



## TEACHER'S GUIDE

LAUBACH WAY TO

# *Cursive Writing*

CURSIVE WRITING TAUGHT BY EXAMPLE  
WITH A MINIMUM OF SIMPLE WRITTEN INSTRUCTIONS

BY KAY KOSCHNICK



**New Readers Press**<sup>®</sup>  
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# Introduction

*The Laubach Way to Cursive Writing* is a student workbook designed primarily for adults and teenagers with limited reading ability. This teacher's guide gives step-by-step instructions for conducting each lesson. The material can be used effectively by classroom teachers, teacher aides, or volunteer tutors.

## Features of the Workbook

1. Cursive writing is taught by example with a minimum of simple written instructions. Students can concentrate on learning to write.

2. Vocabulary and grammatical structures are correlated to *Laubach Way to Reading 3*, beginning with Lesson 22. At this point, students are familiar with a continuous-flow form of printing (or manuscript writing) and can read one- and two-syllable words (plus a few longer ones) with short and long vowels and the *r*-controlled vowels *ar*, *er*, *ir*, *or*, and *ur*.

The few new words that are introduced in the workbook are pointed out in the teacher's guide. Students should be able to sound out most of these, but a few are to be taught as sight words.

3. The easy vocabulary and sentence structures make it possible to use the workbook with any students of limited reading ability (2nd to 3rd grade) or limited ability in English as a second language.

4. Students begin writing in a normal adult size. Guidelines provided in the workbook are large enough for most people's comfort, but are not *too* large. Smaller writing is acceptable so long as short and tall letters are of proportionate height.

Top and bottom guidelines are one-third of an inch apart, the same as on wide-ruled notebook paper. A dotted middle guideline helps students judge the proper height of short letters.

5. Simple letter forms are taught, without hard-to-form embellishments that distract from the basic letter shapes.

6. Only two heights—short and tall—are used for all lowercase letters, capital letters, and numbers. Students do not have to memorize exceptions—letters or parts of letters that are  $\frac{3}{4}$  height.

7. Connecting strokes are taught as part of the basic letter forms to facilitate joining the letters.

8. A dot-and-arrow figure that is easy to follow shows the starting point and sequence of strokes used to form each letter.

9. Letters are grouped by similarities in their formation, usually a similar beginning stroke. The letters *b*, *o*, *w*, *v*—which are often difficult because they end with a connecting stroke above the baseline—are taught as a group at the end of the lowercase letters. Special attention is given to connecting each of these letters to all of the letters that commonly follow it.

10. From the beginning, students practice joining letters by writing meaningful words and phrases. Sentences are introduced with the capital letters. There is no writing of mean-

ingless strings of letters that never occur in real words.

11. Practical material includes addressing envelopes, and writing personal letters, notes, and checks.

12. The teacher's guide stresses legibility and allows for individual differences. Students are encouraged to participate in evaluating their own writing.

## Organization of Lessons

The lessons are organized into three main parts.

**I: Lower case Letters** (Lessons 1–5) introduces the lowercase letters. Each lesson covers one or more groups of lowercase letters. A group is made up of letters that are formed in a similar way—usually with a similar beginning stroke.

The instruction for each group of letters consists of two parts: (1) Learning the Letters and (2) Practice.

In the section called Learning the Letters, the student identifies each cursive letter in the group with its printed (manuscript) counterpart, learns how to form each letter, and practices writing each letter by itself.

In the Practice section, the student writes words and phrases containing all the letters in that group.

The Homework section at the end of each lesson covers all of the groups of letters in that lesson. It gives practice in writing words and phrases.

**II: Capital Letters** (Lessons 6–9) introduces the capital letters. Here again, each lesson covers groups of letters that are formed in a similar way. The lessons are organized much the same as in Part I.

In the section called Learning the Letters, the student compares the cursive capital and lowercase with the printed capital and lowercase form of each letter. He learns how to form each cursive capital and practices writing it by itself.

In the Practice section for each group, the student learns whether or not the cursive capital is connected to the following letter. He practices writing proper names that begin with the letters in that group.

In the Homework section, the student practices writing sentences, using all of the groups of letters in the lesson.

**III: More Practice** just includes one lesson, Lesson 10. But the various parts of the lesson may be taught in separate class sessions. The lesson begins with a review of the lowercase and capital cursive letters. It goes on to give some practical applications of cursive writing: excuse slips to teachers for one's children, the proper form for a personal letter, addressing an envelope, and writing checks.

## Tips for Teaching

1. If your own cursive writing is a bit rusty or if your style of handwriting is very different from what is taught here, get your own copy of the workbook and practice enough so

that you can demonstrate writing the letters the way they are taught.

2. For most writing in the workbook, the student should use an ordinary pencil. It should be long enough to handle with ease, not very stubby. Keep extra pencils and a small sharpener on hand.

3. Without being conspicuous about it, check the student's grip. The pencil should be held between the thumb and middle finger. The first (index) finger should rest lightly on top of the pencil to help guide it. The fingers should be about an inch from the pencil point, or just above the place where the paint is sharpened away to bare wood.

If you need to correct the student's grip, you can explain that you are like a sports coach helping a pro athlete correct his grip to improve performance.

The most common problem is a tight "death grip" on the pencil, which is held too close to the point. This interferes with the continuous flow of writing, and the hand tires quickly. Keep encouraging the student to hold the pencil a little higher. This will help some. The tightness of grip, which is caused by insecurity, should ease up as the student gains confidence.

4. A right-handed student's writing page should be slanted to the left. A left-handed student's page should be slanted to the right. The edge of the page should be approximately parallel with the writing arm, but some students will be comfortable with more or less slant.

5. An extra worksheet of guidelines is provided on page 35 of this teacher's guide in a form suitable for photocopying. Make a quantity of extra worksheets, and give them to the student to use any time he wants to. Some students will want and need to practice particular letters, letter combinations, or words more times than the workbook space allows.

6. If a lesson that covers two or more groups of letters is too much for your student to cover in one session, you can break up the lesson and teach each group in a separate session.

You will need to provide substitute homework for the earlier groups of letters in the lesson, since the Homework section in the workbook covers all groups of letters in a particular lesson. Refer to the Appendix at the end of this guide for lists of words that can be used to practice each letter. Write these on an extra worksheet, and have the student copy them.

7. How do you evaluate the student's writing? The section called Criteria for Legibility at the end of this introduction gives some general guidelines. Also, each lesson ends with a section called Criteria for Letter Forms, which describes basic criteria for each letter taught in that lesson, acceptable variations, and unacceptable features that

cause illegibility. Read this section carefully before teaching each lesson.

8. As much as possible, let the student participate in evaluating his own writing. Here are some ideas for doing this in a positive way:

- Ask the student to select the items he thinks he did best.
- Have the student read aloud what he has written. If he can't read his own writing, it will be obvious to him that he needs to make some corrections.
- When you see something that definitely needs improvement, don't pounce on it and start telling the student what *you* think. Instead, ask questions that will elicit *his* thinking: "Are you satisfied with the way this looks? Why not? What do you think you could do to make it look better?"

9. Be generous with any honest praise you can give for clear and legible writing. Be observant, too. When the student has finally conquered some problem, congratulate him for his accomplishment.

## Teacher Notes Style

The author recognizes that there are students of both sexes, but, for the sake of brevity has chosen to use the pronoun *he* to refer to the student.

For even greater brevity in the lesson plans, the words *the student* have been abbreviated to the initial *S.*, as in this example: *Ask S. to read the words.*

## Criteria for Legibility

When you are evaluating the student's handwriting, ask one main question: *Is it clear and easy to read?* Then, concentrate on correcting only those features that make his writing hard to read.

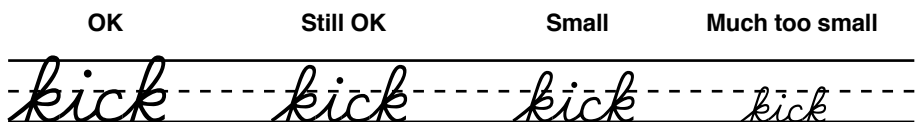
Some variations in the student's writing are not actually wrong. They are simply a matter of personal style. Each of us develops a style of handwriting that is uniquely our own.

Don't let the student get the false impression that his writing must be an exact copy of the model writing in the workbook. (Actually the model writing itself does not always look perfect.) Be flexible about accepting variations that do not actually interfere with legibility.

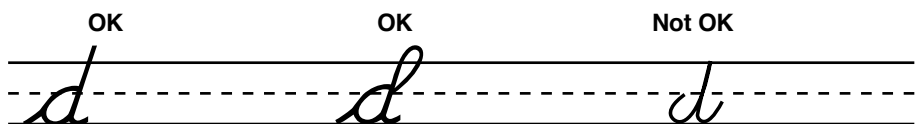
On the other hand, you should insist that the student's writing be clear and reasonably consistent. You can use the criteria described below in evaluating the student's writing and in helping him to evaluate his own.

**1. Size is large enough.** The guidelines in the workbook are two picas (one-third of an inch) from the top to the bottom guideline, with a dotted middle guideline halfway between. This size, which is the same as wide-ruled notebook paper, should be large enough for most adults and teenagers. But it may be a bit too large for some students to write with comfort. You may allow a student to make his letters a bit shorter than the guidelines so long as the short and tall letters are proportionate in height.

Very small writing, however, tends to be hard to read. The letters fill in, and some letters are difficult to form clearly in a tiny cramped space. If the student's writing is too small to be clear, it is fair to ask him to write larger.



**2. Letters are formed clearly.** Each letter should look unmistakably like what it is supposed to be, not like some other letter or a vague "something." Each lesson ends with a section called Criteria for Letter Forms, which describes standards for judging acceptable forms of the letters introduced in that lesson. For example, the *d* may be formed with its ascender (the part that goes above the middle guideline) closed or open. But the letter must be closed at the top, or it will look like *cl*.

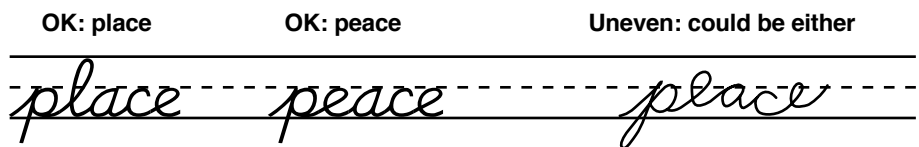


**3. Heights of letters are proportionate.** The short letters should not be any higher than the middle guideline. (This is called the *x*-height.) The tall letters, including capitals, should be at least twice the height of the short letters. The length of the descenders (the part that goes below the baseline) should be at least equal to the *x*-height and may be longer.



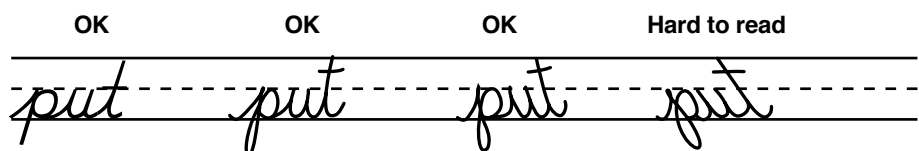
**4. Baseline and x-height are fairly even.** The bottoms of the letters and the connected strokes at the baseline should align neatly along the bottom guideline. The baseline of the word should not wander up and down.

Likewise, the tops of the short letters should be about the same height aligned neatly along the middle guideline.



**5. Slant is not extreme and is fairly even.** The model writing in the workbook has a moderate slant to the right. Most people will write this way quite naturally although the degree of slant may be a bit more or less. Some students may be more comfortable writing vertically or with a slight backhand (slant to the left). Either of these is all right.

If a student writes with an extreme backhand, however, other people will probably find his writing hard to read. Encourage him to tilt his paper less so that he produces only a slight backhand.



Ideally the degree of slant should be uniform throughout the writing. This is something that comes with much practice. In the beginning, while the student is still struggling to form the letters, don't worry much about minor wobbles in the slant; correct only the extreme deviations. Later on, you can mention this as a desirable goal.

**6. Space between letters is adequate and fairly even.** In the beginning, concentrate on having enough space between letters, so that they don't jam together. Later, you can work on the fine point of keeping the spacing even.

**7. Space between words is adequate and fairly even.** The comments about space between letters apply here, too.

## OBJECTIVES

To help your student:

- understand what cursive writing is.
- identify the cursive form of the following letters with their printed form:

*e, i, u, t*

*j, p*

*s, r*

- write these letters in cursive.
- read and copy model words and phrases written with these eight letters.
- write words and phrases in cursive, when they are given in printed form.
- dot any *i*'s or *j*'s and cross any *t*'s in a word in a left-to-right sequence immediately after writing that word in cursive.
- know how to connect the *-s* ending to a cursive word.

## INTRODUCTION TO WORKBOOK

Explain to S. that he is going to learn the form of writing that most people use for most of their writing.

The kind of writing that he has done up to now is called *printing*. It looks like the printing in books. Printing is very clear and easy to read, so most forms and applications ask you to print when you fill them out.

For other kinds of writing, such as letters to friends, most people use *cursive writing*. In cursive writing, the letters in a word are connected. This makes it faster to write because your hand can keep moving. You don't have to stop and lift your pencil every time you finish a letter, as you do in printing.

