Primary Language Curriculum

Curaclam Teanga na Bunscoile

Support Material
for teachers

Contents

PRIMARY LANGUAGE CURRICULUM
ENGLISH

Critical Thinking and Book Talk Using Picturebooks

LEARNING OUTCOMES

To develop children's concepts, dispositions and skills in relation to:

- Engagement, listening and attention
- Social conventions
- Awareness of others
- Sentence structure and grammar
- Acquisition and use of vocabulary
- Demonstration of understanding
- Requests and questions
- Categorisation
- Retelling and elaborating
- Playful and creative use of language
- Information giving, explanation and justification
- Description, prediction and reflection

Introduction

This Support Material introduces children to critical thinking by using **good quality literature** and the **Critical Thinking and Book Talk** (CT and BT) approach (Roche, 2015).

Picturebooks are often thought of as belonging only in infant classrooms, but they are perfect for introducing children of all ages to big ideas, critical engagement, and the notion of making-meaning together through thinking and discussion. Using picturebooks in this way helps to create **real readers** (Leland, Lewison and Harste, 2013). Real readers

- know how to read
- can read for enjoyment and understanding
- can look beneath the surface
- challenge any assumptions and premises that may be hidden
- can also examine their own assumptions and discuss them with others.

While reading picturebooks aloud is a wonderful practice, research shows that it is largely through the thinking, interaction and dialogue that happens after the reading, that development as outlined in the earlier bullets, happens.

CT and BT encourages children to become critical thinkers. The approach is about fostering thinkers, speakers and readers who enjoy reading, and discussion and dialogue about books.

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Critical Thinking and Book Talk Using Picturebooks

Planning and Organising a CT and BT session

Time and Frequency

Choose a period of 45–60 mins when you are reasonably sure of minimal interruptions in the classroom. Try to ensure that the CT and BT session does not immediately follow an extended classroom activity or task. A CT and BT session once a week is ideal.

> While a session once a week is ideal, once a fortnight might be more practical.

Have the children sit in a circle in a quiet space, e.g., the library or a space in the classroom cleared of furniture. The teacher also sits in the circle and is in role as a teacher while the story is being read to the children.

After reading the story, the teacher takes on the role of class member in the circle for the remainder of the session.

> It is important that the teacher maintains this role of class member within the circle and allows the discussion to flow, only speaking when it is his/her turn.

It is important that the teacher maintains this role within the circle and allows the discussion to flow, only speaking when it is his/her turn. It is also important to resist the temptation to turn the discussion into 'work' by following it with 'an activity'. Allow the discussion to be simply that – a discussion.

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Choosing Books

It is important to choose good quality books that have been written and illustrated with care. A picturebook is not the same as an illustrated book. If the images were removed from an illustrated book, the story would still be complete. A picturebook needs the images to complete the story. *Rosie's Walk*, by Pat Hutchins, is a good example. This story would completely fail without the illustrations depicting the fox's misfortunes. When choosing a picturebook, ask yourself:

- *What could I do with this book?*
- *Is the context of the story familiar to the children?*
- *What are the underlying topics which might provide a stimulus for critical thinking?*
- *Can the children make connections between the story and/or images and their own experiences?*
- *Does the book present a different viewpoint on some issue?* For example, Mo Willems' book *Don't Let the Pigeon Drive the Bus* presents the ludicrous idea of a pigeon having ambitions about being a bus-driver, but it also shows the wheedling power of a small child who is intent on getting his/her own way.

Initially, the teacher might choose a suitable book for the CT and BT session. Subsequently, if a child presents a book and suggests it would be a good book for discussion, you can evaluate it and consider what can be garnered from it in terms of concepts for analysis or issues for discussion.

See the Support Material, *Suggested Picturebooks for Junior Infants to Second Class* for assistance in choosing books which might interest children and involve them in rich discussions.

Organisation

Providing adequate time for children in a large or multi-grade class to contribute, in turn, to the group discussion may require a long period of time. Facilitating two smaller groups might be a better option. If so, assign a task to the other group that allows them to work independently. If you have teacher support available in the classroom, this might allow you to work with individual groups without interruption. It is important to differentiate the session in accordance with the age, ability and interest levels of the group.

> It is important to differentiate the CT and BT session in accordance with the age, ability and interest levels of the group.

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Agreeing Discussion Rules

Explain to the class that they will need to do three things really well:

- **listen** very carefully to the story and the questions
- **think** very hard
- **tell** each other **what they think**.

It is really important that the children participate in negotiating the rules in order that they feel a sense of ownership of them.

Suggested CT and BT rules

1. *We will listen with care and respect.*
2. *We will think before we speak.*
3. *We will speak with care and respect.*
4. *We can agree or disagree with someone, but we will give our reasons.*

Exploring and Reading the Picturebook

The teacher presents the picturebook and models an examination of the book cover using key vocabulary, including *front cover, dust sheet, flap, title, illustrator, author, back cover, blurb,* and *spine.* The teacher might comment that sometimes the front and back cover illustrations give clues about the story. The children can be invited to comment too. The teacher then models examination of the **peritext** – the end papers, the dedication and the copyright – and points out that there are also sometimes clues to the story in the little pictures on these pages. The children can contribute noting what they see, commenting on clues for what might happen in the story, describing what the illustrator does and so on. In a good quality picturebook, there is rarely a redundant line or word; they have all been very carefully chosen and positioned by the author.

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After this exploration, the teacher reads the story slowly with meaning, turning the pages so that all the children can see the pictures. He/she draws the children's attention to details by pointing to them while reading. On completion of the story, the teacher closes the book, giving the children a moment or two in order to process and comment on what they have heard and seen.

Managing the Discussion

Managing the discussion is important so that all children are offered an opportunity to contribute their thoughts and ideas. Before choosing a volunteer, it might be useful to revise the rules for speaking and listening.

The children take turns when speaking and sharing with the group. Each child tips the person to his/her left or right (Donnelly, 1984) and this indicates that it is the next child's turn to speak. Children take turns in sharing their ideas democratically; they can *agree* or *disagree* with each other and with the teacher and should supply reasons for their statements. When a full circle has been completed and it is back to the first speaker again, the circle can be repeated or the teacher might generate responses from the group by asking children to put their hands up to speak. It is important that all children are offered an opportunity to speak and it is important to wait patiently for a response, which might include a child choosing to 'pass'.

Promoting Critical Thinking

When it is the teacher's turn to speak, he/she might ask a provocative, higher-order question such as, *What does friendship mean?* If the book has presented a concept like loneliness or courage or beauty or loyalty, you could contribute to the discussion with, *I am interested in the word 'beauty'. I think I know what it means but maybe we could explore it a bit more – what do you think it means?* and then follow the 'pass the tip' around again. It's important, therefore, that the teacher has studied the book and the pictures in advance so as to have interesting questions to ask.

CT and BT can be used very effectively with children in Learning Support contexts, where the smaller group setting can facilitate easy-to-manage discussions. For children in receipt of Resource Teaching, the CT and BT approach can be of huge benefit for developing comprehension and oral language.

Critical Thinking and Book Talk Using Picturebooks

Several children may stay at the level of basic description, offering what they liked about the story. Sometimes it might be helpful to use open-ended prompt questions as supports, especially when first introducing CT and BT, e.g.,

- *What did you like most about the story? Like least? Why?*
- *What did you think of the main character? Why?*
- *Does he/she remind you of anyone? Who?*

Other children may decide not to speak and pass their turn. Don't be concerned if this happens. In a CT and BT session, a child's **silence might mean** that he/she is **still thinking**, is busy assimilating and processing new thoughts and ideas, or is simply having a little day-dream.

At the end of the sessions, affirm the children by reminding them of some of their wonderful ideas. Praise the qualities you wish to enforce – listening well, thinking before speaking, speaking clearly and so on.

I Agree Because…, I Disagree Because…

Sometimes children's contributions to discussions focus on repeating what another child has said or they say, *I think that too.* Early on in the sessions, you could begin to structure the use of the special language of *I agree because… I disagree because…*

The teacher's turn gives a great opportunity to **model the language** for children, e.g., *I agree with Joan and John because I think that Goldilocks was wrong to enter the Bears' house without an invitation* or *Pat and Paula said they were wrong to be angry but I think the Bears were right because Goldilocks shouldn't have gone into their home without their permission.*

Resist the temptation to tell the children what to think! Encourage and allow the children to think for themselves. They will become more adept at using the language of *I agree because… I disagree because…* and will learn to give reasons for their responses.

Critical Thinking and Book Talk Using Picturebooks

Reading and Writing Float on a Sea of Talk

Reading and writing float on a sea of talk (Britton, 1983, p.11). Oral language is at the heart of all learning, and picturebooks provide a great medium for engaging children in imaginative discussion that supports language and literacy development. Children quickly begin to use the language they hear in the stories. As concepts about print are modelled for children, they gain an added bank of new, sophisticated vocabulary.

Allow time for plenty of discussion about the format of the book, the size and position of the pictures, e.g., *Are there frames around the pictures? Do the illustrations go right out to the edge of the page?* The picturebook, *Where the Wild Things Are* (Sendak, 1963), provides a very good resource for this kind of analysis, as the pictures eventually almost spill out of the pages with the mounting drama – leaving no space for text and lots of space for imagination.

Closed and Open-Ended Questions

A closed question has only one right answer. For example, *How many buttons are on Humpty Dumpty's coat?* Open-ended questions offer children the chance to speculate and hypothesise and offer alternative answers of their own supported by reason. For example;

- *Why do you think Humpty Dumpty is up on the wall?*
- *Can you touch the moon like Papa did in the story 'Papa, please get the moon for me'?*
- *Can worms think? What might they think about, if they could think?*

Asking children to think for themselves in this way is important for laying the foundation for critical engagement. After introducing the story, refrain from telling the children what YOU think the book is about. Instead, ask them to offer their explanations or opinions.

Critical Thinking and Book Talk Using Picturebooks

Scaffolding and More Knowledgeable Others

CT and BT provides a forum for children to build knowledge together. In classroom discussions, some children can act as **more knowledgeable others** and scaffold the thinking of less articulate or less knowledgeable peers. It is important that each child can participate at his/her own level. With patience and plenty of practice using attractive and interesting picturebooks for CT and BT, the teacher soon sees an improvement in the oral language and literacy skills of the whole class.

Planning, Assessment and Evaluation

Recording is important. Whether you develop a personal 'shorthand' scribble, or use a tape recorder or video camera, recording what the children say is useful for assessment and evaluation. The following questions might be helpful:

- *Who made very interesting points?*
- *Who did not speak?*
- *Who seems to be lacking confidence?*
- *Who may have a language processing difficulty?*
- *Whose attention is limited?*

As the teacher, in planning for oral language development, you decide what Learning Outcomes you wish to focus on each week, fortnight or month. To support your classroom practice, you might make a rubric of skills or criteria that you wish to focus on and then review transcripts or recordings of children's discussions to assess individual children's learning. For example, you might focus on participation, making eye contact, willingness to engage, contributions to discussion, using appropriate language, communication, elaboration on ideas, contributions to discussion, speaking out clearly, sustaining and articulating ideas, understanding questions, processing ideas, speaking in whole sentences, and so on.

It is advisable to select **a few skills or criteria** at a time to focus on and to review. Similarly, it is advisable to choose only **a few children** to observe at a time.

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It is advisable to select only a **few skills or criteria** at a time to focus on and to review. Similarly, it is advisable to choose only a **few children** to observe at a time. The information gathered can support future planning for oral language lessons.

(Remember: You need permission to video-record or photograph children. Also, teachers need to ensure that any such recording informs the teaching and learning process in a meaningful way.)

Self-evaluation – Thinking About Your Practice

- *How do I ensure that all children have time to think?*

- *How do I familiarise myself with the stories and the possible areas/topics for discussion?*

- *What have I learned from today's session that might inform my planning for the next CT and BT session and for other curriculum areas?*

- *How can I encourage reluctant children to participate further and contribute to group discussion?*

- *How can I modify my classroom practice to promote more active engagement from the group?*

Linkage and Integration

Visual Arts

Picturebooks can provide a rich and valuable resource for *looking at and responding to visual arts*. Children could discuss why they liked a particular kind of illustration. Perhaps invite them to cluster books together that they think have similar illustration styles. Children quickly recognise the style of artists such as Mo Willems, Eric Carle, David McKee, Satoshi Kitamura or PJ Lynch.

Children might discuss how they think the artist created the pictures and what medium or colours were used. Discussions about art styles can lead to very interesting insights.

Picturebooks can provide a rich and valuable resource for *looking at and responding to* visual arts which, in turn, supports curriculum integration.

Critical Thinking and Book Talk Using Picturebooks

Other Curriculum Areas

Picturebooks can also be used in conjunction with many other areas of the curriculum. They are ideal for acting as springboards for discussion in Social, Personal and Health Education (SPHE), Social, Environmental and Scientific Education (SESE), drama and so on. Below are a few examples of picturebooks that integrate with mathematical topics.

- *Titch* (Pat Hutchins) is ideal for discussions about size and height.
- *Clocks and More Clocks* (Pat Hutchins) is useful for discussing the concept of time.
- *The Shopping Basket* (John Burningham) is ideal for a discussion on money and shopping.

Above All...

Enjoy the process of getting to know your class in a new way. Many teachers have attested to the fact that they have forged a different kind of pedagogical relationship with their class as a result of sitting in discussion with them weekly or more often. They have also claimed that there is an improved pupil-pupil relationship amongst children who have been 'thinking together'.

Critical Thinking and Book Talk Using Picturebooks

References

Books

Britton, J. (1983). Writing and the story of the world. In B. M. Kroll and C. G. Wells (Eds.), *Explorations in the Development of Writing: Theory, Research, and Practice* (pp. 3–30). New York, NY: Wiley.

Leland, C., Lewison, M. and Harste, J. (2013). *Teaching Children's Literature: it's Critical!* New York and London: Routledge.

Roche, M. (2015). *Developing Children's Critical Thinking through Picturebooks: a Guide for Primary and Early Years Students and Teachers.* Abingdon Oxon. Routledge.

