Diana King Method for Touch Typing

Teaching Fluent Keyboarding

Introducing Letters in ABC Order

With Practice Words

For Developing Fluent Keyboarding

A Simple, Low-Tech Method

for Teaching a Necessary High-Tech Skill

By Donald L. Potter

February 27, 2014

Diana King Method for Touch Typing

Your Name: _____ Date: _____

1. Fingers are placed over the "Home Base" keys. **Apple bumps help! Your left hand fingers cover A, S, D, and F; and your right hand fingers cover J, K, L, and;. Your right thumb rests on the spacebar, regardless of whether you are right-handed or left-handed. The G and H keys are free in the center. Create a mnemonic for these letters. (ex. Go Home) All other keys are "HOT" so your fingers get off them quickly and go back to "Home Base."

2. Press A with the little finger on your left hand saying, "little finger A." Repeat until automatic.

3. Use the left index finger for B. Say, "little finger A, reach for the B." Practice A and B until automatic.

4. Using the left middle finger, press and say, "middle finger left does C, D, E." Practice ABCDE until automatic.

5. Using the left index finger, press and say, "left pointer slides from F to G." Practice ABCDEFG until automatic.

6. Use the right pointer finger to press H. Say, "H is struck by the pointer on the right." Using your right middle finger, reach up for the I. Press and say, "Right middle up for I—outta sight." Practice ABCDEFGHI until automatic.

7. Using the first three fingers of your right hand, press and say, "J, K, L are three in a row." When automatic, practice ABCDEFGHIJKL.

8. Using only the right index finger, press and say, "M and N are just below." When automatic, practice ABCDEFGHIJKLMN.

9. Reach for the O using the right ring finger. Press and say, "Right ring finger goes up to O." When automatic, practice ABCDEFGHIJKLMNO.

10. Using the little fingers, press and say, "P and Q are the 'littles,' you know." Practice. When automatic, practice ABCDEFGHIJKLMNOPQ.

11. R, S, T is an awkward triangle, so verbalize this. Say, "Index finger R, ring finger S, index finger T." Practice until automatic, then ABCDEFGHIJKLMNOPQRST.

12. Using the right pointer finger for U and the left pointer finger for V, press and say, "U is for up while V points down." Practice until automatic, then ABCDEFGHIJKLMNOPQRSTUV.

13. Using the left ring finger, press and say, "W and X make the ring move around." Practice until automatic and then ABCDEFGHIJKLMNOPQRSTUVWX.

14. Use your right pointer for Y and your left pinkie finger for Z. Press and say, "Point up for Y, pinkie down for Z." Now you have them all!

<div align="center">ABCDEFGHIJKLMNOPQRSTUVWXYZ.</div>

The Diana King Typing Poem

Little finger A, reach for the B,

Middle finger left does C, D, E,

Left pointer slides from F to G.

H is struck by the pointer on the right.

Right middle up for I—outta sight!

J, K, L are three in a row;

M and N are just below.

Right ring finger goes up to O;

P and Q are the "littles," you know.

R, S, T are on the left side of town.

U is for up, while V points down.

W and X make the ring move around.

Point up for Y; pinkie down for Z.

Now you have them all, you see

Words for Practicing Typing

by Donald L. Potter

February 26, 2014

Lesson 1

Home Base Keys: asdf jkl; space

Lesson 2

a: a, aaa, **A**, Aa (Start each practice sessions typing all the alphabet letters learned.)

b: b bbb *ab* ba ab bab aba babb Ab **B** Bab

Lesson 4

c: c ccc *abc* cab abaca **C** Cab

d: d ddd *abcd* dab bad dad cad add **D** Dad

e: e eee *abcde* bed dead deed bead Abe ace bee babe **E** Ed

Lesson 5

f: f fff *abcdef* fad fed feed deaf fade fee **F** Feb

g: g ggg *abcdefg* gab gad gag fag badge edge cage beg age aged beg bag **G** Gabe

