Digital Tablet Practice Sheets E-book

Step 3 Cursive

We Write To Read Series

Peterson Directed Handwriting

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The majority of these lesson sheets provide a movement model for training by tracing with the pointer finger. Please do not have children trace the models with a pencil or crayon. Visit the Information Directory page on our web site for links to presentations that explains why pencil tracing is not a good idea.

www.peterson-handwriting.com/Info.html

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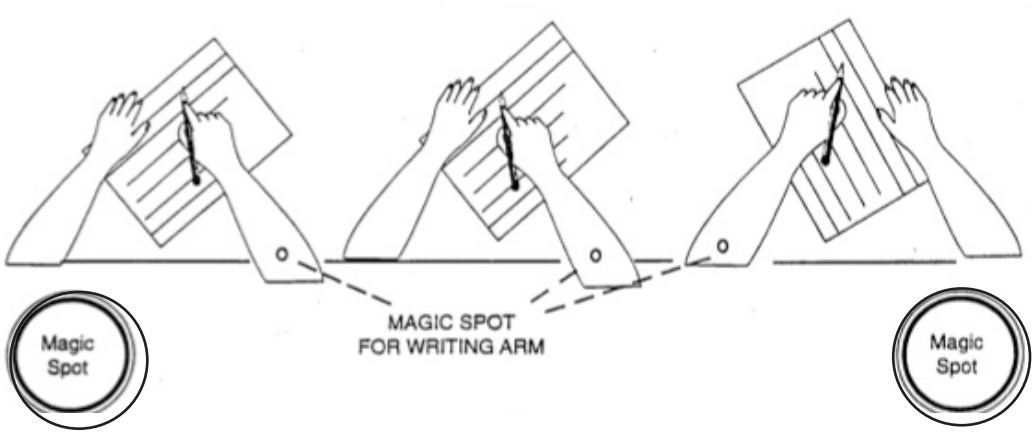
LESSON SHEETS FOR GRADE THREE
WE WRITE TO READ SERIES
FROM
PETERSON DIRECTED HANDWRITING

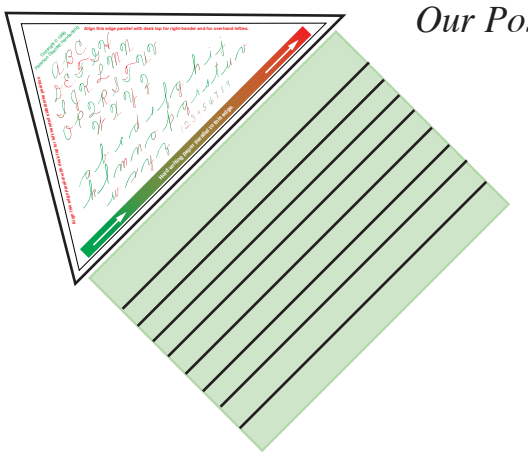
Thank you for choosing this new E-book approach to learning from Peterson Directed Handwriting. You can print these pages as needed from Acrobat Reader or PDF By Hand on your computer at home or in school. If you have a color printer or copier available, you can produce multiple copies of the chosen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

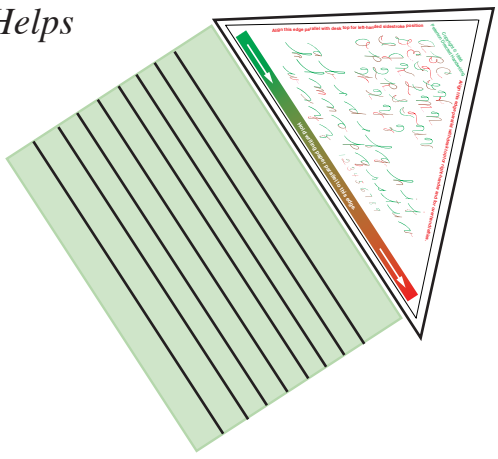
Please remember that our long term goal is fluency. Independent practice of the models on these pages does not include a movement challenge. We need to get the students moving to create a demand for better position and to provide regular opportunity to improve control of the fluent kind of movement children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

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



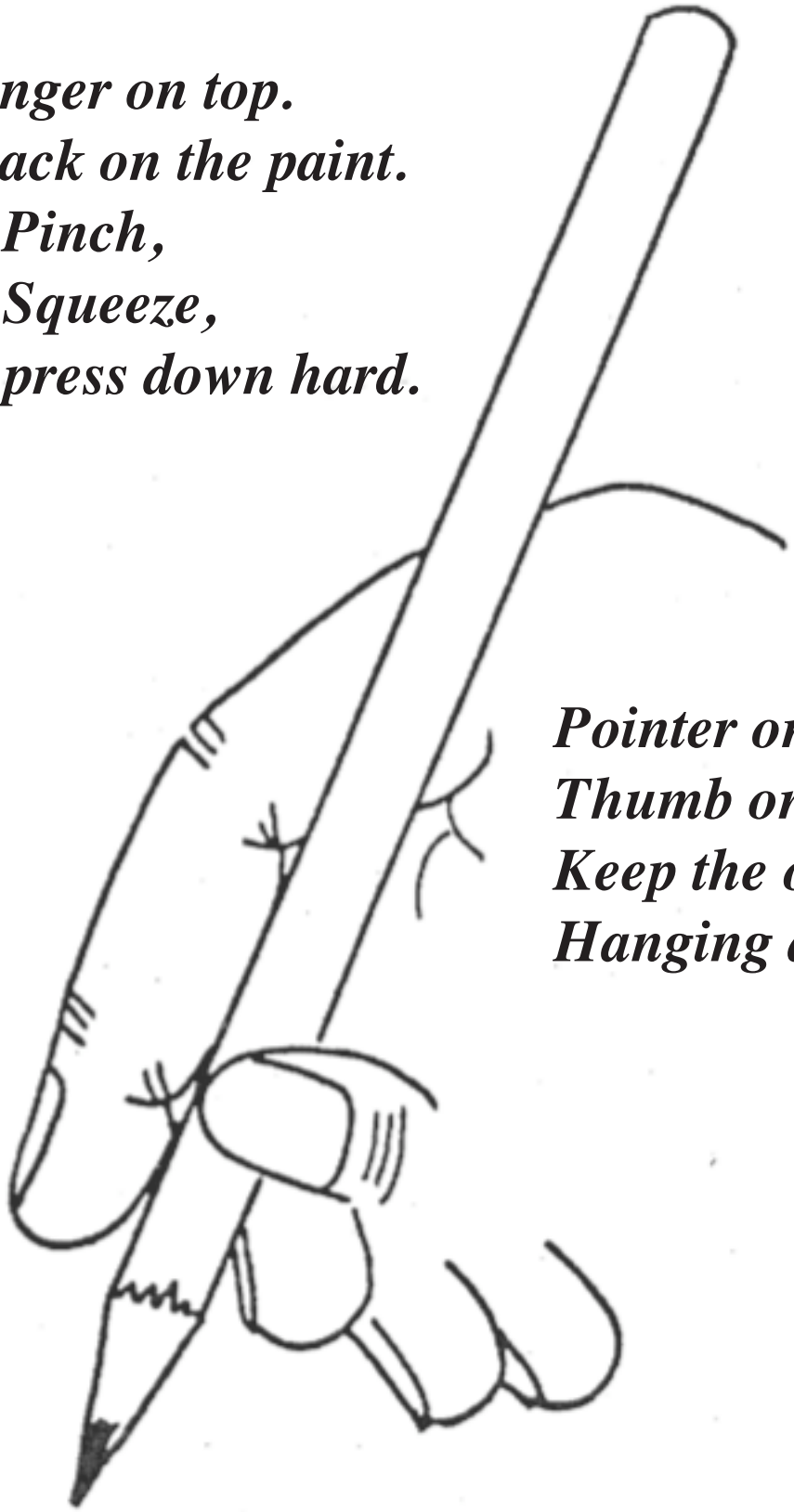
Our Position Guide Helps





Hold Your Pencil Softly

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



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

The Peterson Instructional Process

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

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

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

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

Subskill #1 - Form
We show a specific sequence of movements for creating a letter. The process we show is based upon efficient production and eventual control of fluent movement. That sequence is not always understood and learned. When a child creates a letter by starting in a different place, or by moving in a different direction and stroke sequence, he or she may produce a similar shape. But the efficiency or control of the movements will suffer when the child is thinking about what he or she wants to say and not about the movement process. The stroke sequences we teach are based upon establishing the best habit for fluent legibility later on. Initially this skill is about how the shape is built more than its about how closely the shape matches the model. We address accuracy with practice after the movement ***process*** *is internalized.*

Subskill #2 - Slant
For the reader the degree of slant is not critical unless the forms lean backwards. Even then, if the slope is consistent and all other qualities are good, the writing is legible. However, when fluency is part of the goal, forward slant is desired. We want to be able to produce a legible shape automatically. When the movement sequence is out-right (forward), back-left, one set of muscles can control the shape. If the forward movement does not travel far enough, another set of muscles is need to create the shape successfully. It makes sense that control will suffer in automatic application. Our models exaggerate the forward movement and the resulting slant because we realize that control will degrade in fluent application.