Unpublished resource

Donnelly, P. (1984). *Thinking Time, Philosophy with Children: the Educational, Psychological and Philosophical Rationale for Doing Philosophy with Primary School Children.* Open University, M Ed. Milton Keynes: Unpublished thesis.

Other helpful resources

Fox, M. http://www.memfox.com/reading-magic-and-do-it-like-this

Link to a padlet of resources for using picturebooks: http://padlet.com/marygtroche/usefulresources

Suggested Picturebooks, 6–8 years

Developing Children's Critical Thinking using Picturebooks: Videos at http://action.ncca.ie/resource/Childrens-thinking-and-talkiing/65

www.curriculumonline.ie

www.ncca.ie/primary

Developed in collaboration with Dr. Mary Roche (Dip Ed, MA, PhD)

NCCA
An Chomhairle Náisiúnta Curaclaim agus Measúnachta
National Council for Curriculum and Assessment

An Roinn Oideachais agus Scileanna
Department of Education and Skills

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Suggested Picture Books

Dr. Mary Roche compiled this picturebook list based on her work with children over the past 30 years. The list includes suggestions some of which, hopefully, will interest the children you work with and provoke deep discussions. The list is far from exhaustive. Add books that you and the children have found useful for developing critical thinking and book talk skills.

The same books can be used to explore different concepts with older and younger children in different classes. For example, a discussion on why the Little Red Hen's friends didn't help her might take place with junior infants, with the wider concepts of friendship and pro-social behaviour as depicted in the story, being explored with older classes.

See the Support Material, *Critical Thinking and Book Talk Using Picturebooks* to help you support these discussions with children in your class. Discussions like these increase vocabulary as well as enabling children to think critically and to enhance their oral language skills.

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Suggested Picture Books

1. *A Bit Lost* (2010, Walker Books) Chris Houghton

2. *A Dark, Dark Tale* (1992, Picture Puffin) Ruth Brown

3. *Amazing Grace* (2007, Francis Lincoln Childrens Books) Mary Hoffman and Caroline Binch

4. *Angry Arthur* (1982, Andersen Press) Hiawyn Oram and Satoshi Kitamura

5. *Bear Hunt* (1994/2010, Puffin, Re-issue) Anthony Browne

6. *Beegu* (2004, Red Fox) Alexis Deacon

7. *Billy: Where have all Your Friends Gone?* (2005, Discovery) Declan Carville and Sarah Roche

8. *Bluebird* (2013, Random House) Bob Staacke

9. *Changes* (2008, Walker) Anthony Browne

10. *Cinderella* (1978, Houghton Mifflin) Paul Galdone *

11. *Cloudy with a Chance of Meatballs* (2012, Little Simon) Judi and Ron Barrett

12. *Crusher is Coming* (1999, Picture Lions) Bob Graham

13. *Dear Greenpeace* (1998, Walker Books) Simon James

14. *Dog Loves Drawing* (2012, Red Fox) Louise Yates

15. *Don't Let the Pigeon Drive the Bus* (2004, Walker Books Limited)

16. *Elsie Piddock Skips in her Sleep* (2000, Walker Books) Eleanor Farjeon and Charlotte Voake

17. *Everyone Knows What a Dragon Looks Like* (1984, Prentice Hall) Jay Williams and Mercer Meyer

18. *Farther* (2013, Templar Publishing) Graeme Baker-Smith

19. *Feathers and Fools* (2000, HMH Books for Young Readers) Mem Fox and Nicholas Wilton

Suggested Picture Books

20. *Flora and the Flamingo* (2013, Chronicle) Molly Idle

21. *Flotsam* (2012, Andersen) David Wisener

22. *Fox* (2008, Allen and Unwin) Margaret Wild and Ron Brooks

23. *Fred* (2014, Andersen) Posy Simmonds

24. *Freefall* (1991, William Morrow) David Wiesner

25. *Frog and Toad Collection* (2004, Harper Collins) Arnold Lobel

26. *Give a Dog a Name* (1995, Scholastic Hippo) Barrie Wade

27. *Goldilocks and the Three Dinosaurs* (2013, Walker Books) Mo Williams

28. *Good Little Wolf* (2011, Jonathan Cape) Nadia Shareen

29. *Gorilla* (1983 McRae; 2008, Walker Books) Anthony Browne

30. *Hansel and Gretel* (2008, Walker) Anthony Browne

31. *Harold and the Purple Crayon* (1955/2012, Essential Picture Book Classics) Crockett Johnson

32. *Hey, Little Ant* (1998, Tricycle Press) Philip and Hannah Hoose and Debbie Tilley

33. *Hooray for Bread* (2014, Walker) Allan Ahlberg Bruce Ingman

34. *Horton Hears a Who* (2008, Harper Collins Children's Books) Dr Seuss

35. *How to Catch a Star* (2004, Harper Collins Children's Books) Oliver Jeffers

36. *Humpty Dumpty* (2001, Scholastic) Daniel Kirk

37. *I am an Artist* (2013, Macmillan) Martha Althés

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38. *If You Give a Cat a Cupcake* (2000, Laura Geringer Books) Laura Joffe Numeroff and Felicia Bond

39. *If You Give a Dog a Donut* (2011, Balzer and Bray/Harperteen) Laura Joffe Numeroff and Felicia Bond

40. *If You Give a Moose a Muffin* (1994, Harper Collins) Laura Joffe Numeroff and Felicia Bond

41. *If You Give a Mouse a Cookie* (2013, Harper Collins) Laura Joffe Numeroff and Felicia Bond

42. *If You Give a Pig a Pancake* (1998, Scholastic) Laura Joffe Numeroff and Felicia Bond

43. *Ish* (2005, Walker) Peter Reynolds

44. *It's a Book!* (2012, Macmillan) Lane Smith

45. *I Wonder Why the Wind Blows and Other Questions* (1994, Kingfisher Books Ltd) Anita Ganeri

46. *Jack and the Beanstalk* (1974, Houghton Mifflin) Paul Galdone *

47. *Journey* (2013, Walker) Aaron Becker

48. *Kate and the Beanstalk* (2000, Atheneum) Mary Pope Osborne and Giselle Potter

49. *Let the Celebrations Begin* (1996, Orchard Books) Margaret Wild and Julie Vivas)

50. *Lily Takes a Walk* (1988, Picture Corgi) Satoshi Kitamura

51. *Little Mouse's Big Book of Fears* (2008, Macmillan) Emily Gravett

52. *Little Red Hen* (2001, Houghton Mifflin) Paul Galdone *

53. *Lost and Found* (2005, Harper Collins Children's Books) Oliver Jeffers

54. *Maia and What Matters* (2013, Book Island) Tine Mortier and Kaatje Vermeire

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Suggested Picture Books

55. ***Meanwhile Back at the Ranch*** (2010, Picture Puffin) Trinka Hawkes Noble and Tony Ross

56. ***Mister Magnolia*** (2010, Red Fox) Quentin Blake

57. ***Mr Wuffles*** (2013, Andersen Press) David Wiesner

58. ***My Many Coloured Days*** (1996, Red Fox) Dr Seuss, Steve Johnson and LouFancher

59. ***Night Noises*** (2001, Harcourt Australia) Mem Fox and Terry Denton

60. ***No Bears*** (2013, Walker) Meg McKinlay and Lelia Rudge

61. ***Oi! Get off our Train*** (1989, Red Fox Books) John Burningham

62. ***Oliver Button is a Sissy*** (1990, Harcourt) Tomie de Paola

63. ***Once Upon an Ordinary School Day*** (2004, Andersen Press) Colin McNaughton and Satoshi Kitamura

64. ***Penguin*** (2007, Candlewick Press) Polly Dunbar

65. ***Piggybook*** (1990/2008, Walker, Revised Edition) Anthony Browne

66. ***Prince Cinders*** (1997, Picture Puffin) Babette Cole

67. ***Princess Smartypants*** (1996, Picture Puffin) Babette Cole

68. ***Quick as a Cricket*** (2004, Child's Play International) Audrey & Don Wood

69. ***Rosie's Walk*** (2009, Simon and Schuster) Pat Hutchins

70. ***Sadako and the Thousand Paper Cranes*** (2009, Pearson) Eleanor Coerr and Ronald Himler

71. ***Sam and Dave Dig a Hole*** (2015, Walker Books) Mac Barnett and Jon Klassen

72. ***Scaredy Squirrel Makes a Friend*** (2008, Catnip) Melanie Watts

73. ***Seven Blind Mice*** (2002, Pearson) Ed Young

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Suggested Picture Books

74. **Shh! We Have a Plan** (2014, Walker Books) Chris Houghton

75. **Silver Buttons** (2013, Walker Books) Bob Graham

76. **Six Men** (2011, North South Books) David McKee

77. **Something Else** (1995, Picture Puffins) Kathryn Cave and Chris Riddell

78. **That is Not a Good Idea** (2013, Walker) Mo Williams

79. **The Bad Tempered Ladybird** (2010, Puffin reissue) Eric Carle

80. **The Black Book of Colours** (2010, Walker) Menena Cottin and Rosana Faria

81. **The Butter Battle Book** (1984, Random House Books for Young Readers) Dr Seuss

82. **The Colour of Home** (2002, Frances Lincoln) Mary Hoffman and Karin Littleton

83. **The Conquerors** (2004, Andersen Press) David McKee

84. **The Day the Cow Sneezed** (2010, Enchanted Lion Books) James Flora

85. **The Dot** (2004, Walker Books) Peter Reynolds

86. **The First Drawing** (2013, Little, Brown and Co) Mordicai Gerstein

87. **The Frog Prince, Continued** (1992, Picture Puffin) John Scieszka and Steve Johnson

88. **The Gruffalo** (1999, Macmillan Children's Books) Julia Donaldson and Axel Scheffler

89. **The Heart and the Bottle** (2010, Harper Collins Children's Books) Oliver Jeffers

90. **The Ink Garden of Brother Theophane** (2010, Charlesbridge) C.M. Millen and Andrea Wisnewski

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91. *The Jolly Postman* (1999, Puffin) Janet and Allan Ahlberg

92. *The Lion and The Mouse* (2011, Walker) Jerry Pinkney

93. *The Lorax* (2010, Harper Collins Children's Books) Dr Seuss

94. *The Magic Bed* (2007, Red Fox) John Burningham

95. *The Man with the Violin* (2013, Annick Press) Kathy Stinson and Dusan Petricic

96. *The Matchbox Diary* (2013, Candlewick Press) Paul Fleischman and Bagram Ibatoulline

97. *The Maths Curse* (1998, Puffin) Jon Scieszka and Lane Smith

98. *The Paperbag Princess* (2009, Annick Press) Robert Munsch and Michael Marchenko

99. *The Pencil* (2009, Walker) Allan Ahlberg and Bruce Ingman

100. *The Princess and the Pea* (2005, Penguin) Lauren Child

101. *The Rabbit Problem* (2010, Macmillan Childrens Books) Emily Gravett

102. *The Shopping Basket* (1992, Red Fox) John Burningham

103. *The Sissy Duckling* (2002, Simon and Schuster) Harvey Fierstein and Henry Cole

104. *The Smartest Giant in Town* (2002, Macmillan) Julia Donaldson and Axel Sheffler

105. *The Sneetches and Other Stories* (2003, Harper Collins Children's Books) Dr Seuss

106. *The Stranger* (1986, Houghton Mifflin) Chris Van Allsburg

107. *The Three Little Wolves and the Big Bad Pig* (2003, Egmont) Eugene Trivizas and Helen Oxenbury

Suggested Picture Books

108. *The Three Pigs* (2012, Andersen) David Wiesner

109. *The Three Robbers* (1962/2009, Phaidon) Tomi Ungerer

110. *The Tooth* (2010, Kane/Miller Book Publishers) Avi Slodovnick and Manon Gauthier

111. *The Troll* (2009, Macmillan) Julian Donaldson and David Roberts

112. *The True Story of the Three Little Pigs* (1991, Picture Puffin) John Scieszka and Lane Smith

113. *The Tunnel* (1992, Walker Books) Anthony Browne

114. *The Umbrella* (2015, Book Island) Ingrid and Dieter Schubert

115. *The Very Smart Pea and the Princess to be* (2011, Dragonfly Books) Mini Grey

116. *The Way Back Home* (2007, Harper Collins Children's Books) Oliver Jeffers

117. *The Whale's Song* (1997, Puffin Books) Dyan Sheldon and Gary Blythe

118. *Think of an Eel* (1993, Walker Books/2004 Candlewick) Karen Wallace and Mike Bostok

119. *This is not my Hat* (2012, Walker) Jon Klassen

120. *Through the Magic Mirror* (2010, Walker) Anthony Browne

121. *Tuesday* (1998, Houghton Mifflin) David Wiesner

122. *Tusk Tusk* (2006, Andersen Press) David McKee

123. *Twinkle Twinkle Chocolate Bar* (1993, Oxford University Press) John Foster

124. *Up and Down* (2010, Harper Collins Children's Books) Oliver Jeffers

Suggested Picture Books

125. ***Voices in the Park*** (1999, Corgi) Anthony Browne

126. ***War and Peas*** (2002, Andersen Books) Michael Foreman

127. ***We are in a Book*** (2010, Hyperion Books) Mo Willems

128. ***Weslandia*** (2007, Walker) Paul Flesichman and Kevin Hawkes

129. ***What does Peace Feel Like?*** (2004, Atheneum) Vladimir Radunsky

130. ***When Jesse Came across the Sea*** (1999, Walker Books) Amy Hest and P.J. Lynch

131. ***When Sophie Gets Angry - Really Really Angry*** (2008, Scholastic) Molly Bang

132. ***Where the Wild Things Are*** (2000, Red Fox new edition) Maurice Sendak

133. ***Who Sank the Boat?*** (1988, Puffin) Pamela Allen

134. ***Why Mosquitoes Buzz in People's Ears*** (2002, Penguin) Verna Aardema and Leo and Diane Dillon

135. ***Why?*** (1998, North South Books) Nikolai Popov

136. ***Wilfrid Gordon McDonald Partridge*** (1987, Puffin) Mem Fox and Julie Vivas

137. ***William's Doll*** (1991, Picture Lions) Charlotte Zolotow and William Pene du Bois

138. ***Wolves*** (2006, Macmillan) Emily Gravett

139. ***Yellow Bird, Black Spider*** (2004, Bloomsbury) Dosh and Mike Archer

140. ***Yertle the Turtle and Other Stories*** (2004, Harper Collins Children's Books) Dr Seuss

141. ***Zoo*** (1999, Red Fox) Anthony Browne

142. ***Zoom*** (1995, Viking Kestrel) Isvan Banyai

*Any version of traditional stories will do.

