A Statement of Scope and Sequence

for

Teaching Physical Language
With We Write To Read

from

Peterson Directed Handwriting

Why does handwriting deserve priority
in your language arts curriculum?

Is fluency a skill to be learned
or a gift to only a few?

Why is written language
the highest form of language skill?

What is the sequence of skills
that should be integrated at each level?

Peterson Directed Handwriting
Since
1908
Greensburg, Pennsylvania

The We Write To Read Series
Introduced in 1972 and continually revised as research dictates the need.
Only Peterson reviews hundreds of thousands of student handwriting samples each school year.

WE WRITE TO READ

From
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800-541-6328

SCOPE AND SEQUENCE OF SPECIFIC HANDWRITING SKILLS

Peterson Directed Handwriting has carefully designed simple materials to help teachers present learning activities in a sequence that recognizes developmental issues and cumulative skill patterns. Rooted in motor-control research and continuous classroom experience, our materials are different from activity workbooks for very good reasons. Our focus on fluency is unique and relates to proprietary research. The teacher is the key. We provide simple tools for communication with your whole class in a time-efficient, challenging series of directed activities aimed at automation of the handwriting process for fluent, practical handwriting skill. We Write To Read provides a long-range plan for an organized effort through the grades to maximize student skills. The process focus is designed for easy correlation into any and all related language programs with minimal effort and planning time.

The following delineation provides classroom teachers at all levels with measurable observable behaviors and skills that will help guide instruction, evaluation, and remediation. We hope you will find it a valuable resource for effective and efficient lesson planning.

The focus is on *the process* of writing as much as legibility of the *product*. The program emphasizes "how" to write, including basic physical skills such as paper and pencil holding. This is a vital ingredient when fluent movement is an objective. If we do not treat physical skill development, many pupils will not be capable of using writing as an effective tool for learning and communication. Poor position skills can block internalization as well as impede application of fluent movement.

Practice should be thoughtful. Students should know why the practice recommendations are important. Rote "copybook" activity that is isolated from thoughtful comparisons and efforts to improve physical processes will produce boredom at the very best. It also provides opportunity to make bad habits permanent. We Write To Read provides active activities focused on process skills. The skill objectives easily transfer to application.
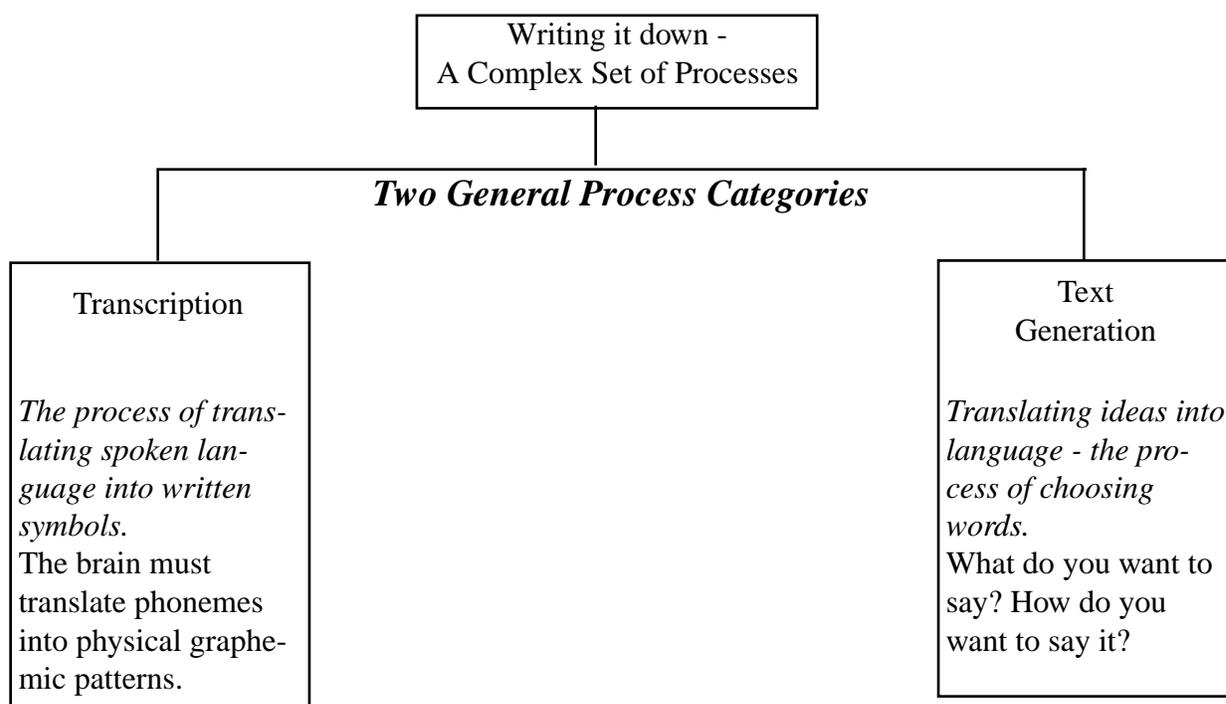
Peterson Directed Handwriting is vitally concerned with motivation. Peterson is committed to success for your students. We expect progress and provide for evaluation as part of the teaching plan. We also offer needs analysis service to demonstrate the expectation to teacher and student. Our specialists reveiw nearly 500,00 student handwriting samples each school year. When you are unsure of your expectations, or have trouble setting goals for improvement, Peterson Diagnostic Needs Analysis Service offers help.