Subskill #3 - Size (Proportion)
We use the word "size" because children likely won't understand the word "proportion." When small parts are virtually the same size as tall parts, the writing is more difficult to read. At this level, the goal is to reduce the size to enable a transition to using cursive in applied work. This means we are working to establish control at a new level. Control of "fine motor" movements is challenging for many children because of the individual rate of fine motor development. Make sure that the child has good control of large movements first (unlined paper or chalkboard), then work to reduce the output size. Gross motor information feeds to the fine level.

Subskill #4 - Spacing
Cursive words are produced by lateral movements. This means that joining strokes are very important. Like slant, the forward slide controls the space between letters. In print writing, the child learned to make letters in words close together and leave larger spaces between words. With cursive the concept is just about opposite. The joining strokes clearly identify word groups. The goal is to create consistent space between letters in words. Judge letter spacing along the tops of vowel-sized letters. Our models show exaggerated spacing between letters because learning to control the lateral slides that join letters is critical. And, a finish stroke on the end of a word allows the muscles to space words in a sentence. Beginning strokes can start where finish strokes end eliminating the need for big spaces between words. Like joining, the technique helps to reduce the need for visual feedback and helps to boost fluency.

Subskill #5 - Smooth Rhythm
This subskill is all about the kind of movement used. When fluency is a long-term objective, the type of movement used is very important. This goal is unique to the Peterson method. We have been teaching children how to move since 1908. Recent motor science has revealed a lot more about how the brain guides movement. As it turns out, the science totally supports our approach and helps to explain why our "directed lesson" strategy has made a difference for teachers and children for so long.

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

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

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

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

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

Subskill #6 - Control
It was mentioned above that automatic movement is goal oriented. In handwriting this movement is called the primary substroke. This is one of the major reasons for the exaggerated models we show. To move with rhythm the child must learn to look ahead to a goal for the move. The unique concept for presentation of cursive letters we use is based upon the need to control the forward movements that begin and join cursive letters. Therefore, we show beginning strokes on all lowercase letters and exaggerate the point where each letter ends when it is used in a word. This concept also allows the unique Peterson technique for correlation of rhythm and control skills called "Cursive Print."

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

The child internalizes one letter at a time: *then* *then*

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

It could look like this: (letters joined)

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

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

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

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

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

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

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

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

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

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

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

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

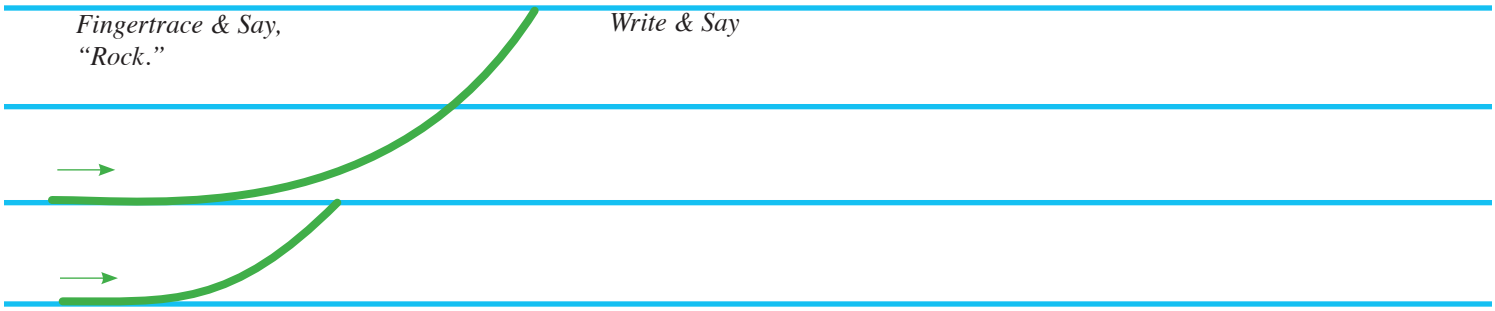
Practice Master A

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

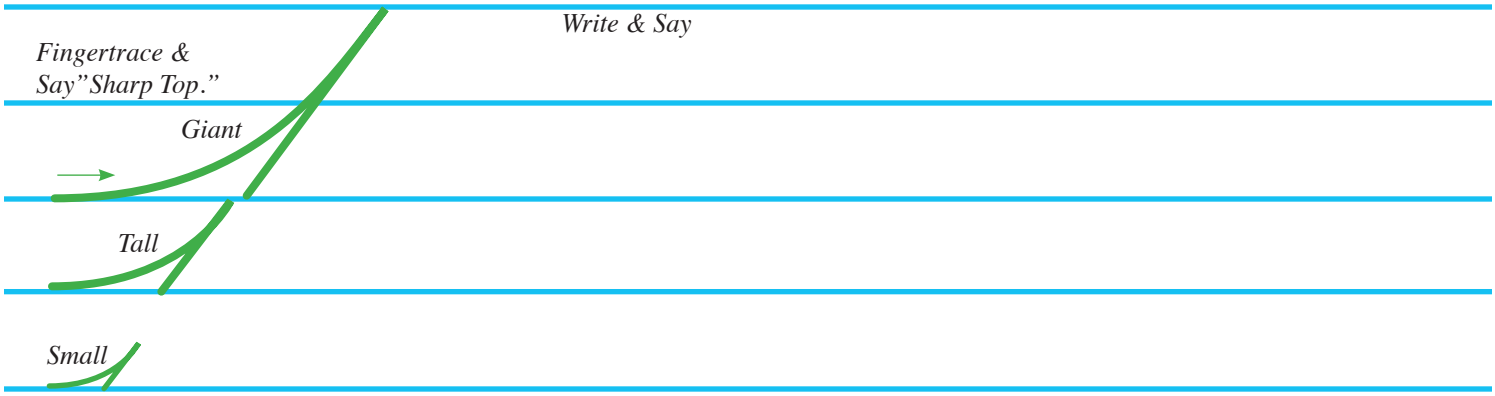
Practice Master B
This master is designed for practice of control skill needed for the size demanded by standard composition paper.

Learn To Use Rocker Curves

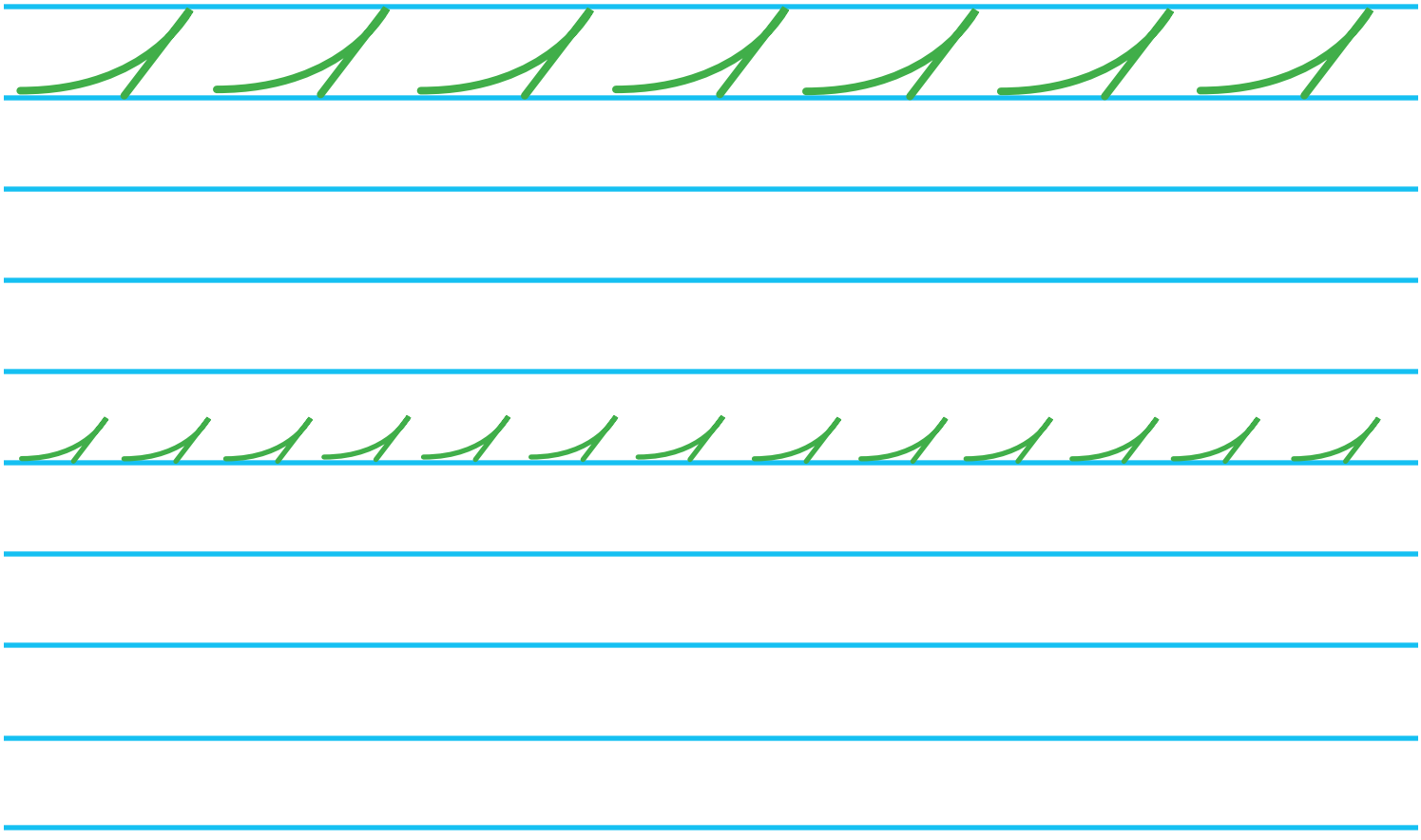
The rocker movement will be used to make a basic stroke shape called a Sharp Top. This shape will be used in many cursive letters.