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An Roinn Oideachais agus Scileanna
Department of Education and Skills

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PRIMARY LANGUAGE CURRICULUM
ENGLISH

Oral Language: Lesson Outline - Poetry

LEARNING OUTCOMES

To develop children's concepts, dispositions and skills in relation to:

- Engagement, listening and attention
- Social conventions and awareness of others
- Sentence structure and grammar
- Acquisition and use of oral vocabulary
- Comprehension
- Requests and questions
- Categorisation
- Retelling and elaborating
- Playful and creative use of language
- Information giving, explanation and justification
- Description, prediction and reflection

- To encounter interesting language presented through poetry
- To become familiar with poetic devices
- To elicit oral **vocabulary (semantics)** (known) based

on the topic generated by the poem

- To introduce new oral vocabulary (tier 1,2,3)
- To embed vocabulary in increasingly complex utterances, linking utterances coherently
- To encourage the children to **use language (language function: pragmatics)** creatively, e.g., to create a poem, story, illustration or word play

Listen and Think

Brainstorm

Question and Answer

Discuss and Consider

Imagine - Independent Talk

Introduction to the Poem

- Begin with a short discussion based on the theme of the poem.
- Set a purpose question for listening to the poem.
- Organise the children to listen to the poem.

Poetry Presentation

Read the poem aloud to the class, using vocal and facial expression and making plenty of eye contact.

Read aloud at least twice before asking the children to respond.

Let the children hear the poem first. Encourage them to listen carefully to the poem.

Oral Language: Lesson Outline - Poetry

Development (1)

First Encounters

Encourage children to respond to the initial encounter with the poem.

Ask children for

- their initial **thoughts** on the poem
- a favourite **image** from the poem
- an interesting **word** or combination of words they heard in the poem
- a **memory** evoked by the poem
- an interesting thought or **idea** in the poem
- a **feeling** in the poem
- a **sound** from the poem
- a **repetition** or pattern in the poem.

Speaking the Poem

Encourage children to speak the poem aloud. Children love to get their tongues around the sounds and rhythm of poetry.

Use a **group speaking** approach to keep the presentation of the poem lively and interesting each time it is spoken.

Exploring the Poem

The teacher leads whole-class discussion based on the poem.

- Look for the thrust of the poem.
- Distinguish the deeper meaning of the poem.
- Appreciate how words are used to achieve particular effects.
- Appreciate the effects of rhythm and rhyme.
- Examine the impact of repetition.
- Recognise the effects of simile and metaphor.
- Examine the power of alliteration, assonance, onomatopoeia.

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Oral Language: Lesson Outline - Poetry

The language learning focus is:

1. To draw children's attention to interesting language and language use encountered through in the poem

2. To elicit and encourage children to use the most complex and interesting language possible in their discussion of and response to the poem (understanding the content and structure of language).

> When exploring the poem, focus on the subject matter, style and structure of the poem.

Development (2)

Responding to the Poem

The teacher facilitates pair/group talking tasks where the children respond imaginatively to the poetry experience (exploring and using language/developing communicative relationships through language).

Engagement activities based on the poem can include:

> For children, the main life of a poem is its spoken life.

- whole class and pair work *(indicate roles assigned)*
- drama
- creative story
- poetry making
- illustration
- talking activities where language is used for a variety of purposes, using a range of styles.

Conclusion

Children share their responses to the engagement activities.

The teacher recaps on interesting words heard in the story and used throughout the lesson, and reviews children's language use.

Sample Poetry Lesson

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Poetry (*Surprises* by Jean Conder Soule)

Target Oral Language Learning:

• That the children enjoy the poem

• That their listening, speaking skills, and powers of imagination are enhanced

• That the children's ability to *describe* is enhanced

• To encourage a creative response to the poem by supporting the children to create a poem of their own – a Cinquain

Resources: Guess what surprise is in the parcel!

Introduction

Stimulus: Use an interesting shaped parcel as a stimulus for the lesson.

Initiate a short *discussion* based on theme of poem.

Explore the concept of a 'surprise'.

Encourage the children to tell you how they *feel* about getting a surprise (*e.g., happy, delighted, excited, glad, thrilled, amazed, satisfied, pleased …*).

Set a *purpose question* – What do we learn about surprises from the poem?

Organise the children to *listen* to the poem.

Presentation

(Encountering the poem)

Encourage children to *listen* carefully to the poem.

Read the poem aloud to the class, using *vocal and facial expression* and making plenty of *eye contact.*

Read aloud at least twice before asking the children to respond.

(*Understanding the Content and Structure of Language*).

Sample Poetry Lesson

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Development (1)

(Responding to the poem/Oral Vocabulary Development – known/new: *Understanding the Content and Structure of Language*)

First Encounters

Ask the children about their favourite *type of surprise* that was mentioned in the poem or a *word* that they particularly liked in the poem, e.g., a *feeling* that they get from listening to the poem. Encourage the children to share their responses with a partner. Facilitate the children to **expand on their responses** to one another, justifying their choice.

Speaking the Poem

Give the children an opportunity to speak the poem aloud.

All the class speak the poem together the first time. Then give different groups one verse each to speak together. One group might speak the word *surprises* each time it comes up in the poem. Alternate groups and speak the poem aloud a few times.

Exploring the Poem – the thrust of the poem

Question the children on what the poem is about and on the impact of getting and giving surprises, e.g.,

- Who is speaking in the poem?

- Why do you think the poet is thinking about surprises?

- How does the poet feel about surprises?

- Which kind are his/her favourites?

- Why, do you think?

Sample Poetry Lesson

Exploring the Poem – the deeper meaning in the poem

- What do we learn about surprises from the poem?

- Can you remember the words the poet uses to describe what surprises might look like?

- What word does the poet repeat? Why is this, do you think?

- What words in the poem suggest that surprises are mysterious? (*wrapped, hidden, secret*)

- What words in the poem suggest that surprises are nice things? (*good, treat, interesting*)

- What words describe what a surprise might look like? (*round, long, tallish, square, flat, smallish*)

- What do you notice about the way the poem is arranged on the page?

- Why do you think it is arranged like this?

- Why do you think the poet wrote this poem?

- Have you questions you would like to ask the poet?

- Which one of these surprises would you most like to get? Why?

- Can you describe a surprise that you really liked?

- When do you get/give surprises?

- How do you think surprises make us feel?

- When would be a good time to give a surprise, to whom, in what form?

- Does a surprise always have to be a thing? Can it come in any other form?

(Understanding the Content and Structure of Language)

Development (2)

(Exploring and Using language/Developing communicative relationships through language)

Responding to the Poem

Let's Whisper a Secret

Play a game of *Chinese Whispers*.

Whisper a secret and pass it on in your group.

See how it changes as it goes around the group!

(Language Function: Listen and inform)

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Sample Poetry Lesson

Let's make a poem of our own about surprises!

Cinquain on the topic of Surprises

Decide on a:

- 1-word title – *Surprises*
- 2-word phrase to describe topic – *Heart races*
- 3-word phrase telling something about the topic (e.g., something it can do) – *Smiling, delighted faces*
- 4-word phrase describing a feeling about the topic – *Jumping, shrieking, tearing, staring*
- 1-word which refers back to the title – *Prizes!*

The teacher models and scaffolds the creation of a cinquain on the whiteboard with the children.

(Language Function: To use Language imaginatively and creatively)

Let's play a game: Guess what's in the parcel

The teacher invites children to look at a range of interestingly-shaped parcels: <u>describe</u> what you see, <u>explain</u> what you think might be in them and why, <u>comment on</u> which one of these surprises you would most like to open, and why.

(Language Function: To describe, explain, comment)

Conclusion

Children speak the poem again.

References

Souls, J. (1983). The Random House Book of Poetry for Children. Random House Books for Young Readers.

www.curriculumonline.ie
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PRIMARY LANGUAGE CURRICULUM
ENGLISH

Oral Language: Lesson Outline - Story

LEARNING OUTCOMES

To develop children's concepts, dispositions and skills in relation to:

- Engagement, listening and attention
- Social conventions and awareness of others
- Sentence structure and grammar
- Acquisition and use of oral vocabulary
- Comprehension
- Requests and questions
- Categorisation
- Retelling and elaborating
- Playful and creative use of language
- Information giving, explanation and justification
- Description, prediction and reflection

Target Oral Language Learning

- To encounter interesting language presented through story
- To elicit oral **vocabulary (semantics)** (known) based on the topic generated by

Listen and Think

Brainstorm

Question and Answer

Discuss and Consider

Imagine – Independent Talk

- To introduce **new** oral vocabulary (Tier 1, 2, 3)
- To embed vocabulary in increasingly complex utterances, linking utterances coherently
- To encourage the children to use language **(pragmatics)**, e.g., to *ask* questions; to *describe* characters; to *explain* how; to *give instructions* and to *persuade*.

Introduction to the Story

- Introduce the story with a brief, general discussion on a topic related to the story.
- Gradually lead up to the story and ask a purpose question before beginning. This will be the first question you ask following the reading of the story.

Story Presentation

Plan the method of presentation carefully, e.g., tone of voice, gestures, facial expression, pausing, and using teaching props.

Examine the story carefully for interesting language which you can highlight for the children.

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Oral Language: Lesson Outline - Story

Development (1)

The teacher encourages whole-class discussion of the story that has been read. The language learning focus is two-fold:

1. To draw children's attention to interesting language encountered through the text

2. To elicit and encourage children to use the most complex and interesting language possible This relates to Element 2 in the Primary Language Curriculum: *Understanding the content and structure of language (Understanding)*.

- Give some examples of pictures you saw in your mind/imagination while listening to the story. (Encourage the children to indicate the people/places/objects they saw.)

- Close your eyes and imagine what you think x looked like. Describe your image to your partner. Focus on x in your description.

- Why do you think that everyone has a different image?

- Can you remember any words from the story that influenced your image?

- With your partner, think of THREE interesting words that x thought/said/did. (Be prepared to scaffold the children here.)

Development (2)

The teacher facilitates pair/group talking tasks where the children respond imaginatively to the story experience. This relates to Element 3 in the Primary Language Curriculum: *Exploring and using language (Exploring and Using)*.

- Retell
- Mapping exercise
- Teacher-in-Role
- Predict/Anticipate/Sequel
- Describe – e.g., different characters, setting and action
- Explain
- Take perspective
- Evaluate, criticise, justify, defend, disagree
- Compare and contrast
- Title
- Beginning/Ending
- Review
- Advertise (persuade)
- Write a poem
- Dramatise – mime, role-play, puppetry, improvise, still-image, hotseat, conscience alley, prepare a script
- Interview
- Telephone conversation

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Oral Language: Lesson Outline - Story

Conclusion

Children share their responses to the engagement activities.

The teacher recaps on interesting words heard in the story and used throughout the lesson and reviews children's language use during the lesson.

Remember to assign roles when engaging in independent talking tasks:

- question-asker
  - connector
- word wizard
- presenter

Sample Story Lesson

Happy Birthday Moon (Frank Asch)

https://www.youtube.com/watch?v=HusFHbN_96Y

Target Oral Language Learning:

- To stimulate talk on the topic of 'The Birthday Party'

- To encounter and use interesting vocabulary, e.g., echoed, exclaimed, paddled, doorstep …

- To encounter and use complex syntax, e.g., fitted perfectly

- To encourage the children to use language for a variety of purposes.

Introduction

Introduce the story with a brief, general discussion on a topic related to the story – Birthdays and Celebrations

Gradually lead up to the story and ask a purpose question before beginning.

What did Bear buy the Moon for his birthday?

Presentation

The story is read aloud to the children by the teacher using appropriate vocal and facial expression. Eye contact is regularly made with the children during the reading. No illustrations are shown during the reading.

Development (1)

The teacher initiates whole-class discussion of the story that has been read. The language learning focus is:

- To draw children's attention to interesting language encountered through the text

- To elicit and encourage children to use the most complex and interesting language possible.

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Sample Story Lesson

This relates to Element 2 in the Primary Language Curriculum: *Understanding the content and structure of language (Understanding).*

During this part of the lesson, the teacher and children discuss the story that has been read. During the discussion, the teacher focuses on drawing the children's attention, as appropriate, to interesting vocabulary used in the story, e.g., tall, chat, reply, replied, climbed, paddled, hiked, excited, echoed, across, through, into, closer, 'I would like…' beautiful, shook, waited, crept, tried on, yelled, doorstep, exclaimed, fitted perfectly, chased …

The teacher keeps these words in mind as he/she engages in discussion with the children about the story.

Discussion points:

• Characters and Settings

• Themes and Issues

• Plot and Structure

• Language and Style

The teacher facilitates pair/group talking tasks where the children respond imaginatively to the story experience.

This relates to Elements 1 and 3 in the Primary Language Curriculum: *Developing communicative relationships through language (Communicating) and Exploring* and *Using Language (Exploring and Using).*

• Make up a name for Bear/Moon. (To use language creatively and imaginatively)

• Tell the story again; take the part of the Moon. (To narrate)

• Describe Bear's journey, e.g., across, through, into, paddled, hiked.

Sample Story Lesson

- Listen and Do: mime the actions (To listen and respond)

- Role-Play: Conversation between Bear and the Moon/ Bear in the hat shop (To engage in a conversation)

- Play an echo game (To listen and respond)

- Talk about Celebrating: Birthday, Christmas, New Baby … cake, candles, presents, party, games …(To inform, describe, explain, give instructions …)

- Talk about buying a present for someone: money, shop, town, choose, wrap, card (To recount)

Conclusion

Children share their responses to the engagement activities.

The teacher recaps on interesting words heard in the story and used throughout the lesson and reviews language use.

