movements for letters, the child cannot rhythmically assemble words with them. This fact is the main reason so many intermediate students revert to print for applied work. Here is a simple example.

The child internalizes one letter at a time: a then n then d

However, the word “and” does not look like this in cursive: and

It could look like this: (letters joined) and

Or, it could look like this: (Cursive Print) and

When a letter is a word (a) it needs a finish stroke to space it in a sentence. When the letter is joined to another (an), a finish stroke on “a” is an extra movement that does not fit into the beat of the word. The extra move stifles automatic, rhythmic word production causing the need for visual guidance instead. Too often text generation (What do I want to say?) is interrupted as well.

The Beginning Stroke

Peterson introduces each lowercase letter with a beginning stroke. Is it necessary when a letter starts a word? Not really. But, the letters are used within words more often. And, joining movements control the legibility properties of the coming letter. The beginning stroke greatly enhances the rhythmicity of the production sequence; out-right, back-left. As a result, teaching this rhythm process from the beginning, enhances internalization of the individual form and also the eventual internalization of fluent word patterns.

The End Point

Control skill eventually relates to accuracy of the shapes. But initially, when fluent movement is an objective, it means that the child needs to know where the letter ends. This end point enables fluent movement to that goal, and becomes a spot where the child can pause to get the all-important joining stroke planned and under control. As word patterns become automatic, the child no longer needs to stop at the end point, and adult flow can emerge during application. Other programs present a model similar to adult processing. The child can't see where a letter ends in this model.

Correlation Is Key To Transfer

The directed handwriting exercise lesson will typically take ten or fifteen minutes. But, the child is using handwriting during all kinds of applied work for hours during the typical day. We need to take skills practiced during the short exercise session into the applied work to maximise transfer of learning.

The subskill concept allows focus upon one piece of a complex puzzle. The child can better focus on concepts of the applied work when only one transcription goal is included for practice. Use the Peterson "Letter Tops Evaluation" technique regularly to assess and choose a sub-skill for concentration during applied work. A guide to the evaluation technique is available for download from our web site. You will also find a guide to gathering fluency data and tracking it as an indicator of progress. A guide to assessment of position skills is available as an in-depth guide to a process for periodic sample evaluation to help the child see progress over time. A rubric for cursive evaluation is also available. The web URL below will guide your browser to our Coaching Help page where you will find links to download the PDF files.

<http://www.peterson-handwriting.com/EndorsementProg/CoachingHelp.html>

Live Support

We also maintain an Adobe Connect web meeting space that supports live interaction and collaboration. If you have questions and would like to talk with a specialist, a meeting can be arranged in response to your e-mail request. There are also links to our meeting room on our web site. We keep the meeting room open to visitors as often as possible. Please don't hesitate to stop by or request a meeting for individual or group discussions. We want your effort to be successful and will support your work in any way we can.

Basic Strokes and Letter Tops

Four basic shapes can be created by one set of muscles with a pulsing, out-right, back-left movement process. We begin by teaching the basic stroke and then follow with the letters that use the shape. The illustration below shows two things. One is the Letter Tops Evaluation concept and the other is the relationship between the basic strokes and the lowercase letters.



Cover the bottom of letters with an index card. If the qualities of the writing are good, the word should be easy to read. The tops of the letters provide the most information for decoding. Look at the image and find four basic shapes: Round Tops (h and n), Loop Tops (h, l and e), Roll Tops (a and d) and Sharp Tops (a and d). Some letters have one top, others have two or three. This basically shows how count is used as a grammar of action. Tail letters present a slight exception, but one count for each top works for all others. Tails can create need for another count as in f and q.

While there are a couple of "odd top" exceptions (r, c and k), the four basic stroke shapes essentially create all 26 lowercase letterforms. The "action words" used for pattern development are simply a name for the shape. The name contains one word for each movement needed and creates the beat which guides movement when chanted. Our color/rhythm process exaggerates the basic stroke within each form to enhance the learning of movement goals within multi-part letters. Please explain this concept to the child so that he or she can understand what the action words mean.

Note that the index card makes it easy to judge subskills like Form, Slant, Size and Spacing. The child knows the word that was just written and can therefore, read the result. This technique highlights the distortion you may see. Letter Tops Evaluation helps critical thinking and makes skill-goal selection understandable for the child who needs to improve legibility.

Practice Master A

This master page is ruled with one-half inch between the lines. Please use this page initially. The size it guides will be helpful. This master is also recommended for fluency testing until later in the school year. Fluent movement will be easier to control at a larger size. Demands for smaller size will cause many children to revert to visual guidance and fluency will suffer.

A series of 20 horizontal blue lines spaced evenly down the page for handwriting practice. The lines are parallel and extend across the width of the page, providing a guide for letter height and placement.