Reassure S. that in cursive writing the shape of most letters is similar to the shape of the printed letters. Demonstrate this point with these steps:

1. On paper, print the word *cut*.
2. Print the word again. Then with a dotted line or different color, fill in the extra strokes used in cursive writing.
3. Write the word in cursive (but straight up-and-down) to show how it looks with letters connected.
4. Explain that cursive writing is usually slanted because it is more comfortable to write with your paper slanted. Slant your own paper; write *cut* again, slanting it.

Explain to S. that he will begin with the lowercase (small) letters, and when he has learned all of them, he will go on to the capital letters.

cut  
cut  
cut  
cut

**Note:** In talking to S., use whichever term—*lowercase* or *small*—seems more understandable to him. It may be clearer to ESL students if you use *lowercase* so as to avoid confusing expressions like “the tall small letters.”

*e, i, u, t*

**NEW WORDS:** curve, begin, phrase

## LEARNING THE LETTERS: Page 4

**Title and introduction.** Have S. read the title *Lesson 1*. Then have him identify the cursive letters at the top of the page (*e, i, u, t*) by referring to the column of boxes in which the printed and cursive forms of each letter are shown.

Explain that these four letters are similar in one way. Ask S. to read the line at the top of the page that explains how the letters in this group are similar. Help him with the new words (*begin, curve*) if necessary.

## The letter e

**Relating cursive to printed letter.** Ask S. to point to the printed letter in the box and tell its name. Then ask him to point to the cursive letter and tell its name.

**Forming the letter.** Have S. look at the large sample letter in the guidelines and the dot-and-arrow figure that shows how to write the letter. Explain that these are made a little larger than normal handwriting so that it is easier to see the direction of the arrow. Point out that the dot in the figure shows where to start (1) and from there you follow the numbers and arrows.

Give S. time to study the dot-and-arrow figure. Then *ask* him if he would like you to demonstrate writing the letter or if he thinks he is ready to write the letter by himself. Follow his wishes.

**Practicing the letter.** Point to the smaller set of guidelines and sample letter. Explain to S. that this is the size he should make his writing. Ask him to write the letter *e* by itself several times. (The letters should not be connected to each other at this point.) Tell him to say the name of the letter each time he writes it.

Before S. begins writing, check to be sure he has his page slanted properly. It should be approximately parallel with his writing arm, although some students are comfortable with more or less slant.

When S. has finished, ask him to look over all of the *e*'s he has written and put a check mark (☺) over the one that *he* thinks is best.

**Note:** Emphasize that the loop of the *e* should be open because if it is closed up, the *e* will look like an *i*. Also, the *e* should not be taller than the middle guideline.

**The letter i.** Follow the same general procedure. When explaining the dot-and-arrow figure for *i*, tell S. to start at the dot with the number 1 by it and follow the direction of



the arrows. Then he must lift his pencil and go to number 2 to dot the *i*.

**The letter *u*.** Follow the same general procedure.

**The letter *t*.** Follow the same general procedure. When explaining the dot-and-arrow figure for *t*, tell S. to start at the dot with the number 1 by it and follow the direction of the arrows. Then he must lift his pencil, go to the dot with the number 2 by it, and follow that arrow.

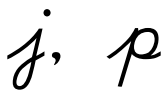
**Note:** Be sure that S. makes the *t* full height—all the way up to the top guideline—and crosses it about halfway between the top and middle guidelines, rather than making a  $\frac{3}{4}$ -height *t* crossed lower. Later on, it will be easier for him to form the letter combination *ot*, which is often difficult, because the full-height *t* will give him more room to maneuver in.

### **PRACTICE: Page 5**

**Copy the letters.** Have S. read the title and the first set of directions. Tell him that in this section, he will have more practice writing the letters by himself and he will start connecting letters.

Let S. work by himself, but have him say the names of the letters aloud as he writes them. In line 2, when S. comes to *ie*, tell him to write both letters and then dot the *i*. In line 4, when he comes to *it*, tell him to write both letters and then to work from left to right, dotting the *i* and crossing the *t*.

**Copy the words.** Have S. read the second set of directions. Tell him he will begin writing words made up of the letters he has just learned. First have him read all of the words aloud. Then, as he writes each word, have him read the word again and say the name of each letter as he writes it. Remind S. to write the whole word first and then to work from left to right, dotting any *i*'s and crossing any *t*'s in the word.



### **LEARNING THE LETTERS: Page 6**

Have S. identify the cursive letters at the top of the page and read the introductory line that tells how they are similar.

**The letter *j*.** In the box, have S. point to the printed letter—then the cursive letter—and tell the name of each.

Let S. study the large sample letter and the dot-and-arrow figure. Explain that the bottom loop of the *j* should be about as long as in the sample letter. When you come back up to finish the letter, the loop crosses at the bottom guideline. Demonstrate writing *j* if S. would like you to.

Have S. write several *j*'s on the second set of guidelines. Be sure he dots each *j* as he writes it. Then ask him to put a check mark by the one he did best.

**The letter *p*.** Follow the same general procedure.

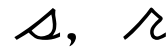
**Note:** The descender of the *p* may be closed, as shown in the models, or open. If S. makes his *p*'s with the descender open, assure him that it is all right to do so.

### **PRACTICE: Page 6**

**Copy the words.** Have S. read the title and directions. Tell him that in this section, he will practice writing words made up of these two letters plus the letters in the first group.

First, have S. read all of the words aloud. (The word *jet* in the first line is new. Give help with it if necessary.) Then have him copy the words. As he writes each word, have him read it again and say the name of each letter as he writes it.

Remind S. to write the whole word *jet*, connecting all the letters, and then to work from left to right, dotting the *j* and crossing the *t*.



### **LEARNING THE LETTERS: Page 7**

Have S. identify the cursive letters at the top of the page and read the introductory line that tells how they are similar.

**The letter *s*.** Follow the same general procedure as for previous letters. Point out that the printed *s* cannot be made into a cursive *s* just by adding extra strokes, so the cursive *s* has to be made in a completely different way.

**The letter *r*.** Follow the same general procedure.

### **PRACTICE: Page 7**

Follow the same procedure as for the previous Practice. In the second line, the word *rest* is new. If S. has a great deal of trouble reading it, print it for him.

### **HOMEWORK: Pages 8–9**

On page 8, have S. read aloud the title *Homework* and the directions *Copy the words*. Then have him read aloud all of the cursive words.

At the bottom of page 8, have S. read aloud the directions *Write these words* and the words. Explain that the words are given in their printed form, but he should write them in cursive.

On page 9 have S. read the title and directions *Copy these phrases*. Tell him the new word *phrases*. If it seems helpful, print *phrase* and its respelling (*fraze*) at the top of his page. Explain that a phrase is a group of words that go together, but it is not a complete sentence.

Have S. read aloud each phrase in cursive writing. When you come to *sister's pup*, point out the *'s* ending. Explain that this ending means *belonging to sister*, or elicit this by asking S. what it means. Point out that, when you add the *'s* ending to a word in cursive writing, you can connect the *s* first and then go back and put in the apostrophe.

At the bottom of page 9 have S. read aloud the directions *Write these phrases* and the two phrases. Again, point out that the phrases are given in their printed form, but he should write them in cursive.

Tell S. that, when he does his homework, he should read each word aloud before he writes it. Then, he should say the name of each letter as he writes the word.

Point out that he should leave a larger space between phrases than between words. Let S. do at least one line on page 9 in class so that you can give help with spacing if necessary. (For example, if the student's writing is smaller than the model writing, he should not write each word in a phrase directly under the model word, or there will be too much space between words. He should allow space between words appropriate to the size of his own writing.)

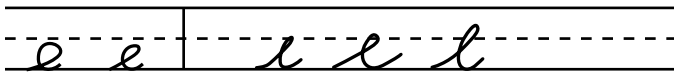
### CRITERIA FOR LETTER FORMS: Lesson 1

In the sample writing below, the examples before the vertical bar are acceptable variations. The examples after the vertical bar are unacceptable.

**The letter e** should be an open loop that crosses near the bottom guideline. The loop may be very round or oval.

Unacceptable:

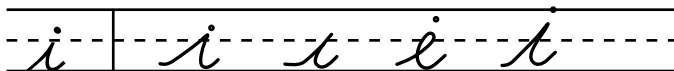
1. Closed *e*—looks like undotted *i*
2. Loop crosses too high
3. Too tall—looks like the letter *l*



**The letter i**. The retrace down-stroke should be tight against the up-stroke so that the *i* isn't open and tent-like.

Unacceptable:

1. Open and tent-like
2. Undotted—looks like *e*
3. Open loop—looks like *e*
4. Too tall—looks like uncrossed *t*

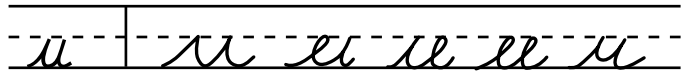


**The letter u** should have each curve resting on the bottom guideline. The retrace strokes should be tight and should not form a loop.

Unacceptable:

1. Open and tent-like retrace strokes
2. Retrace stroke forms loop on left, right, or both—looks like *ei*, *ie*, or *ee*

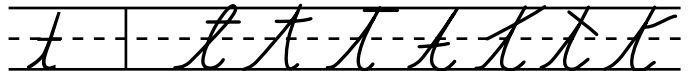
3. Shallow depression in middle—looks like *r* or *n*



**The letter t** is taught here as a full-height tall letter that is crossed halfway between the top and middle guidelines. A  $\frac{3}{4}$ -height *t* crossed at the middle guideline should not be encouraged, as it will make it more difficult later for S. to form the letter combination *ot*.

Unacceptable:

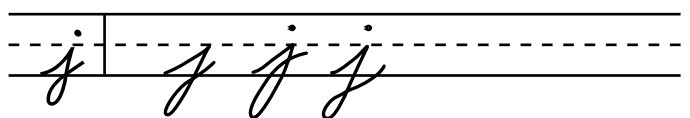
1. Open loop—looks like letter *l*
2. Open and tent-like (retrace not tight)
3. Crossed too high (at top)—looks like capital *T*
4. Crossed too low
5. Crossed on an extreme slant
6. Crossed away from stem



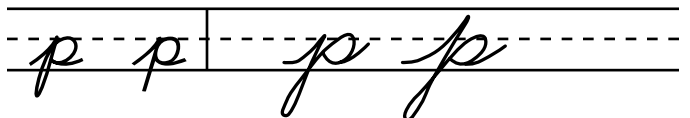
**The letter j** should always be dotted. The bottom loop should cross at the bottom guideline; if it crosses too high or too low it will pull the following letters out of alignment. The bottom loop may differ from the model writing in the workbook in length and fullness, but its length should be at least equal to the *x*-height.

Unacceptable:

1. Undotted
2. Loop crosses too high or too low



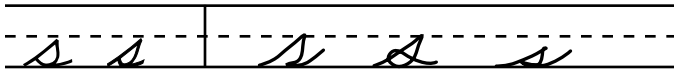
**The letter p** may have either an open or closed bottom loop. The retracing at the very top of the *p* should be tight, so that the two sides of the letter do not “fall apart” and look like *js* or *j* + “something.” A *p* with a  $\frac{3}{4}$ -height “spike” is not taught here because it often causes the letter to “fall apart” in this way.



**The letter s** should be closed at the bottom. A very slight loop at the bottom retrace is permissible so long as it does not become very pronounced. Watch out for an *s* that is too short and slants extremely to the right.

Unacceptable:

1. Open at bottom
2. Too much loop at bottom
3. Too short; slant too extreme



The letter *r* should have two clearly defined corners at the top, although the first corner does not need to project up quite as much as in the model letters.

Unacceptable:

1. Letter too rounded
2. Second corner indistinct—looks like *i*
3. Letter droops in middle—looks like *n* or *u*
4. Slant too extreme



## Lesson 2

## Cursive Writing Pages 10–15

### OBJECTIVES

To help your student:

— identify the cursive forms of the following letters with their printed forms:

*c, a, d*

*g, q*

— write these letters in cursive.

— read and copy model words and phrases written with these five letters and letters from the previous lesson.

— write words and phrases in cursive, when they are given in their printed form.

— understand that double *t* in a word may be crossed with a single stroke.

### NEW WORDS: bottom, loop

### CHECK HOMEWORK: Pages 8–9

Check the homework one line at a time. Cover the model writing, and have S. read aloud what he has written. Then uncover the model writing, and make a quick check to see that S. actually copied the words as given.

Ask S. if he is satisfied with the way everything looks in that line. Give him the first chance to point out any items that need work. Then you can call attention to any points he might have missed. Follow the general standards for legibility described in the Introduction and the criteria for clear letter forms at the end of Lesson 1. But don't try to correct everything and overwhelm S. with criticism. At this point, concentrate on clearly formed letters and proportionate heights. In other areas, correct only the most glaring defects.

Have S. make any needed corrections by erasing the whole word and writing it over.

Give praise for any part of the homework that S. did well.

*c, a, d*

### LEARNING THE LETTERS: Page 10

Have S. read the title *Lesson 2*. Then have him identify the cursive letters at the top of the page and read the introductory line that tells how they are similar.