Lesson 6

h: h hhh *abcdefgh* had head hag header chaff chef heed headed heeded **H** Hebb

i: i iii *abcdefghi* biff big bid hid hide bide fig gig dig bib chief did gig ice hick aid bade high **I** Ida

j: j jjj *abcdefghij* jag jig jab jib jade jibe jiff **J** Jade

k: k kkk *abcdefghijk* kid jack back hack beck kick deck Dick beck keg hick **K** Kidd

l: l lll *abcdefghijkl* lab lad led lag leg glad life flick black bled lead lid dig gall calf kill lade dial laid leak lick lack leaf feel keel call fall ball glee leaf **L** Lad

m: m mmm *abcdefghijklm* mad bam dam ham him hem cam came jam mike gem game mill milk fame lame blame meal lamb dame mail jam male mall Kim make meek mime lime climb Jim **M** Maggie

n: n nnn *abcdefghijklmn* can ban nab nag neck man men knack knee gang dangle kin gin name angle land hand kin nail knife knell jingle Jean **K** Kim.

o: o ooo *abcedfghijklmno* on of bog fog dog cog log flog off of nod odd job cob bob mob home comb bomb old fold mold God mom mock clock gold cold code mole roll role coal long foil boil hoe hone dome come go gone cone nock lock look cool doggie golf gone knock knob John **O** Ogden.

p: p ppp *abcedfghijklmnop* gap pail paid pill cap cop jip lap lip clip hip dip map mop flap flip fop nap pin pen pan nip pack plan palm map lope hope pencil pop hop pin pond pick pole pledge apple dapple paddle chapel **P** Pam.

q: q qqq *abcedfghijklmnopq* **Q** (See *u* for words.)

r: r rrr *abcedfghijklmnopqr* or rag rig rap rip ran rain bar far mar mark dark brag car ear fear rear jar ram rim drag rib rack raid rail read robin rock radio ride rope grope grace brace race brim brick brig brand grand grin grad roar rebel radical ridge frog free large roll ginger **R** Robin.

s: s sss *abcdefghijklmnopqrs* so as is gas ask sand sip slap horse lash slosh sop sap has sip sis sin lass has hiss lass hose ship shop rash sharp pass scam scan scar sage see seeds sea school scold scamp some risk science scone shone shock scoop scroll scream soldier screech scribble sack scorn snack slack scram sock screen scene sand shake shell shoes farms charms bash hash harm rash sap loss moss miss mass simple sample **S** Sammie

t: t ttt *abcdefghijklmnopqrst* to at too tab tap tip top ton tan bitter hotter tag pot pat pit lit train trash the those thank get tank at mat sat hat ten tend tell lot hot list rate late fate tramp faith taste haste paste tick till tall tail right bright flat tin them tar last list got gloat gnat jet roast mart sat seat **T** Tom.

u: u uuu *abcdefgjijklmnopqrstu* up bun fun gun bus sub caught fought usher sun mutt nut put use uncle shut under hut junk luck lump pup under user uncle urge group gulf glue glut rub run summer **U** Uriah.

qu: qu qu qu qu quick quack quad qualm quarrel quit quantity quarter quail quill quilt squirrel squeal question quench quick qualm **Q** Queen.

v: v vvv *abcdefgjijklmnopqrstuv* vim have laver valve oval van vat vast over hover savage savior vigor love victory value vote vase valve leave vogue valet grave stave stove grove veal violet verge vest lavender gave **V** Vance

w: w www *abcdefghijklmnopqrstuvw* what when who where while wheel whale whack well west want went wave know knew work word worm worth walk watt weasel weave web webbing wedding wedge wedlock weed wait weird brawl pawn **W** Wilmington.

wr: wr wr wr wr wrong wreck wrestle wrench witch wring wreath wretch wrinkle wrist **Wr** Wrangler Wright.

x: x xxx *abcdefghijklmnopoqrstuvwx* fax tax fox box lax sax six max mix nix fix crux axel axis flex hoax mix ox oxen taxi exam exile expel extra pixie relax reflex coax exit mixture remix exciting relaxation x-ray **X** Xavier.