Practice Master B

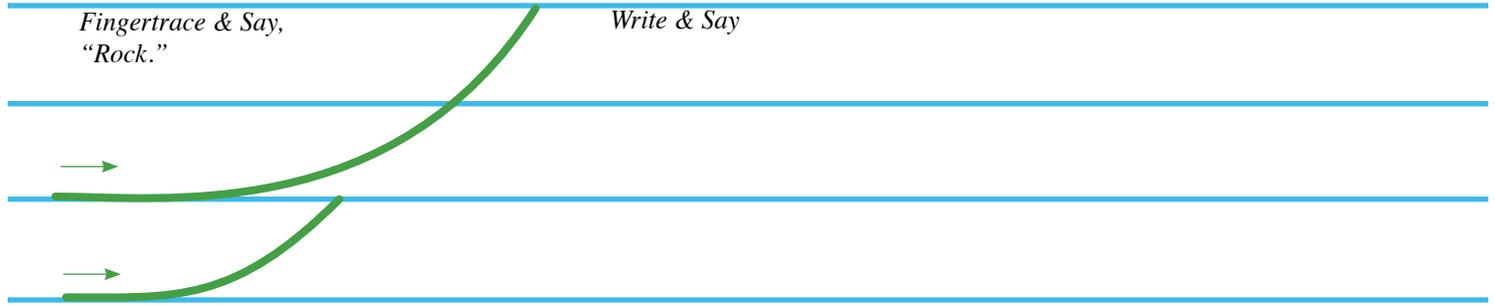
This master is designed for practice of control skill needed for the size demanded by standard composition paper.

A series of 25 horizontal blue lines spaced evenly down the page, intended for handwriting practice. The lines are uniform in length and color, providing a guide for letter height and placement.

Learn To Use Rocker Curves

The rocker movement will be used to make a basic stroke shape called a Sharp Top. This shape will be used in many cursive letters.

Fingertrace & Say, "Rock."
Write & Say



Now let's add a slant to make a Sharp Top Shape.