**The letter c.** In the box, have S. point to the printed letter, then the cursive letter, and tell the name of each.

Let S. study the large sample letter and the dot-and-arrow figure. Demonstrate writing *c* if S. would like you to.

Have S. write several *c*'s on the second set of guidelines. Then ask him to put a check mark by the one he did best.

**The letter a.** Follow the same general procedure.

**The letter d.** Follow the same procedure.

**Note:** The ascender (part that goes above the middle guideline) of *d* may be closed, as shown in the model letters, or it may be an open loop. If S. makes his *d*'s with an open loop, assure him that this is all right.

### PRACTICE: Page 11

**Copy the words.** Have S. read the title and directions. Tell him that in this section, he will practice writing words made up of the three new letters plus the letters in Lesson 1.

First, have S. read all of the words aloud. Then have him copy the words. As he writes each word, have him read it again and then say the name of each letter as he writes it.

**Write these words.** Have S. read the directions and the printed words. Ask him to write these words in cursive.

*g, q*

### LEARNING THE LETTERS: Page 12

Have S. identify the cursive letters at the top of the page and read the introductory line that tells how they are similar. Help him with the new words *bottom* and *loop*.

**The letter g.** In the box, have S. point to the printed letter, then the cursive letter, and tell the name of each.

Let S. study the large sample letter and the dot-and-arrow figure. Demonstrate writing *g* if S. would like you to.

Have S. write several *g*'s on the second set of guidelines. Then ask him to put a check mark by the one he did best.

**The letter q.** Follow the same general procedure. Point out to S. that the bottom loop of *q* swings toward the *u* that always comes after *q*. Have S. write *qu*—instead of *q* by itself—to help him remember this.

### PRACTICE: Page 12

**Copy the words.** Have S. read the title and directions. First, have him read all of the words aloud. Then, as he writes each word, have him read it again and say the name of each letter as he writes it.

### HOMEWORK: Pages 13–15

Follow the same procedure as for previous lesson's homework. Have S. read everything aloud—titles, directions, and all of the items he is to write.

On page 15, when you come to the phrase *quits cigarettes*, point out that a double *t* can be crossed with one stroke.

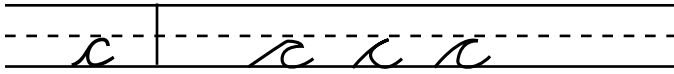
### CRITERIA FOR LETTER FORMS: Lesson 2

In the sample writing below the examples before the vertical bar are acceptable variations. The examples after the vertical bar are unacceptable.

The letter **c** should curve far enough to the right and the retrace stroke should be exactly over the first stroke.

Unacceptable:

1. Retrace stroke open
2. Not enough curve to the right—looks like *i* or *r*



The letter **a** should be closed at the top, and the ending stroke should align with the bottom of the letter.

Unacceptable:

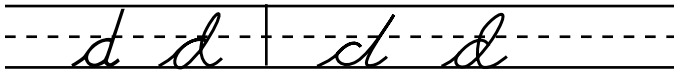
1. Top not closed—looks like *u* or *ci*
2. Ending stroke too high—looks like *o*



The letter **d**. The ascender may be closed, or it may be an open loop. The top of the letter should be closed.

Unacceptable:

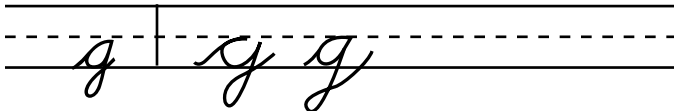
1. Not closed—looks like *cl*
2. Loop swings backward and overlaps short body



The letter **g** should be closed at the top. The bottom loop may differ from the examples in the workbook in length and fullness, but its length should be at least equal to the *x*-height. The loop should cross at the bottom guideline. If it crosses too low, it will pull the following letters out of alignment.

Unacceptable:

1. Not closed at top—looks like *cj*
2. Bottom loop crosses too low



The letter **q** should be closed at the top. The bottom loop should be approximately the same length as that of the *g*. The bottom loop should be closed at the right side at the bottom guideline—not above or below it.

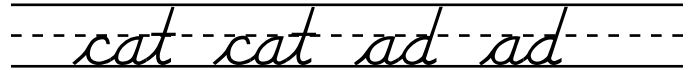
Unacceptable:

1. Not closed at top—looks like *cf*
2. Bottom loop not closed at right side
3. Bottom loop closed too high or too low



If a student confuses *g* and *q*, keep reminding him that the bottom loop of *q* swings toward the *u* that always follows *q*. (Always have S. practice *qu* rather than *q* alone to reinforce this point.)

**All letters in Lesson 2.** When any of these letters begins a word, the up-stroke at the beginning of the letter is not absolutely necessary. But don't mention this to S. unless he writes words this way on his own.



## Lesson 3

## Cursive Writing Pages 16–21

### OBJECTIVES

To help your student:

— identify the cursive forms of the following letters with their printed forms:

*n, m, x*

*y z*

— write these letters in cursive.

— read and copy model words and phrases written with these five letters and letters from previous lessons.

— write words and phrases in cursive, when they are given in their printed form.

— understand how to write a contraction in cursive.

### CHECK HOMEWORK: Pages 13–15

Check the homework one line at a time as in the previous lesson. Cover the model writing, and let S. read what he has written. Let him participate in evaluating his writing.

At this point, concentrate on clear letter forms and proportionate heights. Have S. make any needed corrections by erasing the whole word and writing it over.

### OPTIONAL DICTATION EXERCISE

Supply S. with an extra worksheet with guidelines similar to those in the workbook. Dictate these five words for him to write in cursive: *cat, jar, get, pass, quit*. Check his work, and have him correct any errors.

*n, m, x*

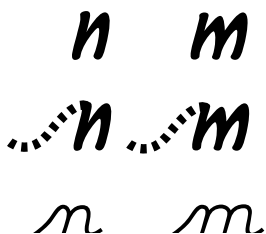
*y, z*

### LEARNING THE LETTERS: Page 16

**Title and introduction.** Have S. read the title *Lesson 3*. Then have him identify the cursive letters at the top of the page and read the introductory line that tells how they are similar.

Many students tend to confuse cursive *n* and *m* or to give them extra humps (for example, three for *n* and four for *m*). To clarify matters, show S. how the cursive letters are related to the printed ones.

Print *n* and *m* fairly large and slanted. With a dotted line or different color, show the stroke that is added to the beginning of each printed letter to make the cursive letter.



**The letter *n*.** In the box, have S. point to the printed letter, then the cursive letter, and tell the name of each. Ask him what is added to the printed letter *n* to make the cursive letter *n* [the beginning stroke].

Let S. study the large sample and the dot-and-arrow figure. Then have him write several *n*'s. Ask him to put a check mark by the one he did best.

**The letter *m*.** Follow the same procedure as for *n*.

**The letter *x*.** Follow the same general procedure. Demonstrate writing *x* if S. would like you to.

### PRACTICE: Page 17

**Copy the words.** Have S. read the title and directions. Tell him that, in this section, he will practice writing words with *n, m, and x*, and other letters he has learned.

First, have S. read all of the words aloud. Then have him copy the words. As he writes each word, have him read it again and then say the name of each letter as he writes it.

In the last line in this part, when S. comes to the words *next, taxes, and sixteen*, stop him. Explain that when *x* comes in the middle of a word, he should stop and cross the *x*. Then he should go on with the rest of the word, connecting it to the *x*.

**Note:** This guide recommends crossing the *x* immediately although some other systems do not. An uncrossed *x* is so shapeless that the student is likely to forget it's there unless he crosses it immediately.

**Write these words.** Have S. read the directions and the printed words. Ask him to write these words in cursive.

### LEARNING THE LETTERS: Page 18

Have S. identify the cursive letters at the top of the page and read the introductory line that tells how they are similar. Help him with the words *bottom* and *loop* if he doesn't remember them from Lesson 2.

**The letter *y*.** In the box, have S. point to the printed letter, then the cursive letter, and tell the name of each.

Let S. study the large sample letter and the dot-and-arrow figure. Demonstrate writing *y* if S. wishes.

Have S. write several *y*'s on the second set of guidelines. Then ask him to put a check mark by the one he did best.

**The letter *z*.** Follow the same general procedure.

### PRACTICE: Page 18

**Copy the words.** Have S. read the title and directions. First, have him read all of the words aloud. Then, as he writes each word, have him read it again and say the name of each letter as he writes it.

## HOMEWORK: Pages 19–21

Follow the same procedure as for the previous lessons' homework. Have S. read everything aloud—titles, directions, and all of the items he is to write.

On page 19 when you come to the phrase *didn't eat any meat*, point out the contraction *didn't*. Explain that when you write a contraction in cursive writing, you can connect all of the letters and then go back and put in the apostrophe.

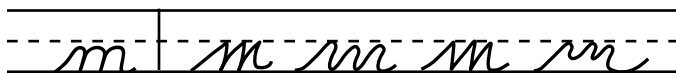
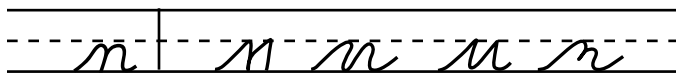
### CRITERIA FOR LETTER FORMS: Lesson 3

In the sample writing below, the examples before the vertical bar are acceptable variations. The examples after the vertical bar are unacceptable.

The letters *n* and *m* should be rounded at the top. The retrace strokes should be tightly together. The downstrokes should all touch the bottom guideline.

Unacceptable:

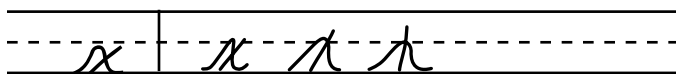
1. Sharply angled top corners
2. Retrace strokes separated
3. Down-strokes don't reach bottom guideline



The letter *x* should be rounded at the top. The cross mark should be slanted so that a clear *x* shape is produced within the letter.

Unacceptable:

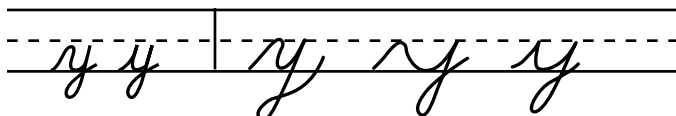
1. Letter too narrow for clear *x* shape
2. Cross mark too far to left or too vertical



The letter *y* normally begins with a rounded hump. But it is also permissible to begin it with a sharp retrace, like the letter *u*. The length and fullness of the bottom loop may differ from the examples in the workbook, but the length should be at least equal to the *x*-height. The ending stroke of the bottom loop should cross *at* the baseline.

Unacceptable:

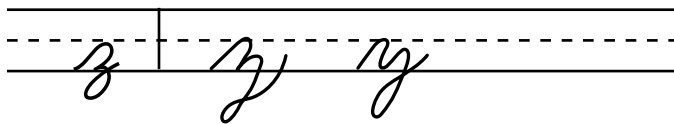
1. Bottom loop crossed too low
2. Letter spread so wide it looks like two letters



The letter *z* should be rounded at the top. The second hump should be lower than the first. The ending stroke of the bottom loop should cross *at* the baseline.

Unacceptable:

1. Bottom loop crossed too low
2. Humps stand apart, letter looks like *y*



# Lesson 4

## Cursive Writing Pages 22–27

### OBJECTIVES

To help your student:

- identify the cursive forms of the following letters with their printed forms:  
*l, f, h, k*
- write these letters in cursive.
- read and copy model words and phrases written with these four letters and letters from previous lessons.
- write words and phrases in cursive, when they are given in their printed form.

### CHECK HOMEWORK: Pages 19–21

Check the homework one line at a time as in the previous lessons. Cover the model writing, and let S. read what he has written. Let him participate in evaluating his writing. At this point, concentrate on clear letter forms and proportionate heights. Have S. make any needed corrections by erasing the whole word and writing it over.

### OPTIONAL DICTATION EXERCISE

Give S. an extra worksheet with guidelines. Dictate these five words for him to write in cursive: *name, man, six, yet, zip*. Check his work, and have him correct any errors.

*l, f, h, k*

### LEARNING THE LETTERS: Page 22

**Title and Introduction.** Have S. read the title *Lesson 4*. Then have him identify the cursive letters at the top of the page and read the introductory line that tells how they are similar. Tell him the new word *tall*.

**The letter l.** In the box, have S. point to the printed letter, then the cursive letter, and tell the name of each.

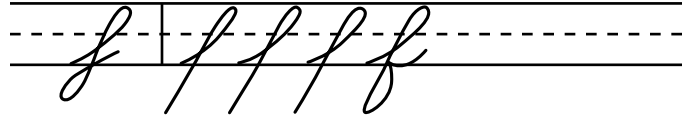
Let S. study the large sample letter and the dot-and-arrow figure. Demonstrate writing *l* if S. wishes.

Have S. write several *l*'s on the second set of guidelines. Then ask him to put a check mark by the one he did best.

**The letter f.** Follow the same general procedure. Point out that the printed *f* cannot be made into a cursive *f* just by adding extra strokes, so the cursive *f* is made in a completely different way. Demonstrate writing *f*.

**Note:** Some students may try to make the bottom loop of *f* the same way they write *j*. If this happens, supply an extra worksheet of guidelines. Have S. make just the first part of the letter, as below, several times. Emphasize making the straight line from the top to bottom of the letter. Then have S. write several complete letter *f*'s on the practice sheet before he returns to the workbook.