References

Asch, F. (2005). *Happy Birthday, Moon.* Aladdin Paperbacks.

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PRIMARY LANGUAGE CURRICULUM: ENGLISH/IRISH

Story Sacks and Puppet Plays

LEARNING OUTCOMES

Children develop concepts, dispositions and skills in relation to:

- Engagement, listening and attention
- Social conventions and awareness of others
- Sentence structure and grammar
- Acquisition and use of vocabulary
- Comprehension
- Categorisation
- Retelling and elaborating
- Playful and creative use of language
- Description, prediction and reflection

Forbraíonn páistí coincheapa, meonta agus scileanna i ndáil le:

- Rannpháirtíocht, éisteacht agus aird
- Gnásana sóisialta agus feasacht ar dhaoine eile
- Stór focal a shealbhú agus a úsáid
- Tuiscint
- Athinsint agus mionléiriú
- Teanga a úsáid go spraíúil agus go cruthaitheach

Introduction

Story sacks and puppet plays are two ways of mediating stories for children in their first and second languages. Story sacks are collections of objects such as soft toys, board games and fact books based on a picture book. Puppet plays can be based on stories using commercial or hand-made puppets and real items or pictures. The story sacks and puppet plays can be used to create opportunities for young children to participate in **active ways in storytelling at many stages of language development.** The 'scripts' or lines of the story or puppet play can be adapted for **early Second Language learners** or more **proficient First Language speakers.** The story sacks and puppets can be lent to parents so that they can enjoy the stories with their children. A handout could be prepared for parents, explaining the approach and giving the words of the plays and the songs used with the toys and puppets.

Story sacks can be purchased, including versions as Gaeilge. They also provide an opportunity to include children and parents in making and collecting the items.

Story Sacks and Puppet Plays

Using Story Sacks

Story sacks provide opportunities for shaping the language to suit the language level of the children, i.e., **simple basic phrases** can be used with Second Language learners of Irish or English or more **complex, richer language and sentence structures** could be used with proficient First Language learners. The complexity and richness of the language can be gradually increased over several tellings as the children become familiar with the words and phrases. Two examples of story sacks are given on the next pages.

> The complexity and richness of the language can be gradually increased over several tellings as the children become familiar with the words and phrases.

Story Sacks and Puppet Plays

The Gruffalo/ An Garbhán (Suitable for proficient speakers)

1. Teachers, children and parents assemble materials based on a book, e.g., *The Gruffalo* (Donaldson, 1999), which is available in both English and Irish *(An Garbhán,* Leagan Gaeilge le Rosenstock, 2000). This could include a copy of the book, a fact book about some of the animals mentioned in the story, soft toys of the animals, woodland scenes (drawings, photos or collage) and matching cards of characters and items from the story.

2. The **recurring phrases** in the story are identified, for example:

   English version: *Where are you going to, little brown mouse?*

   Leagan Gaeilge: *Ar strae atá tú? Ó mo bhrón!*

   English version: *There's no such thing as a gruffalo.*

   Leagan Gaeilge: *Amadán? An Garbhán? Ní hea, ní hea.*

   The teacher tells the story to the children, using the soft toys and scenery. Suitable voices are chosen for the various characters.

3. The children could sing a suitable song to the main character at the end of the story.

4. After several tellings, the children will be able to identify the characters and to join in with the recurring phrases. They can hold the various toys and play the part in the story, non-verbally at first and, over time, say some of the words.

5. The teacher could then read the book, using the toys as props and emphasising the recurring phrases.

6. More proficient First Language speakers (English or Irish) could discuss the characters' tricks and strategies. Discussion on things that frighten them could follow, as well as their strategies for managing difficult situations.

7. Groups of children could play matching card games based on the story, using words and phrases from the story. They could paint/draw the characters or woodland scenes.

8. Some of the words and phrases could be integrated into other curriculum areas and times such as lunch-time. Links could be made to knowledge about woodland plants and animals for First Language speakers.

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Story Sacks and Puppet Plays

Cá Bhfuil Oscar? (Suitable for beginner learners)

An Irish story that could be adapted for story sack reading is *Cá bhfuil Oscar* (Ní Shiomáin, 2011). The book is available in big book format as well as small size.

1. Teachers and parents assemble materials based on the book. This could include a copy of the book, a toy dog, pictures of the various rooms mentioned in the story and some coal. Games featuring the rooms in houses or a dolls' house could be added and a fact book on hygiene.

2. The recurring phrases in the story are identified, i.e., *Cá bhfuil Oscar? Ach ní raibh sé sa X.*

3. The teacher tells the story to the children, using the soft toys and scenery/pictures. Suitable voices are chosen for the various characters.

4. The book could then be read, using the toys as props and emphasising the **recurring phrases.**

5. The children could sing a suitable song to the main character at the end of the story.

6. After several tellings, the children will be able to identify the characters and to join in with the recurring phrases. They can hold the dog and various pictures and say some of the words. Over time, attention can be drawn to colours, actions, rooms and furniture.

7. Groups of children can play with the dolls' house and use words and phrases from the story. They could also make their own house scenes using pictures from magazines.

8. Some of the phrases from the story could be integrated into incidental talk during the day, e.g., *Cá bhfuil Y?*

PRIMARY LANGUAGE CURRICULUM: ENGLISH/IRISH

Story Sacks and Puppet Plays

Using Puppets and Props for Language Development

Puppets have long been regarded as excellent resources to maintain children's interests in stories. Children recognise the playful nature of interaction with puppets and often become fond of various characters. Puppet plays can be developed in tandem with story sacks, board games, songs and rhymes that the children are familiar with. These could be shared in children's first or second languages.

> Puppet plays can be developed in tandem with story sacks, board games, songs and rhymes that the children are familiar with.

Bran Amuigh ag Siúl

This example is designed for **early learners of Irish** and is based on the story, *Bran Amuigh ag Siúl* (*An Gúm*, 1982) in Irish or *Spot Takes a Walk* (Hill, 1982) for early learners of English. A toy dog, a selection of food and a toy bone are collected, as well as the story book, a matching card game, a fact book about dogs and suitable songs. The fact book expands the children's knowledge about dogs and the game provides extra practice in using the language of the story. As the children's language competency grows, they can use the puppets and props to act out the story and suggest variations on the topic.

Bran amuigh ag siúl

Eric Hill

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Story Sacks and Puppet Plays

Bran Amuigh ag Siúl: Dráma Puipéad

Cúlra an dráma: Tá ocras ar an madra, Bran, agus baineann sé triail as saghsanna difriúla bia timpeall an ghairdín go dtí go n-aimsíonn sé cnámh.

Ag teastáil: Puipéad/bréagán de mhadra (Bran), cairéad, práta, cnámh (bréige) nó rudaí eile.

Bran: *Tá ocras orm. Ba bhreá liom rud éigin le n-ithe (ag bolaíocht timpeall na háite).*

Múinteoir: *Ar mhaith leat cairéad?* (á shíneadh chuige)

Bran: (ag cogaint) *Ní maith liom é sin! Tá sé uafásach! Tá ocras an-mhór orm.*

Múinteoir: *Ar mhaith leat práta?* (á shíneadh chuige)

Bran: (ag cogaint) *Ní maith liom é sin! Tá sé uafásach! Tá ocras an-mhór orm.*

Múinteoir: *Ar mhaith leat cnámh?* (á shíneadh chuige)

Bran: *Cnámh! Ar mhaith liom cnámh? Cinnte. Yum, yum, yum. Go raibh míle, míle maith agat.*

Nóta: Is féidir an-chuid athruithe a chur air seo trí ábhair éagsúla a thabhairt do Bhran.

Rann/amhrán: 'Bhí madra beag rua agam' ón leabhar *Dreoilín, Dreoilín,* 'An madra beag is an slimide' ón leabhar *Rabhlaí, Rabhlaí* nó 'Cór na nAinmhithe' ón leabhar *Ící Pící.*

Mála scéalaíochta: Puipéad/bréagán de mhadra, cairéad, práta, cnámh (bréige) nó rudaí eile, an leabhar *Bran Amuigh ag Siúl* agus fíor-leabhar faoi mhadraí (*Mo Ghadhar* ó Mhuintearas na nOileán agus *Coileán* ón nGúm, mar shampla), bileog nó dlúthdhiosca d'amhráin nó de rainn ar ábhar an scéil agus bileog eolais do na tuismitheoirí.

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Story Sacks and Puppet Plays

The Ravenous Beast/Stiúcaí Stiúgtha: Dráma Puipéad

Books such as *The Ravenous Beast*, (Sharkey, 2003) provide **rich opportunities for language play with rich vocabulary, nonsense words and imaginative content.** The book is available in English and in Irish (*Stiúcaí Stiúgtha*, Walker Eireann, 2012). The story can be presented in simple or more complex language to suit the language level of the children. The level of complexity can be gradually increased as children's language ability develops.

Below is an example of how the book might be used.

1. The teacher, children and parents assemble materials based on the story. These could include real items and pictures, a fact book about healthy eating, soft toys and photocopied matching cards from the book.

2. The **recurring phrases** are identified, for example:

    English version: *I'm so hungry I could eat X, Y and Z.*

    Leagan Gaeilge: *Táim chomh stiúgtha san go bhféadainn A, B agus C a ithe.*

English version: *Now THAT'S what I call hungry.*

Leagan Gaeilge: *Sin OCRAS duit anois.*

3. The teacher discusses words for describing eating, e.g.:

    English version: *Gobble, nibble, munch, gnaw* and *bolt.*

    Leagan Gaeilge: Gaeltacht teachers could use words from their own canúint, e.g., *Tá mo bholg thiar i mo dhroim. Tá clais i mo bholg.*

4. The teacher tells the story to the children, using the soft toys and props or pictures. Suitable voices are chosen for the various characters.

5. The children might sing a suitable song about the main character at the end of the story.

6. The teacher then reads the book, using the toys as props and emphasising the words for eating.

7. After several tellings and readings, the children will be able to identify the characters and join in with the words they know. They can hold the various toys and participate in the story, gradually playing the part of the various characters and using the language.

Story Sacks and Puppet Plays

PRIMARY LANGUAGE CURRICULUM:
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The Ravenous Beast/Stiúcaí Stiúgtha: Dráma Puipéad

8. More proficient First Language speakers could describe how they feel when they are hungry and what they like to eat. This could be followed by a discussion and reading a fact book on healthy eating.

9. The teacher could discuss the nonsense words in the story and ask children to make up their own.

   English version: *Balderdash! Baloney!*

   Leagan Gaeilge: *Ó, Brille Bhreaille!*

   English version: *Flip! Flap-doodle!*

   Leagan Gaeilge: *Bliodar Bleadar!*

10. Groups of children could play matching card games based on the story, using words and phrases from the story.

11. Children could paint or draw characters or scenes from the story.

12. Words and phrases from the story could be integrated into other curriculum areas such as SPHE and times such as lunch-break.

Summary

Story sacks and puppet plays provide **fun, interactive ways** of introducing new stories with **new vocabulary and phrases** to the children. They can be tailored to suit children's language competency at individual and class level and can be expanded over time. Children's prior knowledge can be incorporated into the tellings and they can be encouraged to take more active roles in the plays as they become familiar with the story and the language. This active approach to storytelling offers opportunities for integration with many other areas of the curriculum, thus providing additional opportunities for language learning in differing contexts.

Story sacks and puppet plays can be tailored to suit children's language competency at individual and class level and can be expanded over time.

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PRIMARY LANGUAGE CURRICULUM: ENGLISH/IRISH

Story Sacks and Puppet Plays

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Shiel, G., Cregan, Á., McGough, A., and Archer, P. (2012). *Oral Language in Early Childhood and Primary Education (3-8 years).* Dublin: National Council for Curriculum and Assessment.

Sources for Materials

Commercial story sacks in English are available at https://www.storysack.com/

Commercial story sacks as Gaeilge are available at http://www.malamor.ie/

Online resources for *The Gruffalo* are available at http://www.twinkl.co.uk/resources/the-gruffalo-story-primary-teaching-resources-activities-and-games and http://www.twinkl.co.uk/resources/story-books/the-gruffalo-story-primary-teaching-resources

www.curriculumonline.ie
www.ncca.ie/primary

Developed in collaboration with Dr. Máire Mhic Mhathúna,
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D·I·T

NCCA

An Roinn Oideachais agus Scileanna
Department of Education and Skills

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CURACLAM TEANGA NA BUNSCOILE
GAEILGE/BÉARLA

Málaí Scéalaíochta agus Drámaí Puipéad

TORTHAÍ FOGHLAMA

Forbraíonn leanaí coincheapa, meonta agus scileanna maidir le:

- Rannpháirtíocht, éisteacht agus aird
- Gnásanna sóisialta agus feasacht ar dhaoine eile
- Struchtúr abairte agus gramadach
- Stór focal a shealbhú agus a úsáid
- Tuiscint a léiriú
- Catagóiriú
- Athinsint agus mionléiriú
- Teanga a úsáid go spraíúil agus go cruthaitheach
- Cur síos, tuar agus machnamh

Réamhrá

Dhá bhealach iad málaí scéalaíochta agus drámaí puipéad chun scéalta a chur in iúl do leanaí ina gcéad agus ina ndara teanga. Is éard atá i málaí scéalaíochta ná bailiúcháin de rudaí amhail bréagáin bhoga, cluichí boird agus leabhair fíricí atá bunaithe ar leabhar pictiúr. Is féidir drámaí puipéad a bhunú ar scéalta agus úsáid á baint as puipéid tráchtála nó puipéid lámhdhéanta mar aon le fíorearraí nó pictiúir. Is féidir leas a bhaint as na málaí scéalaíochta agus as na drámaí puipéad chun deiseanna a chruthú do leanaí óga páirt a ghlacadh i **scéalaíocht ar bhealaí gníomhacha agus iad ag céimeanna difriúla ó thaobh fhorbairt na teanga de.** Is féidir na 'scripteanna' nó línte an scéil nó an dráma puipéad a chur in oiriúint do **luathfhoghlaimeoirí Dara Teanga** nó do **Chainteoirí Dúchais atá níos inniúla.** D'fhéadfaí na málaí scéalaíochta agus puipéid a thabhairt ar iasacht do thuismitheoirí le go bhféadfaidís taitneamh a bhaint as na scéalta lena leanaí. D'fhéadfaí bileog eolais a ullmhú do thuismitheoirí ina míneofaí an cur chuige agus ina dtabharfaí focail na ndrámaí agus na n-amhrán a úsáidtear leis na bréagáin agus leis na puipéid.