The demands for use of written language are high in every classroom. It means we must make a choice every day. We can choose to teach a process or to let a child invent one. Current research indicates a good handwriting program offers great potential for advancing all symbolic language skills. There is considerable evidence that decades of neglect may be an important factor in the continuing frustration over lackluster progress in reading achievement. Would a correlation show if you tracked reading scores for comparison with physical language skill development over the next five years? Can you get a commitment from everyone on the team to really do something about physical language skill development? Let's take a look at the concept of written language from a different perspective.

Written Language - The most complex form of language use.

It is a fact. Everything about symbolic language must be learned. It is very different from speech because the brain is pre-wired for speech. Putting thoughts into words on paper is the highest form of language skill development. This is true because it involves the simultaneous application of several learned skills. Our goal here is to help you to identify the specific reasons for an organized program for instruction of handwriting skills and provide you with a detailed delineation of the skills as addressed by our We Write To Read series.
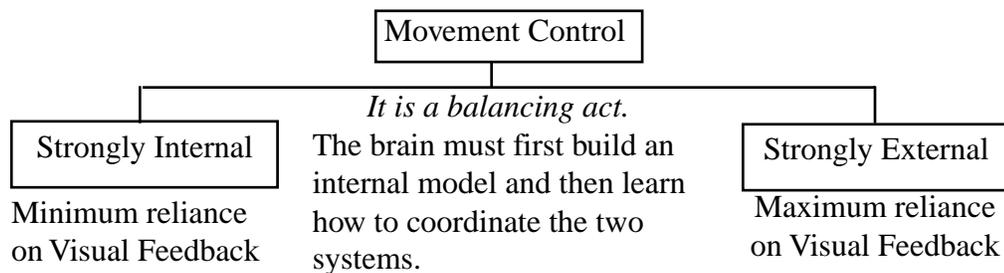
If writing is to be fluent, the student must learn to coordinate language subskills in an automatic process. Separating the subskills in terms of function will help us to understand the relationship between them. Dr. Louisa Moats of the Houston Health Science Center identifies two general subskill categories. We believe this representation offers an important perspective that is not often considered in teaching methods courses.

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          ┌─────────────────────────┐
          │     Writing it down -   │
          │ A Complex Set of Processes │
          └─────────────────────────┘
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Two General Process Categories

Transcription	Text Generation
The process of translating spoken language into written symbols. The brain must translate phonemes into physical graphemic patterns.	*Translating ideas into language - the process of choosing words.* What do you want to say? How do you want to say it?

Most language arts programs are focused primarily on those skills that would get filed under the category of text generation. Integrated language program or not, if there is any mention of handwriting it is rarely more than cursory. Will an alphabet with numbers and arrows provide teachers with sufficient tools for creating fluent transcription skills? And, where do you classify the task of building vocabulary? Would you classify this simply as a text generation skill? It is amazing to me how often I find that teachers at intermediate levels do not think about the need to practice transcription of new words. If the transcription process is cognitive, will it retard learning of the subskills associated with text generation? Absolutely! Overburdened Cognitive Process is a very real condition - and not just in special classrooms.

Automating the Transcription Process

Recent research has provided the means to target the brain for integration and internalization. The new information relates to digital measures of the two types of movement control used for writing. Some people can write quickly and easily producing text that is easily legible and often quite beautiful. Others say, "I can write neatly if I take my time." There is a measurable difference between the two types of movement control. This difference allows the teacher to present learning activities that target the fluent type of movement. Even if you are not a fluent writer yourself, you can provide instruction that can allow your students to acquire fluent skills.