**If this happens—try this:**



**The letter h.** Follow the same general procedure as for the other letters. Demonstrate writing *h*.

**The letter k.** Follow the same general procedure. Demonstrate writing *k*. If S. has any trouble following the dot-and-arrow figure, write the letter very large so that he can clearly see the sequence of strokes. Emphasize that the *k* must be closed on the side so that it doesn't look like an *h*.

### PRACTICE: Page 23

**Copy the words.** Have S. read the title and directions. Tell him that, in this section, he will practice writing words with *l, f, h, k*, and other letters he has learned.

First, have S. read all of the words aloud. Then have him copy the words. As he writes each word, have him read it again and say the name of each letter as he writes it.

**Write these words.** Have S. read the directions and the printed words. Ask him to write these words in cursive.

### HOMEWORK: Pages 24–27

Follow the same procedure as for the homework in previous lessons. Have S. read everything aloud—titles, directions, and all of the items he is to write.

Since there is quite a bit of homework in this lesson, you may want to let S. begin it in class if there is time.

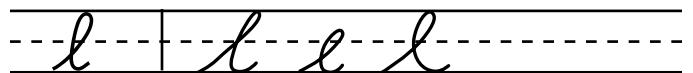
### CRITERIA FOR LETTER FORMS: Lesson 4

In the sample writing below the examples before the vertical bar are acceptable variations. The examples after the vertical bar are unacceptable.

**The letter l** should be a tall open loop that crosses between the bottom and middle guidelines.

Unacceptable:

1. Loop closed—looks like uncrossed *t*
2. Too short—looks like *e*
3. Loop crosses too high

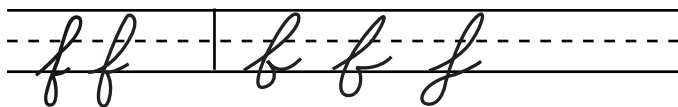




**The letter *f*** has both a tall loop and a bottom loop. Both loops should be open. The down-stroke that forms the left side of the letter should be made in a continuous line. The bottom loop should be long enough and should be closed tightly at or near the bottom guideline. Most distortions of *f* cause the letter to look like a *b*.

Unacceptable:

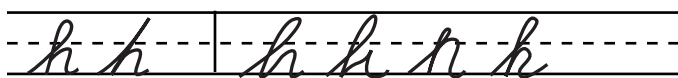
1. Bottom loop too short—looks like *b*
2. Bottom loop not closed—looks like *b*
3. Bottom loop swings to left, like a *j*—see the note about this in the lesson



**The letter *h*** has a tall loop and a short hump, which should be gently rounded on top. The loop may be open or closed. The retrace stroke that begins the hump should be tight against the loop.

Unacceptable:

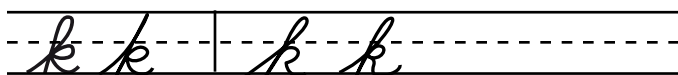
1. Retrace not tight—looks like two letters
2. Tall loop too short, hump too tall—looks like odd capital *N*
3. Right side of hump swings in too much—looks like poorly formed *k*



**The letter *k*** is similar to *h* except that the right side of the hump swings in and closes tightly against the loop. (It may help some students to think of the *k* as a tall loop with a small version of a capital *R* attached to it, but don't use this description unless it's really necessary.) The most common problem is not making the *k* look sufficiently different from the *h*.

Unacceptable:

1. The “waist” of *k* is not “belted” tightly—looks like letter *h*
2. The small loop formed on the short body of *k* is so tiny that it can hardly be seen



**Note:** If S. has trouble making *k*'s distinct from *h*'s, you may want to give some practice on an extra worksheet. Use words that are the same except for *h* or *k*, such as *hill* and *kill*, *much* and *muck*, *shirt* and *skirt* along with words that contain both letters, such as *check* and *kitchen*. Do not drill on this point so long that S. becomes frustrated, however.

o, w, v, b

**Note:** This lesson introduces the four lowercase letters—*o*, *w*, *v*, *b*—that end with a connecting stroke above the baseline. Special attention is given to connecting each of these letters to the different types of letters that commonly follow it. Connecting these letters is often the most difficult part of cursive writing for many students.

Since this lesson is long and somewhat difficult, you may want to cover it in two class sections, according to this plan:

1. In your first session, teach all four letters. Have S. do the Practice sections on pages 29–31 in class. (These Practice sections cover some of the easier letter combinations with *o*, *w*, *v*, *b*.) Assign the Homework on page 34, which gives more practice with the same letter combinations.
2. In your second session, go over the Homework on page 34. Then have S. do the Practice sections on pages 32–33. (These Practice sections cover the more difficult letter combinations with *o*, *w*, *v*, *b*.) Assign the remaining Homework on pages 36 and 37, and let S. do as much of it in class as time allows. Assign pages 38 and 39 as homework, or use them for in-class practice to address specific issues S. needs help with.

Have some extra worksheets with guidelines available for S. to use any time he needs to during this lesson.

## OBJECTIVES

To help your student:

- identify the cursive forms of the following letters with their printed forms: *o*, *w*, *v*, *b*.
- write these letters in cursive.
- connect each of these letters to the different types of letters that commonly follow it.
- read and copy model words and phrases written with these four letters and letters from previous lessons.
- write words and phrases in cursive, when they are given in their printed form.

## NEW WORD: stroke

## CHECK HOMEWORK: Pages 24–27

Check the homework one line at a time as in the previous lessons. Cover the model writing, and let S. read what he has written. Let him participate in evaluating his writing. At this point, concentrate on clear letter forms and proportionate heights. Have S. make any needed corrections by erasing the whole word and writing it over.

## OPTIONAL DICTATION EXERCISE

Give S. an extra worksheet with guidelines. Dictate these six words for him to write in cursive: *let*, *fill*, *hat*, *kick*, *much*, *if*. Check his work, and have him correct any errors.

## LEARNING THE LETTERS: Page 28

**Title and Introduction.** Have S. read the title *Lesson 5*. Then have him identify the cursive letters at the top of the page and read the introductory line that tells how they are similar. Have him sound out the new word *stroke*.

Have S. look over the four large sample letters. Point out again that these four letters *end* the same way. The ending stroke does not go down to the bottom guideline, as it does on most letters. Instead, the ending stroke is just under the middle guideline.

**The letter o.** In the box, have S. point to the printed letter then the cursive letter, and tell the name of each.

Let S. study the large sample letter and the dot-and-arrow figure. Demonstrate writing *o*. Emphasize that the ending stroke is just below the middle guideline and that it dips (curves) just a little.

Have S. write several *o*'s on the second set of guidelines. Then ask him to put a check mark by the one he did best.

**The letter w.** In the box, have S. point to the printed letter, then the cursive letter, and tell the name of each.

Students sometimes become confused about the *w* and make it with three sections instead of two. To prevent this, show how a round-bottomed printed *w* is related to the cursive *w*.

Print a round-bottomed *w* fairly large and slanted. Explain to S. that some people print their *w*'s with curves at the bottom instead of points. Then, with a dotted line or different color, show the strokes that are added to make a cursive *w*.

Continue with the same procedure as for *o*. Emphasize that the ending stroke of the *w* is just below the middle guideline and that the ending stroke has a little dip in it.

**The letter v.** Follow the same general procedure. Point out that the *v* begins with a curve, the bottom of the letter is rounded, and the letter comes to a sharp corner at the middle guideline. Emphasize that the ending stroke is just below the middle guideline and that the ending stroke has a little dip in it.

**The letter b.** Follow the same general procedure. Point out that the *b* has an open bowl at the bottom. Emphasize that this bowl does not come all the way up to the middle guideline. The ending stroke is below the middle guideline and has a little dip in it.

**Note:** It will be helpful for S. to make *b*'s with a fairly shallow bowl (not as high as the middle guideline) for two reasons.

The *b* will be less likely to look like an *f*. And, this will give a little more room to maneuver in forming the difficult letter combinations *bi*, *be*, and *br*.

### **PRACTICE: Page 29**

**Copy these letters.** Have S. read the title and directions. Explain that this line has some combinations of letters that are found in words. Have S. say the names of the letters as he writes them. (These are easy combinations, as the letters *w*, *v*, and *b* come at the end.)

**Copy these words.** Have S. read the directions. Explain that all of the words in this line end with the letter *o*. First have S. read all of the words aloud. Then have him copy the words. As he writes each word, have him read it again and say the name of each letter as he writes it.

**Copy these letters and words.** (In this part, S. will begin connecting letters of the *o* group to other letters. The first letter combinations—*op*, *ow*, *ou*, *bu*—are very easy ones that involve no more than swinging the ending stroke over to the top of the next letter.)

Have S. read the directions. Explain that in this part he will begin connecting the letters *o*, *w*, *v*, and *b* to other letters. The letter combinations in color are the ones he will practice. After each letter combination, there will be two or three words that have that letter combination.

Work with one letter combination at a time. Have S. say the names of the letters and read the words with those letters. Have S. copy the letter combination, saying the names of the letters again. If it seems helpful, let him trace lightly over the shaded letter combination in the workbook first and practice the letter combination on an extra worksheet of guidelines. Then have S. read each word again and copy it, saying the name of each letter as he writes it.

**Write these words.** (The words in this part either end with *o* or they have the same letter combinations that S. practiced in the previous part.)

Have S. read the directions and the printed words. Ask him to write these words in cursive.

### **PRACTICE: Page 30**

On this page, letters in the *o* group are connected to letters that begin with an over-curve: *a*, *d*, *c*, and *o*. The letter combinations are *oa*, *wa*, *va*, *ba*, *od*, *oc*, *bo*, and *wo*. These are fairly easy combinations, since the ending stroke of the *o*-group letter simply swings over to the top of the following letter.

Follow the same general procedure as for the last two parts of the preceding Practice page. Let S. trace the shaded letter combinations or practice writing them on an extra worksheet whenever he needs to.

### **PRACTICE: Page 31**

Follow the same general procedure on this page.

In lines 1–2, letters in the *o* group are connected to letters in the *n* group: *n*, *m*, *x*, and *y*. The letter combinations are *on*,

*om*, *ox*, *oy*, and *by*. These are not hard to form, but some students may have trouble recognizing *n* and *m* in the combinations *on* and *om*. If this happens, explain that the beginning stroke of *n* or *m* is lifted a little so that it can be connected to *o*. Demonstrate as below:



In lines 3–4, letters in the *o* group are connected to the tall-loop letters: *h*, *k*, *f*, and *l*. The combinations *wh*, *ok*, *of*, and *ob* are somewhat easier because *h*, *k*, *f*, and *b* have a top and bottom half. The ending stroke of the *o*-group letter simply swings over to begin forming the tall loop at the middle guideline.

The combinations *bl* and *ol* are more difficult. You may want to give more practice on an extra worksheet with additional words for S. to copy. For *bl*, you can use *black*, *blind*, *blow*, *able*, *table*. For *ol*, you can use *old*, *cold*, *gold*, *told*, *olive*, *police*, *stole*, *stolen*, *doll*, *dollar*.

**Note:** If you are breaking this lesson into two parts, stop here and assign the Homework on page 34.

### **PRACTICE: Pages 32–33**

Follow the same general procedure as for the preceding Practice pages.

On these two pages are the most difficult letter combinations; letters in the *o* group are connected to *e*, *i*, *t*, *r*, and *s*. Help S. analyze how the shape of each of these letters is changed just a bit to make the connection possible. Emphasize that the short letters and the connecting strokes must not go above the middle guideline. Let S. trace the shaded letter combinations in the workbook to develop a “feel” for how the letters are connected. Allow him to practice on an extra worksheet whenever he feels the need.

### **HOMEWORK: Pages 34–37**

Follow the same procedure as for the homework in previous lessons. Have S. read everything aloud—titles, directions, and all of the items he is to write.

### **PRACTICE: Pages 38–39**

Use these two pages to have S. practice any lowercase letters he is still struggling with. Have him start by writing out the whole lowercase cursive alphabet on page 38. Circle any letters that are not formed correctly. Have S. practice writing those letters in class or as homework.

On page 39, have S. write new words he has recently learned. These may be words from the *Laubach Way to Reading* lesson he is working on, words that he has learned from other sources, or new words that he has learned while working in this book. Tell S. that in the next lesson he will learn to write capital letters in cursive. So this is just one more chance to practice lowercase cursive writing before he moves on.

## CRITERIA FOR LETTER FORMS: Lesson 5

In the sample writing below the examples before the vertical bar are acceptable variations. The examples after the vertical bar are unacceptable.

**The letter o** may be round or oval. It should be closed at the top. The ending side-stroke should be just below the middle guideline and should have a slight dip in it.

Unacceptable:

1. Letter not closed at top
2. Ending stroke dips too low—looks like *a*

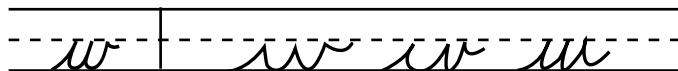


**Note:** If S. has trouble making distinct *a*'s and *o*'s, you may want to give some practice on an extra worksheet. Use contrasting pairs of words, such as *cap* and *cop*, *came* and *come*, *same* and *some*, *wake* and *woke*, *many* and *money*.