Is féidir málaí scéalaíochta a cheannach, leaganacha Gaeilge san áireamh. Tugann siad deis do leanaí agus do thuismitheoirí a bheith páirteach sna míreanna a dhéanamh agus a bhailiú freisin.

CURACLAM TEANGA NA BUNSCOILE
GAEILGE/BÉARLA

Málaí Scéalaíochta agus Drámaí Puipéad

Málaí Scéalaíochta a Úsáid

Cuireann málaí scéalaíochta deiseanna ar fáil chun an teanga a chur in oiriúint do leibhéal teanga na leanaí, .i. is féidir **frásaí simplí, bunúsacha** a úsáid leo siúd atá ag foghlaim na Gaeilge nó an Bhéarla mar dhara teanga nó **struchtúir níos casta, níos saibhre** a úsáid leo siúd a bhfuil an teanga acu ó dhúchas. Is féidir cur le castacht agus le saibhreas na teanga de réir a chéile thar roinnt insintí de réir mar a théann na páistí i dtaithí ar na focail agus ar na frásaí. Tugtar dhá shampla de mhálaí scéalaíochta ar na chéad leathanaigh eile.

> Is féidir cur le castacht agus le saibhreas na teanga de réir a chéile thar roinnt insintí de réir mar a théann na páistí i dtaithí ar na focail agus ar na frásaí.

primary
developments
foráis sa bhunscolaíocht

CURACLAM TEANGA NA BUNSCOILE
GAEILGE/BÉARLA

Málaí Scéalaíochta agus Drámaí Puipéad

An Garbhán / The Gruffalo (Oiriúnach do chainteoirí inniúla)

1. Bailíonn na múinteoirí, na leanaí agus na tuismitheoirí ábhair atá bunaithe ar leabhar le chéile, mar shampla, *An Garbhán* (Rosenstock, 2000), atá ar fáil i nGaeilge agus i mBéarla (*The Gruffalo*, bunleagan Béarla, Donaldson, 1999). D'fhéadfaí cóip den leabhar a áireamh anseo, leabhar fíricí faoi chuid de na hainmhithe a luaitear sa scéal, bréagáin bhoga de chuid de na hainmhithe, radhairc choillearnaí (líníochtaí, grianghraif nó colláis) mar aon le cártaí meaitseála de charachtair agus de mhíreanna ón scéal.

2. Aithnítear **na frásaí a thagann chun cinn arís agus arís eile** sa scéal, mar shampla:

   Leagan Béarla: *Where are you going to, little brown mouse?*

   Leagan Gaeilge: *Ar strae atá tú? Ó mo bhrón!*

   Leagan Béarla: *There's no such thing as a gruffalo.*

   Leagan Gaeilge: *Amadán? An Garbhán? Ní hea, ní hea.*

   Insíonn an múinteoir an scéal do na leanaí agus é/í ag úsáid na mbréagán bog agus na radharc. Roghnaítear guthanna oiriúnacha do na carachtair éagsúla.

3. D'fhéadfadh na leanaí amhrán oiriúnach a chanadh don phríomhcharachtar ag deireadh an scéil.

4. Tar éis an scéal a insint cuid mhaith uaireanta, beidh na leanaí in ann na carachtair a aithint agus na frásaí a thagann chun cinn arís agus arís eile a rá. Féadfaidh siad greim a bhreith ar na bréagáin éagsúla agus páirt a ghlacadh sa scéal, gan focail a rá ar dtús ach cuid de na focail a rá le himeacht ama.

5. D'fhéadfadh an múinteoir an leabhar a léamh ansin agus é/í ag úsáid na mbréagán mar fhrapaí agus ag leagan béime ar na frásaí a thagann chun cinn arís agus arís eile.

6. D'fhéadfadh na daltaí atá ina gcainteoirí dúchais níos líofa (Gaeilge nó Béarla) plé a dhéanamh ar chleasa agus ar straitéisí na gcarachtar. D'fhéadfaí plé a dhéanamh ina dhiaidh sin ar rudaí a chuireann eagla orthu, chomh maith leis na straitéisí atá acu le déileáil le cúinsí deacra.

7. D'fhéadfadh grúpaí leanaí cluichí cártaí meaitseála bunaithe ar an scéal a imirt agus iad ag baint úsáide as focail agus frásaí ón scéal. D'fhéadfadh na leanaí carachtair nó radhairc na coille ón scéal a phéinteáil nó a tharraingt.

8. D'fhéadfaí focail agus frásaí ón scéal a chomhtháthú isteach i réimsí eile don lá scoile, mar shampla ag am lóin. D'fhéadfaí naisc a dhéanamh le heolas atá ag na leanaí cheana faoi phlandaí agus faoi ainmnithe na coille i gcás na leanaí ar cainteoirí dúchais iad.

CURACLAM TEANGA NA BUNSCOILE
GAEILGE/BÉARLA

Málaí Scéalaíochta agus Drámaí Puipéad

Cá bhfuil Oscar? (Oiriúnach d'fhoghlaimeoirí atá ina dtosaitheoirí)

Scéal Gaeilge a d'fhéadfaí a chur in oiriúint don mhála scéalaíochta is ea *Cá bhfuil Oscar?* (Ní Shíomóin, 2011). Is féidir leagan mór nó beag den leabhar a fháil.

1. Bailíonn múinteoirí agus tuismitheoirí ábhair atá bunaithe ar an leabhar. D'fhéadfadh cóip den leabhar a bheith i gceist anseo, madra bréige, pictiúir de na seomraí éagsúla a luaitear sa scéal agus roinnt guail. D'fhéadfadh cluichí maidir le seomraí tí nó seomraí tí bábóige a bheith mar chuid de agus d'fhéadfaí leabhar fíricí faoi chúrsaí sláinteachais a úsáid.

2. Aithnítear na frásaí a thagann chun cinn arís agus arís eile sa scéal, mar shampla *Cá bhfuil Oscar? Ach ní raibh sé sa X.*

3. Insíonn an múinteoir an scéal do na leanaí agus é/í ag úsáid na mbréagán bog agus na radharc/na bpictiúr. Roghnaítear guthanna oiriúnacha do na carachtair éagsúla.

4. D'fhéadfaí an leabhar a léamh ansin agus úsáid á baint as na bréagáin mar fhrapaí agus béim á leagan ar **na frásaí a thagann chun cinn arís agus arís eile.**

5. D'fhéadfadh na leanaí amhrán oiriúnach a chanadh don phríomhcharachtar ag deireadh an scéil.

6. Tar éis an scéal a insint cuid mhaith uaireanta, beidh na páistí in ann na carachtair a aithint agus na frásaí a thagann chun cinn arís agus arís eile a rá. Féadfaidh siad greim a choinneáil ar an madra agus ar phictiúir éagsúla agus cuid de na focail a rá. Le himeacht ama is féidir aird a tharraingt ar dhathanna, ar ghníomhartha, ar sheomraí agus ar throscán.

7. Is féidir le grúpaí leanaí a bheith ag súgradh le teach na mbábóg agus focail agus frásaí ón scéal a úsáid. D'fhéadfaidís radhairc thí a dhéanamh dóibh féin freisin agus pictiúir ó irisleabhair in úsáid acu.

8. D'fhéadfaí cuid de na frásaí ón scéal a úsáid i gcaint fhánach le linn an lae, mar shampla, *Cá bhfuil Y?*

primary developments foráis sa bhunscolaíocht

CURACLAM TEANGA NA BUNSCOILE
GAEILGE/BÉARLA

Málaí Scéalaíochta agus Drámaí Puipéad

Puipéid agus Frapaí a Úsáid ar mhaithe le Forbairt Teanga

Tá sé tuigthe le fada gur bealach den scoth é leas a bhaint as puipéid chun spéis leanaí a choinneáil i scéal. Aithníonn leanaí go mbíonn spraoi i gceist san idirghníomhaíocht le puipéid agus is minic a bhíonn gean acu ar na carachtair éagsúla. Is féidir drámaí puipéad agus málaí scéalaíochta a fhorbairt i ndiaidh a chéile chomh maith le cluichí boird, amhráin agus rainn atá ar eolas ag na leanaí. D'fhéadfaí iad sin a roinnt i gcéad nó i ndara teanga na leanaí.

> Is féidir drámaí puipéad agus málaí scéalaíochta a fhorbairt i ndiaidh a chéile chomh maith le cluichí boird, amhráin agus rainn atá ar eolas ag na leanaí.

Bran Amuigh ag Siúl

Tá an sampla seo deartha **do luathfhoghlaimeoirí Gaeilge** agus tá sé bunaithe ar an scéal *Bran Amuigh ag Siúl* (*An Gúm*, 1982) i nGaeilge nó *Spot takes a Walk* (Hill, 1982) i mBéarla. Bailítear madra bréige, rogha bia agus cnámh bhréige, chomh maith le leabhar an scéil, cluiche cártaí meaitseála, leabhar fíricí faoi mhadraí agus dlúthdhiosca d'amhráin oiriúnacha. Cuireann an leabhar fíricí leis an eolas atá ag na leanaí faoi mhadraí agus tugann an cluiche deis bhreise dóibh teanga an scéil a úsáid. De réir mar a fhásann inniúlacht teanga na leanaí, féadfaidh siad leas a bhaint as na puipéid agus na frapaí chun aithris a dhéanamh ar a bhfuil sa scéal agus chun athruithe ar an téama a mholadh.

Bran amuigh ag siúl

Eric Hill

CURACLAM TEANGA NA BUNSCOILE
GAEILGE/BÉARLA

Málaí Scéalaíochta agus Drámaí Puipéad

Bran Amuigh ag Siúl: Dráma Puipéad

Cúlra an dráma: Tá ocras ar an madra, Bran, agus baineann sé triail as saghsanna difriúla bia timpeall an ghairdín go dtí go n-aimsíonn sé cnámh.

Ag teastáil: Puipéad/bréagán de mhadra (Bran), cairéad, práta, cnámh (bréige) nó rudaí eile.

Bran: *Tá ocras orm. Ba bhreá liom rud éigin le n-ithe* (ag bolaíocht timpeall na háite).

Múinteoir: *Ar mhaith leat cairéad?* (á shíneadh chuige)

Bran: (ag cogaint) *Ní maith liom é sin! Tá sé uafásach! Tá ocras an-mhór orm.*

Múinteoir: *Ar mhaith leat práta?* (á shíneadh chuige)

Bran: (ag cogaint) *Ní maith liom é sin! Tá sé uafásach! Tá ocras an-mhór orm.*

Múinteoir: *Ar mhaith leat cnámh?* (á shíneadh chuige)

Bran: *Cnámh! Ar mhaith liom cnámh? Cinnte. Yum, yum, yum. Go raibh míle, míle maith agat.*

Nóta: Is féidir an-chuid athruithe a chur air seo trí ábhair éagsúla a thabhairt do Bhran.

Rann/amhrán: 'Bhí madra beag rua agam' ón leabhar *Dreoilín, Dreoilín,* 'An madra beag is an slimide' ón leabhar *Rabhlaí, Rabhlaí* nó 'Cór na nAinmhithe' ón leabhar *Ící Pící.*

Mála scéalaíochta: Puipéad/bréagán de mhadra, cairéad, práta, cnámh (bréige) nó rudaí eile, an leabhar *Bran Amuigh ag Siúl* agus fíor-leabhar faoi mhadraí (*Mo Ghadhar* ó Mhuintearas na nOileán agus *Coileán* ón nGúm, mar shampla), bileog nó dlúthdhiosca d'amhráin nó de rainn ar ábhar an scéil agus bileog eolais do na tuismitheoirí.

primary developments foráis sa bhunscolaíocht

CURACLAM TEANGA NA BUNSCOILE
GAEILGE/BÉARLA

Málaí Scéalaíochta agus Drámaí Puipéad

The Ravenous Beast/Stiúcaí Stiúgtha: Dráma Puipéad

Cuireann leabhair ar nós *Stiúcaí Stiúgtha* (Walker Éireann, 2012) **an-deiseanna go deo ar fáil maidir le húsáid agus le himirt teanga mar aon le foclóir saibhir, focail gan bhrí agus ábhar samhlaíoch.** Tá an leabhar ar fáil i nGaeilge (*Stiúcaí Stiúgtha,* Walker Éireann, 2012) agus i mBéarla. Is féidir an scéal a chur i láthair i dteanga shimplí nó i dteanga níos casta le freastal ar leibhéal teanga na leanaí. Is féidir cur le castacht na teanga de réir a chéile faoi mar a fhásann cumas teanga na leanaí.

Seo sampla den chaoi a bhféadfaí an leabhar a úsáid.

1. Bailíonn an múinteoir, na leanaí agus na tuismitheoirí ábhair atá bunaithe ar an scéal. D'fhéadfaidís fíorearraí agus pictiúir a bhailiú, leabhar faoi ithe ar bhealach sláintiúil, bréagáin bhoga agus cártaí meaitseála fótachóipeáilte ón leabhar.

2. Aithnítear **na frásaí a thagann chun cinn arís agus arís eile**, mar shampla:

   Leagan Béarla: *I'm so hungry I could eat X, Y and Z.*

   Leagan Gaeilge: *Táim chomh stiúgtha san go bhféadainn A, B agus C a ithe.*

   Leagan Béarla: *Now THAT'S what I call hungry.*

   Leagan Gaeilge: *Sin OCRAS duit anois.*

3. Pléann an múinteoir na focail le cur síos a dhéanamh ar ithe, mar shampla:

   Leagan Béarla: *Gobble, nibble, munch, gnaw* and *bolt.*

   Leagan Gaeilge: D'fhéadfadh múinteoirí Gaeltachta focail óna gcanúint féin a úsáid, mar shampla, *Tá mo bholg thiar i mo dhroim. Tá clais i mo bholg.*

4. Insíonn an múinteoir an scéal do na páistí, ag baint úsáid as na bréagáin bhoga agus frapaí nó pictiúir. Roghnaítear guthanna oiriúnacha do na carachtair éagsúla.