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

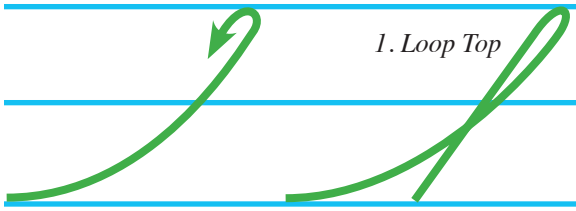


We will need tall sharp tops and small sharp tops for cursive letters. Write & Say, "Sharp Top" to master third grade size.



The Loop Top Basic Stroke

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



Grade 3 Tall

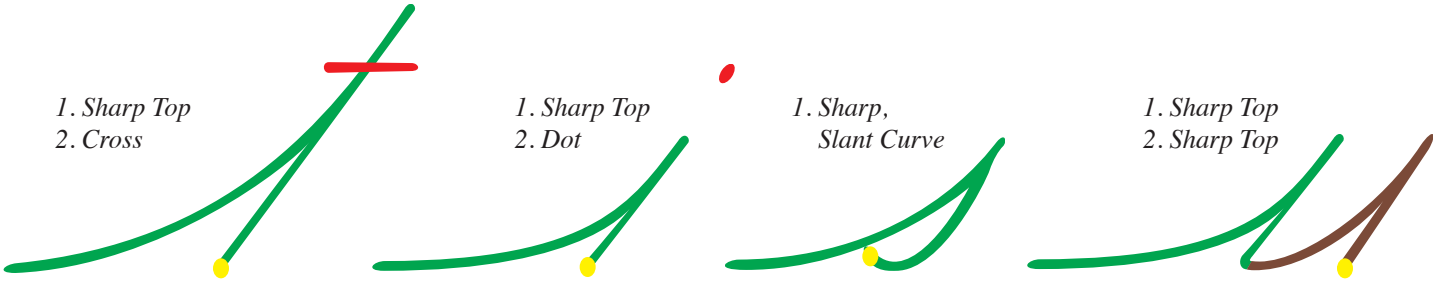
Grade 3 Small

1. Sharp Top
2. Cross

1. Sharp Top
2. Dot

1. Sharp,
Slant Curve

1. Sharp Top
2. Sharp Top



t t t t t t t t t

i i i i i i i i i

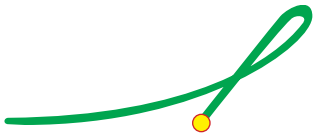
s s s s s s s s s

u u u u u u u u u

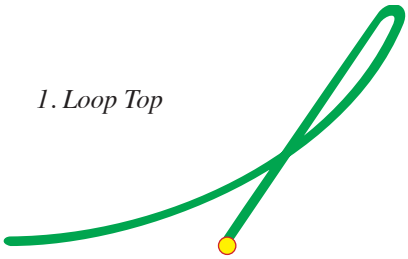
it us sit is

Master Three Loop Top Letters

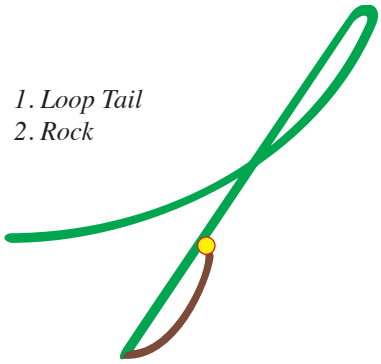
1. Loop Top

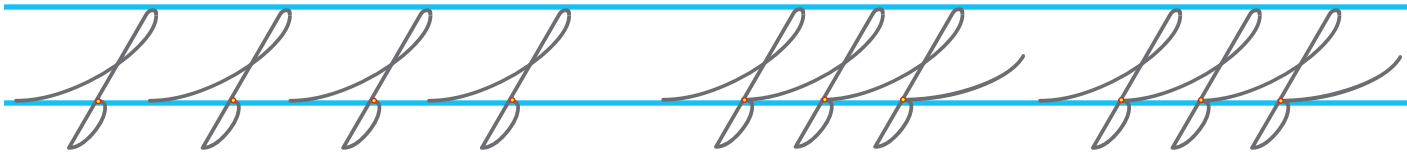


1. Loop Top



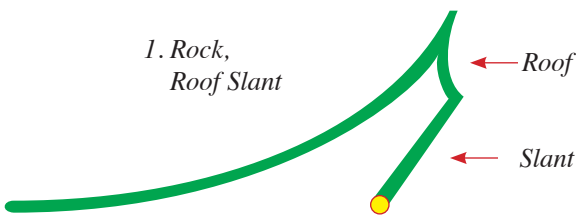
1. Loop Tail
2. Rock

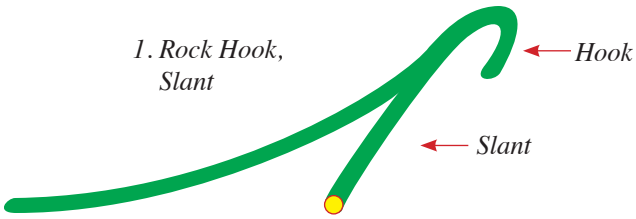




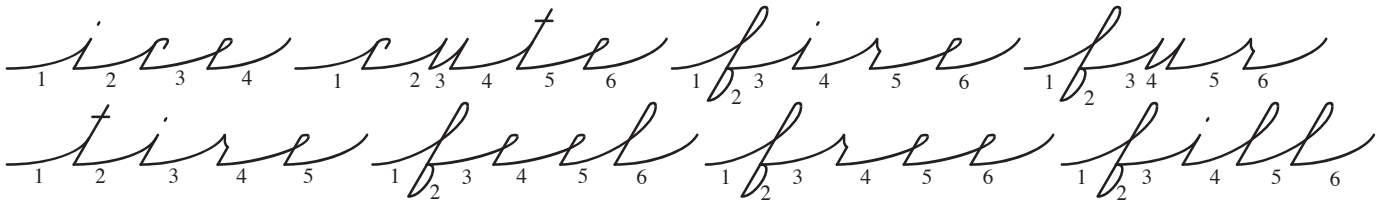
Master These "Odd Top" Letters

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

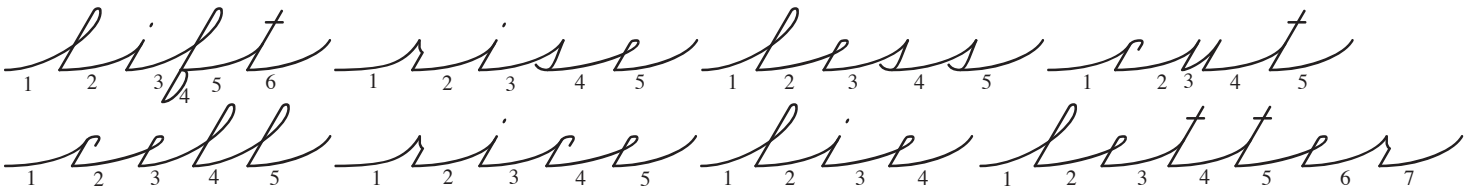




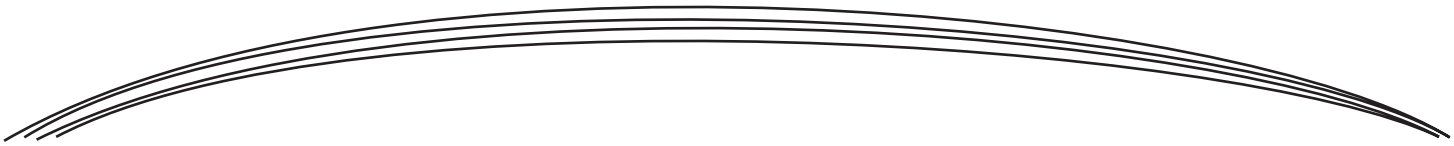
Word Practice
Teach your muscle memory these words. Fingertrace & Count, then Write & Count.



Word Practice
Teach your muscle memory these words. Fingertrace & Count, then Write & Count.



The rainbow-roller is used to make two new basic strokes. Fingertrace & Say, "Roll over, roll back" to practice the rainbow movement. Next master the Round Top and the Roll Top basic strokes. Fingertrace & Say then Write & Say. The third grade size goal is one-half space. Practice large size first, then master the new size.