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                        ┌─────────────────┐
                        │ Movement Control │
                        └─────────────────┘
        ┌─────────────────┐  It is a balancing act.  ┌─────────────────┐
        │ Strongly Internal │  The brain must first build an  │ Strongly External │
        └─────────────────┘  internal model and then learn  └─────────────────┘
          Minimum reliance    how to coordinate the two    Maximum reliance
          on Visual Feedback  systems.                     on Visual Feedback
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Too much reliance on the external system results in a labored process that won't work for fluent application. If you have renewed your drivers license recently you may have had some experience with the condition. After the agent collected your digital picture, you were asked to sign your name on a small digitizing pad. Did you find it difficult to sign your name when you could not see the lines produced by the stylus? Most department stores that use a digitizer have had to switch to an inking stylus for this reason. Too many people have not developed sufficient skill with internal control. Grade school instruction is too often limited to visual feedback strategies. Do you need visual feedback during the writing process? Or, are you one of those people who appears to be gifted with handwriting talent?

Some people do seem to have a special gift for fluency. They are not frustrated by a lack of visual feedback. They could probably write a whole paragraph if the little pad were big enough. Since visual feedback was eliminated by the digitizing system, their control must come from another source - the internal model.

BUILDING AN INTERNAL MODEL = STEP ONE TOWARD AUTOMATION

The real objective of your handwriting program should be fluency. That means the lessons should be aimed at providing learning experiences that will allow the brain to build the internal model and learn how to coordinate control with the external visual process.

How do we target the internal model?

Digital samples from thousands of people at all ages allowed us to identify a key ingredient of the movement controlled by the internal model. Fluent legibility showed consistent rhythmic movement sequences. Visual feedback movement was not rhythmic at all. Teaching children the movement sequences and how to make them with rhythm is the key to targeting the internal model. It is actually quite easy to do this when you have materials that are designed for the objective. Can your third grade students write spelling words as they spell them aloud? If not, they need to work on getting rhythm into the internal model.

We Write To Read gives you the ultimate in time efficiency, cost efficiency and results.
We have all heard the term multimodal - activities that use all of the input channels.

We Write To Read Provides
Kinesthetic, Active Directed Experiences • Visual & kinesthetic, Color/Rhythm Models • Auditory, Rhythmic Action Words
An easy to teach method of four simple steps.
Illustrate & Describe
Gross Motor Airwriting
Fingertracing
Write and Say

Spend ten minutes with the animated method presentation on our web site and feel the power of rhythm.
The method presentation and others are also provided on the CD Rom with Animated Letter Cards.

Delineation of Specific Skills and Behavior

The WE WRITE TO READ handwriting program is designed to help children reach minimum competencies in the following specific performance areas.

Specific Skills and Behaviors, Levels K and 1

Initial Readiness Factors:

The child should learn to:

1. Use one hand consistently for holding pencil or crayon.
2. Demonstrate good eye-hand coordination using scissors.
3. Listen to and follow directions (including "march in place" while chanting "left - right").
4. Write in the air rhythmically in concert with teacher and class.
5. Hold a crayon with relaxed grip, one finger on top, back from the point.
6. Hold and move paper about the work space with the nonwriting hand.
7. Keep eyes at least 12 inches from the paper.
8. Rotate and hold the paper when coloring to facilitate lateral writing arm movement.
9. Touch with pointer finger, specific spots/items on a page as directed by teacher.
10. Identify left and right, top and bottom in visual field, on work space, and on a page in the work space.
11. Use both top-down and left-right arm movements when coloring (crossing body midline, laterality).
12. Fingertrace rhythmically sequential patterns using top-down, left-right movements.
13. Make curved strokes top first, moving counterclockwise (from 2:00 position on clock face).
14. Identify sets, pairs, singles of shapes/symbols/sticks/blocks (spacing concept, close together - spaced apart).
15. Line up five sticks/straws/crayons in a consistent pattern (vertically and horizontally).
16. Recognize the alphabetic/linguistic connection - letters represent sounds.
17. Recognize labels for things (namecards, objects in the room, etc.) as representing spoken words.

Printwriting Readiness

The child should learn to:
1. Recognize sequence: first-second-third-fourth (left-to-right and top-down).
2. Recognize and count the lines on paper and identify sets of lines and spaces.
3. Demonstrate understanding of concepts "top" - "middle" - "bottom" and the relationship to lines and spaces.
4. Hold lined paper in proper relation to body and arm.
5. Place pointer finger on lines (top, middle, baseline) (tall space, small space) as directed orally by the teacher.
6. Hold pencil lightly, keep one finger on top, about one inch from point (stay back on the paint).
7. Form large geometric shapes using basic top-down and left-to-right movements with directed sequence.
8. Discriminate differences between confusing letterforms; t-f, b-d-p, n-h, w-m, W-M, n-u, z-s, etc.
9. Demonstrate ability to write basic strokes in the air moving to verbal rhythm in concert with the group.
10. Demonstrate ability to write basic strokes, tall and small, on paper moving to verbal rhythm.

