

HANDWRITING 6

for Christian Schools® SECOND EDITION

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Teacher's Edition



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**HANDWRITING 6 for Christian Schools® Teacher's Edition
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Introduction

Good handwriting is an essential skill—a form of expression and communication. Because handwriting is a complex process that requires a coordinated effort of nearly five hundred muscles, instruction should begin in kindergarten and continue throughout the elementary grades. Accordingly, *HANDWRITING 6 for Christian Schools* seeks to lay a foundation of writing skills on which early learning is broadened and reinforced, not replaced, and to provide proper motivation throughout the elementary grades.

Major Goals

To instill in each student the desire to develop legible, attractive written communication that will glorify the Lord.

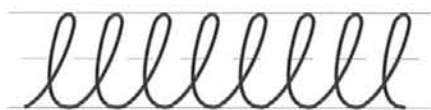
To provide good cursive models that show correct letter formation, alignment, neatness, slant, and spacing.

To provide edifying handwriting experiences that reinforce skills in other disciplines.

To establish a foundation of good handwriting that will last a lifetime.

Historical Background

Handwriting instruction reflects the vacillating pendulum of educational philosophy. Teachers in the past spent much time instructing their students in the “whole-arm” technique, popular in the latter part of the nineteenth century. Using this technique, the writer’s whole arm moved from the shoulder as he wrote. This movement proved extremely difficult for beginning elementary children whose coordination was not sufficiently developed for this technique. Thus, when teachers began lessons in cursive (“running” or “connected” writing), they also began endless handwriting drills.



And since this technique assumed teaching cursive in the first grade, children had to learn two alphabets—a cursive alphabet for writing and a typeface alphabet for reading.



The twentieth-century response to this technique was twofold. Some teachers eagerly embraced a partial solution—the manuscript alphabet, introduced in 1921. This alphabet, because it looked more like the typeface the students were expected to read, eliminated the necessity of having the students learn two alphabets in first grade. Moreover, since this alphabet took less time to teach and required fewer drills, it rapidly became accepted as the best method for teaching children to write. Other teachers, weary of handwriting drills, stopped teaching handwriting altogether. They argued that students could learn handwriting skills through observation.

Although the manuscript alphabet is popularly accepted today by many educators, it is becoming increasingly apparent throughout the educational system that the manuscript style has several fundamental problems. First, because the letters consist of sticks and circles, children have difficulty forming the letters properly. Making straight stick shapes and round circle shapes are unnatural movements for the writing hand. Forming these shapes properly demands careful drawing motions. Second, children have difficulty remembering where to put the stick in relation to the circle. Many manuscript *bs* become *ds* and many *ps* become *qs* when a child cannot remember on which side of the circle the stick belongs. In addition, connecting the circle and the stick properly requires well-developed motor skills and careful drawing motions.



Third, since most of the letters bear little resemblance to the cursive letters taught later, students must learn a completely different system of movements to form cursive letters. In no other subject is such a drastic change common practice. On the contrary, early skills usually provide the foundation for further and more advanced skill development.

Letter Design

In developing *HANDWRITING for Christian Schools*, Bob Jones University Press followed the guidelines of research to bring the instructional philosophy into balance.

Rationale for Development of BJU Press PreCursive Alphabet

This alphabet corrects the problems inherent in the traditional manuscript and cursive alphabets while retaining the advantages.

1. The PreCursive alphabet capitalizes on the natural movements of a young child's writing hand. Oval shapes replace circles, and slanted lines replace the vertical lines. Rather than drawing, a child begins early to develop a rhythm and a flow which will minimize the transition to cursive writing.
2. Twenty-two of the PreCursive lowercase letters and seventeen of the PreCursive uppercase letters require only one stroke. Fewer stops and starts and decisions aid the child in remembering how to write the letters; a byproduct of this is fewer reversals. Again, the transition to cursive writing is aided.
3. The PreCursive letters look very much like the letters children will see in their reading materials.

Rationale for Development of BJU Press Cursive Alphabet

The specific letter styles adapted for the cursive letters in the *HANDWRITING for Christian Schools* program were chosen according to the following criteria:

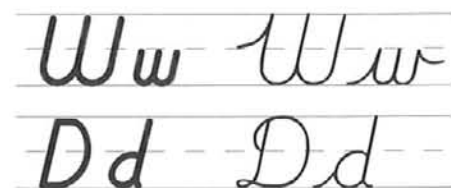
1. Legibility was the dominating consideration in the design of the letters. In adult writing, the letter *b* is the most often misread letter.



2. Uppercase and lowercase letters were kept as similar as possible.



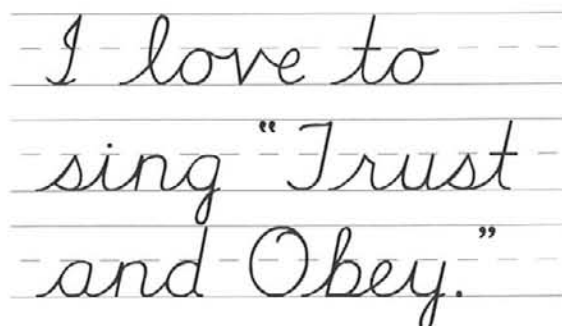
3. PreCursive letters and cursive letters were kept as similar as possible.



4. PreCursive letters were designed so that, with the addition of a cursive joining stroke, the PreCursive becomes the cursive model.



5. Consideration was given to aesthetic design and balance of each letter and to its pleasing appearance in a complete passage of text.



In the fifth and sixth grades, this series also offers several variations of selected uppercase cursive letters. These alternate letters are presented in an effort to renew each student's interest in handwriting and to guide students as they develop individualized handwriting that is both attractive and legible.

PreCursive Stroke Descriptions

Stroke formations



- (1) Drop left.
- (2) Drop right.
- (3) Cross.



- Begin at one, Swing around to lock, Retrace and curve.



- Drop, Retrace and swing around to lock, Retrace and swing around to lock.



- Drop, Retrace and swing around to lock.



Begin at one,
Swing around to five.



Begin at one,
Swing around to five.



Drop,
Swing around and up
to lock.



Begin at one,
Swing around and up,
Climb high,
Retrace and curve.



Begin at one,
Swerve around toward
three,
Swing around to five.



Swing up toward one
and around to five.



(1) Drop.
(2) Glide right.
(3) Glide right.



(1) Begin at one,
Swing around and
drop low.
(2) Cross.



(1) Begin at one,
Swing around to three
and drop.
(2) Cross.



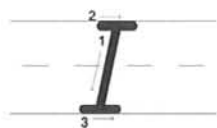
Begin at one,
Swing around to lock,
Drop low and hook.



(1) Drop.
(2) Drop.
(3) Cross.



Drop,
Retrace and swing
right,
Drop and curve.



(1) Drop.
(2) Cross.
(3) Cross.



Drop and curve.
Dot.



Drop and hook.



Drop low and hook.
Dot.



(1) Drop.
(2) Drop left,
Then right and curve.




(1) Drop.
(2) Drop left,
Then right and curve.





Drop.
Glide right.





Drop and curve.

 Drop, retrace and swing right,
Drop, retrace and swing right,
Drop and curve.


 Drop, retrace and swing right,
Drop, retrace and swing right,
Drop and curve.


 Drop, retrace and swing right,
Drop and curve.


 Drop, retrace and swing right,
Drop and curve.


 Begin at one,
Swing around to lock.


 Begin at one,
Swing around to lock.


 Drop,
Retrace and swing around to lock.


 Drop low,
Retrace and swing around to lock.


 (1) Begin at one,
Swing around to lock.
(2) Slash and curve.

 Begin at one,
Swing around to lock,
Drop low and crook.


 Drop,
Retrace and swing around to lock,
Drop right and curve.


 Drop,
Retrace and swing right.


 Begin at one,
Swerve around and back,
Stop at seven.

 Begin at one,
Swerve around and back,
Stop at seven.

 (1) Drop.
(2) Cross.

 (1) Drop and curve.
(2) Cross.

 Drop and swing up,
Retrace and curve.

 Drop and swing up,
Retrace and curve.

 Drop right,
Climb right.