Round Top

Roll Top

Three Round Top Letters

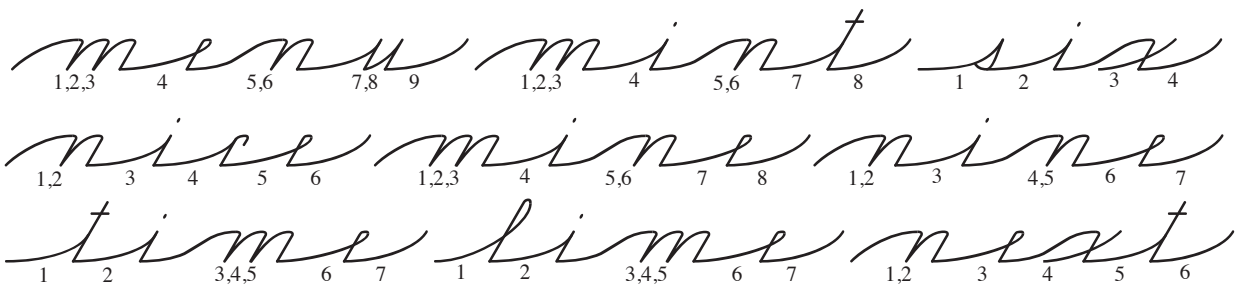
Fingertrace & Say then Write & Say. We need to learn a new stroke for joining. Slide then roll to join these letters with good spacing.

1. Round Top
2. Cross

1. Round Top
2. Round Top

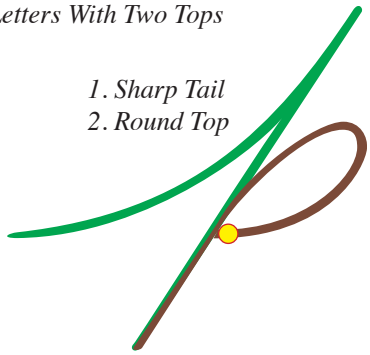
1. Round Top
2. Round Top
3. Round Top

Practice the new joining stroke large and small.

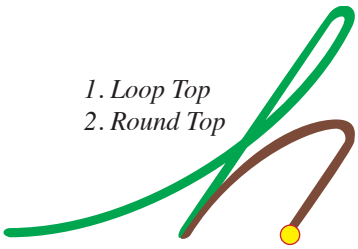

menu mint six
nice mine nine
time lime neat

New Letters With Two Tops

1. Sharp Tail
2. Round Top



1. Loop Top
2. Round Top



1. Loop Top
2. Round Hook, Slant

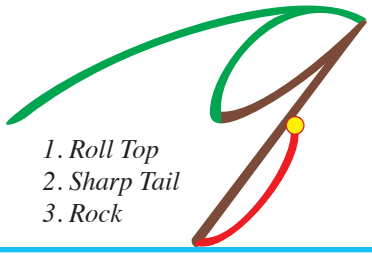
p p p p p p p p p

h h h h h h h h h

k k k k k k k k k

1. Roll Top
2. Sharp Top

1. Roll Top
2. Sharp Top



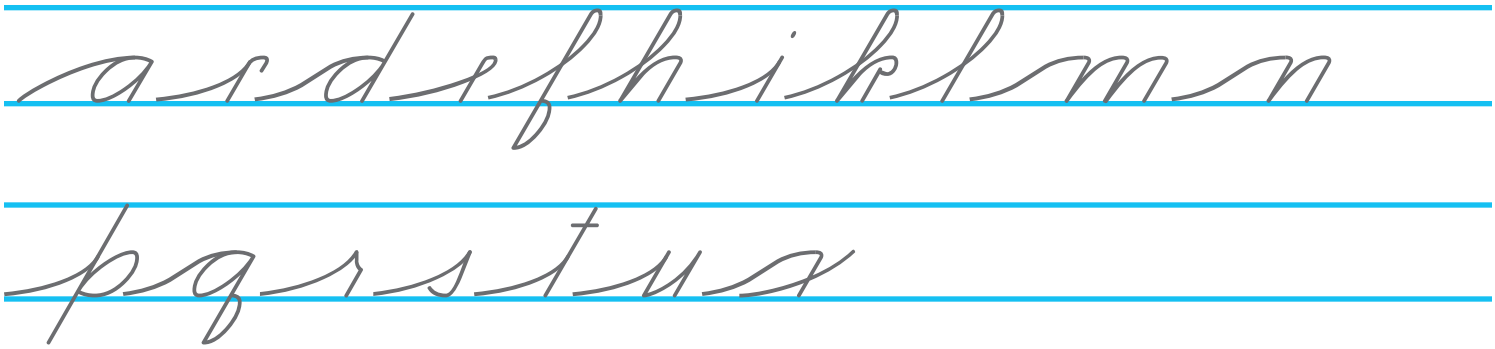
1. Roll Top
2. Sharp Tail
3. Rock

a a a a a a a a a

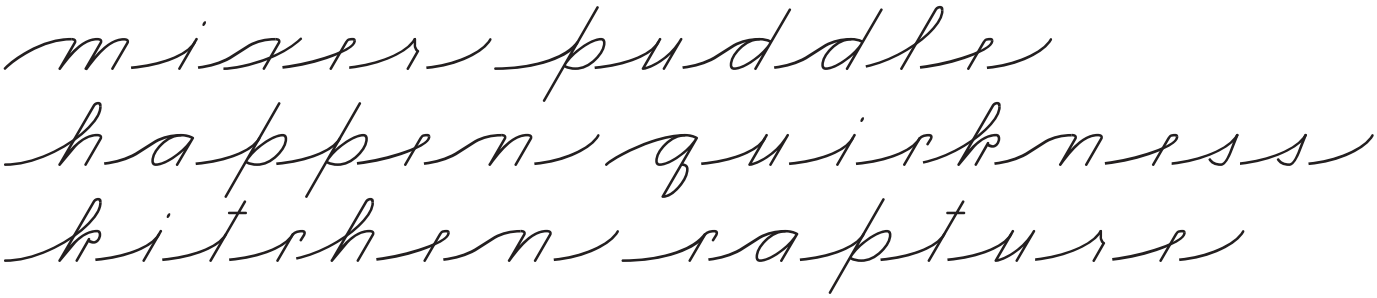
d d d d d d d d

q q q q q q q q

You have learned to use 18 of the lowercase letters.
Practice all of them to review. We can now learn to write many words. These letters are easy to join because they all end on the baseline. Many people do not know that you can "print" cursive letters. Cursive print is a good tool for learning to write new words that use many letters. Use cursive print first then pause and join. Practice until you can spell out loud and write each letter as you say it.



These words use lots of letters. Try Cursive Print" to see how it helps you to learn how to write and spell each word.

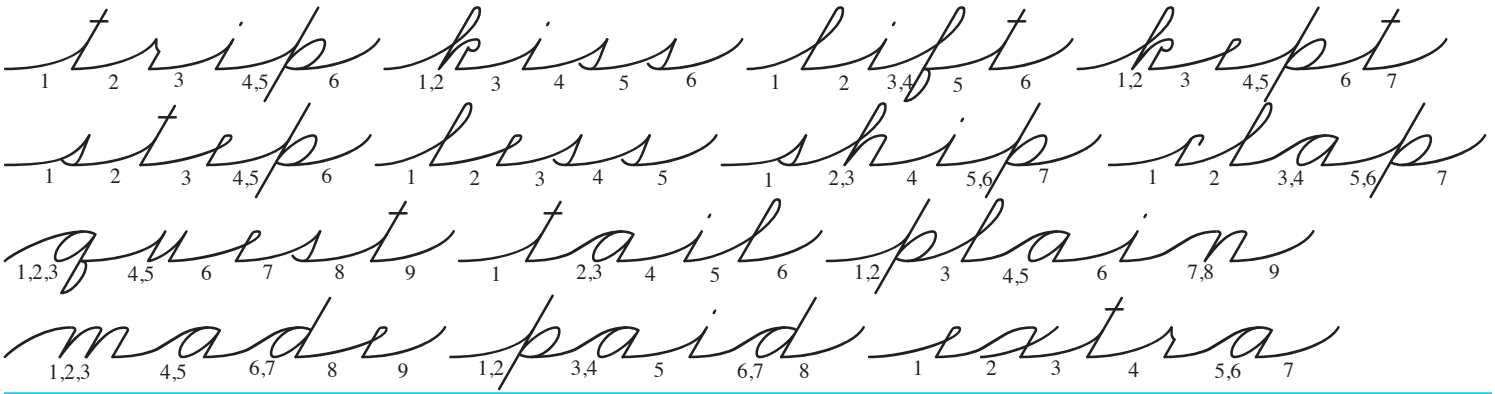


Word Practice

Find out if your muscle memory knows how to write all of these cursive letters. If you can read the word you should be able to write it in cursive without a cursive picture to help.