Fingertrace & Say "Sharp Top."
Write & Say

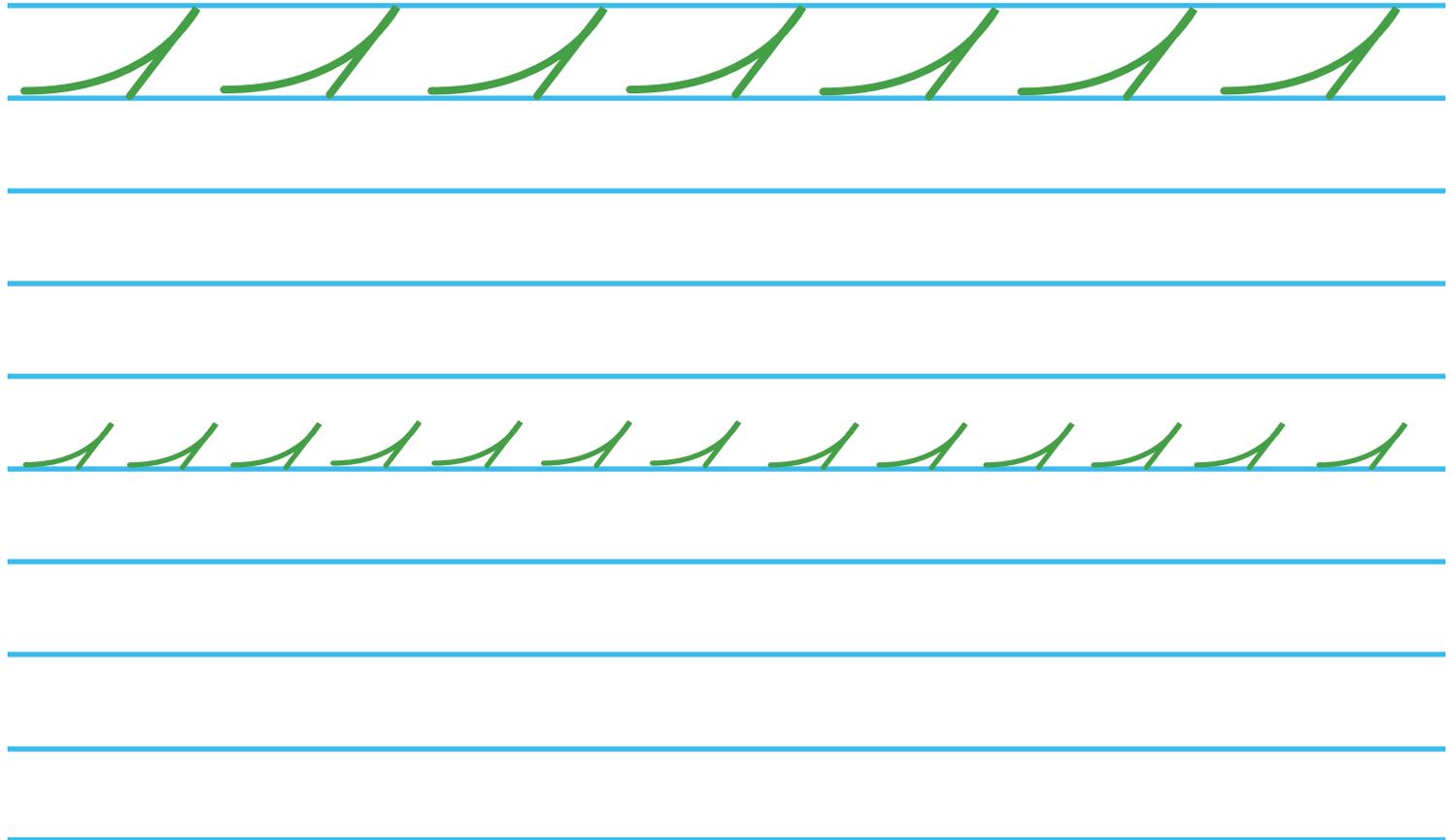
Giant

Tall

Small



We will need tall sharp tops and small sharp tops for cursive letters. Write & Say, "Sharp Top" to master third grade size.



The Loop Top Basic Stroke

Practice giant loop tops then master third grade size. We need loop tops for several of the lowercase cursive letters. Try writing tall and small loop tops with your eyes closed to test your muscle memory. It helps when you chant the action words as you move the pencil.



Grade 3 Tall

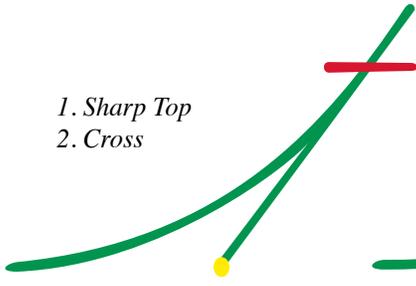


Grade 3 Small

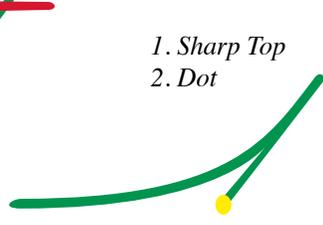


Master Four Sharp Top Letters

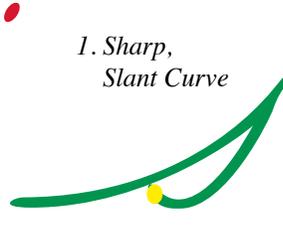
1. Sharp Top
2. Cross



1. Sharp Top
2. Dot



1. Sharp,
Slant Curve



1. Sharp Top
2. Sharp Top

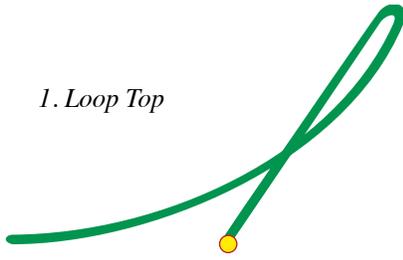


Master Three Loop Top Letters

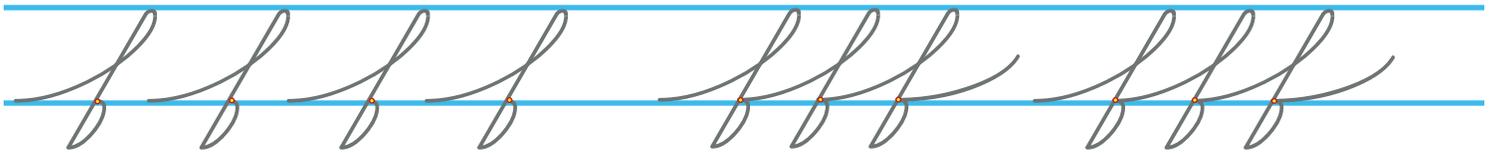
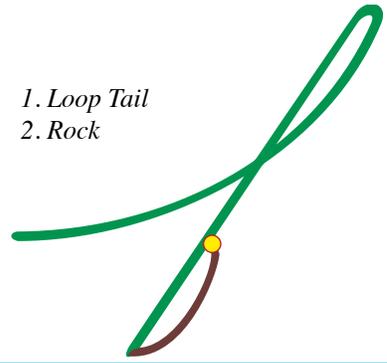
1. Loop Top



1. Loop Top



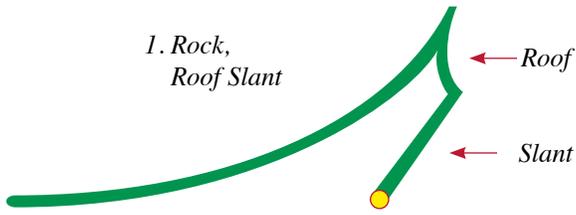
1. Loop Tail
2. Rock



Master These "Odd Top" Letters

These two letters need an extra movement to make the top the right shape for reading. A little extra practice will help you get the beat.

1. Rock,
Roof Slant



1. Rock Hook,
Slant