 Drop right,
Climb right.



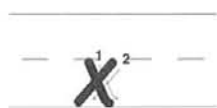
Drop and swing up,
Retrace and swing up.



Drop and swing up,
Retrace and swing up.



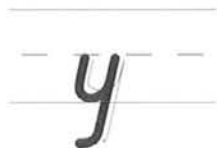
(1) Drop right and curve.
(2) Drop left.



(1) Drop right and curve.
(2) Drop left.



Drop and swing up,
Retrace,
Drop and hook.



Drop and swing up,
Retrace,
Drop low and hook.



Glide right,
Drop left,
Glide right.



Glide right,
Drop left,
Glide right.

Cursive Stroke Descriptions

Stroke formations



Begin at one,
Swing around to lock,
Retrace and curve.



Swing up and around
to one,
Retrace and swing
around to lock,
Retrace and curve.



Swing up and drop,
Retrace and swing
around to lock,
Retrace and swing
around to lock,
Sweep out.



Swing up,
Curve left and drop,
Retrace and swing
around to lock,
Sweep out.



Begin at one,
Swing around to five.



Swing up and around
to one,
Retrace and swing
around to five.



Drop and loop left,
Swing around and over
to lock.



Swing up and around
to one,
Retrace and swing
around and up,
Climb high,
Retrace and curve.



Begin at one,
Swing around toward
three,
Swing around to five.



Swing up toward one
and around to five.



(1) Swing over and up,
Drop and swing left.
(2) Cross.



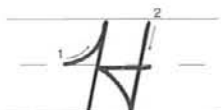
Swing up,
Curve left and drop low,
Curve right and up to lock,
Bounce.



Begin at one,
Swing around to three,
Drop low and loop.



Swing up and around
to one,
Retrace and swing
around to lock,
Drop low and loop.



(1) Swing up and drop.
(2) Drop and climb left,
Then glide right.



Swing up,
Curve left and drop,
Retrace and swing right,
Drop and curve.



Swing around and up,
Drop and swing left,
Retrace and sweep up.



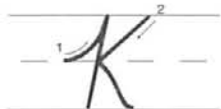
Swing up,
Drop and curve.
Dot.



Swing around and up,
Drop low and loop.



Swing up,
Drop low and loop.
Dot.



(1) Swing up and drop.
(2) Drop left,
Then right and curve.



Swing up,
Curve left and drop,
Retrace and swing
around to lock,
Drop right to curve.



Swing up,
Curve left and drop,
Loop left and sweep across.



Swing up,
Curve left and loop.



Swing up,
Drop, retrace and swing
right,
Drop, retrace and swing
right,
Drop and curve.



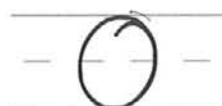
Swing up,
Drop, retrace and swing
right,
Drop, retrace and swing
right,
Drop and curve.



Swing up,
Drop, retrace and swing
right,
Drop and curve.



Swing up,
Drop, retrace and swing
right,
Drop and curve.



Begin at one,
Swing around to
lock and curl.



Swing up and around
to one,
Retrace and swing
around to lock,
Sweep out.



Swing up and drop,
Retrace and swing
around to lock.



Swing up,
Drop low,
Retrace and swing
around to lock,
Sweep out.



(1) Begin at one,
Swing around to lock.
(2) Curve and slash.



Swing up and around to one,
Retrace and swing
around to lock,
Drop low,
Curve right and up to lock,
Bounce.



Swing up and drop,
Retrace and swing
around to lock,
Drop right and curve.



Swing up,
Slide right,
Drop and curve.



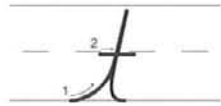
Swing up,
Curve left and loop,
Swing around to lock,
Sweep out.



Swing up,
Then down and around
to lock,
Sweep out.



Swing over and up,
Drop and swing left.



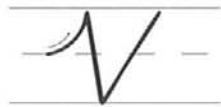
(1) Swing up,
Retrace and curve.
(2) Cross.



Swing up,
Drop and swing up,
Retrace and curve.



Swing up,
Drop and swing up,
Retrace and curve.



Swing up,
Drop right,
Climb right.



Swing up,
Drop right,
Climb right,
Sweep out.



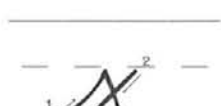
Swing up,
Drop and swing up,
Retrace and swing up.



Swing up,
Drop and swing up,
Retrace and swing up,
Sweep out.



(1) Swing up,
Drop right and curve.
(2) Drop left.



(1) Swing up,
Drop right and curve.
(2) Drop left.



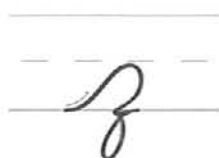
Swing up,
Drop and swing up,
Retrace,
Drop low and loop.



Swing up,
Drop and swing up,
Retrace,
Drop low and loop.



Swing up,
Curve around and down
to six,
Drop low and loop.



Swing up,
Curve around and
down to six,
Drop low and loop.

Numerical Stroke Descriptions

Stroke formations



Begin at one,
Swing around to lock.



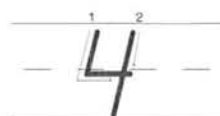
Drop.



Begin at eleven,
Swing right and down
to the left,
Glide right.



Begin at eleven,
Swing around toward nine,
Swing around to seven.



(1) Drop and glide right.
(2) Drop.



(1) Drop and swing
around to seven.
(2) Glide right.



Swing down and around
to lock.



Glide right,
Drop left.



Begin at one,
Swerve around and back,
Then up and around to lock.



Begin at one,
Swing around to lock,
Drop.

Student Instructional Materials

Student worktext

HANDWRITING 6 for Christian Schools is a consumable four-color text containing a variety of activities centered on the theme "People and Professions." As students investigate various careers, they learn interesting and pertinent facts about the work that people do. Each writing activity is designed to motivate the young writer as it provides good cursive models for him.

Writing instruments

The most desirable writing tool for the beginning writer is a standard pencil or pen.

Pencil The pencil should be soft enough to mark readily and long enough to extend past the first knuckle of the hand. Students should learn to care properly for their pencils by keeping them sharp enough to write clearly. Avoid inexpensive pencils that break easily.

Pen Pens should be of good quality for smooth writing and prevention of smudging. Medium ballpoint pens, similar to pencils in size, will smooth the transition.

Chisel-point pen A chisel-point pen is needed for the calligraphy lessons. During the first part of the year when only one calligraphy lesson is included in each unit, you will want to distribute and collect the pens for each lesson. At the end of the year when the children do several weeks of consecutive calligraphy lessons, you may want them to keep the pens at their desks.

Handwriting paper

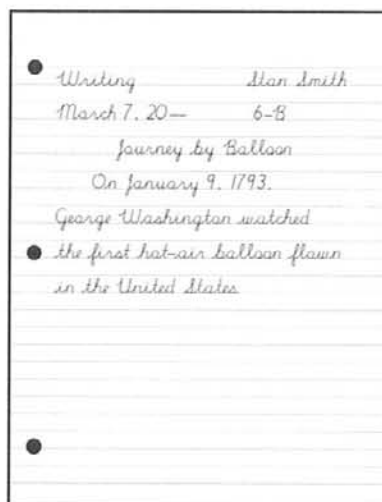
From the *K5 BEGINNINGS* program through grade 2, handwriting paper with half-inch lines is used for all handwriting activities. In grades 3 through 6, handwriting paper with three-eighths-inch lines is used for all writing activities.

Three-eighths-inch ruled notebook paper may be used for handwriting practice. Before permitting your students to use notebook paper that does not have a midline or descender line, establish the following guidelines.

1. Point out the margin lines and instruct students to stay within them.
2. Designate a specific line for name, date, and subject. (See the following example.)



Do not let sixth graders use college-ruled notebook paper. You can purchase three-eighths-inch-ruled notebook paper or you can reproduce the lines on Appendix page A7.