**The letter w** should have tight retrace strokes. The two parts of the letter should be about the same width. The ending stroke should be just below the middle guideline and should have a slight dip in it.

Unacceptable:

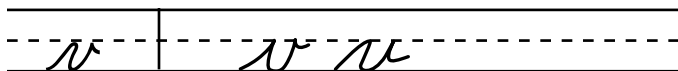
1. Retrace strokes open and tent-like
2. One side of letter too wide—looks like two letters
3. Ending stroke drops too low



**The letter v** should begin with a rounded hump. The bottom of the letter is rounded, and the letter comes to a sharp point at the middle guideline. The ending stroke is just below the middle guideline and has a slight dip in it.

Unacceptable:

1. Beginning hump is pointed—looks like *u*
2. Ending stroke drops—looks like *ri*



**The letter b** should have an open and shallow bowl at the bottom. This bowl does not come all the way up to the middle guideline. The ending stroke is below the middle guideline and has a little dip in it.

Unacceptable:

1. Bowl closed—looks like *f*
2. Bowl too deep—looks like *f*
3. Ending stroke drops—looks like *li*



**Note:** If S. has trouble making distinct *f*'s and *b*'s, give practice on an extra worksheet. Have S. practice combinations of *bf* and *fb*. Also, give contrasting words, such as *fat* and *bat*, *fill* and *bill*.

## Lesson 6

## Cursive Writing Pages 40–47

**Note:** This first lesson on capital letters introduces 10 easy cursive capitals that are very similar to the printed capitals. If S. already knows how to print, it should be possible to cover the lesson in one period, even though it is rather long. If you need to break the lesson into two parts, however, teach the groups *C, A, E*, and *O, Q* in the first session, and use the Homework on page 45. In the second session, teach *P, R, B*, and *T, F*, and use the rest of the Homework.

### OBJECTIVES

To help your student:

- identify the following cursive capital letters:
  - C, A, E*
  - O, Q*
  - P, R, B*
  - T, F*
- compare all four forms of these letters: lowercase and capital in cursive and printed writing.
- write these 10 capital letters in cursive.
- recognize that the cursive capital letters *C, A, E, R* are connected to the following letter in a word, but that *O, Q, P, B, T, F* are not connected.
- read and copy model words and sentences, using these 10 capital letters.
- write words and sentences in cursive, when they are given in printed form.
- recognize the following uses for a capital letter at the beginning of a word:
  1. first words of sentences
  2. names of people
  3. names of pet animals
  4. place names: city state, country, street, building
  5. names of months
  6. names of days of the week
  7. names of languages or nationalities
- use a period or question mark appropriately at the end of a sentence or question.

### NEW WORDS: capital, connect

### CHECK HOMEWORK: Pages 34–39

Check the homework one line at a time as in the previous lessons. Cover the model writing, and let S. read what he has written. Let him participate in evaluating his own writing. Concentrate on clear letter forms, proportionate heights, and the connections from *o, w, v*, and *b* to the letters that follow. Emphasize keeping the baseline of the words even and keeping the tops of the short letters even. Have S. make any needed corrections by erasing the whole word and writing it over. If S. did the Practice on pages 38–39 for homework, check that too.

### OPTIONAL DICTATION EXERCISE

Give S. an extra worksheet with guidelines. Dictate these 10 words for S. to write: *bed, went, have, got, jobs, blow, visit, month, woman, brother*. If necessary give help with spelling, so that S. can concentrate on forming the letters and connecting them. Check his work, and have him correct any errors.

*C, A, E*

### LEARNING THE LETTERS: Page 40

**Title and introduction.** Tell S. that he has learned all of the lowercase letters in cursive writing and is ready to begin the capital letters. Some of the cursive capital letters are almost like the printed ones; some are very different. In this lesson, he will learn 10 capital letters that are very much like letters he already knows how to write.

Have S. read the title *Lesson 6* and identify the cursive capital letters at the top of the page. Have him read the introductory line that tells how these letters are similar. Help him sound out the new word *capital* if necessary.

Have S. look over the four large sample letters. Point out that in cursive writing, the same as in printing, the capital letters are *tall* letters. All of the capital letters touch the top guideline.

**The capital letter C.** In the box, have S. identify the lowercase and capital printed letters and the lowercase and capital cursive letters. Compare their shapes, which are quite similar, and their sizes. Emphasize that the cursive capital *C* is a tall letter, and point out that it does not begin with an up-stroke.

Let S. study the large sample letter *C* and the dot-and-arrow figure that shows how to write it.

On the second set of guidelines, have S. write several capital *C*'s. Then ask him to put a check mark by the one he did best.

**The capital letter A.** Follow the same general procedure. Point out that the cursive capital *A* is shaped like the cursive lowercase *a*, but the capital *A* is a tall letter, and it does not begin with an up-stroke.

**The capital letter E.** Follow the same general procedure. Point out that the cursive capital *E* is shaped somewhat like the printed capital *E*, except that the cursive *E* is made with curves instead of straight lines. The curves make it possible to write the whole letter without lifting your pencil.

O, Q

### LEARNING THE LETTERS: Page 41

Have S. identify the cursive capital letters at the top of the page. Then have him read the introductory line that tells how these letters are similar. Point out that *O* and *Q* begin in the same way as *C*, *A*, *E*.

**The capital letter O.** Follow the same procedure as for *C*, *A*, *E*. Point out that the cursive capital *O* is similar to the printed capital *O*, except that the cursive *O* has a small loop at the top.

**The capital letter Q.** Follow the same general procedure. Point out that the cursive capital *Q* is similar to the printed capital *Q*, except that the cursive *Q* has a small loop at the top. Also, remind S. that the capital *Q* must always have the small cross-stroke at the bottom, or it will look like capital *O*.

### PRACTICE: Page 41

This Practice covers *C*, *A*, *E*, and *O*, *Q*. Have S. read the title. Explain to S. that most of the capital letters are connected to the letter that comes after them, but a few capital letters are not connected. The Practice section will tell which capital letters are connected and which are not.

**Connect C, A, and E to the next letter.** Have S. read the first set of directions. Have him sound out the new word *connect*. Then have him read the names in cursive writing in the first line. Ask him to notice how the capital letters *C*, *A*, *E* are connected to the next letter in the word. Have S. copy the names in the first line.

**Do not connect O or Q to the next letter.** Have S. read the second set of directions. Then have him read the names in cursive writing in the second line. Point out that, when the capital letter is not connected to the next letter, they must be written close enough together so that they look like part of the same word. Have S. copy the names in the second line.

P, R, B

### LEARNING THE LETTERS: Page 42

Follow the same general procedure as for the first two groups of capital letters. The cursive forms taught here for *P*, *R*, *B* are very similar to the printed forms, except that the cursive letters are slanted.

### PRACTICE: Page 43

**Connect R to the next letter but do not connect P or B.** Have S. read the first set of directions. Then have him read the names in cursive writing in the first line, noticing how the *R* is connected to the next letter. Have him read the names on the second line, noticing that *P* and *B* are not connected to the next letter. Have S. copy the names on both lines.

**Copy these phrases.** Have S. read the second set of directions. Then have him read the phrases and copy them.

**Write these names.** Have S. read the third set of directions. Have him read the printed names and tell which capital letters should be connected and which should not. Then have him write the names.

T, F

### LEARNING THE LETTERS: Page 44

Follow the same general procedure as for previous groups of capital letters.

The cursive *T* and *F* taught here are not much different from the printed letters, so S. will probably not need much practice in writing these letters by themselves. The main thing to watch for is that S. follows the numbered sequence of strokes correctly. It is important to make the top stroke first because it establishes the width and proper spacing of the letter.

### PRACTICE: Page 44

**Do not connect T or F to the next letter.** Have S. read the directions. Then have him read the names written in cursive. Point out that the lowercase letter after *T* or *F* should be started under the “umbrella” of the top line of the capital letter. Have S. copy the names.

### HOMEWORK: Pages 45–47

Tell S. now that he has learned some capital letters, he is ready to begin writing sentences in cursive writing. Remind him that a sentence always begins with a capital letter.

On each page of the Homework, have S. read aloud the title, directions, and all of the sentences that he is to copy or write. As you go over each sentence, have S. tell *why* each capital in it is used. Explain any items he may not know. When a sentence begins with a name, ask S. if that name would be written with a capital letter even if it came later in the sentence.

The uses of capital letters in this lesson are listed below with some examples.

1. First word of a sentence. (On pages 45–46, all of the sentences begin with a name. But on page 47, six of the eight sentences do not.)
2. Names of persons (*Carlos, the Oliver family, Pam Porter, Queen Anne*)
3. Name of pet animal (*Queen is the Oliver family’s pup.*)
4. Place names:
  - a. City (*River City*)
  - b. State (*Texas, Florida*)
  - c. Country (*Cuba, China, America, Canada*)
  - d. Street (*River Road*)
  - e. Building (*Fisher Office Building*)
5. Names of months (*April, October*)

6. Names of days of the week (*Friday*)
7. Name of language (*Ellen is an English teacher.*)
8. Name of nationality (*Queen Anne was an English queen.*)

Also, emphasize that a sentence ends with a period. Point out the question mark at the end of the question at the top of page 43.

### CRITERIA FOR LETTER FORMS: Lesson 6

Since the cursive capitals in this lesson are rather easy and are much like the printed capitals, this section will be mainly about acceptable variations.

There is a lot more room for variation in the capital letters than in the lowercase letters. The capital letter forms taught in the workbook are simple, serviceable, and efficient to write. Embellishments that do not lead to improved flow in writing or ability to connect letters have been eliminated.

Some students, however, may add embellishments as a matter of personal taste. Capital letters in particular reflect a person's individual style.

On the other hand, some of the letters can be streamlined even further for students who write with great difficulty. In some cases, it is better to let a student go on using the printed form of a capital letter than to insist on a difficult cursive capital that frustrates and dispirits him and interferes with the efficiency of his writing.

Be flexible about accepting variations that do not interfere with legibility. In general, use these standards for evaluating capital letters in the student's writing:

1. Is the basic shape of the letter clearly distinguishable?
2. Are the capital letters at least twice as tall as the short lowercase letters?
3. Is the capital letter connected to the next letter in the word if it is supposed to be? If it is not supposed to be connected, is the capital letter spaced close enough so that it looks like part of the word?
4. Is the way that the student is forming the letter reasonably efficient for him?

**The capital letter C.** The main thing to emphasize is the height of the letter. The capital *C* must be at least twice as tall as the lowercase *c*.

The capital *C* normally begins at the top of the letter, without the up-stroke of the lowercase *c*. But if S. can make a better-shaped *c* by using an up-stroke, or if he forgets occasionally and makes the letter this way there is no harm in this, so long as the capital *C* is tall enough.

Some students may have trouble forming a well-shaped *C* in the larger size necessary for the capital letter. A short beginning stroke or a small loop at the top of the letter may give their *C*'s better definition.

The capital *C* is connected to the next letter in a word.

*C C C Cal*

**The capital letter A.** Again, the height of the letter must be emphasized. The capital *A* normally begins at the top of the letter, without the up-stroke of the lowercase *a*. But the up-stroke is permissible so long as the capital *A* is tall enough.

The capital *A* is connected to the next letter in a word.

*A A Al*

**The capital letter E** is made up of two *c*-shaped curves. The center stroke should be at the middle guideline. The center stroke may be narrow or wide. The retrace at the center may be tightly closed, or it may open into a small loop. The capital *E* is connected to the next letter.

*E E Ed*

**The capital letters O and Q** may be oval or full and round. The tops of the letters should be closed. The loop at the top of these letters gives a more graceful appearance and helps somewhat with the forward flow of writing. But it is not really necessary. So, if a student has a great deal of trouble forming the loop, let him write *O* and *Q* without a loop.

Neither *O* nor *Q* is connected to the next letter in a word.

*O O Olive*

*Q Q Queen*

**The capital letters P, R, and B** in cursive are very much like the printed capitals. They are taught here with a very tightly closed retrace on the left side. But if the student makes them with a slight loop on the left, this is all right.

The top half of the letter should curve in at the middle guideline. On the *R* and *B*, the retrace at the center is taught as being tightly closed. But a small loop at the center is permissible.

The *R* is connected to the following letter, but *P* and *B* are not. If a student discovers that he can connect *B* by making a retrace at the bottom of the letter, let him do so, however.

*P P Pam*

*R R R Ray*

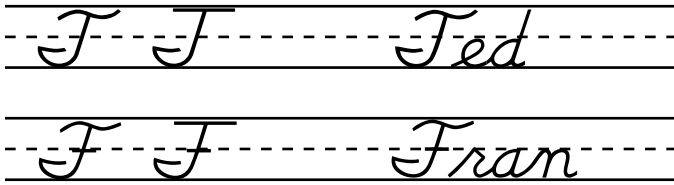
*B B B Bill Bill*

The capital letters **T** and **F** taught in the workbook are very much like the printed capitals. The cursive capitals have a curved top stroke, mainly for a graceful appearance. If S. has trouble making the curve, however, let him make a straight line.