5. D'fhéadfadh na páistí amhrán oiriúnach a chanadh faoin bpríomhcharachtar ag deireadh an scéil.

6. Léann an múinteoir an leabhar ansin agus é/í ag úsáid na mbréagán mar fhrapaí agus ag leagan béime ar na focail a bhaineann le bheith ag ithe.

7. Tar éis an scéal a insint agus a léamh cuid mhaith uaireanta, beidh na leanaí in ann na carachtair a aithint agus páirt a ghlacadh sa scéal ag úsáid na bhfocal atá ar eolas acu. Féadfaidh siad greim a bhreith ar na bréagáin éagsúla agus páirt a ghlacadh sa scéal agus iad ag glacadh páirteanna na gcarachtar éagsúil de réir a chéile agus ag úsáid na teanga.

CURACLAM TEANGA NA BUNSCOILE
GAEILGE/BÉARLA

Málaí Scéalaíochta agus Drámaí Puipéad

The Ravenous Beast/Stiúcaí Stiúgtha: Dráma Puipéad

8. D'fhéadfadh cainteoirí dúchais níos líofa cur síos a dhéanamh ar conas a bhraitheann siad nuair a bhíonn ocras orthu agus cad is maith leo a ithe. D'fhéadfaidís díospóireacht a bheith acu ina dhiaidh sin ar bhia sláintiúil agus leabhar fíricí a léamh faoin ábhar céanna.

9. D'fhéadfadh an múinteoir plé a dhéanamh ar na focail gan bhrí sa scéal agus iarraidh ar na páistí focail gan bhrí dá gcuid féin a cheapadh.

   Leagan Béarla: *Balderdash! Baloney!*

   Leagan Gaeilge: *Ó, Brille Bhreaille!*

   Leagan Béarla: *Flip! Flap-doodle!*

   Leagan Gaeilge: *Bliodar Bleadar!*

10. D'fhéadfadh grúpaí leanaí cluichí cártaí meaitseála bunaithe ar an scéal a imirt agus iad ag baint úsáide as focail agus frásaí ón scéal.

11. D'fhéadfadh na páistí carachtair nó radhairc ón scéal a phéinteáil nó a tharraingt.

12. D'fhéadfaí focail agus frásaí ón scéal a chomhtháthú isteach i réimsí eile den churaclam mar OSPS agus ag amanna eile, mar shampla, le linn an tsosa lóin.

Achoimre

Cruthaíonn málaí scéalaíochta agus drámaí puipéad **bealaí spórtúla, idirghníomhacha** chun scéalta nua mar aon le **stór focal agus frásaí nua** a mhúineadh do na leanaí. Is féidir iad a chur in oiriúint d'inniúlacht teanga na leanaí ar leibhéal an dalta aonair agus ar leibhéal an ranga agus is féidir cur leo le himeacht ama. Is féidir an t-eolas atá ag na leanaí cheana féin a chur san áireamh agus an scéal á insint agus is féidir iad a spreagadh chun róil níos gníomhaí a ghlacadh sna drámaí de réir mar a théann siad i dtaithí ar an scéal agus ar an teanga. Cruthaíonn an cur chuige gníomhach scéalaíochta seo deiseanna chun comhtháthú a dhéanamh le go leor réimsí eile den churaclam agus, ar an gcaoi sin, cuireann sé deiseanna breise ar fáil chun teanga a fhoghlaim i gcomhthéacsanna éagsúla.

Is féidir málaí scéalaíochta agus drámaí puipéad a chur in oiriúint d'inniúlacht teanga na leanaí ar leibhéal an dalta aonair agus ar leibhéal an ranga agus is féidir cur leo le himeacht ama.

Málaí Scéalaíochta agus Drámaí Puipéad

Tagairtí

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Sharkey, N. (2003). *The Ravenous Beast.* Londain: Walker Books.

Shiel, G., Cregan, Á., McGough, A., agus Archer, P. (2012). *Oral Language in Early Childhood and Primary Education (3-8 years).* Baile Átha Cliath: An Chomhairle Náisiúnta Curaclaim agus Measúnachta.

Foinsí le haghaidh Ábhar

Tá málaí scéalaíochta tráchtála as Gaeilge ar fáil ag http://www.malamor.ie//

Tá málaí scéalaíochta tráchtála as Béarla ar fáil ag https://www.storysack.com

Tá acmhainní ar líne le haghaidh *An Garbhán/The Gruffalo* ar fáil ag http://www.twinkl.co.uk/resources/the-gruffalo-story-primary-teaching-resources-activities-and-games agus http://www.twinkl.co.uk/resources/story-books/the-gruffalo-story-primary-teaching-resources

www.curriculumonline.ie
www.ncca.ie/primary

Arna fhorbairt i gcomhar leis an Dr. Máire Mhic Mhathúna,
Scoil na dTeangacha, an Dlí agus na nEolaíochtaí Sóisialta, Institiúid Teicneolaíochta Bhaile Átha Cliath

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PRIMARY LANGUAGE CURRICULUM ENGLISH

Talk Time

LEARNING OUTCOMES

Children develop concepts, dispositions and skills in relation to:

- Oral language acquisition and use of oral vocabulary
- Reading vocabulary
- Writing vocabulary

Oral Language Requires Explicit Attention

Oral language skills are central to children's literacy, intellectual, social and emotional development. Teachers play a key role in incidentally supporting oral language development through, for example, modelling, discussion, conversations, play and the use of stories. However, effective oral language teaching also requires explicit instruction, including the use of a number of specific methodologies and activities in the classroom, within a balanced literacy framework. Parents also play a significant role in children's oral language development.

Getting Started!

By its very nature, explicit oral language instruction adapts well to whole-class teaching, small group work or pairs.

Start with selecting your target vocabulary words/phrases/sentence structures. These may be chosen from any curricular area, a big book, textbook, lesson theme, current affairs topic or directly from a child-initiated theme (e.g., song lyrics).

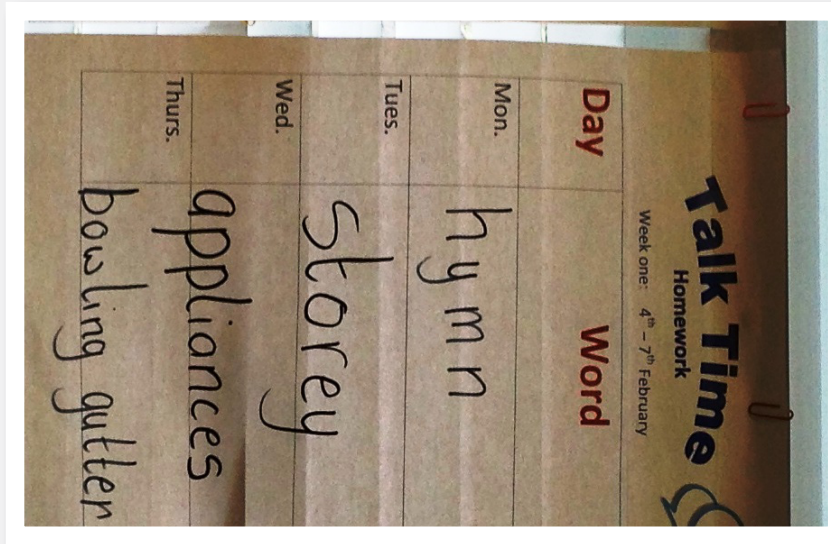The language that appears repeatedly in school does not

EXAMPLES OF WORD LISTS:

- Biemiller's (2009) Words Worth Teaching: 5000 most frequently known root words
- Marzano's (2004) list of content-area words and phrases across numerous subjects
- Coxhead's (2000) Academic Word List: 570 word families that represent the most repeated vocabulary from textbooks and other academic writings

It is important to teach children words that will come up in school over and over again across curricular areas which are less likely to be learned incidentally (e.g., Tier 2 words).

necessarily include the words or phrases most frequently used in conversation. For example, a word such as 'estimate' will come up frequently in school in more than one subject (e.g., mathematics, SPHE, or English) but it is typically not used in everyday conversation. Therefore, 'estimate' would be a powerful word to explicitly teach your children. Many researchers have published lists that document the most commonly occurring words, word families and phrases.

Talk Time

Word walls can support oral language learning by creating a dedicated space for displaying new vocabulary, phrases and/or sentences.

How Best to Teach Oral Language: Quantity and Quality

Research gives us very clear direction on how teachers can best support the development of oral language concepts, dispositions and skills. The advice can be summarised into two key ideas – quantity and quality. The following tables illustrate practices that ensure a balance between quantity and quality when explicitly teaching vocabulary.

More specifically, teaching the word 'loyal' (a Tier 2 word) could involve using a selection of the following activities and visual organisers, orally or written, to support appropriate quantity and quality of instruction.

HOME PAGE

Support Material

ENGLISH | ORAL LANGUAGE | Stage 1 - Stage 4

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Talk Time

QUANTITY

- Regularly promote children's engagement with discovering and learning about new words.
- Teach fewer words robustly instead of several words in an incidental, ad-hoc way.
- Provide many opportunities to hear and use new vocabulary across curricular subjects.
- Create as many opportunities as possible to use and emphasise target words in different contexts throughout the week.
- Space-out exposure to new words across several days, rather than one exposure on a single day.
- Select a minimum of one/two words a day to teach explicitly using rich vocabulary instruction.
- Repeat and review the new words taught regularly using different methodologies throughout the week.
- Test children's knowledge of the new words taught using weekly and end-of-term tests.

QUALITY

- Select Tier 2 words to teach.
- Generate examples and non-examples to illustrate the new vocabulary item.
- Brainstorm synonyms and antonyms for the new word.
- Support children to generate their own definitions of the vocabulary item, instead of using dictionary definitions.
- Discuss the difference between the new word and related words.
- Use visual organisers to support rich instruction, such as 'four squares', 'semantic maps', 'Venn diagrams', 'word lines' and 'semantic feature analyses'.
- Support children to produce their own sentences using the word(s).
- Play games that target repetition and review of the new words.
- Expand the word to new contexts (e.g., create a narrative based on the word, talk about personal experiences, encourage children to listen out for the word outside of class).

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PRIMARY LANGUAGE CURRICULUM

ENGLISH

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Talk Time

4 SQUARE

TARGET WORD
Loyal

EXAMPLES
Pet who waits for you; friend who tells people how great you are; supporter of a sports team, win or lose

OWN DEFINITION
Someone who will always be there for you

NON-EXAMPLES
Stray dog; classmate who teases you; someone who only supports the football team at the top of the league

WORD LINES
Arrange the words in terms of least fan/supporter to greatest fan/supporter:

- *Follow* Ballymun Kickhams
- *Devoted to* Ballymun Kickhams
- *Loyal to* Ballymun Kickhams
- *Support* Ballymun Kickhams
- *Watch* Ballymun Kickhams play
- *Wear* Ballymun Kickhams jersey

VENN DIAGRAM

WHAT IS UNIQUE ABOUT LOYAL?
Someone who is always there for you

WHAT'S THE SAME ABOUT THEM?
Someone who's nice to you

WHAT IS UNIQUE ABOUT FRIEND?
Someone you enjoy spending time with

SYNONYMS
True, trustworthy, dependable

SENTENCE
My loyal friend stuck up for me in the yard

ANTONYMS
Disloyal, unreliable

NON-EXAMPLES:
Someone who lets you down or doesn't take your side

LOYAL

EXAMPLES
A friend who sticks up for you; a pet dog

PRIMARY LANGUAGE CURRICULUM
ENGLISH

Talk Time

Parental Involvement

There are many ways to involve parents directly in supporting children's oral language development. However, at times there is often an over-emphasis on written and reading homework with minimal amounts of oral language given, if at all. The following examples can support parental involvement:

• Provide parents with (i) a simple record of new vocabulary, phrases or sentence structures taught during the week and (ii) a topic to talk about for 10 minutes at home – the topics may be suggested by children or relate to a curricular area, book or other reading material. It is important to ensure children have opportunities to share the content of their discussion with their peers.

• Organise parent information workshops – gather parents together in a relaxed and supportive environment to hear about your focus on oral language, activities you will be using and how, together, you can strengthen children's oral language skills. This workshop could be held in the classroom and children can then show parents exactly what they are doing and how parents can further support the learning at home.

Studies have shown that parental involvement significantly impacts on a child's progression in oral language and his/her overall achievement.

Talk Time Homework record sheet for parents sharing oral language targets and providing a topic to discuss at home
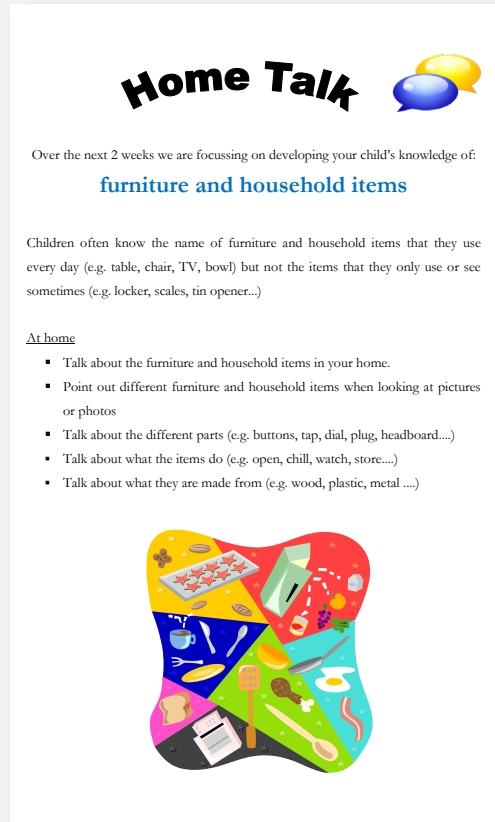
Talk Time

- Introduce 'Talking for Fun' in your classroom, whereby parents are invited in to your classroom to play specific oral language board games with children (e.g., *Granny's Candies, Vocab Bingo, Descripto Dino, Headbanz, Blurt!, etc.*)

- Share with parents specific suggestions on how they can reinforce the vocabulary, phrases or sentence structures you are teaching in class, such as the handout shown.