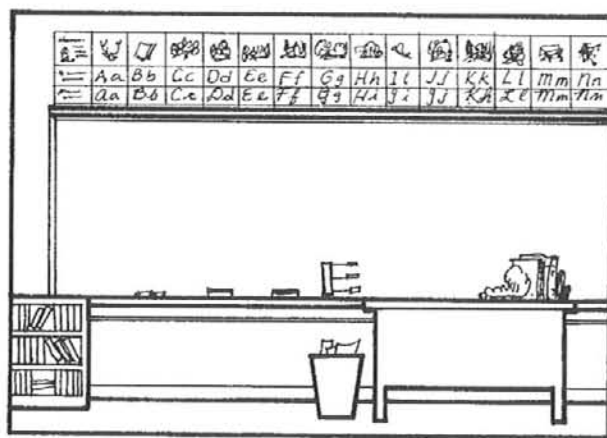
Teacher Instructional Materials

Teacher's manual

HANDWRITING 6 for Christian Schools Teacher's Edition provides the foundation from which all the activities and lesson plans originate. The lessons contain a reduced copy of the student worktext.

Alphabet chart

The cursive alphabet chart is an essential component of the program. It should be displayed in front of the classroom so that students can frequently refer to it.



Tools for drawing chalkboard lines

A staff liner holding three (instead of five) pieces of chalk in the top, middle, and bottom clips may be used for drawing handwriting lines on the chalkboard. For a steadier line, a yardstick may be used. Some teachers prefer to set aside a chalkboard or white board and mark permanent lines on it with a felt-tip pen.

Teaching Handwriting

Teacher attitudes

As you teach handwriting, your own handwriting provides a model for your students. Your handwriting must reinforce what you teach. Whether you make charts, write on the chalkboard, or compose personal notes to the students, you should write in the PreCursive or cursive writing style. Your attitude of working to improve your own handwriting will make your students more willing to work to develop theirs.

Letter to parents

The letter to parents that explains the rationale for the handwriting program and a copy of the cursive alphabet are found in the Appendix. Both should be reproduced and distributed to parents.

Scheduling

The prime time for teaching handwriting is in the morning. In grades 1 and 2, a twenty- to thirty-minute period each day is desirable. In grades 3 through 6, instruction in handwriting should be scheduled at least three days a week for a period of twenty minutes.

Biblical principles

Along with the entire *HANDWRITING* series, this worktext aims not only to teach the basic handwriting skills but also to develop Christian attitudes and values. Throughout the lesson plans we have included Bible Action Truths (BATs), the principles of salvation and Christian living that are introduced and taught in the *BIBLE TRUTHS for Christian Schools* curriculum published by Bob Jones University Press. In the lesson plans, these truths are referred to in parentheses by name and number (e.g., BAT: 2e Work). See pages xviii-xx for a list of the Bible Action Truths.


Writing activities

In *HANDWRITING 6 for Christian Schools*, the lessons are designed to reinforce concepts taught in Heritage Studies, science, writing and composition, and Bible.

The worktext pages are perforated so that the assessment pages can be easily removed and graded. The worktext pages with cursive models may be saved and used again.

The optional activity found at the end of each lesson provides additional practice for students. Some activities strengthen small motor skills. Many of the optional activities are to be written on the chalkboard or chart paper. In order to conserve time, you may want to write the suggested verses, poems, quotations, and so forth on chart paper and reuse them.

The Bible for the Moslems



Many Arabians believe in the teachings of Mohammed. They follow the Koran, a book written by Mohammed. For many years the Koran was not translated into any other languages. Moslems believe that the Koran is God's word only when written in Arabic. In 1865 the Bible was translated into Arabic so that Moslems could read the true Word of God for themselves.

"But though we, or an angel from heaven, preach any other gospel unto you than that which we have preached unto you, let him be accursed." Galatians 1:8

Write the verse:

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Use with Lesson 6.

name _____

New students

HANDWRITING 6 provides a review of cursive letters taught in earlier grades. Most new students quickly learn the new letter forms.

New students or students who have poor writing skills may benefit from learning the PreCursive letters since they provide a good foundation for the cursive letters.

Students who have been previously taught another handwriting style and have good handwriting skills should not be required to learn the new letter forms.

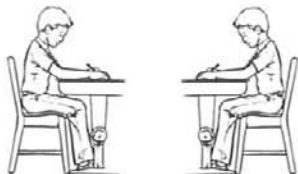
Seating arrangements

For any instruction in handwriting, seating arrangements should make the best use of lighting so that students have no shadows on their papers. Overhead lighting should fill in most shadows and provide even illumination in all parts of the room. In addition, natural light should come at such an angle that a student's writing hand does not cast shadows on his paper. Thus, for the right-handed student, natural light should come over his left shoulder; for the left-handed student, it should come over his right shoulder.

If you seat students by groups to make the best use of lighting, you will notice other advantages as well. Seating left-handed students together prevents writing-arm collision. In addition, when you give special instructions to left-handed students, you can give them to all left-handed students at once.

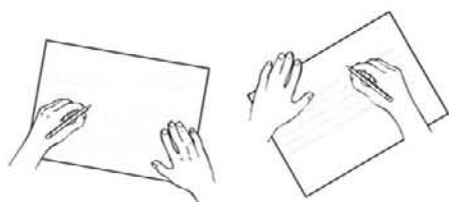
Desk position and posture

Good posture affects handwriting. Each child should sit comfortably in his chair with his feet on the floor. The desk should be slightly higher than the student's waist. The student should sit, not leaning to the left or to the right, but bending slightly forward. His forearms should rest on his desk.



Paper position

The position of the paper is related to the child's posture. Each student should place his paper directly in front of his eyes and under his writing hand. The nonwriting hand lies on the paper to hold it still. The slant of the paper will allow him to see around his hand as he works; thus he will not have to lean to the left or right to see his work. A right-handed student will tilt his paper to the left so that it lies parallel to his writing arm. The left-handed student will tilt his paper to the right 30 to 45 degrees. These paper positions will eliminate the hooked-hand position which restricts hand and finger movement needed for writing. The hooked-hand position must also be avoided to prevent poor posture.



Pencil / Pen hold

In the accepted position for pencil and pen hold, the thumb and the index finger grasp the writing instrument, letting it rest on the middle finger. The last two fingers arch under the middle finger to support it. The hand rests on its side. The student should hold the writing instrument about one inch from the writing point. The writing instrument will point toward the shoulder. A student should hold his pencil or pen lightly enough so that you can pull it out of his hand with little resistance. In general, low or medium pressure produces better writing. Improving and/or maintaining correct pencil and pen hold is one of your greatest responsibilities as a handwriting teacher. It is very difficult and often impossible to try to correct an improper pencil hold that is an established habit.



Writing at the chalkboard

Writing at the chalkboard provides the student the opportunity to practice letter formations under the watchful eye of the teacher. The activity also allows for the development of muscles which are used in the writing process.

The following guidelines should be followed to make chalkboard writing a meaningful activity.

1. The student should stand comfortably about an arm's length from the chalkboard, allowing room for the elbow to bend at the proper angle (down and away from the body). Both feet should be on the floor.
2. All writing should be done at the student's eye level.
3. The chalk should be held between the thumb and the first two fingers. It should be long enough to be held easily.
4. The writing should be done with light, sweeping strokes, with the end of the chalk rounded so that it will not squeak.

Special handwriting problems

Illegible handwriting is often a clue to both you and the parents that a child may have special learning problems. Some children cannot write well because they are not mature enough to acquire the motor skills that are necessary to form letters and words. Other children may have poor vision, a problem that a visit to an optometrist will often solve. A small number of children have a specific learning disability which makes it difficult for them to remember the large amount of information they are exposed to each day. Students with learning problems should be referred to a learning specialist for evaluation and diagnosis.

Letter Formation

Students can easily master letter formations if you follow the procedure listed below.

1. Verbalize the letter formation as you write each new letter on the chalkboard. If a letter has more than one stroke, use a different color of chalk for each stroke.

2. Tell students to stand and air-trace the letter with you as you verbalize the letter formation again.
3. Direct students in small groups to write the letter on the chalkboard as you verbalize the letter formation once more.
4. Guide activities on the worktext page. Tell students to note the arrow that indicates the stroke direction, finger-trace the black letter, and then pencil-trace the gray letters.
5. Circulate among the students as they practice the new letters. Make sure that they are writing each letter correctly. Evaluation of the finished letters may not reveal incorrect stroke direction; however, when students increase their writing speed, these incorrect strokes will lead to illegible writing.