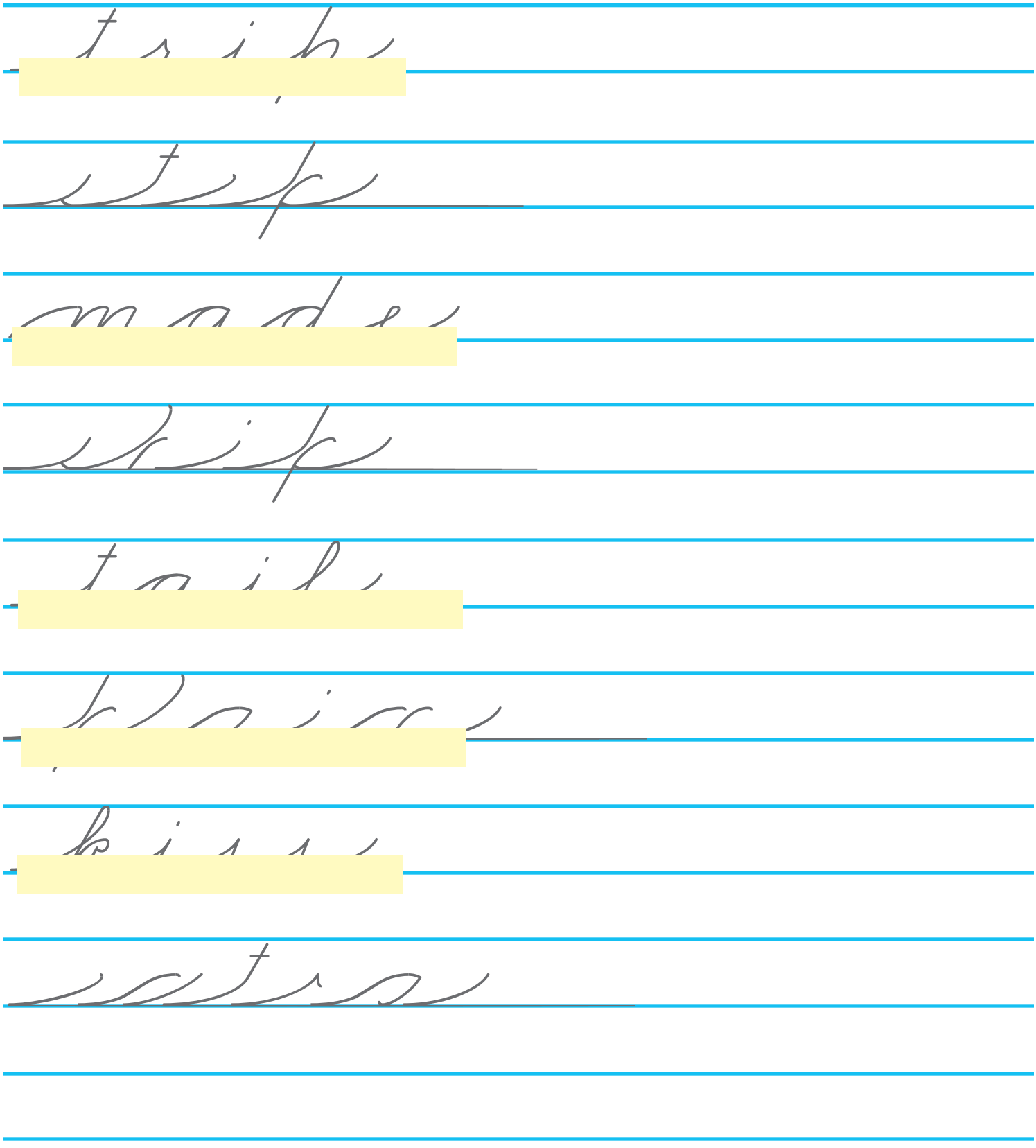
mix men six mud nine add knee put her kit push
name help quiet quit shape quick axe plane handle
little letter kicked catch hard taxes exit sheep aid

Word Practice
Count and write to master these words.



Reading Puzzles

There are two kinds of reading puzzles shown below. Some hide the bottom of the letters. Others hide the slants. One puzzle hides both. To solve each puzzle write the word you see.



Two New Letters That Are Tricky To Join

1. Sharp Top
2. Sharp Top
3. Sharp Trace

1. Loop Top
2. Sharp Trace

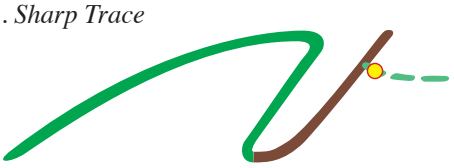
w w w w w w w w

b b b b b b b b

we win was

be bat bear

1. Round Top
2. Sharp Trace



1. Roll Top
2. Rock

w w w w w w w w w

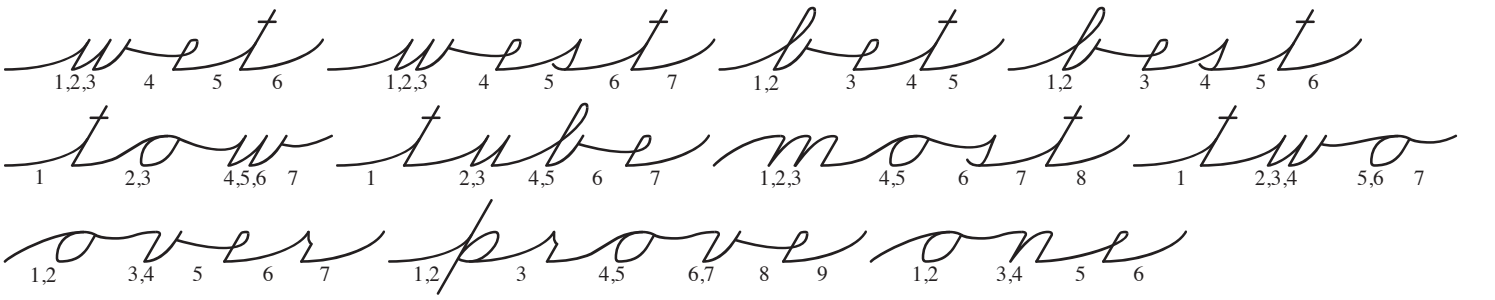
o o o o o o o o o

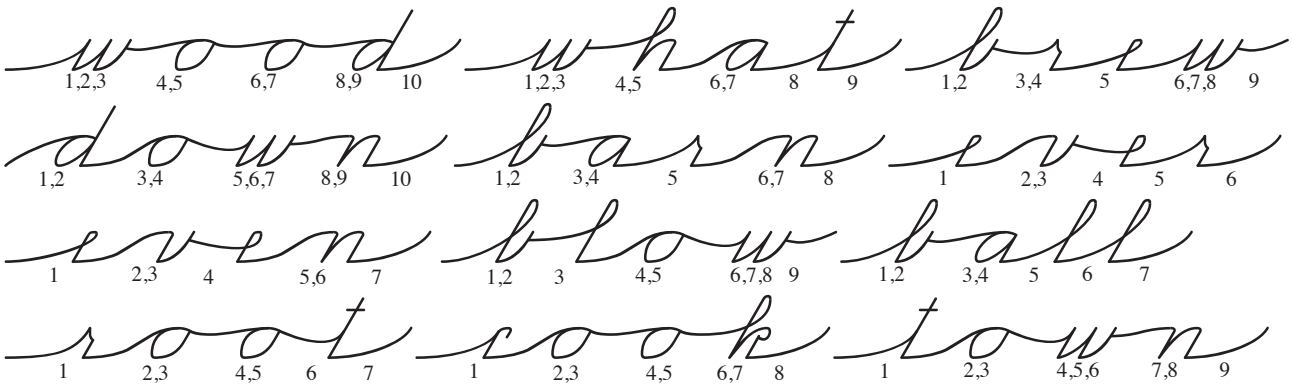
west

wan

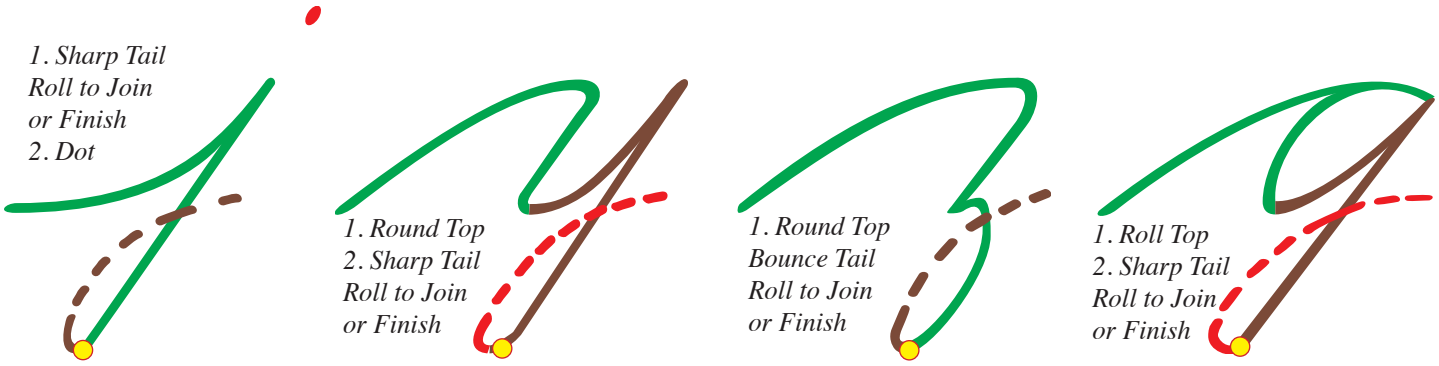
own

moon


wet west bet best
tow tube most two
over prove one


wood 1,2,3 4,5 6,7 8,9 10
what 1,2,3 4,5 6,7 8 9
brew 1,2 3,4 5 6,7,8 9
down 1,2 3,4 5,6,7 8,9 10
barn 1,2 3,4 5 6,7 8
ever 1 2,3 4 5 6
even 1 2,3 4 5,6 7
blow 1,2 3 4,5 6,7,8 9
ball 1,2 3,4 5 6 7
root 1 2,3 4,5 6 7
cook 1 2,3 4,5 6,7 8
town 1 2,3 4,5,6 7,8 9

The Final Four - Tail Letters That End Below The Baseline!
These letters need a rainbow finish or a joining stroke to make them look right. Joiners start at the bottom of the tail. These are the most difficult letters to join in words because you must slide a long way to the next letter.