LESSON 14

y: y yyy *abcdefgjijklmnopqrstuvwxy* yo-yo yet yes you yellow way say tray may baby they lay stay year yearn yeast young youth yawn yell lay day clay hay bay today Monday Tuesday Wednesday Thursday Friday Saturday Sunday yesterday why cry worthy stray by my dry fly guy busy history only city secretary any many bunny nanny mystery system cyclone type lady yarn yacht yield yip yippee yikes yet yew year you yoga yodel yogurt yuck yucca every journey quantity **Y** Yvonne Yellowstone Yakima Yahweh Yorktown Yosemite Yukon Yugoslavia

z: z zzz *abcdefghijklmnopqrstuvwxyz* zag zap zeal zealot zebra zoo zero zip zipper ziti zone zonked adz jazz waltz lizard wizard lazy crazy prize haze maze ozone jazz blaze glazed braze **Z** Zechariah. Zaire Zen Zeus Zoe Zulu Zurich

Sentences Containing All the Letters of the Alphabet

Pangrams

1. The quick brown fox jumps over the lazy dog. (35 letters)

2. How quickly daft jumping zebras. (27 letters)

3. The five boxing wizards jump quickly. (31 letters)

3. The five boxes perform quick waltzes and jigs. (38 letters)

4. Sixty zippers were quickly picked from the woven jute box. (48 letters)

6. A quart jar of oil mixed with zinc oxide makes a very bright color. (53 letters)

7. The job requires pluck and zeal from very young wage earners. (50 letters)

8. Crazy Frederica brought many very exquisite opal jewels. (60 letters)

9. The public was amazed to view the quickness and dexterity of the juggler. (60 letters)

10. We promptly judged antique ivory buckles for the next prize. (50 letters)

11. Mr. Potter wrote this pangram to see how hard it might be to write a sentence containing all the letters in the alphabet and to help you very quickly zero in on the cursive connections. (35 letters)

Calculating Letter (Strokes) Typing Fluency in Letters Per Minute

Letters per minute (LPM) = 60 x letter count divided by seconds needed to write the sentence.

Example: The student wrote Pangram #10 in 25 seconds. 50 x 60 = 3000. 3000/25 = 120 LPM.

Deduce one letter for each typo.

The Diana King Typing Poem

Poem-Lesson Correlations

Steps	Keyboarding Poem
1.Home Keys	
2. A	Little finger A,
3. B	Reach for B
4. CDE	Middle finger left does C, D, E,
5. FG	Left pointer slides from F to G.
6. HI	H is struck by the pointer on the right. Right middle up for I—outta sight!
7. JKL	J, K, L are three in a row;
8. MN	M and N are just below.
9. O	Right ring finger goes up to O;
10. PQ	P and Q are the "littles," you know.
11. RST	R, S, T are on the left side of town.
12. UV	U is for up, while V points down.
13. WX	W and X make the ring move around.
14. YZ	Point up for Y; pinkie down for Z. Now you have them all, you see

Note from Internet Publisher: Donald L, Potter

February 26, 2014

Mr. Potter originally developed these words lists for teaching cursive handwriting on January 30, 2011. Before that he had started to develop them to teach *Morse Code* in ABC order, when he taught Amateur Radio Classes for the Ector County ISD for seven years. Mr. Potter has an Extra Class Amateur Radio License (NG5W).

Remember that fluency is defined as accuracy plus speed. Put accuracy first and practice daily; and before you know it, the students will be fluent typists.

Here is a good general document explaining fluency.

http://www.fluency.org/Binder_Haughton_Bateman.pdf

An mp3 audio file is available that walks the students through all 14-Steps in the program.

The explanation of the program comes from the following URL. I just added practices words and the Pangrams (sentences using all the letters of the alphabet.)

http://faweb.loyolablakefield.org/ClassDocuments/4797/Diana_King_Method_Touch_Typing.pdf

Practice Steps: Practice the alphabet as learned, continue until automatic speed increases.

Continue in the following manner:

1. Alphabet followed by A – period – space – space

B – period – space - space

2. Alphabet followed by A – comma – space

B – comma – space

3. Above followed by dictated one-syllable words.

4. Above followed by dictated lists of common words.

Last revised 5/28/2014. Thanks to fifth grader Zachary Marquez, the first student to complete the program, for helping with editing. His fluent typing skills are living proof that the method works! Thanks to my second student, Marina Armandariz, also in fifth grade, for helping with further development of the program.