Letter alignment

Uneven or illegible writing is often the result of letters that do not rest on the base line. Improper letter height can also produce an uneven top alignment. The simplicity of letter forms used in this series helps each student maintain proper letter alignment. Most letters are given a specific starting point related to one of several guidelines.

top line _____
base line _____

Slant of letters

One of the major causes of illegibility is irregular letter slant. Students often experience their greatest difficulty with slant during the transition to cursive writing. The Pre-Cursive alphabet avoids this transition problem by presenting slanted letters from the beginning. Although an approximate slant of 5 to 15 degrees is suggested, the emphasis should always be on consistency without extremes. If necessary, left-handed writers may write vertically or slightly backhanded as long as the slant is consistent.

Spacing

Even spacing between letters and words is essential to legible writing. Carefully designed worktext activities guide each student in developing the correct spacing.

Students need to know how to leave margins and how to correctly place their writing on the paper. The special forms needed for writing correspondence, taking notes, and composing poetry are all part of the handwriting instruction given in *HANDWRITING 6 for Christian Schools*.

Neatness

Neatness also contributes to legibility. You may want to teach the children to eliminate undesirable handwriting by drawing one line through it rather than scribbling over or erasing it. Sometimes their vigorous erasing eliminates both the writing and the paper. Of course, learning to erase small mistakes properly comes from instruction in handwriting also. Teach students to think about what they are writing to avoid careless errors, but be realistic about the degree of neatness you expect from them.

Rhythm

Rhythm is the regularity of pressure patterns of fingers on the writing instrument. When we write, we tend to put more pressure on the instrument as we draw the line down toward us and less pressure as we push it up and away. Because of the simple one-stroke letters, students begin to learn rhythm from the outset of instruction in Pre-Cursive. It will become a part of the student's writing when he begins to see whole words, when he attains a speed that is appropriate for his skill, and when he eliminates unnecessary tension from his pencil hold and small-muscle movements. Students need to attain consistency of rhythm before they work to increase their speed.

Evaluation of Handwriting

Student evaluation

In order to be most effective, the evaluation of handwriting should directly involve the student. *HANDWRITING 6 for Christian Schools* recognizes the importance of teaching the students to evaluate their own progress.

A classroom checklist that is displayed where it can be seen at all times will help each student correct errors in his writing as they occur. It should include the following questions.

1. Do I hold my pencil/pen correctly?
2. Do I have good posture?
3. Are all my letters resting on the base line?
4. Do all small letters touch the midline, and do all tall letters touch the top line?
5. Are the spaces between the letters and words even?
6. Do all my letters slant the same way?
7. Are all my downstrokes parallel?
8. Are all my letters with loops well formed?
9. Are all closed letters formed correctly?

By comparing past and present work, the students can be encouraged to improve their handwriting. The work can be kept in a writing folder, and individual assignments for writing practice can be made from the papers. If this comparison is made on a regular basis, it will keep the students' attention centered on improvement and will help to positively motivate them.

Teacher evaluation

The evaluation form found in the Appendix is designed for your use when you evaluate each student's handwriting. It also provides space for helpful suggestions to students and parents as to how handwriting skills can be improved.

A pretest is included in the worktext. It is to help you note the letters that are going to require the most attention. It also provides a basis for information to help each student see his progress. This page should not be graded or sent home.

The assessment pages included throughout the book should indicate progress made by the student. These pages, when compared by the students to pretests and past assessments, will show them their success and encourage them to continue improving. These pages may be graded, but should be kept for evaluating progress during the entire year. The evaluation form in the Appendix may be a helpful guide. A post-test is included following the completion of the worktext. Comparing the pretest and post-test should give you an accurate picture of the students' learning.

Developing Handwriting Consciousness

Displaying students' handwriting

Students' work should be displayed whenever possible, omitting no student in this effective method of approval. Several bulletin-board displays are included in the Appendix. Used throughout the year, they will instill a sense of pride in each student, encouraging him to improve his handwriting and to do it heartily as unto the Lord.

Other classroom activities using handwriting

When the students do other activities that use writing, have them use the same lined paper or lines of the same size as those used for handwriting activities. To label maps and drawings or other projects, cut out pieces of lined paper and glue them down. For all activities involving handwriting, consider the length of the activity. Choose assignments that your students can write comfortably in a reasonable amount of time. Even though the primary goal of an activity may be something other than good handwriting, students must understand that all writing contributes to writing habits. However, when students are asked to

write original material such as stories or letters, handwriting evaluation should not be made on the brainstorming process. Students should be allowed to recopy their original work if an assessment is desired.

Student Objectives

Given the proper instruction, the students will be able to do the following:

Demonstrate good posture, correct paper position, and a proper tension-free pencil hold.

Relate the cursive letter to its PreCursive counterpart.

Use vocabulary that describes letter spacing: space, dashes, indentation, margin.

Use vocabulary that describes letter alignment: top line, midline, base line.

Gain skill in reading cursive writing.

Master the correct order and direction of strokes for each cursive letter and numeral.

Practice and use the cursive joining strokes.

Use adequate spacing between cursive letters, words, and sentences.

Write legibly, incorporating neatness, consistent slant and spacing, and correct alignment.

Develop a concern for readability and neatness.

Develop a rhythm and increase writing speed within ability limits.

Write letters the correct size: with a middle guideline and without a middle guideline.

Arrange words neatly on paper by centering titles, indenting paragraphs, and keeping within acceptable margins.

Bible Action Truths

The quality and consistency of a man's decisions determine his character. Christian character is developed by consistently making godly decisions. It is within this framework that lasting peace and happiness are found.

Too often Christians live by only vague guidance—for instance, that we should “do good” to all men. While doing good is desirable, more specific guidance will lead to more consistent decisions.

Consistent decisions are made when man acts on Bible principles—or Bible Action Truths. The thirty-seven Bible Action Truths (listed under eight general principles) provide Christians with specific goals for their actions and attitudes. Study the Scriptures indicated for a fuller understanding of the principles and the Bible Action Truths.

Thousands have found this format helpful in identifying and applying principles of behavior. Yet there is no “magic” in this formula. As you study the Word of God, you likely will find other truths that speak to you. The key is for you to study the Scriptures, look for Bible Action Truths, and be sensitive to the leading of the Holy Spirit.

1. SALVATION–SEPARATION PRINCIPLE

Salvation results from God's direct action. Although man is unable to work for this “gift of God,” the Christian's reaction to salvation should be to separate himself from the world unto God.

- a. **Understanding Jesus Christ** (Matthew 3:17; 16:16; I Corinthians 15:3-4; Philippians 2:9-11) Jesus is the Son of God. He was sent to earth to die on the cross for our sins. He was buried but rose from the dead after three days.
- b. **Repentance and faith** (Luke 13:3; Isaiah 55:7; Acts 5:30-31; Hebrews 11:6; Acts 16:31) If we believe that Jesus died for our sins, we can accept Him as our Savior. We must be sorry for our sins, turn from them, confess them to God, and believe that He will forgive us.
- c. **Separation from the world** (John 17:6, 11, 14, 18; II Corinthians 6:14-18; I John 2:15-16; James 4:4; Romans 16:17-18; II John 10-11) After we are saved, we should live a different life. We should try to be like Christ and not live like those who are unsaved.

2. SONSHIP–SERVANT PRINCIPLE

Only by an act of God the Father could sinful man become a son of God. As a son of God, however, the Christian must realize that he has been “bought with a price”; he is now Christ's servant.

- a. **Authority** (Romans 13:1-7; I Peter 2:13-19; I Timothy 6:1-5; Hebrews 13:17; Matthew 22:21; I Thessalonians 5:12-13) We should respect, honor, and obey those in authority over us.