Two new joining strokes start at the bottom of the tail. Roll then rock to sharp and loop tops. Roll way over for round and roll tops.

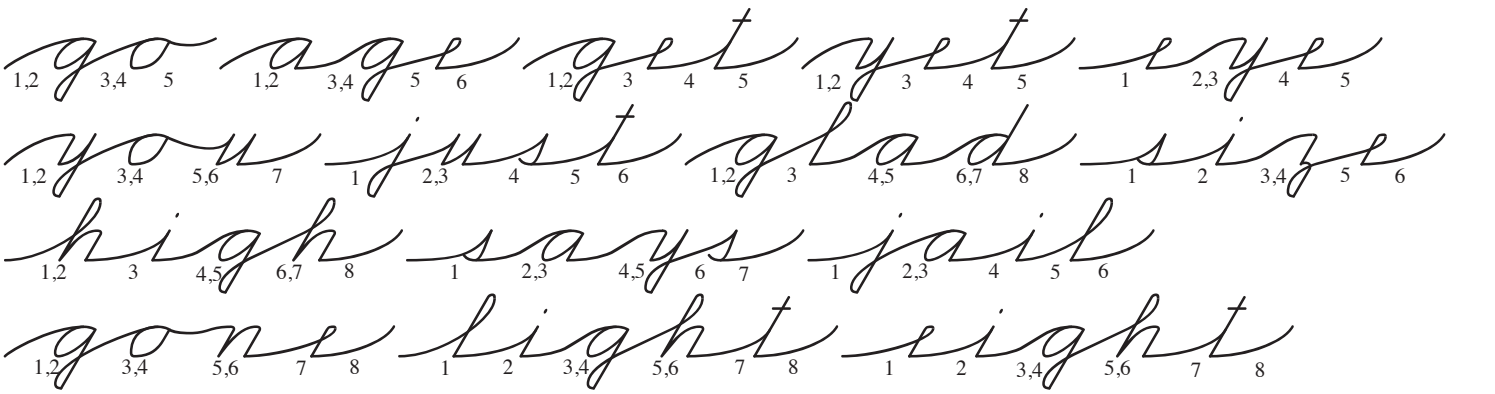
jj je yy yo

jet jam

yet you

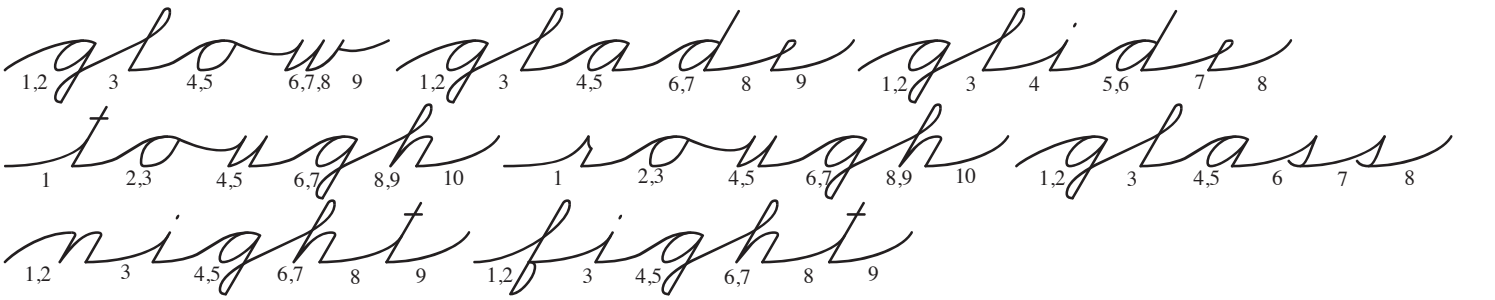
go get

jip joo

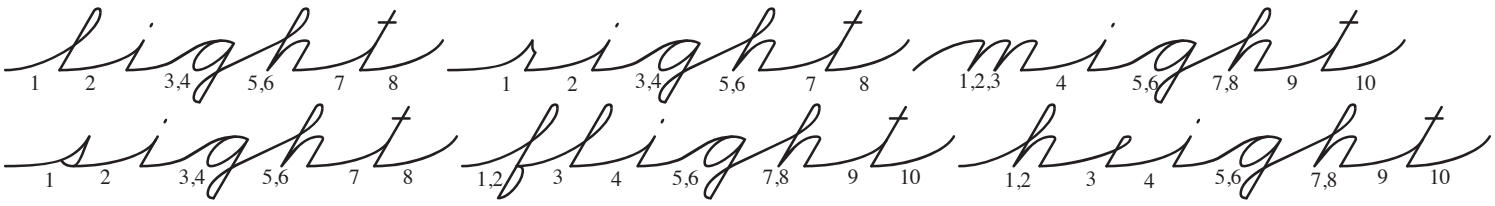

go age get yet eye
you just glad size
high says jail
gone light eight

Tails to Tall Letters

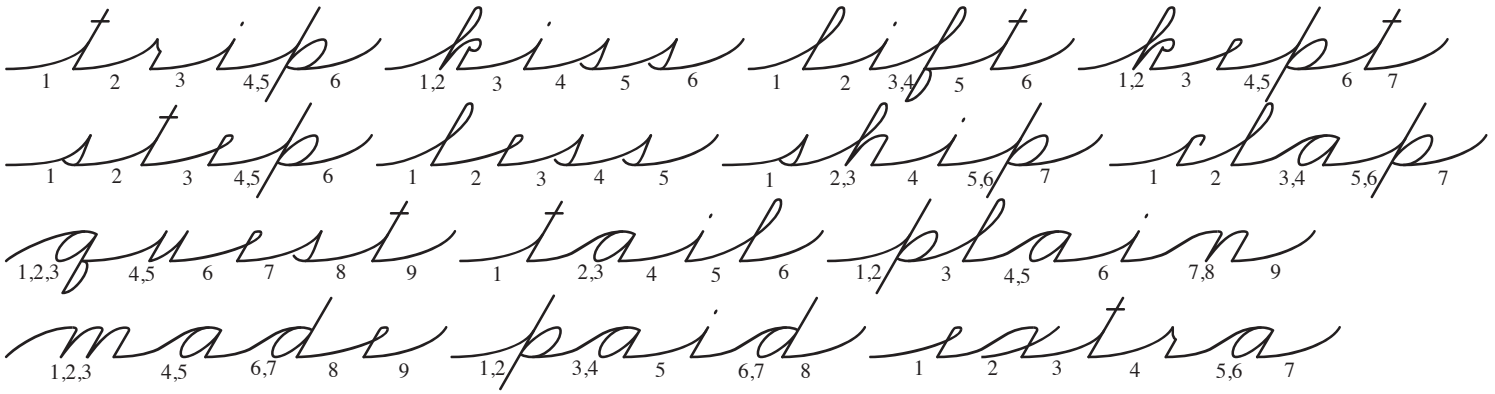
You have probably noticed that the joining stroke from a tail letter to a tall letter is one of the longest joiners to control for good slant, size and spacing. The letter g is followed by h or l in many words. Here are some words for "tail to tall" practice.

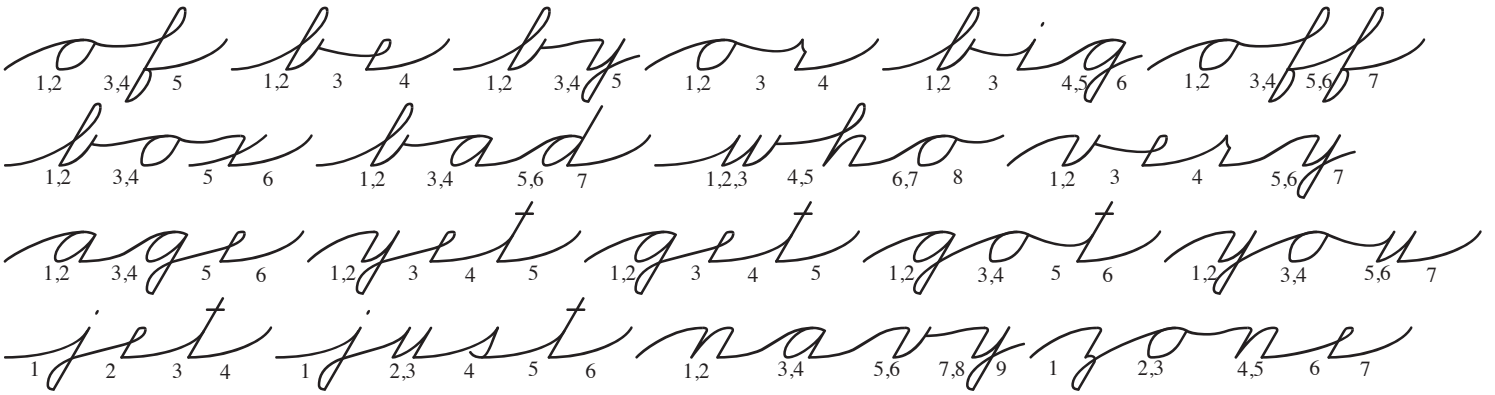


More Words For "tail to tall" Practice.