Teaching Fluent Keyboarding Skills

By Michael Maloney

Practical Homeschooling 37, 2005

With the introduction of the personal computer, keyboarding skills have taken on new importance. Prior to having our own data systems, for a period of a century or more "keyboarding" was generally known as "typing." Typing was usually reserved as curriculum for those students who might be entering the world of business. This was especially true if the students happened to be young women who were not entering the academic stream. Whole generations of young women went to secondary school business courses as a precursor to working in offices. There they learned numerous general procedures used in offices of the day, including how to type fluently and how to take dictation, using shorthand.

All of that changed with the introduction of the personal computer. The day of the "steno pool" in large offices has long gone. Increasingly, even top executives need to be able to enter information into their personal computers without the aid of dictation or a secretary. With this technological shift during the past 25 years, everyone has needed to develop fluent keyboarding skills.

The next major paradigm shift may occur as computers begin to be able to recognize speech so that information can be entered verbally. For "speech recognition" ever to became the standard, programs will have to be able to cope with regional accents, slurred and lazy diction, and even the stuffed-up sound of someone speaking with a head cold! While there has been progress in this area, most people still need to use a keyboard for most computer applications.

Frequency as a Standard Measure

In the past, when typing was taught in the secondary school curriculum, it had one very notable feature. Success in the course was related to the frequency with which you could enter characters accurately on the keyboard. This is a measurement dimension that was completely novel to educators and used in no other subject area except in learning the long lost art of shorthand.

Typically learning to type involved three distinct courses. The **beginning course** required the learner to be able to type 25-30 words per minute without errors in order to pass the course. The **intermediate course** required the learner to double that performance to 50-60 words per minute entered correctly.

In the **advanced course**, for students intending to be executive secretaries, court reporters, or engaged in other specialized data entry positions, the bar was set at 80-100 words per minute. This ceiling was established because of the physical limits of the original non-electric typewriters. If data entry occurred at speeds faster than 100 words per minute, the mechanical arm of the typewriter keys would jam because they could not retract quickly enough not to be hit by another approaching arm.

KPM or WPM?

Why should you measure "keystrokes per minute" rather than the old standby "words per minute"? Because "kpm" is a much more accurate measure than "wpm." A word may be two letters long - the word me - or 12 letters long - the word protoplasmic. But every time you hit a key, that is exactly one keystroke. To convert from kpm to wpm, figure the average word as 6 keystrokes (5 letters and a blank).

Different Keyboards

In an attempt to resolve this dilemma, the keys were arranged in several different orders as the typewriter evolved. The common North American configuration is called the "QWERTY" keyboard named after the first six letters of the upper left top row. Europeans developed the Dvorak keyboard with different keys in different places. The original keyboard design remained as each new generation of typewriters emerged. The QWERTY keyboard was then carried over without change to the personal computer, despite fairly convincing research that the Dvorak keyboard was easier to learn.

Finger Placement Is Key

Learning to keyboard has several unique features. It is one of those few manual skills in which you are expected not to look at your hands, but rather to keep your eyes on the screen or on the document you are typing. That means that you have to know which fingers are on which keys at all times.

Learning finger placement is the first step to fluent keyboarding. In almost all commercially available keyboarding programs, this begins with learning proper finger placement on the "home row." The home row is the middle row of the keyboard with *a, s, d, f* on the left and *h, j, k,* and *l* on the right hand side of the row. With his fingers on these keys, the student is expected to learn to reach up and back to the rows above and below in order to enter these characters.

Rate and Accuracy

Like many manual skills, learning to keyboard fluently has two major tasks.

The first is to reach a frequency that is considered fluent. Most competent keyboarders enter 400-500 keystrokes per minute with few if any errors.

The second major task is to eradicate errors which occur when the wrong key is pressed, not pressed sufficiently hard or held down too long.

Like most skills, learning to keyboard is best learned in small steps, which are then chained together into a larger whole. Learning the finger placement of the home row becomes the first step in the process. When a student can enter letters in the home row at 400+ keystrokes per minute without looking, he is ready to move to the other rows.