Home Talk

Over the next 2 weeks we are focussing on developing your child's knowledge of:

furniture and household items

Children often know the name of furniture and household items that they use every day (e.g. table, chair, TV, bowl) but not the items that they only use or see sometimes (e.g. locker, scales, tin opener...)

<u>At home</u>

- Talk about the furniture and household items in your home.
- Point out different furniture and household items when looking at pictures or photos
- Talk about the different parts (e.g. buttons, tap, dial, plug, headboard....)
- Talk about what the items do (e.g. open, chill, watch, store....)
- Talk about what they are made from (e.g. wood, plastic, metal ....)

Research and Related Reading

The key recommendations on how to support the development of children's oral language skills can be simplified into two vital words – "quantity" and "quality".

In terms of quantity, we know that children's oral language skills are enriched when teachers provide many language learning experiences in the classrooms, frequently promote children's active engagement with oral language and create many opportunities for children to communicate. We are also aware that more frequent exposures to the same oral language objective, spaced across several days, is more useful than one exposure on a single day.

Quality is typically described in the context of teacher-child interactions, rich oral language environments, and explicitly teaching oral language, instead of relying on children to "pick it up" from what they hear in the classroom.

> The key recommendation on how to support the development of children's oral language skills can be simplified into two vital words – 'quantity' and 'quality'.

PRIMARY LANGUAGE CURRICULUM

ENGLISH

Talk Time

Quality oral language instruction includes using evidence-based teaching methodologies such as mapping language onto what children are paying attention to, providing scaffolding for their attempts, extending their utterances, providing in-depth meanings of words, using contextual aids, ensuring multiple repetitions and reviews, and modelling the use of more complex oral language. There are numerous benefits to developing children's interest in, and engagement with new words and fostering their active involvement in the process of discovering the meanings of new words.

For further information, see the reading material suggested in the References section.

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ENGLISH

Talk Time

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PRIMARY LANGUAGE CURRICULUM
ENGLISH

Oral Language: Lesson Outline

LEARNING OUTCOMES

To develop children's concepts, dispositions and skills in relation to:

- Engagement, listening and attention
- Social conventions and awareness of others
- Sentence structure and grammar
- Acquisition and use of oral vocabulary
- Comprehension
- Requests and questions
- Categorisation
- Retelling and elaborating
- Playful and creative use of language
- Information giving, explanation and justification
- Description, prediction and reflection

Introduction

The Introduction to the lesson sets up the content of the language learning (semantics), i.e., what the children will talk about.

- Clearly identify **theme/topic** of oral language lesson

PROCESS/PROCEDURE

Brainstorm to elicit known vocabulary (by tier)

Introduce and explain new vocabulary

Set up collaborative pair/group talking tasks where the children use language for a particular purpose in a particular context

Most Oral Language lessons will use a vicarious experience to stimulate talk.

Presentation

The presentation of the lesson will focus on understanding the content and structure of language – vocabulary development (semantics and morphology) and syntax (sentence structure):

- Vocabulary – known and new embedded in complex sentence structures coherently linked together

Useful Teaching Approaches

- brainstorming
- language games
- class discussion

Oral Language: Lesson Outline

Conclusion

The conclusion of the lesson will involve a review and recap of the main aspects of language knowledge for the lesson, including

- an oral presentation of pair/group work by children
- a review of target oral language learning by the teacher and children.

Development

The development of the lesson will focus on exploring and using language, bringing all of the components of language together, with particular emphasis on the use/function (pragmatics) of language in a range of contexts using a range of language styles (developing communicative relationships through language).

USEFUL TEACHING/ LEARNING APPROACH

Independent pair/group work: the talking task will require children to use language for a particular purpose in a particular context.

Many Drama strategies lend themselves well to collaborative pair/ group work which facilitates pragmatic language development.

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Sample Story Lesson

The Birthday Party

Target Oral Language Learning:

- To stimulate talk on the topic of 'The Birthday Party'
- To elicit oral vocabulary **(known)** based on the topic, e.g., party food, party games, birthday presents
- To introduce **new** vocabulary: party ware, banner, behaviour
- To encourage the children to **express location** clearly and precisely using appropriate prepositions

Introduction

(Stimulus: Remembered Experience)

Have a whole class discussion on the topic of birthday parties. Begin by asking the children to remember any birthday words they know *(birthday, surprise, balloons, cake, candles, cards, party, presents)*.

Draw the children's attention to **the compound word** – birthday.

Introduce children to **idiomatic language:** How do you feel when you are at a birthday party? As happy as Larry.

Question the children on their favourite thing about having or going to a birthday party. *(My favourite thing about having a birthday party is …I like going to a birthday party because …)*

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Sample Story Lesson

The Birthday Party

Talkabout Pictures © 2007 Easylearn
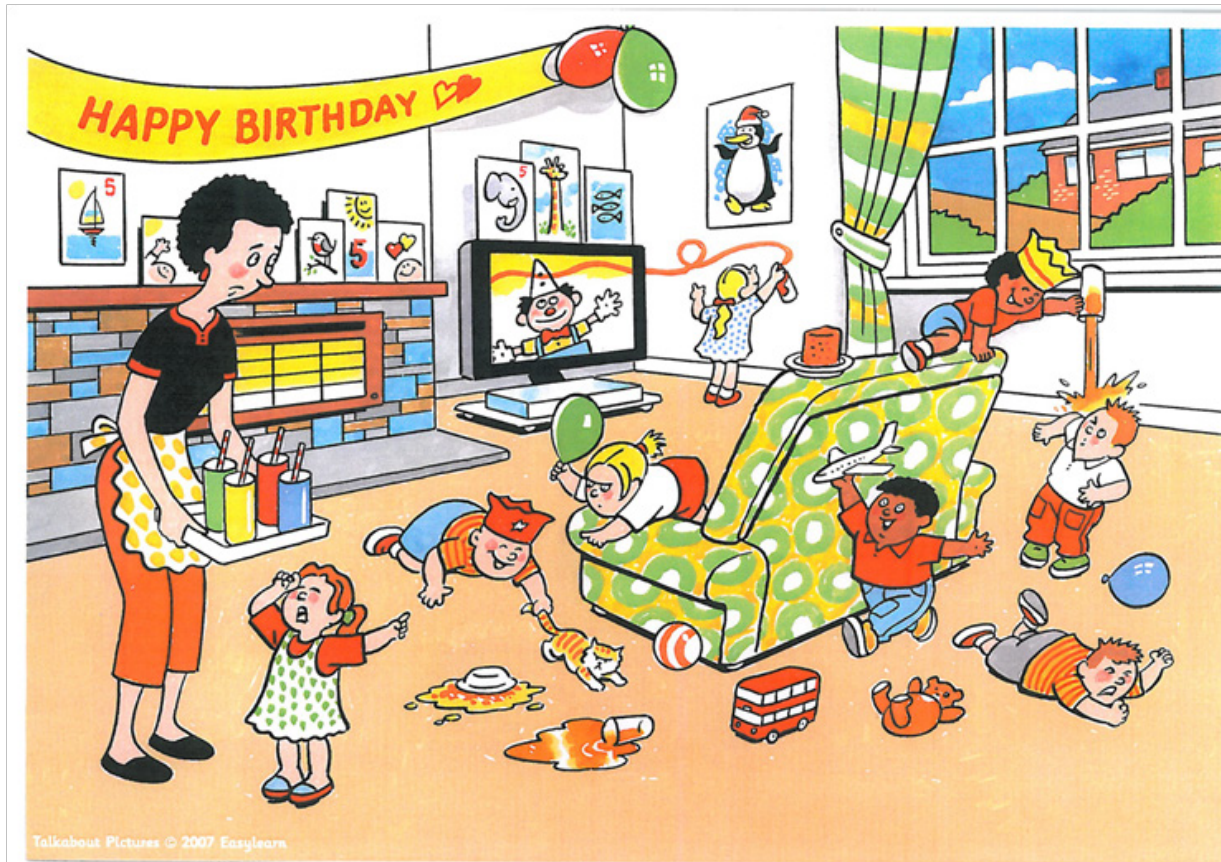
Presentation

(Oral Vocabulary Development – known/new: *Understanding the Content and Structure of Language*)

Look at the picture and think about the following: (this can be done as a whole-class activity – using differentiated questions/pair talking task/differentiated activity where some children are encouraged to generate their own questions based on the picture)

1. What event is happening in the picture? How do you know? (Introduce and explain the new words ***party ware, banner*** here).

2. Where do you think the party is? Why?

3. What season/time of year is it?

Sample Story Lesson

4. What age is the birthday child?

5. Whose birthday do you think it is? Why?

6. What presents do you think the birthday child got?

7. What food/drink are the children having at the party?

8. How do you think the drink got spilt?

9. Whose drink do you think has been spilt?

10. What do you think happened to the bowl?

11. What do you think the girl on the couch might be saying?

12. Why do you think the boy is lying on the carpet and crying?

13. Which children look as if they are having fun?

14. Who might be saying, "I was playing with the plane?"

15. What sounds would you hear if you were at this party?

16. How do you think the kitten is feeling?

17. How do you think the Mother is feeling?

18. How would you describe the children's behaviour?

(Explain the word and support the children to comment on the children's behaviour, e.g., *I think the children's behaviour is … because …*)

19. What do you think might happen next?

20. What would be a good title for this picture?

(Talkabout Pictures, 2007)

Sample Story Lesson

Development

(Using language for a particular function in a particular style)

Developing communicative relationships through language/ exploring and using language

I-Spy Game (Model this with the children first, then encourage them to play the game in pairs.)

In the picture, I spy **someone who is…** (sad, angry, mean, annoyed, tired, crying, laughing, playing…)

I spy someone who is… (on/on top of/beside/behind/ between, etc.)

I spy someone who is wearing…

I spy something which is on the… (mantelpiece, couch, wall, floor, window, tray, etc.)

I spy **something which is** beside/behind/over/near

(Teacher supplies the stem – e.g., I spy someone who is on… . Partner A repeats this and completes the clue – I spy someone who is on the couch. Partner B guesses the answer – e.g., I think it is the girl on the couch with a ponytail who is holding a green balloon.)

Partners switch roles each time.

(Language Function: To describe clearly/to express location precisely)

Party Game

Simon says … (teacher gives instructions first, then individual children give instructions to the whole class, then children in pairs alternate roles).

(Language Function: To give/follow instructions)

Narrate

(In pairs) What do you think happened to the little girl who is crying? Tell the story as the cat. Imagine the clown could talk about what he can see through the TV set – what would he tell?

(Language Function: To narrate)

Conclusion

Pairs/groups are encouraged to present the product of their talk.

Review the language learned during the lesson.

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Developed in collaboration with
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An Roinn Oideachais agus Scileanna
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CURACLAM TEANGA NA BUNSCOILE: GAEILGE

Forbairt Teanga

TORTHAÍ FOGHLAMA

- Rannpháirtíocht, éisteacht agus aird
- Gnásanna sóisialta agus feasacht ar dhaoine eile
- Struchtúr agus gramadach abairte
- Stór focal ó bhéal a shealbhú agus a úsáid
- Tuiscint
- Iarratais agus ceisteanna
- Catagóiriú
- Athinsint agus mionléiriú
- Teanga a úsáid go spraíúil agus go cruthaitheach
- Eolas, míniú agus údar a thabhairt
- Cur síos, tuar agus machnaimh

Cur Chuige Cumarsáideach

Tarlaíonn Forbairt Teanga sa Ghaeilge faoi stiúir an mhúinteora; ag am scéalaíochta, trí phlé, le rainn agus amhráin, trí shúgradh agus i gceachtanna atá teangadhírithe. Bíonn ar an múinteoir na scileanna éisteachta a fhorbairt leis an sealbhú teanga a fhorbairt. Is trí eiseamláiriú agus sealbhú teanga a bheidh na páistí réidh don teanga eispéireasach nó iarrachtaí an teanga a úsáid. Ba chóir go mbeadh forbairt le sonrú san fhoghlaim ar úsáid teanga. Bíonn ar an múinteoir monatóireacht a dhéanamh ar ábhar cainte, ráta cainte, comhréir na cainte ach le heiseamláir chuí, beidh féinrialachán agus féincheartuchán le sonrú.

Timpeallacht Chuí don Chumarsáid

Is féidir an seomra ranga a eagrú le cumarsáid a spreagadh. Is féidir deis a thabhairt do na páistí bogadh ó ait go háit. Cuidíonn sé má aithníonn siad gach ceantar agus má bhíonn aontú ar a n-úsáid. Cuir lipéid nó fógraí in airde leis an seomra a eagrú.

AN SEOMRA RANGA

Is féidir áit a chur ar fáil;

don súgradh, m.sh. ealaín, uisce, gaineamh agus áiseanna cuí

don rólghlacadh, m.sh. siopa

do phuipéid, ceannaithe/déanta

don léitheoireacht, le leabhair, bréagáin agus frapaí

don scríbhneoireacht le réimse d'áiseanna scríbhneoireachta

le héisteacht le ceol, scéalta, rainn

do riachtanais forbartha teanga agus litearthachta do chuid páistí.

CURACLAM TEANGA NA BUNSCOILE: GAEILGE

Forbairt Teanga

Teanga Ghlacach (Ionchur)

- Cluas chuimhne a fhorbairt
- Éisteacht le scéalta agus plé
- Éisteacht le rainn, tosú ar a n-aithris
- Éisteacht le teanga i gcomhthéacs
- Éisteacht le tuairimí agus smaointe
- Éisteacht le míniú, le cur síos nó leid a fháil i bpictiúr le rud a aimsiú
- Ceisteanna agus na focail a bhaineann leo a thuiscint – Cé? Cén áit? Cén uair? Cén fáth? Céard?
- Éisteacht le cóid chúirtéise, beannachtaí, buíochais, srl.
- Éisteacht le heiseamláir teanga
- Éisteacht le treoracha agus iad a leanúint

> I rith na tréimhse seo moltar a oiread taithí teanga agus is féidir a thabhairt trí scéalta, amhráin, rainn agus comhrá.