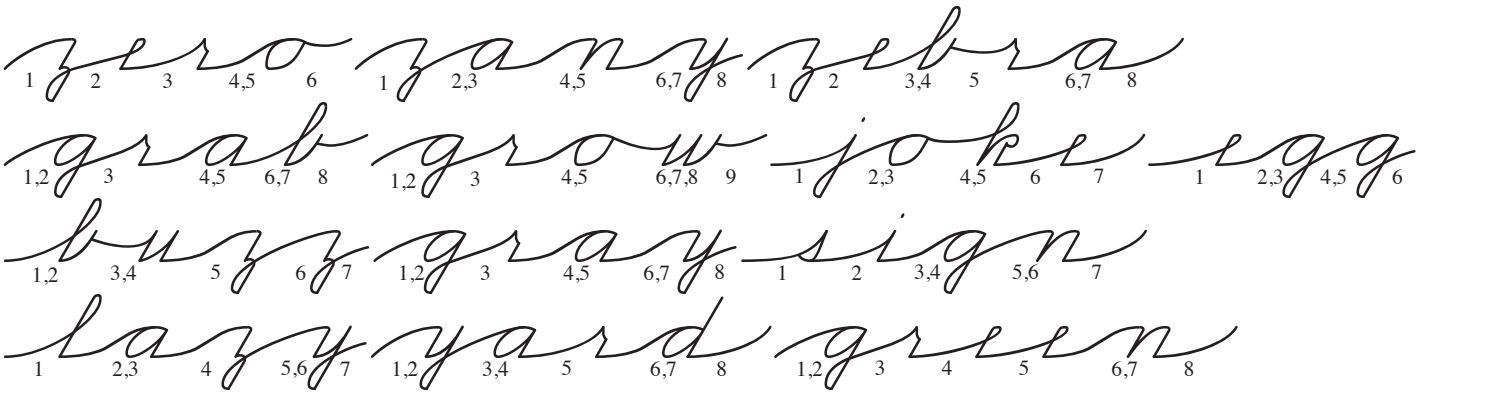


This page is like most composition paper. It has a smaller space between the lines than the pages we have been using. Practice will help you gain control at this new size.




of be by or big off
box bad who very
age yet get got you
jet just navy zone

gold book table
work glaze eight
right judge weigh
begun maybe zone


zero zany zebra
grab grow joke egg
buzz gray sign
lazy yard green

Measure Your Fluency

You now know how to join all of the lowercase letters. You will use all six joining strokes when you write these three words. Write them in order as many times as you can in one minute. Count the number of legible letters to record your fluency score.

Letters Per Minute

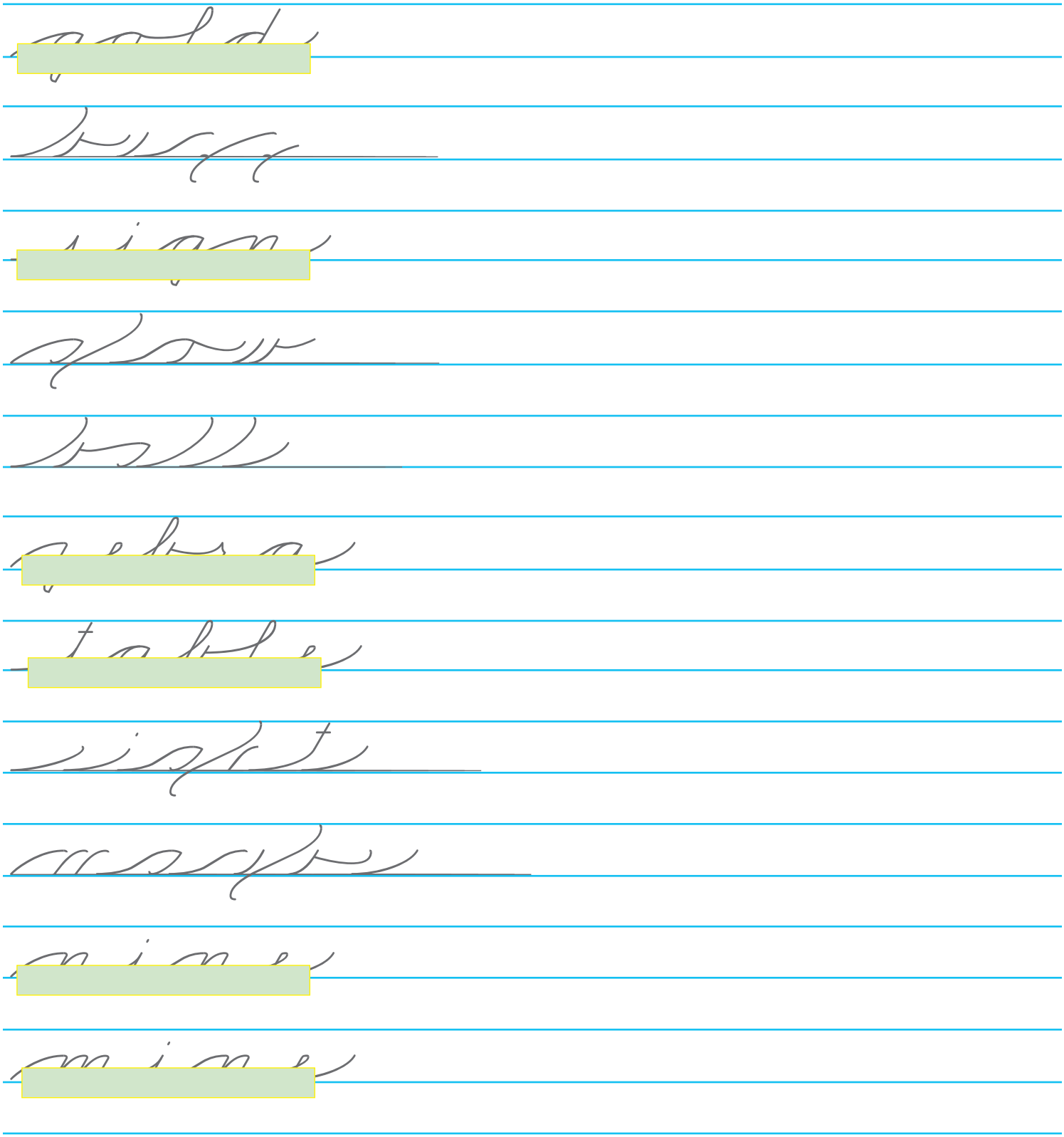
Hint:

Each word has four letters. If you know how, you can count the number of words and multiply by four to figure out your LPM score. Your goal is at least 30 LPM. But remember, only legible letters count. If you can't read some of the letters, you should subtract them from the total. Use the Letter Tops Evaluation to check legibility.

Name Date

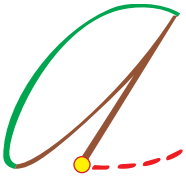
Reading Puzzles

There are two kinds of reading puzzles below. Solve each puzzle by writing the word you see. The exercise can be a fun game to play with others. Who can solve all of the puzzles first?

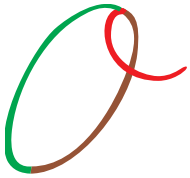


Unit Three - Thirteen Capital Letters

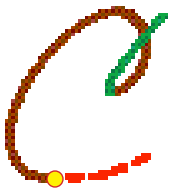
Capital letters start in different places and curve in different directions. Watch the second hand on a clock. It moves clockwise. These letters begin to move the other way. Think about the second hand going backward! Practice at large size then at grade 3 size.



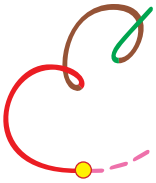
1. Curve Down
2. Sharp Top
Join or Finish



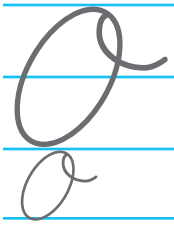
1. Curve Down
2. Rock Up
Finish

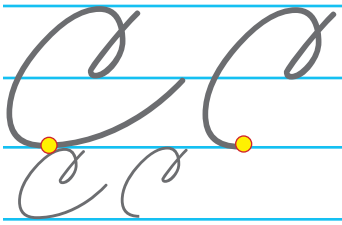


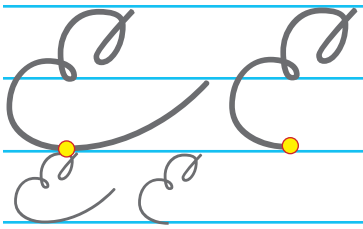
1. Slant
2. Loop Around
Join or Finish



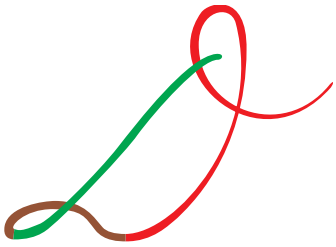
1. Slant
2. Loop Around
3. Loop Around
Join or Finish



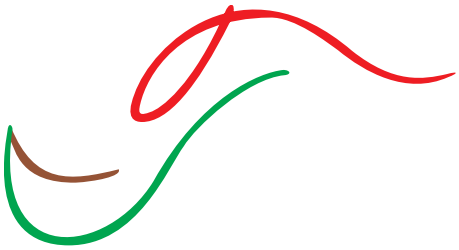




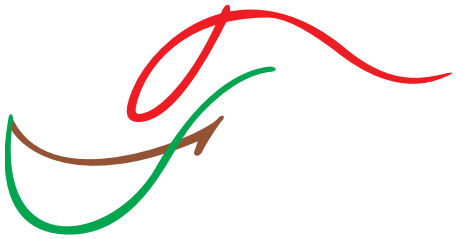
These Three Capitals Do Not Join
All three start with a roll and a rock called a "Twist."