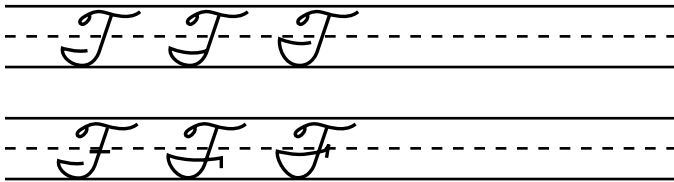
The cross-stroke on the *F* begins slightly to the left of the vertical line. This helps to balance the appearance of the letter and makes it easier to write quickly since you don't have to take the time to aim quite so precisely as when the cross-stroke begins exactly *at* the vertical line. This is not a necessary feature of *F* however.

Do insist that S. follow the numbered sequence of strokes in making these letters. The top stroke should be made first, as it establishes the width and proper spacing of the letter.

Neither *T* nor *F* is connected to the next letter in a word.



There are several more elaborate versions of *T* and *F* which should not be taught at all. They are easily confused with each other and with other letters since the basic *T* and *F* shapes get lost in the embellishments. And they offer no improvement in writing efficiency since the letters still require two or three separate strokes and cannot be connected to the following letter in a word. Avoid these forms:





n, m, k, h

**OBJECTIVES**

To help your student:

- identify the following cursive capital letters:  
*N, M, K, H*  
*L, D*
- compare all four forms of these letters: lowercase and capital in cursive and printed writing.
- write these six capital letters in cursive.
- recognize that the cursive capital letters *N, M, K, H, L* are connected to the following letter in a word, but that *D* is not connected.
- read and copy model words and sentences, using these six capital letters.
- write words and sentences in cursive, when they are given in printed form.
- review uses for capital letters introduced in Lesson 6.
- recognize these additional uses for capital letters:
  1. personal titles (*Mr., Mrs., Ms., Miss, Dr.*)
  2. place names: rivers, lakes, continents
  3. names of prizes (*Nobel Peace Prize*)
  4. the word *Braille*
  5. *Mother* and *Dad*, when used as names
  6. names of holidays (*Labor Day*)
- use periods appropriately after personal titles.
- use a comma between city and state names, as in this sentence: *Maria was born in Dallas, Texas.*
- use a comma in a date, as in *May 7, 1941.*
- write numerals the same height as tall letters and with a slant consistent with his cursive writing.

**CHECK HOMEWORK: Pages 45–47**

Check the homework one line at a time, as in previous lessons. Cover the model writing, and let S. read what he has written. Be sure that capital letters and punctuation marks are used where they should be. Emphasize clearly formed letters and the proportionate height of the tall capital letters to the short lowercase letters. Have S. make any needed corrections by erasing the whole word and writing it over.

**OPTIONAL DICTATION EXERCISE**

Give S. an extra worksheet with guidelines. Dictate these 9 names for S. to write: *Tom, Fran, Pete, Ray, Bob, Carl, Ann, Oliver, Queen*. If necessary give help with spelling, so that S. can concentrate on forming the letters and connecting them. Check his work, and have him correct any errors.

**LEARNING THE LETTERS: Page 48**

Have S. read the title *Lesson 7* and identify the cursive capital letters at the top of the page. Have him read the introductory line that tells how these letters are similar.

**The capital letter N.** In the box, have S. identify the lowercase and capital printed letters and the lowercase and capital cursive letters. Compare their shapes and sizes.

Let S. study the large sample letter *N* and the dot-and-arrow figure that shows how to write it. Demonstrate writing the letter if that seems necessary.

On the second set of guidelines, have S. write several capital *N*'s. Then ask him to put a check mark by the one that he did best.

**The capital letter M.** Follow the same general procedure. In addition, have S. compare the cursive capitals *N* and *M*.

**The capital letter K.** Follow the same procedure. Using the dot-and-arrow figure, point out that you have to lift your pencil once to make the letter *K*.

**The capital letter H.** Follow the same procedure. Using the dot-and-arrow figure, point out that you have to lift your pencil once to make the *H*. Also, point out that the cross-stroke in the *H* is made with a loop in the middle. The top of the loop is on the middle guideline; the loop finishes *below* the middle guideline.

**PRACTICE: Page 49**

**Connect N, M, and K to the next letter.** Have S. read the directions. Then have him read the words in cursive on the first line. Point out that *Ned* is a name and is always written with a capital letter. *No* is written with a capital letter only when it comes at the beginning of a sentence. *North* is not always written with a capital letter, but it is often used as part of a street name or city name; then it *is* written with a capital letter. *Nurse* is not always written with a capital letter, but it is sometimes used as a title with a nurse's last name, as *Nurse Jones*; then it *is* written with a capital letter. Have S. write these words.

On the second line, have S. read the words. Ask him which of these are names (*Mike, May*) and which are titles used before a person's name (*Mr., Mrs., Miss, Ms.*). Then ask him which titles have a period after them. Have S. write these words.

On the third line, have S. read the words. Point out that they are all names. Have him write the names.

**Connect H to the next letter with a side-stroke.** Have S. read the directions. Explain that *H* is connected to the next letter above the bottom guideline, in the same way that *b, o, v, w* are connected to letters. Ask him to read each name on this line and notice how the capital *H* is connected to the next

letter. Then have him write the names.

**Write these names.** Have S. read the directions and the printed names. Then have him write them in cursive.

*L D*

### LEARNING THE LETTERS: Page 50

Have S. identify the letters at the top of the page and read the introductory line that tells how they are similar.

**The capital letter L.** In the box, have S. identify the lower case and capital printed letters and the lowercase and capital cursive letters. Compare their shapes and sizes.

Let S. study the large sample letter *L* and the dot-and-arrow figure that shows how to write it. Demonstrate writing *L* if it seems necessary or helpful.

On the second set of guidelines, have S. write several capital *L*'s. Then ask him to put a check mark by the one that he did best.

**The capital letter D.** Follow the same general procedure.

### PRACTICE: Page 50

**Connect L to the next letter.** Have S. read the first set of directions. Then have him read and copy the names.

**Do not connect D to the next letter.** Have S. read the second set of directions. Then have him read the words. Point out that *Dr.* is a title used before a person's name and that it has a period after it. Have S. copy the words.

### HOMEWORK: Pages 51–53

On each page of the Homework, have S. read aloud the directions and all of the sentences that he is to copy or write. As you go over each sentence, have S. tell *why* each capital letter is used. Explain any items he may not know (See the Objectives.) On page 52, call attention to these points:

1. A comma is used between the name of a city and the name of a state, as in *Maria was born in Dallas, Texas.*
2. Numbers are the same height as tall letters. Numbers should be slanted the same as the letters.
3. A comma is used between the date of the month and the year, as in *Hope was born on May 7, 1941.*

### CRITERIA FOR LETTER FORMS: Lesson 7

The capital letters *N, M, K, H*, as taught in the workbook, begin with a small curve at the top. The beginning stroke may be sharply angled instead, or the letters may begin with a small loop.

*N N N*

**The capital letters N, M, K** must be tall enough since they are quite similar to the lowercase letters. The right side

of the *K* should be closed tightly at the middle guideline. A small loop here is all right. All of these letters connect to the following letter in a word.

*Ned Mike*

*Kim Kim*

**The capital letter H** has the cross-bar at the middle formed by a loop. The loop should be no higher than the middle guideline, with the finishing stroke of the loop below the middle guideline. The *H* connects to a following letter with a side-stroke, in the same way as *b, o, v, w*. If a student has a great deal of trouble connecting *H*, however, it is all right for him not to connect it, so long as *H* is spaced close enough to the rest of the word.

*Helen Helen*

**The capital letters L and D** may require more practice on an extra worksheet. The size and fullness of the loops in the *L* may differ from the examples in the workbook. The *D* may be particularly difficult, since it is hard to make a counter-clockwise curve with an upward stroke. The shape of the student's *D*'s may not be very consistent until he has had much practice. If a student finds this letter extremely difficult, allow him to make a *D* more like a printed *D*, with a retrace at the beginning.

Capital *L* is connected to the following letter in a word, but *D* is not connected.

*Lee Dan Dan*

## Lesson 8

### Cursive Writing Pages 54–57

**Note:** This lesson is short, but the letters in it are difficult. Provide extra worksheets with guidelines so that S. may have more practice whenever necessary.

#### OBJECTIVES

To help your student:

- identify the following cursive capital letters:  
*J, I*  
*S, G*
- compare all four forms of these letters: lowercase and capital in cursive and printed writing.
- write these four capital letters in cursive.
- recognize that the cursive capital letters *J, S, G, I* are connected to the following letter in a word.
- read and copy model words and sentences, using these four capital letters.
- write sentences in cursive when they are given in printed form.
- write short answers to questions in cursive writing.
- review uses for capital letters.

#### CHECK HOMEWORK: Pages 51–53

Check the homework one line at a time, as in previous lessons. Cover the model writing, and let S. read what he has written. Be sure that capital letters and punctuation marks are used where they should be. Emphasize clearly formed letters and the proportionate height of the tall capital letters to the short lowercase letters. Have S. make any needed corrections by erasing the whole word and writing it over.

#### OPTIONAL DICTATION EXERCISE

Give S. an extra worksheet with guidelines. Dictate these names for him to write: *Mr. and Mrs. Hill, Ms. Lee, Miss Hunt, Dr. King*. Check his work, and have him correct any errors.

*J, I*

#### LEARNING THE LETTERS: Page 54

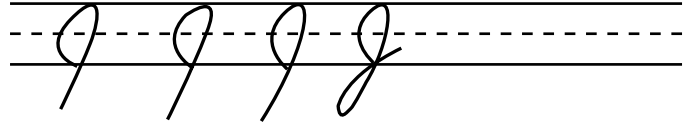
Have S. read the title *Lesson 8*. Have him identify the letters at the top of the page by glancing down at the boxes that show all four forms of each letter. Then have him read the introductory line that tells how these two capital letters are similar.

**The capital letter J.** In the box, have S. identify the lowercase and capital printed letters and the lowercase and capital cursive letters. Compare their sizes and shapes.

Let S. study the large sample letter *J* and the dot-and-arrow figure that shows how to write it. Demonstrate writing capital *J*.

On the second set of guidelines, have S. write several capital *J*'s. Then ask him to put a check mark by the one that he did best.

**Note:** Some students may try to make the bottom loop of the *J* first. Do not let this go on, as a *J* made in this way will often be poorly formed. If this happens, supply an extra worksheet with guidelines. Have S. make just the first part of the letter, as below several times. Then have him write several complete letter *J*'s on the practice sheet before he returns to the workbook.



**The capital letter I.** Follow the same general procedure. Let S. have extra practice on a worksheet if necessary. Point out that the capital letter *I* is also a word.

#### PRACTICE: Page 54

**Connect J to the next letter.** Have S. read the directions. Then have him read the names and copy them.

**Connect I to the next letter with a side-stroke.** Explain that capital *I* is connected to the next letter in the same way that *I* is connected to letters. Ask him to read the words on this line and notice how capital *I* is connected to the next letter. Point out that in the contractions *I'm* and *I'll*, you connect the letters first and then go back and put in the apostrophe. Have S. copy the words. He may want more practice on an extra worksheet.

*S, G*

#### LEARNING THE LETTERS: Page 55

Have S. identify the letters at the top of the page by glancing down at the boxes that show all four forms of each letter. Point out that capital *S* and *G* do not look at all like the printed capitals. Have S. read the introductory line that tells how these two capital letters are similar.

**The capital letter S.** In the box, have S. identify the lowercase and capital printed letters and the lowercase and capital cursive letters.

Let S. study the large sample letter *S* and the dot-and-arrow figure that shows how to write it. Demonstrate writing capital *S*.

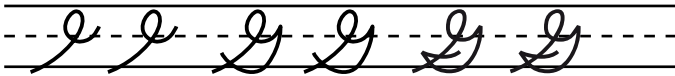
On the second set of guidelines, have S. write several capital *S*'s. Then ask him to put a check mark by the one that he did best.

**Note:** If S. has trouble following the sequence of strokes needed to make capital *S*, use an extra worksheet. Have him gradually build up to making the whole letter, as shown on the next page.



**The capital letter G.** Follow the same general procedure. Point out that capital *S* and capital *G* are quite similar. But the *S* has a curve on the right side and the *G* has a sharply pointed corner.

**Note:** If *S* has trouble following the sequence of strokes needed to make capital *G*, use an extra worksheet. Have him gradually build up to making the whole letter, as shown below.



### PRACTICE: Page 55

**Connect S and G to the next letter by using a side-stroke.** Have *S* read the directions. Then have him read and copy the names. He may want more practice on an extra worksheet.

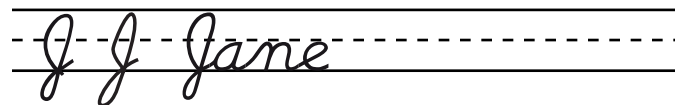
### HOMEWORK: Pages 56–57

Have *S* read aloud the directions and all of the sentences that he is to copy or write. As you go over each sentence, have *S* tell why each capital letter is used.