The problem with some commercially available programs is that they did not retain the frequency measure that was traditionally part of teaching students to type. Instead the program uses a percent correct measure to determine the accuracy of each keystroke. Once the frequency measure has been dropped, the students can be deemed competent on an accuracy criterion, even though they are well below the fluency standard of 400-500 strokes per minute.

The Role of Practice

In learning most manual skills, the effect of daily practice has few equals. Skilled athletes and performers provide a model for such activities. Tiger Woods hits a thousand golf balls daily. The outcome is clearly evident in his standing atop the world of professional golf. Famed classical musician Yo Yo Ma practices his cello for hours every day, even though he is already a virtuoso. To reach fluency, students need to practice the fundamental home row strokes on a daily basis. Once the home row has been learned, practicing different keystrokes builds the necessary fluency.

Ergonomic Considerations

When learning to keyboard, posture is a major consideration. It is important to make sure that the person is sitting properly in front of the computer. The feet should be placed so that the knees are at right angles to the floor. For children, this may mean placing a stool under their feet if the chair does not adjust sufficiently. Their arms should be parallel to the desktop so that they are not reaching either up or down to touch the keyboard.

Some people use an ergonomic pad in front of he keyboard. Resting your wrists on the pad ensures that your hands are in the proper position.

Students should be sitting relatively straight, not leaning too far forward over the keyboard. Their heads should also be level, not drooping forward. Sometimes it is helpful to place the computer monitor on a stand so that it is at the appropriate eye level for the student.

To the extent that these posture considerations are overlooked, the student may become tired and stiff faster. Fatigue and discomfort will then begin to affect performance.

It's just about impossible to make laptops ergonomic, by the way!

Students should practice for short periods, approximately 10-15 minutes per session once or twice a day. They should record their results so that they can see the improvement or any problems that they are encountering.

<div align="center">KPM or WPM?</div>

Why should you measure "keystrokes per minute" rather than the old standby "words per minute"? Because "kpm" is a much more accurate measure than "wpm." A word may be two letters long - the word me - or 12 letters long - the word protoplasmic. But every time you hit a key, that is exactly one keystroke. To convert from kpm to wpm, figure the average word as 6 keystrokes (5 letters and a blank).

Accessed on 2/26/2014 by Donald Potter.

http://www.home-school.com/Articles/teaching-fluent-keyboarding-skills.php

A comparison of keyboarded and handwritten compositions and the relationship with transcription speed.

Connelly V, Gee D, Walsh E.

BACKGROUND:

It is well established that handwriting fluency constrains writing quality by limiting resources for higher order processes such as planning and reviewing. According to the 'simple view of writing' then slow keyboarding speed should hinder the quality of keyboarded essay compositions in the same way that slow handwriting hinders handwritten essay compositions. Given a lack of touch-typing instruction in UK schools it was hypothesized that children's written compositions produced via the keyboard would be worse than produced by hand.

AIMS:

To extend the work of Christensen (2004) and Rogers and Case-Smith (2002) by examining the relationship between handwriting fluency and keyboarding fluency throughout the primary school and studying the link between word-processed compositional quality and keyboarding fluency.

SAMPLES AND METHODS:

The handwriting fluency and keyboarding fluency of 300 children in primary school were measured. Year 5 and year 6 children completed a measure of compositional quality by hand and by keyboard.

RESULTS AND COMMENT:

There was a high correlation between handwriting and keyboarding speed and handwriting speed was consistently faster than keyboarding speed across all ages. Only a small minority of children in years 5 and 6 had faster keyboarding than handwriting speed. Results showed that children's compositional quality was superior in the handwritten scripts as opposed to the keyboarded scripts. Keyboarded scripts were up to 2 years behind handwritten scripts in development. Writing by keyboard does not necessarily lead to improvements in script quality, compared with handwritten scripts. Explicit keyboarding instruction (touch-typing) is needed to develop keyboarding fluency and unlock the full potential of the word processor for children's writing.

Accessed on February 26, 2014.

http://www.ncbi.nlm.nih.gov/pubmed/17504558

Out of Touch with Typing

Many schools aren't teaching typing anymore because they figure students already are proficient at using keyboards. That's a wasted opportunity.