- b. **Servanthood** (Philippians 2:7-8; Ephesians 6:5-8) Just as Christ was a humble servant while He was on earth, we should also be humble and obedient.
- c. **Faithfulness** (I Corinthians 4:2; Matthew 25:23; Luke 9:62) We should do our work so that God and others can depend on us.
- d. **Goal setting** (Proverbs 13:12, 19; Philippians 3:13; Colossians 3:2; I Corinthians 9:24) To be a faithful servant means that we must set goals for our work. We should look forward to finishing a job and going on to something more.
- e. **Work** (Ephesians 4:28; II Thessalonians 3:10-12) God does not honor a lazy servant. He wants us to be busy and dependable workers.
- f. **Enthusiasm** (Colossians 3:23; Romans 12:11) We should do all tasks with energy and with a happy, willing spirit.

3. UNIQUENESS–UNITY PRINCIPLE

No one is a mere person; God has created each individual a unique being. But because God has an overall plan for His creation, each unique member must contribute to the unity of the entire body.

- a. **Self-concept** (Psalms 8:3-8; 139; II Corinthians 5:17; Ephesians 2:10; 4:1-3, 11-13; II Peter 1:10) We are special creatures in God's plan. He has given each of us special abilities to use in our lives for Him.
- b. **Mind** (Philippians 2:5; 4:8; II Corinthians 10:5; Proverbs 4:23; 23:7; Luke 6:45; Romans 7:23, 25; Daniel 1:8; James 1:8) We should give our thoughts and minds to God. What we do and say really begins in our minds. We should try to think of ourselves humbly as Christ did when He lived on earth.
- c. **Emotional control** (Galatians 5:24; Proverbs 16:32; 25:28; II Timothy 1:7; Acts 20:24) With the help of God and the power of the Holy Spirit, we should have control over our feelings. We must be careful not to act out of anger.
- d. **Body as a temple** (I Corinthians 3:16-17; 6:19-20) We should remember that our bodies are the dwelling place of God's Holy Spirit. We should keep ourselves pure, honest, and dedicated to God's will.
- e. **Unity of Christ and the church** (John 17:21; Ephesians 2:19-22; 5:23-32; II Thessalonians 3:6, 14-15) Since we are saved, we are now part of God's family and should unite ourselves with others to worship and grow as Christians. Christ is the head of His church, which includes all believers, and He wants us to work together as His church in carrying out His plans, but He forbids us to work in fellowship with disobedient brethren.

4. HOLINESS-HABIT PRINCIPLE

Believers are declared holy as a result of Christ's finished action on the cross. Daily holiness of life, however, comes from forming godly habits. A Christian must consciously establish godly patterns of action; he must develop habits of holiness.

- a. **Sowing and reaping** (Galatians 6:7-8; Hosea 8:7; Matthew 6:1-8) We must remember that we will be rewarded according to the kind of work we have done. If we are faithful, we will be rewarded. If we are unfaithful, we will not be rewarded. We cannot fool God.
- b. **Purity** (I Thessalonians 4:1-7; I Peter 1:22) We should try to live lives that are free from sin. We should keep our minds, words, and deeds clean and pure.
- c. **Honesty** (II Corinthians 8:21; Romans 12:17; Proverbs 16:8; Ephesians 4:25) We should not lie. We should be honest in every way. Even if we could gain more by being dishonest, we should still be honest. God can see all things.
- d. **Victory** (I Corinthians 10:13; Romans 8:37; I John 5:4; John 16:33; I Corinthians 15:57-58) If we constantly try to be pure, honest, and Christlike, with God's help we will be able to overcome temptations.

5. LOVE-LIFE PRINCIPLE

We love God because He first loved us. God's action of manifesting His love to us through His Son demonstrates the truth that love must be exercised. Since God acted in love toward us, believers must act likewise by showing godly love to others.

- a. **Love** (I John 3:11, 16-18; 4:7-21; Ephesians 5:2; I Corinthians 13; John 15:17) God's love to us is the greatest love possible. We should, in turn, show our love for others by our words and actions.
- b. **Giving** (II Corinthians 9:6-8; Proverbs 3:9-10; Luke 6:38) We should give cheerfully to God the first part of all we earn. We should also give to others unselfishly.
- c. **Evangelism and missions** (Psalm 126:5-6; Matthew 28:18-20; Romans 1:16-17; II Corinthians 5:11-21) We should be busy telling others about the love of God and His plan of salvation. We should share in the work of foreign missionaries by our giving and prayers.
- d. **Communication** (Ephesians 4:22-29; Colossians 4:6; James 3:2-13; Isaiah 50:4) We should have control of our tongues so that we will not say things displeasing to God. We should encourage others and be kind and helpful in what we say.
- e. **Friendliness** (Psalm 19:63; Proverbs 18:24; 17:17) We should be friendly to others, and we should be loyal to those who love and serve God.

6. COMMUNION-CONSECRATION PRINCIPLE

Because sin separates man from God, any communion between man and God must be achieved by God's direct action of removing sin. Once communion is established, the believer's reaction should be to maintain a consciousness of this fellowship by living a consecrated life.

- a. **Bible study** (I Peter 2:2-3; II Timothy 2:15; Psalm 119) To grow as Christians, we must spend time with God daily by reading His Word.
- b. **Prayer** (I Chronicles 16:11; I Thessalonians 5:17; John 15:7, 16; 16:24; Psalm 145:18; Romans 8:26-27) We should bring all our requests to God, trusting Him to answer them in His own way.
- c. **Spirit-filled** (Romans 8:13-14; Galatians 5:16, 22-23; Ephesians 5:8-19; I John 1:7-9) We should let the Holy Spirit rule in our hearts and show us what to say and do. We should not say and do just what we want to, for those things are often wrong and harmful to others.
- d. **Clear conscience** (I Timothy 1:19; Acts 24:16) To be good Christians, we cannot have wrong acts or thoughts or words bothering our consciences. We must confess them to God and to those people against whom we have sinned. We cannot live lives close to God if we have guilty consciences.
- e. **Forgiveness** (Ephesians 4:30-32; Luke 17:3-4; Colossians 3:13; Matthew 18:15-17; Mark 11:25-26) We must ask forgiveness of God when we have done wrong. Just as God forgives our sins freely, we should forgive others when they do wrong things to us.

7. GRACE-GRATITUDE PRINCIPLE

Grace is unmerited favor. Man does not deserve God's grace. However, after God bestows His grace, believers should react with an overflow of gratitude.

- a. **Grace** (I Corinthians 15:10; Ephesians 2:8-9) Without God's grace we would be sinners on our way to hell. He loved us when we did not deserve His love and provided for us a way to escape sin's punishment by the death of His Son on the cross.
- b. **Exaltation of Christ** (Colossians 1:12-21; Ephesians 1:17-23; Philippians 2:9-11; Galatians 6:14; Hebrews 1:2-3; John 1:1-4, 14; 5:23) We should realize and remember at all times the power, holiness, majesty, and perfection of Christ, and we should give Him the praise and glory for everything that is accomplished through us.

c. **Praise** (Psalm 107:8; Hebrews 13:15; I Peter 2:9; Ephesians 1:6; I Chronicles 16:23-26; 29:11-13) Remembering God's great love and goodness toward us, we should continually praise His name.

d. **Contentment** (Philippians 4:11; I Timothy 6:6-8; Psalm 77:3; Proverbs 15:16; Hebrews 13:5) Money, houses, cars, and all things on earth will last only for a little while. God has given us just what He meant for us to have. We should be happy and content with what we have, knowing that God will provide for us all that we need. We should also be happy wherever God places us.

e. **Humility** (I Peter 5:5-6; Philippians 2:3-4) We should not be proud and boastful but should be willing to be quiet and in the background. Our reward will come from God on Judgment Day, and men's praise to us here on earth will not matter at all. Christ was humble when He lived on earth, and we should be like Him.