In the last exercise on page 57, have *S* read aloud the directions: *Write a short No answer to each question.* The first question is answered in the workbook as an example. Have him read aloud this question and answer: *Are you going home? No, I am not.* Then have him read each of the other questions and give the answer orally. Be sure he understands the form of the short answer that he is expected to give (*No, I am not. No, I do not. No, I did not. No, I have not.*). Point out that a comma is used after the word *No* in an answer.

### CRITERIA FOR LETTER FORMS: Lesson 8

**The capital letter J** normally has a top loop that is fuller than the bottom loop. The length and fullness of the bottom loop may differ from the examples in the workbook, but the length should be at least equal to the *x*-height. The bottom loop should cross *at* the bottom guideline. It is not a matter of importance whether or not the beginning stroke sticks out a bit at the right-hand side of the letter. Capital *J* is connected to the next letter in a word.



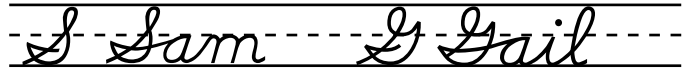
**The capital letter I**, begins near the middle guideline and goes across to the left, down, and then back up to form a tall loop like the *J*. The boat-shaped bottom of the *I* should come to a sharp point at the left, which should not be higher than the middle guideline, and the finishing stroke should be at the bottom guideline. Capital *I* is connected to the next letter in a word in the same way as *S*.



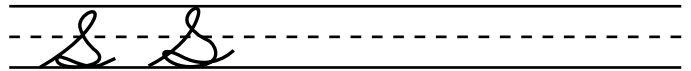
**The capital letters S and G** have a small loop at the top which should cross no lower than the middle guideline. The bottom of both these letters is formed with a small loop, which may stick out a bit at the left side of the letter. The finishing stroke of this loop should cross the line that forms the right side of the letter *at* the bottom guideline.

The *S* should be narrower than the *G*. The swoop across the top of the *G* should come down to the middle guideline and go back up, forming a sharp point at the top right corner of the *G*. This sharply pointed corner is necessary to distinguish *G* from *S*.

Both *S* and *G* are connected to the next letter in a word.



**Note 1:** Watch out for letters formed like those below. It is hard to tell whether they are *S*'s with fat bottoms or *G*'s that lack sharp corners.



**Note 2:** If, after making an earnest effort to learn the cursive capitals *I*, *S*, and *G*, a student prefers to use the printed capitals instead, allow him to do so.

## Lesson 9

## Cursive Writing Pages 58–65

### OBJECTIVES

To help your student:

- identify the following cursive capital letters:  
*U, V, W, X*  
*Y, Z*
- compare all four forms of these letters: lowercase and capital in cursive and printed writing.
- write these six capital letters in cursive.
- recognize that the cursive capital letters *U, X, Y, Z* are connected to the following letter in a word, but that *V* and *W* are not connected.
- read and copy model words and sentences, using these six capital letters.
- write sentences in cursive when they are given in printed form.
- write sentence answers to questions in cursive writing, with only a bottom guideline rather than a full set of guidelines.

**NEW WORDS:** *Xavier, Zion, Ramona, Miguel, Javier, Valeria, Marisol, Jimenez*

### CHECK HOMEWORK: Pages 56–57

Check the homework one line at a time, as in previous lessons. Cover the model writing, and let S. read what he has written. Be sure that capital letters and punctuation marks are used where they should be. On page 57, be sure that the short answers are appropriate to the questions. Have S. make any needed corrections by erasing the whole word and writing it over.

### OPTIONAL DICTATION EXERCISE

Give S. an extra worksheet with guidelines. Dictate these sentences for him to write:

*Gail Green lives on Jones Street.*  
*Is that an Indian name?*

Check his work, and have him correct any errors.

*U, V, W, X*

### LEARNING THE LETTERS: Page 58

Have S. read the title *Lesson 9*. Have him identify the letters at the top of the page. (For some, he may need to glance down at the boxes that give all four forms of each letter.) Then have him read the introductory line that tells how these four letters are similar.

**The capital letter U.** In the box, have S. identify the lowercase and capital printed letters and the lowercase and capital cursive letters. Compare their sizes and shapes.

Let S. study the large sample letter *U* and the dot-and-arrow figure that shows how to write it. Demonstrate writing the letter if it seems helpful.

On the second set of guidelines, have S. write several capital *U*'s. Then ask him to put a check mark by the one that he did best.

**The capital letter V.** Follow the same general procedure. Point out that the cursive capital *V* is slightly rounded at the bottom, and the ending stroke at the top of the letter is necessary so that the *V* isn't mistaken for *U*.

**The capital letter W.** Follow the same general procedure.

**The capital letter X.** Follow the same procedure. Point out that the capital *X* is very much like the lowercase *x* except that it is a tall letter. You have to lift your pencil to cross the *X*.

### PRACTICE: Page 59

**Do not connect V or W to the next letter.** Have S. read the directions and the words that he is to copy. Call attention to these points:

1. *Van* is sometimes used as a person's name.
2. *Valley* is not always written with a capital letter, but it is often used in place names. Then it does begin with a capital *V*.
3. The question words *who, what, when, and why* are not always written with a capital letter, but they often come at the beginning of a question. Then they do start with a capital *W*.

Have S. copy the words.

**Connect U and X to the next letter.** Have S. read the directions and the words he is to copy. In the first line, point out that these words are not always written with a capital letter except when they are part of a name.

In the second line, tell S. the name *Xavier* (*Zā'vē er*). Explain that it is a man's name in Spanish. Also, explain that there are very few names that begin with a capital *X* and in most of them the *X* sounds like a *Z*.

Have S. copy these words. Have him cross the capital *X* right away and then connect the rest of the word to it.

**Write this sentence.** Have S. read the directions and the printed sentence. Then have him write the sentence in cursive.

*Y, Z*

### LEARNING THE LETTERS: Page 60

Have S. identify the capital letters at the top of the page and read the introductory line that tells how they are similar.

Follow the same general procedure as before for teaching the capital letters *Y* and *Z*.

## PRACTICE: Page 60

**Connect Y and Z to the next letter.** Have S. read the directions and the words that he is to copy. On the first line, point out that *Yes* has a capital *Y* only when it comes at the beginning of a sentence and that *Young* has a capital *Y* only when it is used as a name.

On the second line, tell S. the name *Zion* (it rhymes with *lion*). Explain that it can mean either heaven or the Jewish people or their homeland. In the United States, it is used in the name of some churches and in the name of a national park, Zion National Park in Utah.

Have S. copy the words.

## HOMEWORK: Pages 61–63

On pages 57-58, have S. read the directions and all of the sentences that he is to copy. As you go over each sentence, have him tell why each capital letter is used.

On page 63, explain to S. that now he is ready to begin writing without guidelines. Have him read the directions. Then have him read each question and give the answer orally. Help him with the spelling of any names or words he might need in his answers that he might not know. Be sure that S. understands that his answers are to be complete sentences.

## PRACTICE: Pages 64–65

Use these two pages to have S. practice any capital letters he is still struggling with. You may want to have him start by writing out the whole cursive alphabet with capitals and lowercase letters on page 64. Circle any letters that are not formed correctly. Have S. practice writing those letters in class or as homework. Another way to practice capital letters is to write proper names. S. may enjoy practicing writing names of friends, families, and even places using capital letters. Read the example names to S., and explain that this is a family: Ramona and Miguel Jimenez and their children, Javier, Valeria, and Marisol. Have S. write the names of his family members. S. may also practice writing names of people and places he has read about in *Laubach Way to Reading*.

On page 65, have S. practice writing dates. Read the sample sentences with S. Ask S. if there are any special dates he would like to practice writing, such as, birthdays, anniversaries, or holidays. Have S. practice writing today's date and tomorrow's date. S. could also write dates when something important will happen, such as a test or a doctor appointment.

## CRITERIA FOR LETTER FORMS: Lesson 9

Be sure that all of the capital letters in the lesson are made tall enough since they are quite similar to the lowercase letters.

The capital letters *U*, *V*, *W*, *X*, *Y*, as taught in the workbook, begin with a small curved line at the top. This beginning stroke may be sharply angled instead (except on *X*), or the letters may begin with a small loop.

U U U

The capital *U* ends with a tight retrace stroke that comes all the way down to the bottom guideline. The capital *U* is connected to the next letter in a word.

U Uncle

The capital *V* is rounded at the bottom and has an ending stroke near the top guideline that helps to distinguish it from the capital *U*. The capital *V* is not connected to the next letter in a word.

V Van

The capital *W* is rounded at the bottom and has an ending stroke similar to that of the *V*. The retrace stroke at the middle of *W* should be tightly closed. It is not absolutely necessary for the middle of the *W* to go all the way up to the top guideline if a student finds this awkward, but it should go up to about  $\frac{3}{4}$ -height. The capital *W* is not connected to a following letter.

W W Will

The capital letter *X* occurs very seldom. Although *X* is connected to a following letter, it will be easier for S. to form the *X* well if he crosses it immediately and then connects the rest of the word to it.

X Xavier

The capital letters *Y* and *Z* may have a bottom loop that differs in length and fullness from the examples in the workbook, but the length should be at least equal to the *x*-height. The *Y* should not be so wide that it looks like two letters.

The first hump of the capital *Z* begins at the middle guideline, goes up to the top guideline, and comes all the way down to the bottom guideline. The second hump begins with a tight retrace stroke; it goes up only as high as the middle guideline.

Both *Y* and *Z* are connected to the following letter.

Y York Z Zion

**OBJECTIVES**

To help your student:

- review the lowercase and capital letters in cursive writing.
- write a simple excuse slip to a child’s teacher.
- use the correct form for addressing an envelope.
- use the correct form for writing a personal letter.
- fill out bank checks correctly.

**Note:** The various sections of this lesson do not have to be covered in one class period. In fact, you may want to use each section at a different time, supplementing it with additional practice.

**NEW WORDS: note, school, because, earphone****CHECK HOMEWORK: Pages 61–65**

Check pages 61–62 one line at a time, as in previous lessons. Cover the model writing, and have S. read what he has written. Be sure that capital letters and punctuation marks are used where they should be. Have S. make any needed corrections by erasing the whole word and writing it over.

On page 63 have S. read each question and his answer. Check his answers for correct spelling, use of capital letters and punctuation marks, and clear formation of letters. Have S. participate in evaluating his first effort at writing without guidelines: Are the tall and short letters about the right height in relation to each other? Is the spacing between words fairly even? Is the slant fairly even? As much as possible, let S. be his own critic. Give praise for anything you can praise honestly.

If S. did the practice on pages 64–65 homework, check that too.

**OPTIONAL DICTATION EXERCISE**

Give S. an extra worksheet with guidelines. Dictate these names for him to write: *Uncle Ned, Mary White, York Street, Indian Valley, Zion Park*. Check his work, and have him correct any errors.

**REVIEW OF LOWERCASE AND CAPITAL LETTERS:  
Page 66**

On page 66, have S. read the titles *Lesson 10* and *More Practice*. Explain to S. that this lesson will give more practice in using cursive writing. The first part is a review of all of the letters he has learned.

Have S. read the directions for each part. In part 1, be sure he understands that he is to write the cursive lowercase letters. In part 2, be sure he understands that he is to write the cursive capital letters. In part 3, be sure that he understands that he is to write whichever cursive letter—lowercase or capital—is miss-

ing in each blank. Let S. complete the page by himself. Check the student’s work, and have him correct any errors. Make note of any letters that he did not know or that he formed very poorly so that you can plan extra practice. If printed capitals can be substituted for any of the cursive capitals he has trouble with, you might want to discuss this with S. now if you have not already done so.

**WRITING EXCUSE SLIPS: Page 67**

Have S. read the directions at the top of the page. (He should be able to sound out the new word *note*.) Then have him read the note in cursive writing that a parent wrote to a teacher. (Tell S. the new sight words *school* and *because*.) When he has finished, call attention to these points:

1. The placement of the date (*April 23, 1986*) and the comma in the date.
2. The placement of the greeting (*Dear Mrs. Gomez,*) and the comma after the greeting.
3. The indent on the first line of the note.
4. The placement of the name of the person who wrote the note.

Have S. read the second set of directions and the printed note that he is to copy in cursive in the form provided. Give help with the spelling of today’s date if necessary. When S. has finished writing the note, have him read it aloud. Check his work, and have him correct any errors.

**Note:** If any students are parents, you may want to provide extra forms for excuse slips like the one in the workbook. Have them write similar absence excuses, using the names of their own children and, if possible, their children’s teachers. Give help with the spelling of names, and introduce the word *daughter* if it is needed.

**WRITING A LETTER AND ADDRESSING AN  
ENVELOPE: Pages 68–69**

**Letter.** At the top of page 68, have S. read the first set of directions and the printed letter that he is to copy in cursive writing in the form provided on page 69. (He should be able to read the new compound word *earphone*, since both parts are known.)

Using both the printed letter and the blank letter-form on page 69, go over these items:

1. Placement of today’s date. (Give help with the spelling if necessary and remind S. to use a comma in the date.)
2. Placement of the greeting (*Dear Uncle Lee,*) and the comma after the greeting.
3. Indent on each of the two paragraphs.
4. Placement of the closing (*Love,*) and the comma after the closing.
5. Placement of the student’s own name, to be signed at the bottom of the letter.