Most children start typing on cell phones and computers long before they take keyboarding classes, so many schools, noting this trend, have stopped teaching typing. "The kids already know how to type," the staff at my son's school told us at curriculum night, "so we have decided to use computer time on something else."

But *how* are kids typing? Most develop idiosyncratic, personalized hunt-and-peck methods. Many do not touch type, or type without looking at the keyboard by placing the fingers on the home keys (asdf jkl;). As one of my undergraduates at Oberlin College put it: "People from my generation grew up with a computer so they knew how to use one before entering junior high school. However, I think most of us never learned how to type. I see many young people typing pretty fast, but some of them only use two fingers and no home keys…if there's one "right way" to type…I don't think many of us know it."

There has been, since the late 19th century, a "right way" to type. In 1889, there was a "duel" between two teachers who claimed to have devised the best methods. The winner, who used something called "home keys," typed a then-astonishing 126 words per minute. Afterwards, the inventor, Frank McGurrin, toured the country, performing his feat in front of large crowds. Over the next few decades, international typing races—a sort of *So You Think You Can Type?* trend— were the craze.

Those classes are gone. Ironically, in our era of keyboard ubiquity, typing has fallen out of the curriculum. Nor has anyone invented a rival to the home keys method (that we still cling to the QWERTY keyboard, despite the advantages of other layouts, is yet another puzzle). Since most students come to school familiar with keyboards, including cell phone keypads, educators are letting the ad hoc habits of six-year old computer gamers stand, although these same teachers spend hours laboriously showing their pupils how to hold a pencil and the correct way to write a cursive capital G—skills that the kids will likely rarely use once they get to high school, when typed assignments are the norm. (Not to mention how little handwriting will figure into their adult lives). As a K-3 technology teacher in a Philadelphia area public school explained to me, "I only see students at most for one 45-minute period per week, and it may be the only time the students have on a computer that week. With various other projects, there is no time for real keyboarding instruction and practice."

Does it matter how we type? Yes. Touch-typing allows us to write without thinking about how we are writing, freeing us to focus on what we are writing, on our ideas. Touch-typing is an example of cognitive automaticity, the ability to do things without conscious attention or awareness. Automaticity takes a burden off our working memory, allowing us more space for higher-order thinking. (Other forms of cognitive automaticity include driving a car, riding a bike and reading—you're not sounding out the letters as you scan this post, right?) When we type without looking at the keys, we are multi-tasking, our brains free to focus on ideas without having to waste mental resources trying to find the quotation mark key. We can write at the speed of thought.

Many of us, and particularly digital natives, have practiced elaborate hunt and peck methods enough for them to be automatic and allow us to look at the screen, not our fingers (it requires about 400 hours of practice to achieve the reflexes to become a skilled typist, another 600 to be expert. However, the home keys method is, as far as extant research goes, the fastest technique. And it is not going out on any limb to suggest being able to type fast without looking at the keyboard is a 21st century basic skill.

But the letters keep shifting below our fingers. Keyboards morph, and smart phones and tablet computers render the home keys method almost impossible. Most iPad users hunt and peck: the technologies so many Americans are clamoring to adopt are far *less* effective for writing than previous devices. Strangely, we are adopting new devices at the cost of cognitive automaticity. On the iPad, tweeting, e-mailing and Facebooking takes more time, requires lots of looking down at the touch keypad. Hopefully someone out there is tinkering with a new typing system for the iPad, as Frank McGurrin did for the typewriter (although then we may have to practice it for 400 hours to master it).

There was a 15-year lag between the development of touch-typing and when the neologism "touch typing" entered the English language. Perhaps we need another duel—a reality TV iPad typing show? —to spur new keyboarding innovations. Until then, even the littlest ones should be taught why the "f" and "j" keys have those funny bumps on them.

Anne Trubek, associate professor of rhetoric and composition at Oberlin College, is the author of *A Skeptic's Guide to Writers' Houses*.

Accessed on 2/26/2014.

http://www.technologyreview.com/view/425018/out-of-touch-with-typing/