8. POWER-PREVAILING PRINCIPLE

Believers can prevail only as God gives the power. "I can do all things through Christ" (Philippians 4:13). God is the source of our power used in fighting the good fight of faith.

a. **Faith in God's promises** (II Peter 1:4; Philippians 4:6; Romans 4:16-21; I Thessalonians 5:18; Romans 8:28; I Peter 5:7; Hebrews 3:18-4:11) God always remains true to His promises. Believing that He will keep all the promises in His Word, we should be determined fighters for Him.

b. **Faith in the power of the Word of God** (Hebrews 4:12; Jeremiah 23:29; Psalm 119; I Peter 1:23-25) God's Word is powerful and endures forever. All other things will pass away, but God's Word shall never pass away because it is written to us from God, and God is eternal.

c. **Fight** (Ephesians 6:11-17; II Timothy 4:7-8; I Timothy 6:12; I Peter 5:8-9) God does not have any use for lazy or cowardly fighters. We must work and fight against sin, using the Word of God as our weapon against the devil. What we do for God now will determine how much He will reward us in heaven.

d. **Courage** (I Chronicles 28:20; Joshua 1:9; Hebrews 13:6; Ephesians 3:11-12; Acts 4:13, 31) God has promised us that He will not forsake us; therefore, we should not be afraid to speak out against sin. We should remember that we are armed with God's strength.

Calligraphy Introduction

Major Goals

- To provide a motivational tool.
- To re-create interest in good handwriting.
- To introduce an alternate style of handwriting.

Historical Background

The study of ancient writing, paleography, is concerned both with inscription and calligraphy. Inscription is script on stone, bone, metal, or other hard surfaces; calligraphy is script on perishable materials such as papyrus, parchment, textiles, or paper. But calligraphy is more than just script on perishable materials; it is—as the Greek word

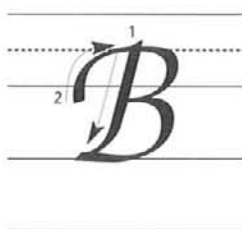
implies—the art of fine handwriting. And the term *calligraphy* applies to letters, words, pages, or even whole documents to which artistic principles and skilled penmanship have been applied.

In this handwriting program, you will have an opportunity to introduce the students to one style of calligraphy—Chancery cursive. Chancery cursive, sometimes called Chancery italic, was developed by scribes working in chanceries (offices) under the jurisdiction of bishops. The popularity of the style grew during the late fifteenth and early sixteenth centuries until many artists, nobles, and scholars of the Italian Renaissance used it. In 1522, the scribe Lodovico degli Arrighi made this style available to the public when he published the first writing manual ever produced.

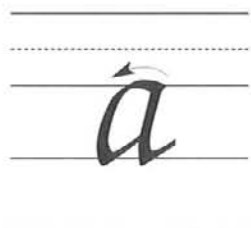
Calligraphy Letter Stroke Descriptions



- (1) Drop left and glide left.
- (2) Swing left and glide right,
Drop and glide right.
- (3) Cross.



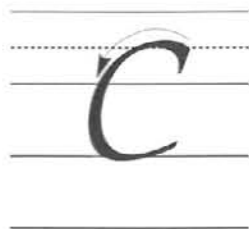
- (1) Drop and slight curve left.
- (2) Swing left and up,
Glide right, around,
and down to lock,
Retrace, around, and
down to lock.



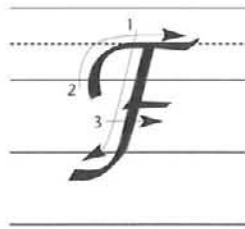
- Glide left,
Swing around to lock,
Retrace and curve.



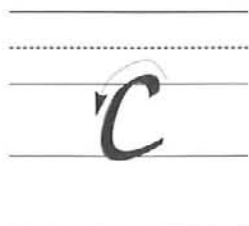
- Glide left,
Drop,
Retrace and swing
around to lock.



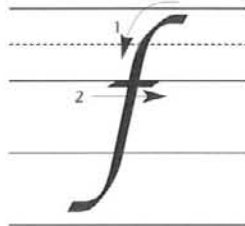
Glide left,
Swing around.



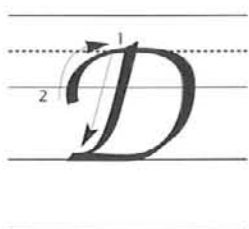
(1) Drop and glide left.
(2) Swing left and glide right and slight curve up.
(3) Cross.



Curve up,
Swing around.



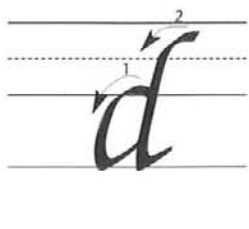
(1) Glide left,
Drop low and hook left.
(2) Cross right below the body line.



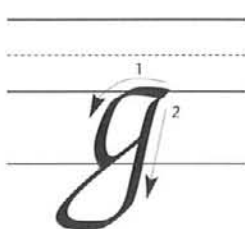
(1) Drop and slight curve left.
(2) Swing left and up, Glide right, around, and down to lock,



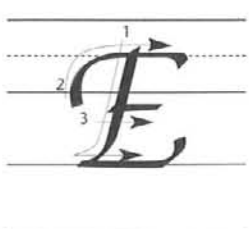
(1) Glide left,
Swing around.
(2) Glide right,
Drop low and hook.



(1) Glide left,
Swing around.
(2) Glide left,
Drop to lock and curve.



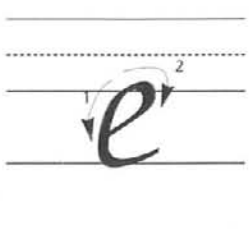
(1) Glide left and swing down to base line.
(2) Drop low,
Glide left,
Swing up right to lock.



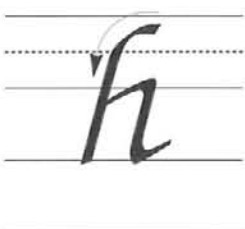
(1) Drop and curve left, Retrace, glide right and curve up.
(2) Swing left and glide right and curve down.
(3) Cross.



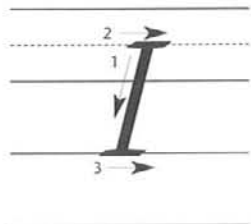
(1) Swing left and around, Drop and glide left.
(2) Start high, Glide left, Drop and glide right.
(3) Cross.



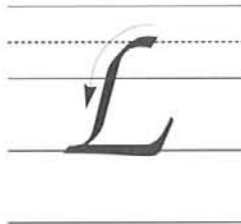
(1) Swing around left.
(2) Swing around right to halfway between base line and body line.



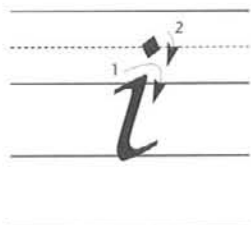
Glide left,
Drop,
Retrace and swing right,
Drop and curve.



- (1) Drop.
- (2) Cross right at the top.
- (3) Cross right at the bottom.



- Glide left,
Drop and glide left,
Retrace, glide right and
hook.



- (1) Short diagonal right,
Drop and curve.
- (2) Dot.



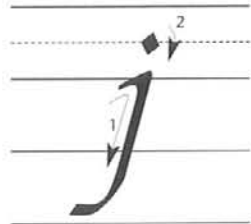
- Glide left,
Drop and curve.



- Swing up and around,
Drop and hook left.



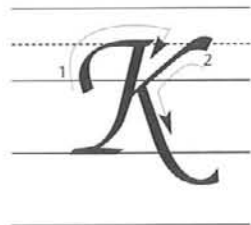
- (1) Drop left and glide left.
- (2) Swing left and glide
right,
Drop right,
Climb right to capital
line.
- (3) Start high, glide left,
and drop to base line,
Glide right.



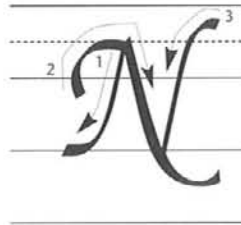
- (1) Short diagonal right,
Drop low and hook left.
- (2) Dot.



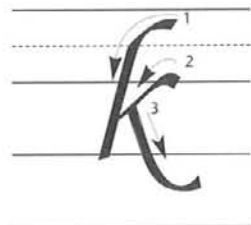
- Short diagonal right and
drop,
Retrace and swing right,
Drop,
Retrace and swing right,
Drop and curve.



- (1) Swing left and around,
Drop and glide left,
Retrace and glide right.
- (2) Slight glide left,
Drop left,
Drop right low and
curve.