Printwriting Cognitive Level

The child should learn to:
1. Place letterforms in figure-ground field (relate start point and end point with proper lines on paper).
2. Discriminate size differences and relationship of letter parts to lines and spaces.
3. Name basic strokes used in forming all letters of the alphabet.
4. Identify exact starting points, direction of movement and stop points used for building letterforms.
5. Recognize all letter shapes and whether they are upper or lowercase.
6. Recognize and write own name using capital and lowercase letters properly.

Printwriting Cognitive Level Continued

7. Understand how the hand and arm move to form letters - can say "action words" aloud as strokes are written.
8. Explain pencil holding (POINT! - DON'T PINCH! - ONE FINGER ON TOP, etc.).
9. Keep eyes at least 12 inches from paper.
10. Keep writing arm on desk (except bone of elbow) by adjusting paper position.
11. When getting prepared to write, remind him/herself of the three position factors (holding the paper, holding pencil, establishing good posture).
12. Demonstrate perception and understanding of sight/sound of letterforms in various positions in words (beginning, medial, ending positions).
13. Apply concept of "evenness" to downstrokes, and identify "even" vertical or "even" slanted.
14. Perceive proper line placement of letters (placement of lowercase tail letters, for example).
15. Demonstrate understanding of word "packages" - letters within words close together, spaces between words .
16. Copy words and sentences from desk copy.
17. Copy words and sentences from chalkboard or chart.
18. Write high frequency words without copy (**I, am, is, are, we he, she, it, you, me,** etc.).
19. "Unscramble" high frequency words.
20. Demonstrate ability to produce graphemes with rhythmic movement as illustrated by verbalization of strokes as movements are accomplished.
21. Demonstrate accurate letterform sequences of parts and direction of movement by writing the following lowercase letters with eyes closed - **a, c, d, g, h, m, n, o, p, q, u.**

Semi-Automatic Level - Printwriting, Level 2

The child should:
1. Properly position her/himself, paper and pencil - 9 times out of 10 without reminder.
2. Use proper letterform cases (for example, begin sentences with capitals).
3. Write original sentences given a list of ten words.
4. Demonstrate fixed patterns by writing downstrokes evenly in work prepared in other subject areas.
5. Demonstrate ability to use all letters in alphabet by writing them without cues or copy.
6. Not lift pencil between strokes in the following letterforms - **a, b, c, d, e, g, h, m, n, p, q, r, u** (threading improves rhythm of sequence).
7. Develop personal pride in neat work.
8. Recognize own miscues.
9. Judge his/her work and that of others using **legibility subskills** chart (Form - Downstroke Evenness - Size - Spacing - Smooth Gray Lines - Baseline Control).
10. Identify letterforms that begin with the various basic strokes.
11. Write with speed and relaxation.
12. Write independently without tension or frustration.
13. Demonstrate understanding of letterform proportion by writing letter sizes accurately (in relation to a word process) on **unlined** paper.
14. Reduce size of writing without regression to tight, pinched pencil holding.
15. Unconsciously slant the printwriting and may unconsciously and consciously try to connect letters together.

Cursive Readiness, Level 2

The child should:
1. Know how to "fingertrace" and "write in the air" while chanting action words.
2. Show good pencil/paper position by making long line exercises **all the way across the page** with speed and some accuracy   (long slide in space, overcurve/undercurve two spaces tall).
3. Recognize after discussion and demonstration that the joining stroke is the "new" process we must learn in order to connect letters.

Cursive Readiness, Level 2 Continued
4. Recognize that all letters in cursive slant the same way.
5. Hold pencil in relaxed position and slide on the line (to the right at least 3 inches without "sticking").
6. Respond to verbal rhythm direction from the teacher with air writing, fingertracing and gross motor writing.
7. Recognize and name the three strokes used to construct cursive letterforms (rocker, rainbow, slant).
8. Write key basic strokes with eyes closed following rhythmic verbalization in concert with teacher.
9. Verbalize on his/her own as writing key target letters using basic stroke vocabulary.
10. Demonstrate understanding of control skill by **consistently** pausing just before a joining stroke (shows rhythmic application one letter at a time).
11. Join sets of letters together with ease and fluency, pausing only at points of control (just before joining).
12. Recognize all lowercase cursive letters.
13. Recognize unusual letterform characteristics (the hook of the **c,** the roof of the **r**, etc.).
14. Recognize the point of control and joining required to connect letters following the **o, v, w, b** and **g, y, z, j.**
15. Start each capital letter at the proper place.
16. Recognize each capital letter, know which capitals should never join to small letters.
17. Recognize family characteristics of capital letters (sharp tops, loop tops, round tops and roll tops).
18. Write name accurately with rhythm and fluency.
19. Write simple words from memory using rhythm and control.