Have S. copy the letter on the form on page 69. Then have him read his copy aloud. Check his work, and have him correct any errors.

**Envelope.** Have S. read the second set of directions on page 68 that tell how to address the envelope given on that page.

Also, have him read the name and address of the person the letter is being sent to.

S. is to use his own name and address as the return address on this envelope. Have him do this part first. (If this is the first time S. has ever written his own address, provide a model for him to copy and let him practice on lined paper before he writes in the workbook.) Then have S. fill out the other person's name and address.

**Note:** You may want to provide additional envelope forms like the one in the workbook and have S. practice addressing envelopes to places that he needs in his daily life. Give help with spelling as necessary.

If you give additional practice in letter writing, let S. write on wide-ruled notebook paper. (At first, have him write on every other line so that he doesn't have to deal with the problem of descenders from one line getting tangled up with ascenders on the line below.)

Give S. a choice of writing a real letter or making one up. (Some students may regard being asked to write a real letter in class as an invasion of privacy.) Offer a choice of writing a thank you letter, an invitation for a visit or to some special event, a letter of congratulations to someone who has just gotten married, had a baby or finished school, or a letter on any topic the student prefers.

### **WRITING CHECKS: Page 70**

Have S. read the first set of directions and the check that is filled out at the top of the page. Call attention to these points:

1. The date is written in the top right-hand corner. The number *20* that is part of the year is usually printed on the check.
2. After the words *Pay to*, you write the name of the person that the check is to.
3. After the dollar sign, you write the amount of the check in numbers. You put a period (also called a decimal point) between the number of dollars and the number of cents. If there are no cents, you write two zeros to show that there are no cents.
4. On a check, the amount is written twice, once in numbers and once in words. This makes it harder for someone else to change the amount.
5. On the line that ends with the word *DOLLARS*, you write the amount again in words. The amount of *dollars* is written out. The word *and* is used to separate the dollars from the cents. The *cents* amount is written as a number over the number 100. This is because there are 100 cents in a dollar. When there are no cents, you write two zeros over 100. After you finish writing the amount, you draw a line so that no one can add anything in this space.
6. At the bottom of the check, you sign your name the same way that you always sign your name. This is called your signature. When you open a checking account, the bank has you sign your name on a signature card. You must always sign your name the same way as on the signature card.

Have S. read the remaining directions and fill out the other

two checks on this page. Give help with the spelling of today's date if necessary. Check his work, and have him correct any errors.

**Note:** If S. already has a bank account, mention that if his signature has changed as a result of studying cursive writing, he should sign a new signature card at his bank.

If possible, bring some sample checks from local banks, and go over them with S. Point out some of the items that were left off the sample checks in the workbook, such as the person's name and address printed on the check, the name and address of the bank, the person's account number, and the check number. Also, you may want to explain how to fill out the check stub or record at the back of the checkbook to keep track of how much money is left in the checking account.

### **PRACTICE: Page 71**

Use this page to have S. practice writing notes to friends and family. Ask if there is someone S. would like to write a note to. If S. is uncomfortable writing personal notes, he may write a note to a teacher, landlord, or coworker. Read the sample notes with the student. Point out that even some short notes have a greeting and a signature. Help him write *Happy Birthday*, *I love you*, or whatever message he has in mind.

### **CURSIVE LETTERS: Page 72**

Point out to the student that he may refer to this page when writing in cursive.



## Appendix

Words from *Laubach Way to Reading Skill Books 1–3*, that may be used to practice each letter or letter combination.

+ *-s, -es, -s'* endings

+ *-ed* ending

+ *-ing* ending

e, i, u, t	j	p	s	r	c	a		d		g	q
it	jet	pet	is	rest	cup	a	eat	ad	die	agree	quart
tie		pup	its	retire	cut	air	jar	add	dress	cigarettes	quarter
		put	it's	tire	ice	are	paid	address	dried	egg	quit
		up	jet	tree	picture	as	paper	card	read	gate	
			just	sister	price	at	part	cried	ride	get	
			see	street		ate	pass	dad	said	grass	
			sit			car	past	dead	sad	rug	
			test			care	pat	dear	side		
			ties			cat	practice	depart	speed		
			us			ear	race	did	tried		

n					m			x	y		z	
again	garden	nine	ring	stand	am	map	mud	next	angry	many	says	citizen
an	green	nineteen	run	sun	apartment	married	music	sex	any	marry	stay	zip
and	gun	nurse	sand	teenager	arm	matter	must	sexes	carry	my	study	zipper
can	in	paint	send	ten	came	me	name	six	cry	party	try	
center	instant	pan	sentence	tent	camp	meat	permit	sixteen	day	pay	year	
cents	instead	parent	sign	train	department	men	team	tax	dry	payday	yes	
curtain	need	rain	sing	turn	jump	menu	time	taxes	eye	pretty	yesterday	
didn't	next	ran	spend	under	made	migrant			gray	ready	yet	
dinner	nice	rent	spent		man	missing			may	say		

l			f	h					k	
able	let's	play	after	first	ahead	hair	him	stitch	ask	milk
apple	letter	player	deaf	fit	anything	half	himself	teach	cake	neck
circle	license	please	face	fix	chair	ham	his	teacher	check	pack
class	lily	sadly	family	fly	change	hand	hit	teeth	checkup	park
clean	limit	salad	far	frame	chart	handicap	hundred	than	dark	paycheck
girl	line	sale	farm	free	cheap	happen	hunt	that	drink	pick
glad	lip	sell	farmer	friend	cheaper	happy	hurried	that's	duck	pink
glass	list	sleep	fast	fun	cheapest	hard	hurry	the	keep	quick
jelly	listen	slim	faster	funny	cheese	has	hurt	their	key	quickly
lady	little	smell	feel	future	child	hat	laugh	them	kick	sick
landlady	meal	smile	felt	gift	children	he	lunch	then	kill	sickness
large	mile	still	fern	if	church	head	match	there	kind	skirt
last	nail	tell	fifteen	left	dish	hear	night	these	king	sky
learn	nearly	uncle	fill	life	each	heard	path	they	kiss	snack
leg	place	underline	find	lift	eight	help	peach	thing	kitchen	snake
let		yell	fine	myself	eighteen	hen	right	third	lake	speak
			finger	refugee	eighty	her	shall	thirteen	like	stuck
			fire	traffic	finish	here	share	thirty	make	take
					fish	herself	she	this	mark	thank
					flight	high	shirt	three	market	think
					fresh	hill	sight			

-o	op	ow	ou	bu	oa	wa	va	ba	od	oc	bo	wo
ago	cop	know	country	building	coat	wait	valley	back	code	clock	boat	two
do	copy	show	courage	burn	load	want	van	bad	today	hockey		
o	crop	slow	court	bus	loaf	was		badly		lock		
o	drop	snow	enough	but	oak	wasn't		bag		o'clock		
o	hope	throw	four	butter	road	watch		band		rock		
o	open	yellow	sound	buy	roast	water		bank				
o	people		touch		throat	way		barn				
o	shop		you		toast			basket				
o	stop		young					bat				
o	top		your					battery				
o			you're									
o			yourself									

<b>on</b>	<b>om</b>	<b>ox</b>	<b>oy</b>	<b>by</b>	<b>vy</b>	<b>wn</b>	<b>wh</b>	<b>ok</b>	<b>of</b>	<b>ob</b>	<b>bl</b>	<b>ol</b>
alone don't gallon money month on one onto person phone second son won wonder	bomb come freedom from handsome home some woman women	box	boy	baby by	heavy	own	what wheel when where which while white who	look smoke spoke woke	coffee of office officer sofa	job	able black blind blow table	cold college doll dollar gold olive police stole stolen told violent

<b>be</b>	<b>we</b>	<b>ve</b>	<b>oe</b>	<b>bi</b>	<b>vi</b>	<b>wi</b>	<b>oi</b>			
be beans beauty became bed been beer	began behind bell below best remember robe	twenty we wedding well went were we're	arrive cover drive eleven even evening ever every	five gave give grave have live love lovely	never over overcome river save seven sleeve very	does goes	bicycle big bill bird birth	arriving civil driving giving having living saving visit	wife wild will wind window with	doing going

<b>ot</b>	<b>or</b>	<b>br</b>	<b>wr</b>	<b>bs</b>	<b>ws</b>	<b>os</b>		
another both boycott clothes cotton got hot lot mother	not other potato protect protest shot vote wrote	afford before born color corner directory doctor door factory	floor for forget forward forty morning north or shore	short sport store story tore word wore work world	bread breakfast brick bright bring broke broken brother	write written	jobs blows knows shows throws windows	close cost most nose possible rose

<b>C</b>	<b>A</b>	<b>E</b>	<b>O</b>	<b>Q</b>	<b>P</b>	<b>R</b>	<b>B</b>	<b>T</b>	<b>F</b>
Cal Carl Carlos Carla Carmen Chan Church Canada Center City	Arthur Ann Anne Alabama America April	Ed Ellen English	Oliver Olive Oak Officer	Queen	Pablo Pete Pam Pat Parks Price Porter	Ray Robert Rosa Rose Roberts Romano Red River River Road	Bob Bud Buck Black Building Braille	Ted Tom Tony Turner Texas	Fred Fran Fisher Father Florida Friday

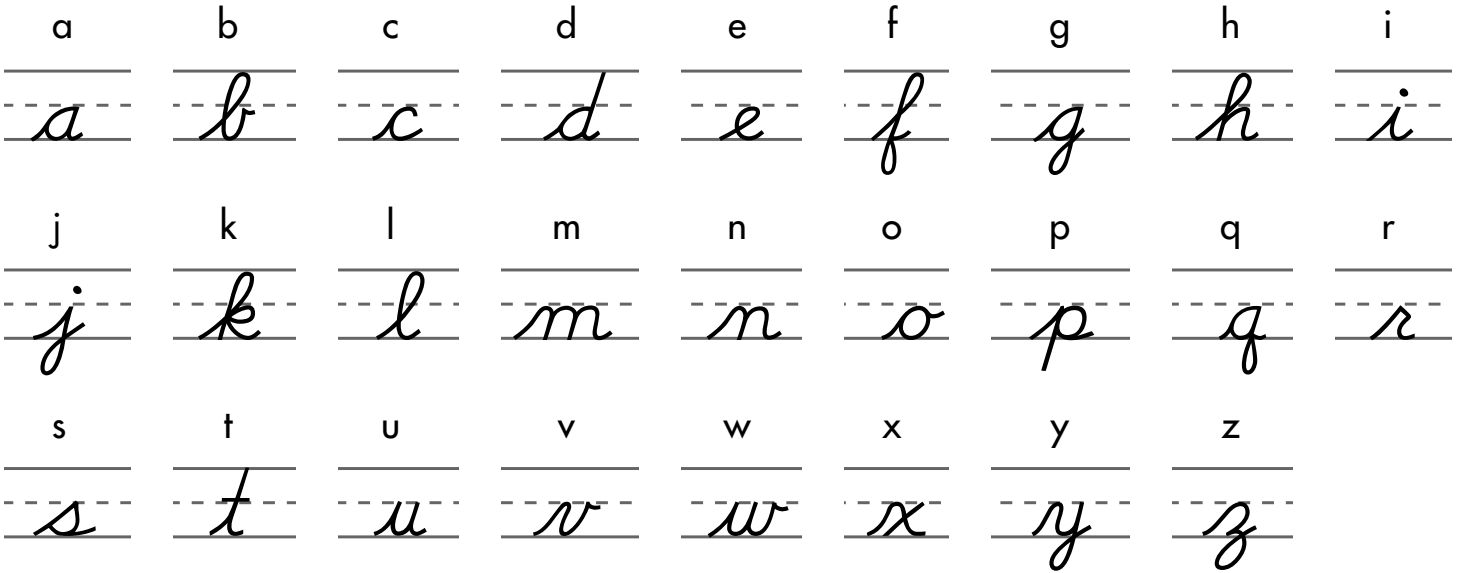
<b>N</b>	<b>M</b>	<b>K</b>	<b>H</b>	<b>L</b>	<b>D</b>	<b>J</b>	<b>I</b>	<b>S</b>	<b>G</b>
Ned Nurse North	Mark Martin Mike Mary Maria Molly Mason Miles Miller	Ms. Mr. Mrs. Miss Mother Mexico May Monday	Kay Kim Kitty Keller King Key	Hugo Helen Hope Hill Hunt Hunter	Lee Lily Liz Little Lopez Luther Lake	Dan David Don Dolly Day Dr. Dad Dallas Labor Day	Jack Jason Jimmy Joe John Jane Jill Joan Jones Jr.	Indian I I'll I'm Stone Shore Street Saturday Shall I ... ?	Glenn Gail Garcia Gates Gray Green Gold

<b>U</b>	<b>V</b>	<b>W</b>	<b>X</b>	<b>Y</b>	<b>Z</b>
Uncle United Union University	Van Valley	Will White Waters Wells Washington	Xavier X-ray	York Young	Zion

The page contains ten identical horizontal writing lines. Each line is a rectangle with a solid top border, a dashed middle line, and a solid bottom border, providing a guide for letter height and placement.

# Cursive Letters

## Lowercase Letters



## Capital Letters