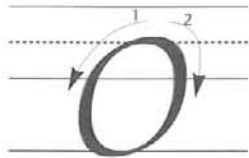
- (1) Drop and glide left.
- (2) Swing up and around,
Drop right low and
curve right.
- (3) Start high,
Glide left and drop to
lock.



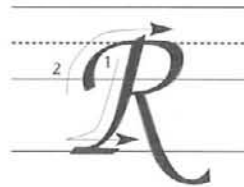
- (1) Glide left,
Drop.
- (2) Glide left and drop left
halfway between
body and base lines.
- (3) Drop right below base
line and curve.



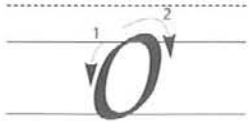
- Short diagonal right and
drop,
Retrace and swing right,
Drop and curve.



- (1) Swing around left.
- (2) Swing around right.



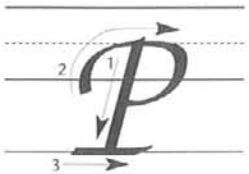
- (1) Drop and glide left,
Retrace and glide right.
- (2) Swing left and around
to lock,
Drop right low and
curve.



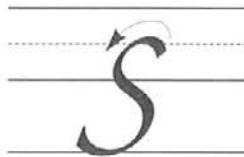
- (1) Swing around left.
- (2) Swing around right.



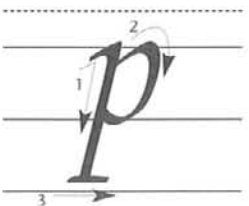
- Short diagonal right and
drop,
Retrace and swing right.



- (1) Drop.
- (2) Swing left and around
to lock.
- (3) Cross at the bottom.



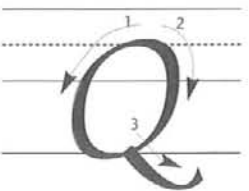
- Swing up to left,
Swerve around and back
to the left.



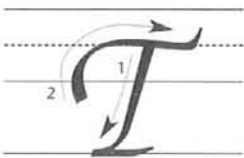
- (1) Short diagonal right,
Drop low.
- (2) Swing around and lock.
- (3) Cross right.



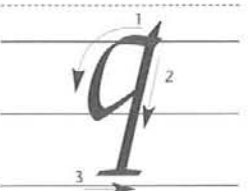
- Swing up to the left,
Swerve around and
back to the left.



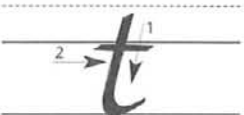
- (1) Swing around left.
- (2) Swing around right.
- (3) Drop right and curve.



- (1) Swing left and up,
Glide right,
Hook up.
- (2) Drop and glide left,
Retrace and glide right.



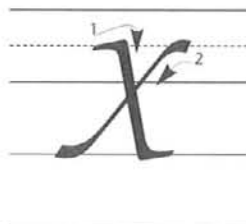
- (1) Glide left,
Swing around.
- (2) Drop low.
- (3) Cross right.



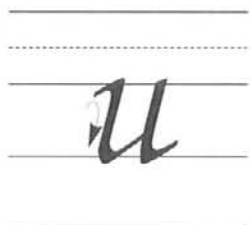
- (1) Drop and curve right.
- (2) Glide right.



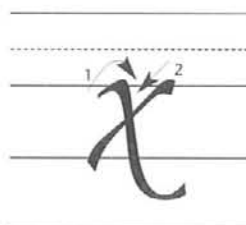
- (1) Swing left and around,
Drop and swing around
right.
- (2) Short diagonal right,
Drop and glide right.



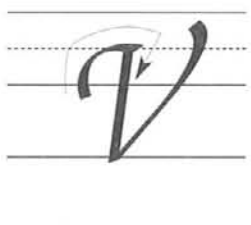
- (1) Glide right,
Drop right and glide
right.
- (2) Glide left,
Drop left and glide left.



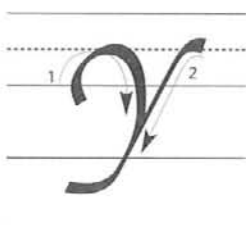
- Short diagonal right,
Drop and swing right,
Push up to the body line,
Retrace and curve.



- (1) Short diagonal right,
Drop right below base line
and curve.
- (2) Drop left.



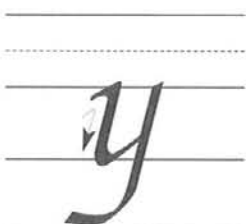
- Swing left and around,
Drop,
Climb right high and curve
left.



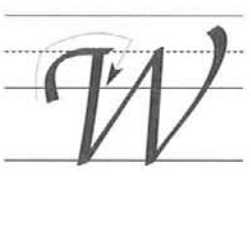
- (1) Swing left and around to
the right,
Drop left and glide left.
- (2) Glide left to lock.



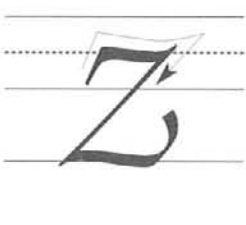
- Short stroke up,
Glide right,
Drop and swing around
and up above body line.



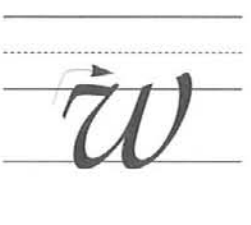
- Short diagonal right,
Drop and swing right,
Push up to the body line,
Retrace,
Drop low and glide left.



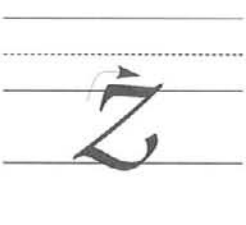
- Swing left and around,
Drop,
Climb right,
Drop,
Climb right high and curve
left.



- Short stroke up,
Glide right and slight
curve,
Retrace and drop left,
Glide right and curve up.

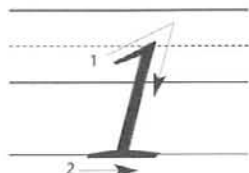


- Short stroke up,
Glide right,
Drop and swing around
and up to body line,
Retrace and swing around
and up above body line.



- Short stroke up,
Glide right,
Drop left,
Swing right and curve up.

Calligraphy Numeral Stroke Descriptions



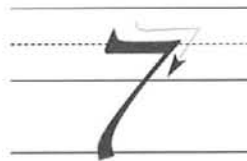
- (1) Short diagonal right,
Drop.
- (2) Cross at bottom.



- (1) Swing around to the
left.
- (2) Swing right and around
to lock.



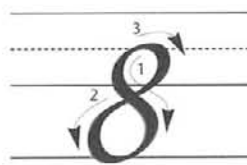
- Swing up and around
Drop left,
Glide right and hook.



- Short diagonal left,
Glide right,
Drop left,
Slight curve right.



- Swing up and around to
the left,
Retrace and swing around
to the left.



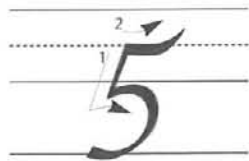
- (1) Swing down,
Swerve around and
back.
- (2) Swing left and around
to lock.
- (3) Swing right and around
to lock.



- (1) Drop left,
Glide right.
- (2) Drop.



- Swing around left and up
and around,
Swing down left to the
base line.



- (1) Drop below body line
and swing around.
- (2) Glide right and curve
up.

Student Instructional Materials

Student worktext

Three sections in the student worktext contain calligraphy activities. First, you will find a lowercase calligraphy lesson at the end of each unit. These lessons introduce calligraphy terms and the stroke descriptions for the lowercase Chancery cursive letters.

Second, the Character Quality unit at the end of the student worktext is a calligraphy unit. The name *Character Quality* was given to this unit because the students will be studying character traits as they practice their calligraphy and because they should strive to write “quality characters” as they practice. This calligraphy unit contains the stroke descriptions for the uppercase Chancery cursive letters and the calligraphy numerals and lessons in spacing and layout in calligraphy. Finally, at the end of the unit several calligraphy reference pages present helpful information to be used throughout the year during calligraphy lessons. The Calligraphy Glossary includes background information and definitions of terms. A set of Calligraphy Tips summarizes all the tips listed on the top of the student calligraphy pages. A variety of sample calligraphy projects is also included to provide examples for the students to follow.