Cursive Application to Daily Use (Cognitive) Level 3

The child should learn to:
1. Demonstrate pencil holding "back on the paint." Explain why this is important (left-to-right movement).
2. Demonstrate understanding of concept "1/2 space tall" for 18 lowercase letters - **i, s, u, r, c, e, x, n, m, a, q, w, v, o, j, y, z, g.**
3. Demonstrate formation of each lowercase letterform, using proper COLORSTROKE/RHYTHM vocabulary (round tops, roll tops, sharp tops and loop tops).
4. Properly identify family groups of letters (8 out of 10 times).
5. Legibly write high frequency words without a model.
6. Identify starting point and initial direction of movement for all capitals.
7. Explain why standard capitals **D, F, L, O, P, Q, T, V, W** should never join to small letters.
8. Judge own performance in legibility subskills:
   a. slant   b. size   c. spacing.
9. Demonstrate internalization of target word transcription by writing legibily as the word is spelled aloud.

Cursive Maturity (Emerging Automatic Processes) Levels 4 and 5

The child should learn to:
1. Demonstrate further size differentiation by explaining concept of adult proportions and lettersize families:
   a. 1/3 of a space for 18 smallest letters (vowel sized)
   b. 2/3 of a space for tracetop family small letters (4 letters), full space for upper loop group small letters (5 letters) and all capitals
   c. Descending loops for "submarine letters" (tail letters descend below the baseline).
2. Automatically turn paper to permit proper leverage in left-to-right movements.
3. Automatically write name and "class heading," within lines, at the top of the paper.
4. Write all 26 lowercase letters with rhythm from memory, demonstrating exact starting points, direction of movement, control points.
5. Write all 26 uppercase letters with rhythm from memory, demonstrating exact starting points, direction of movement, control points.
6. Sustain written work for ten minutes at age 9, fifteen minutes at age 10, twenty minutes at age 11, without showing excessive fatigue.

Cursive Maturity (Emerging Automatic Processes) Levels 4 and 5 **Continued**

    7. Identify miscues in all six Legibility Subskill areas:

1)	Form	4)	Spacing
2)	Slant	5)	Smoothness, Rhythm (relaxation)
3)	Size	6)	Line (and joining) control.

    8. Rewrite work easily, demonstrating improvement in neatness, margins, correlation of spelling and grammar.

    9. Demonstrate all joining stroke control patterns (pauses just before joining stroke) sufficiently that spelling and vocabulary practice can be accomplished by **practicing with eyes closed**, producing a very legible product .

  10. Demonstrate ability to use "cursive print" as an initial step for learning new words.

  11. Demonstrate near equal proficiency using pencil and ballpoint pen.

  12. Choose cursive writing nine out of ten times for running writing in daily work.

Cursive - Advanced (Automatic Level) Levels 6, 7, 8

The child should learn to:

    1. Demonstrate understanding of "science of handwriting"
       a. family groups of letter formation
       b. sizes
       c. rhythm as a left-to-right process (slide right, slant left, stop)
       d. explain why cursive is a non-visual skill, easier than printwriting (movement patterns, control)
       e. demonstrate self-evaluation skill by identifying miscues and setting specific goals for improvement.

    2. Demonstrate a high degree of internalization by accurately writing high frequency words with eyes closed while spelling aloud - with pen or pencil.

    3. Demonstrate individual consistency in page writing; daily work almost as good as practice papers .

    4. Sustain writing for a minimum of 25-30 minutes without tiring.

    5. Tutor other students after minimal help from teachers.

    6. Evaluate own work and work of others with a high degree of accuracy.

    7. Show pride in personal communication.

    8. Practice independently using Self-Development check-up pages accurately.

http://www.peterson-handwriting.com/info.html
Please include a review of the information directory on our website.
The animated presentations bring static illustrations in lesson plan manuals to life.

An on-line community, The Physical Language Network,
provides a message board for member cooperation.
Make some connections. Join the network and work with others to improve instruction.

Peterson also offers a toll-free line for support.
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