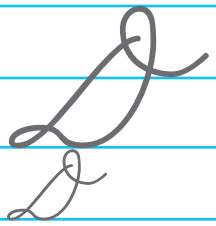
1. Twist Down
2. Loop Twist
3. Rock Swing

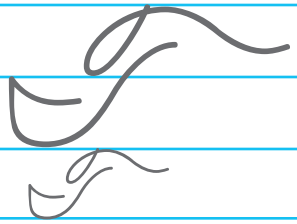


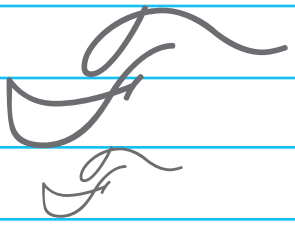
1. Twist Down
2. Rock
3. Loop Twist



1. Twist Down
2. Rock, Hook
3. Loop Twist



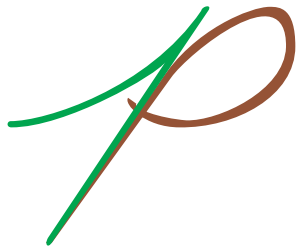




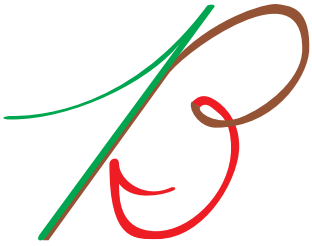
Capital Letters Test

Can you remember how to write the capital letters you have learned to write the names when there is no cursive model?

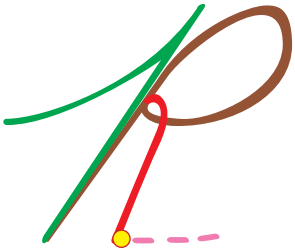
Amy *Dana* *Carl* *Fran* *Ollie* *Edith* *Tom*



1. Sharp Top
2. Trace Around

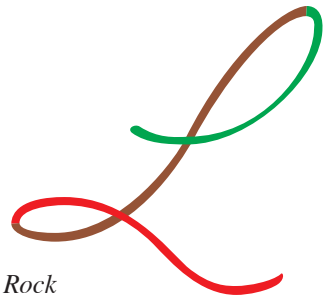


1. Sharp Top
2. Trace Around
3. Loop Around
4. Rock

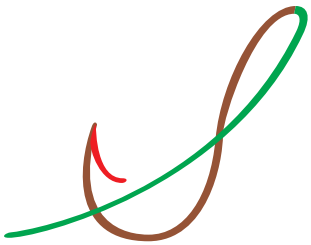


1. Sharp Top
2. Trace Around
3. Loop Slant
Join or Finish

Paul Betty Reed

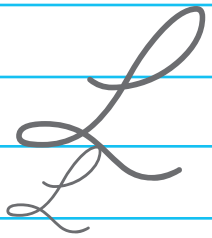


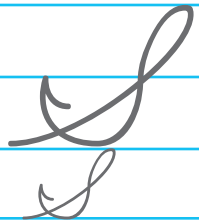
1. Rock
2. Twist Down
3. Loop Twist



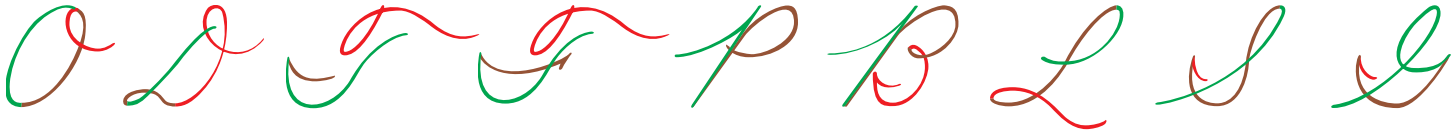
1. Rock
2. Twist Down
3. Rock

1. Rock Loop Rock
2. Slant Curve
3. Rock





Practice Capital Letters That Do Not Join



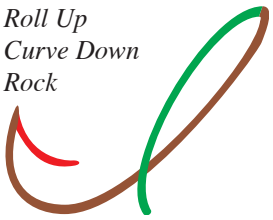
Can you write the letters with your eyes closed? Which one of these letters ends below the baseline?

These Capital Letters Join
Write names to practice joining.

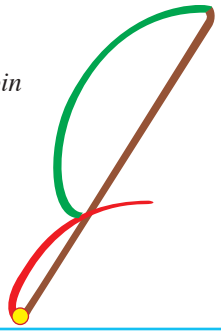
Alice, Andy, Amos
Carol, Cathy, Chip
Ezra, Ella, Eric
Randy, Ralph, Rose

These two capitals start on the baseline.

1. Roll Up
2. Curve Down
3. Rock



1. Roll Up
2. Slant Tail
3. Roll to Join or Finish



I

Isabelle Izzie Ira

J

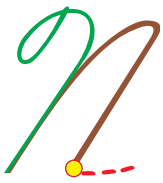
J

J

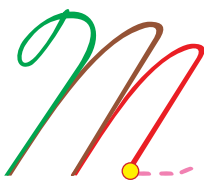
Joe Jim Jane Jill

Loop Slant Capitals Roll Clockwise

1. Loop Slant
2, Round Top
Join or Finish

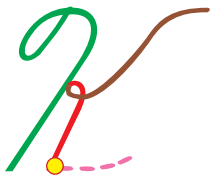


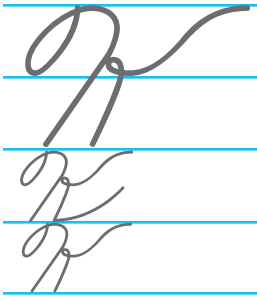
1. Loop Slant
2, Round Top
3. Round top
Join or Finish



1. Loop Slant
2. Curve Slant
3. Trace Swing

1. Loop Slant
2. Twist Down
3. Loop Slant
Join or Finish





1. Loop Slant
2. Sharp Top
Join or
Finish

1. Loop Slant
2. Sharp Tail
Join or
Finish

1. Loop Slant
2. Twist up

U U

Y Y

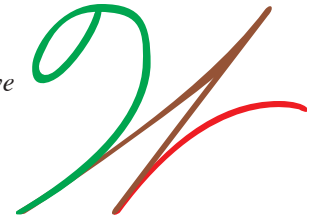
y y

V V

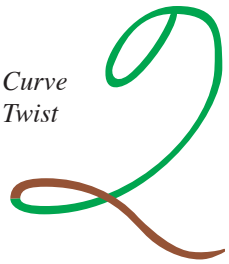
Uri Yolanda Vera

These Three Capitals Begin With A Loop and Curve

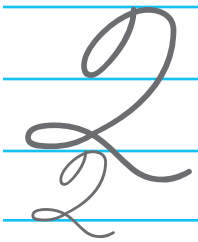
1. Loop Curve
2. Sharp Top
3. Roll

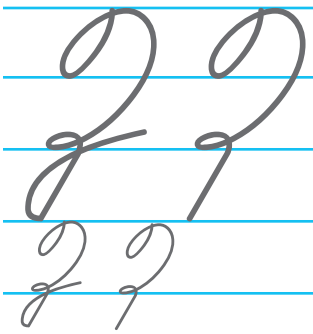


1. Loop Curve
2. Loop Twist



1. Loop Curve
2. Loop Tail
Join or
Finish





Monday Tuesday
Wednesday Thursday
Friday Saturday
Sunday

Capital Letter Test
Show that you can write the capital letters without a cursive model by writing these names.

Anne Otto Carl Edna Dana Terri Fred Paul Rita Burt Laura Sue
Glen Isaac Jerry Nate Max Hank Kay Quinn Uri Wes Yves Zoey

Show that you can write the capital letters without a cursive model.

January February March April May June July
August September October November December

Write the sentences in cursive. Compare to your work at the beginning of the year to see your progress.

Look at my cursive writing. This sample shows that I have worked hard. I am proud to be able to do my work in cursive.

Name *Date*

Use the short sentence below to measure your cursive fluency score. Use a clock to time your writing. Allow one minute for the exercise. Write the sentence as often as time permits. Count the number of legible letters to get your score.

I like to write in cursive.

LPM

Name *Date*