Third, you will find on an insert in the center of each student worktext a set of guide sheets for calligraphy. This insert can be removed by tearing along the perforation, making two guide sheets. Give one guide sheet to each student and store the others in case one gets lost or wears out. Each guide sheet has two sides—the Lowercase Guide Sheet and the Advanced Guide Sheet. As you inspect the Lowercase Guide Sheet, you will notice that it has two of the five guidelines (the body and base lines) and the slant lines. The Advanced Guide Sheet has all five of the guidelines (body, base, capital, ascender, and descender lines) as well as the slant lines.

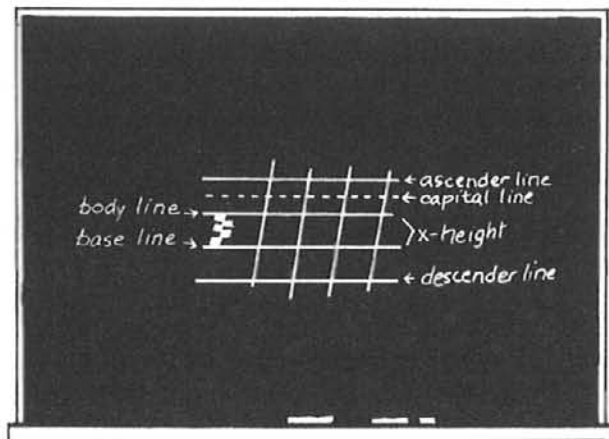
Writing instruments

For your convenience a felt chisel-point pen is available from Bob Jones University Press. For most sixth-grade students this is the recommended choice. Although this type of pen does not have interchangeable tips, it has the advantage of not needing to be filled constantly with ink. This pen is compatible with the guide sheet designed for

this program. Because of the increased interest in calligraphy, however, you will find other types of pens available.

You could, for example, consider a calligraphy fountain pen. Unlike the chisel-point pens, these pens have a variety of interchangeable tips. And like the chisel-point pens, they do not need to be constantly filled with ink. The basic disadvantage of this pen is that the thickness of the barrel may not provide a comfortable grip. You could also consider the use of India ink, a pen nib, and a pen staff. Let us look at each of these items in order.

1. India ink is a very black, opaque ink. (*Note:* Be careful with it because once it is dry, it is permanent.)
2. A C-3 pen nib would be appropriate for an x-height of $\frac{3}{8}$ inches—the x-height of the guide sheet designed for this program. (*Note:* The x-height is the height between the base and body lines on the guide sheet. It is equal to five pen widths.) A pen nib should not be dipped into the ink; it should be filled with the dropper that comes in the ink bottle. When filling a pen nib with a dropper, fill it only about half way up the opening between the gold and the silver parts of the pen nib. When you are finished using the pen, remove the nib from the pen staff, take the nib to the sink, and use a toothbrush to clean it under running water. Pat the nib dry with paper towel once you are done cleaning it. This care will help preserve the life of the pen.
3. There are many pen staffs available, and no one is right for everyone. They come in plastic, wood, and aluminum. Some are thick and some are thin. Some have groove grips for the fingers, some have a band of cork, and some are smooth. What is important is how it feels in your hand. You may need to try several before you are satisfied. In caring for your pen staff, remember not to get the metal inside the staff wet. You should not clean your nib while it is still in the staff.



Handwriting paper

Typing paper used over a guide sheet is the paper recommended for the Continued Practice sections in the Calligraphy Lessons. If you have some paper through which you cannot see the guide sheet or if you choose to use a pen size different from the one for the guide sheet, then draw four pencil lines five pen-widths apart on the paper. Put in a capital line halfway between the body and the ascender lines. Erase the lines after the ink is completely dry. Also, you can use any ruled notebook paper where the lines are three-eighths of an inch apart.

Teacher Instructional Materials

Teacher's manual

This teacher's manual can be divided into three sections: the introductions to the regular alphabet and to calligraphy, the lessons, and the Appendix. In teaching calligraphy, this Calligraphy Introduction and the calligraphy lessons will be of invaluable help.

Teaching Calligraphy

The calligraphy lessons included in this program are not designed to teach everything there is to know about calligraphy. It is not our purpose for the lessons to be difficult or to be graded. They are written, however, with the intent of introducing you and the students to calligraphy. The calligraphy lessons should prove to be a motivational factor to spur you and your students on to better handwriting. To ensure success in teaching calligraphy, you should become familiar with the contents of the calligraphy lessons and practice the letters prior to teaching them. In fact, as you become familiar with the design of the book, you may see the need to look ahead to the uppercase calligraphy lessons as you teach the lowercase calligraphy lessons. This may be helpful to you because the uppercase lessons follow one right after the other, and you may not have time to learn them quickly enough. It may also prove helpful to you and the students if you provide a learning center with a pen, book, guide sheet, and typing paper for practice between lessons.

The Calligraphy Tips section at the back of the student worktext contains a summary of the positions you need to cover when teaching calligraphy. These key concepts were included in the worktext so that you could direct the students to those pages when you teach the proper positions. The Calligraphy Tips section covers the proper body position, paper position, and pen hold. Let us cover each of these concepts briefly.

Body position

Direct the students to sit up straight, keep their feet flat on the floor, and keep their bodies facing the desk.

Paper position

Direct the students to line up the bottom of their paper with the horizontal edge of their desk. Direct left-handed students to slant the paper if needed. Tell the students to move the paper to the left as they write across the page. Point out that moving the paper under their hand (and not their hand across the paper) will help them maintain a consistent pen angle.

Pen hold

Direct the students to hold the pen loosely between the thumb and the first and second fingers. Tell them to rest the pen near the first knuckle and hold the pen upright so that it is easier to control.

Order of letter presentation

In this program, the calligraphy letters are presented in groups containing similar stroke patterns. The Chancery cursive lowercase letters are interspersed with the regular cursive lessons, and the Chancery cursive uppercase letters and numerals are presented in a separate Character Quality unit.

Demonstrating stroke descriptions

The overhead projector is recommended for demonstrating stroke descriptions. Use a broad-tipped felt-tip pen. Guide lines appropriate to broad-tipped overhead markers are included in the Appendix. The students may also enjoy demonstrating the strokes on the overhead.

You may choose instead to use a white board. You will need to draw lines five pen widths apart on the white board.

The chalkboard is also an option. You will need to draw lines five chalk widths apart lengthwise on the chalkboard.

Writing at the chalkboard

When writing calligraphy letters at the chalkboard, either hold the chalk lengthwise or hold two pieces at once. This will allow you to show the variation in width that takes place within each letter.

Letter formation

The Chancery cursive letters are like any type of alphabet in that they require practice to form the letters properly. If you are aware of the following common errors, you can help students learn to evaluate their own work.

1. *Pen angle*—Look for errors that result from an incorrect pen angle. For example, if serifs do not begin and end at 45°, then the pen angle is incorrect. And if the diagonal strokes are not thin, then the pen angle is incorrect.

V W X Z

2. *Slant*—Look for letters that do not have a 13° slant as indicated by the guide sheet slant lines. Uppercase and lowercase v, w, x, and z do not have any strokes that are on a 13° slant, but the letters should have the appearance of the 13° slant. If a student forces the letters to conform to the 13° slant, the letters will appear as shown below.

V W X Z

3. *Serifs*—Look for serifs on letters that should not have serifs or for serifs that are too long and too curved.

v w
a g p q
r u i

4. *Strokes*—Look for letters whose strokes were performed in the incorrect order or did not start and finish in the correct place.

o e b d

5. *Shape*—Look for letters that are too thin, too wide, too square, too sharp, or too curved.

C t s A o j



It is important to recognize that the formation of calligraphy letters is as unique as any handwriting. Different calligraphers form letters according to the look of the letters and the preference of the designer.

Evaluation of Calligraphy

Although we do not recommend that the calligraphy lessons be graded, we do recommend that the students be taught to evaluate their own work as you guide them to look for the common errors mentioned in the section above.