Teanga Eispéireasach (Aschur)

- Rudaí/daoine/áiteanna a ainmniú
- Teanga a úsáid ó scéalta/rainn
- Ceisteanna a chur agus a fhreagairt
- Labhairt faoi phictiúir, scéalta, rímeanna nó faoina dtaithí féin
- Athinsint a dhéanamh ar scéal atá ar eolas trí phictiúir/phuipéid a úsáid
- Sraith pictiúr a chur in ord agus labhairt fúthu
- Míniú a thabhairt/cur síos
- Tosú ar úsáid teanga chuí a bhaineann le buíochas/beannachtaí
- Smaointe/liostaí a phlé faoi stiúir
- Treoracha a thabhairt
- Suíochan te/Am ciorcail, sealanna ag páistí labhairt ar ábhar faoi stiúir
- Ealaín, pictiúr, ceol, ceacht a phlé

CURACLAM TEANGA NA BUNSCOILE: GAEILGE

Forbairt Teanga

AN PRÓISEAS
Ionchur go haschur

Bíonn páistí ag éisteacht leis an tumtheanga, a fuaimeanna agus a rithimí. Tosaíonn siad a thuiscint a bhfuil á rá.

Ansin, déanann siad aithris ar a gcluineann siad, úsáideann siad teanga atá ar eolas go spontáineach agus ansin go neamhspleách.

Ó Theanga Ghlacach go Teanga Eispéireasach

Bíonn níos mó tacaíochta agus níos mó eiseamláiriú ag teastáil ó pháistí leis an nGaeilge. Tá páistí ag teacht ar scoil le líofacht sa Ghaeilge, le beagán Gaeilge agus gan Gaeilge ar bith, agus caithfear freastal orthu sin ar fad. Tá an-bhéim ar an tréimhse a bhaineann le teanga ghlacach nuair a bhíonn na páistí ag éisteacht leis an teanga. I rith na tréimhse seo, moltar a oiread teagmhála leis an teanga agus is féidir a thabhairt trí scéalta, amhráin, rainn agus comhrá agus bíonn pictiúir, bréagáin, póstaeir agus puipéid an-chuidiúil le tacú leis an bpáiste sa tréimhse ghlacach.

Is de réir a chéile a thosóidh páistí ar an tréimhse eispéireasach agus tarlóidh sé seo ag staideanna éagsúla ag brath ar an bpáiste. Is féidir freastal ar pháistí ag na staideanna éagsúla trí obair bheirte nó obair ghrúpa. Léirigh do na páistí an dóigh le hobair le páirtí nó i ngrúpa trí nósanna a eiseamláiriú ar dtús. Sa tréimhse ghlacach léirigh an dóigh le ceisteanna a chur, seal a ghlacadh, éisteacht le duine eile, freagra a thabhairt, cinneadh a dhéanamh agus an teanga chuí a úsáid i dtús báire sula dtugtar seans do pháistí bheith ag obair i mbeirteanna nó i ngrúpa leo féin. Beidh tacaíocht de dhíth leis an nGaeilge.

Forbairt Teanga

Le Cumarsáid a Spreagadh

Leabhair/Scéalta Ba chóir leabhair a léamh le páistí a oiread agus is féidir agus an teanga chuí a chleachtadh arís agus arís eile. Is bealach an-éifeachtach é seo le teanga a fhorbairt agus a eiseamláiriú. Bíonn leabhair mhóra níos fusa a láimhseáil le grúpa agus is féidir bréagáin nó puipéid a úsáid le cur leis an scéal agus leis an chumarsáid a spreagadh.

Agus na páistí eolach ar an scéal agus ar an teanga, is féidir dráma nó rólghlacadh a bhunú air.

Súgradh Struchtúrtha Is féidir bréagáin/gníomhaíochtaí a chur ar fáil agus sprioctheanga ar leith leo, m.sh. pictiúir le sórtáil, puzal le pictiúr ar leith nó patrún coirníní. Is féidir le páistí tosú ar úsáid na teanga ar bhonn trialach trí shúgradh agus an múinteoir ag tacú leo.

Rólghlacadh/Dráma Is féidir é seo a bhunú ar scéal fíor nó ar leabhar atá léite nó scéal atá ag páiste. Bíonn an teanga chuí le tógáil ag na páistí agus beidh tacaíocht de dhíth orthu léi sin. Ba chóir rialacha a phlé roimh ré maidir le sealanna agus róil, srl.

Cuairteanna/Turais Is féidir cuairt nó turas a eagrú sa scoil féin nó áit eile taobh amuigh den scoil. Is féidir cuireadh a chur ar chuairteoir teacht chun na scoile. Beidh teanga chuí le plé agus le cleachtadh, cur síos, eolas a roinnt, comparáid a dhéanamh, athchuimhne agus tuairisciú.

Forbairt Teanga

Tuairiscí Iarr ar pháistí tuairisc a thabhairt ar imeacht, ar nuacht nó ar thuras, srl. Bain úsáid as cairt nó póstaer de cheisteanna, Cé? Cén áit? Cén uair? Cén fáth? Céard? leis an gcaint a spreagadh.

Treoracha Tabhair treoracha do pháistí in ord ar leith agus iarr treoracha ar na páistí. Bain úsáid as patrúin coirníní ar théad, treoir le pictiúir a dhéanamh, treoracha le haghaidh chluichí.

Arna fhorbairt i gcomhar le Jacqueline de Brún,
An tÁisaonad, Coláiste Ollscoile Naomh Muire, Béal Feirste

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PRIMARY LANGUAGE CURRICULUM
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Writing Genres

LEARNING OUTCOMES

Children develop concepts, dispositions and skills in relation to:

- Motivation and choice
- Conventions of print and sentence structure
- Purpose, genre and voice
- Writing process
- Response and author's intent

Key points on teaching a new writing genre

- Children should have a clear understanding of the purpose of a genre
- Engage in free writing
- Writing opportunities through play
- Creating an audience and purpose for writing
- Children discover framework/structure of a genre
- Teach key features of a genre through mini-lessons
- Teacher modelling writing genre
- Shared writing with the children
- Guided writing using a framework or guide
- Independent writing - Using the writing process through the writing workshop
- Children don't need to re-edit every piece
- Enable children to assess their own writing

Introduction

Children need to write for many different purposes and audiences, for example, writing a shopping list, presenting information on an animal, composing a recipe, recounting an experience or entertaining an audience with a story. As adults we may rarely write a short story yet we persuade, inform, recount and discuss on a weekly basis. Often a child who may be reluctant to write a narrative could be very eager to write a report on an animal. The various writing genres can be taught using the writing workshop, described

previously. The specific genre instruction can form the content of a mini lesson. It is important that teachers use the right terminology for each writing genre.

Free writing

This is a powerful way to allow children the freedom and time to write without constraints. This can form part of the activity or play centres in the morning. From junior infants children should have time to free write every day. This may take the form of a simple drawing, labelling their drawings, teacher scribing using children's language to the stage where children are independently writing. Free writing samples can be a very useful assessment and planning tool.

Writing and play

Wonderful opportunities for writing can happen through the natural play of children. Play provides an authentic purpose. For example children playing the optician have a chance to write a prescription for glasses, fill in a form with information for the optician and write a sign with the opening and closing times. Drawings and approximate spelling are all a valid part of this. Providing various writing materials can motivate the children in the play situation.
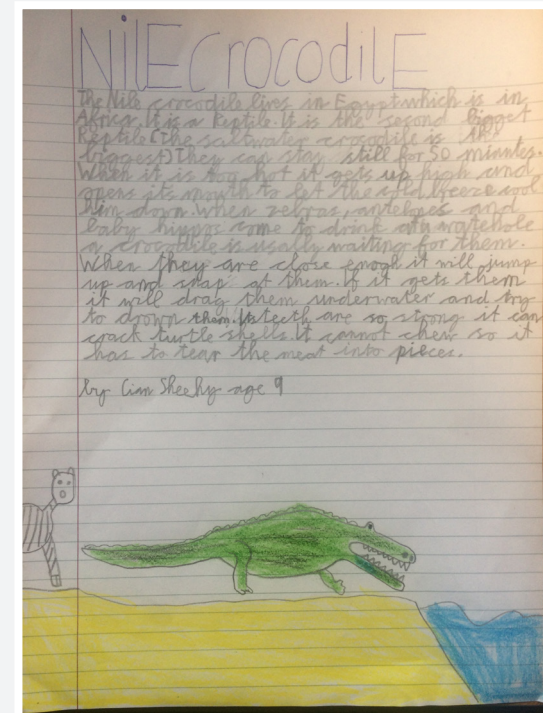
Writing Genres

Infants writing based on their play

Reading and Writing

Development in reading and writing can be reciprocal. Good readers and good writers can have a pleasant symbiotic relationship.

When planning to teach a particular genre to children include samples of that genre in reading time. This will have many benefits. Children will experience good quality reading materials. They will develop reading and comprehension skills in that genre. This will in turn influence their writing and use of language. For example when reading an information text on a country the teacher could teach how to extract important information. This will benefit the children's writing when they are researching information in SESE for their own report. Before any

writing experience ensure children have time to discuss and develop speaking and listening skills in that genre. Therefore by linking speaking, listening, reading and writing in the same genre children will have an integrated and meaningful experience. This can be incorporated across the curriculum in many subject areas.

Writing Genres

Different writing genre

For the purpose of this support material we will examine six main writing genres. The same approach can be adopted for any writing genre.

- Recount: the purpose is to retell events. Main features of a recount include events in time order, linking words to do with time, simple past tense.

- Narrative: the purpose is to entertain. A narrative tells an imaginative story (some can be based on facts). Main features of a narrative include defined characters, a setting, problem or complication, descriptive language and are usually in the past tense.

- Procedure: the purpose is to tell the way to do things. Main features of a procedure include stating the goal of the procedure, materials, method, evaluation, tense is timeless and use of linking words.

- Report: the purpose is to present factual information on a person, place, animal or thing. Main features of a report include classification, description, summary, subject specific vocabulary and objective language.

- Exposition: the purpose is to persuade. Main features include arguments for/against, evidence, conclusion, mainly timeless present tense and use of passives.

- Explanation: the purpose is to explain how something came to be. Main features include a definition, description of various parts, how or why it works and summary.

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Writing Genres

Supporting children with their writing

The teacher should plan to explicitly teach a writing genre over approximately 6-8 weeks. Using the writing workshop as an instructional method, the key elements of a genre can be taught in mini lessons (see previous section on writing workshops).

Gradual Release of Responsibility Model

The Gradual Release of Responsibility Model (Pearson and Gallagher, 1983) is an effective method to introduce a new genre.

During Reading workshops the teacher should plan to read examples of the genre before examining it in writing workshops. The learning objective may be for the children to write explanations on how a volcano erupts. In reading workshops good examples of explanations can be read and examined. Word work and comprehension skills such as scanning and skimming for subject specific vocabulary or synthesising information could be explicitly taught. Discussion of the language features of an explanation piece can be central to reading mini- lessons. The reading text can naturally integrate with SESE. .

The Gradual Release of Responsibility Model begins with **modelled writing** where the teacher has responsibility for the writing. This responsibility is gradually reduced while supporting and guiding the children to the independent writing stage.

The teacher can choose to model an example of a report. Modelled writing is always beneficial for every age. During modelled writing the teacher writes and thinks aloud as

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Writing Genres

modelled writing the teacher writes and thinks aloud as he/she is writing. This demonstrates the thought processes during writing. During the writing workshop the class can **discover the key features** of the report writing e.g. classification of the animal, habitat, interesting features etc. Next the children might join in and help with a **shared writing** of a report. Shared writing includes the children's ideas and thoughts. The teacher can scribe this on board or flipchart, again drawing the children's attention to key language features or structure of the genre. Slowly the children are taking more responsibility for the writing experience. **Collaborative writing** in pairs using a **guide**, visual aid or **framework** can be very beneficial. This gradual release of responsibility will empower and enable the children to **write independently** in the new writing genre.
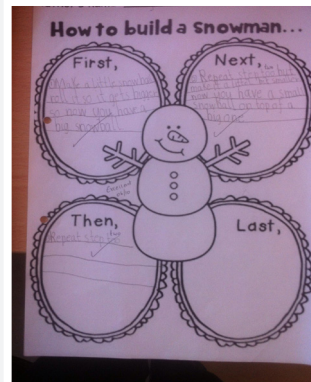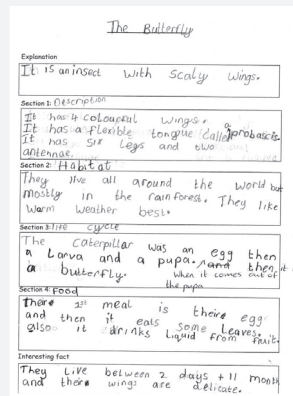
An element of choice is important here. Allow the children time and space to choose their own animal to write about. Conferencing the children will help improve the children's writing and help support all writing levels in the class. Conferencing is a focused conversation between teacher and child/children. There is a key teaching point as part of the conversation and affirmation on their writing to date.

The more time that can be given to this on a daily basis the better the progress. Developing the children's language around the genre can benefit greatly. Speaking and listening activities can be planned based on the genre e.g. when teaching report writing the pupil can present information to a partner orally based on mystery animal and the partner has to guess the animal.

When children are discovering the framework of a genre allow that to develop over time, as they read more examples in reading workshops they can add to the text features and language features of the framework. These 'magic ingredients' of a particular genre can be discovered in reading, taught in writing mini lessons, discovered and highlighted in shared writing experiences.

primary
developments
foráis sa bhunscolaíocht

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Writing Genres

Examples how a genre can be incorporated in to reading, writing, speaking and listening

Exposition writing- 2nd class

Speaking and Listening: Topic 'Should we have more time for sport in school?'

Walking debate as a class and pair debate.

Be the expert in a particular topic of choice and present this to the class.
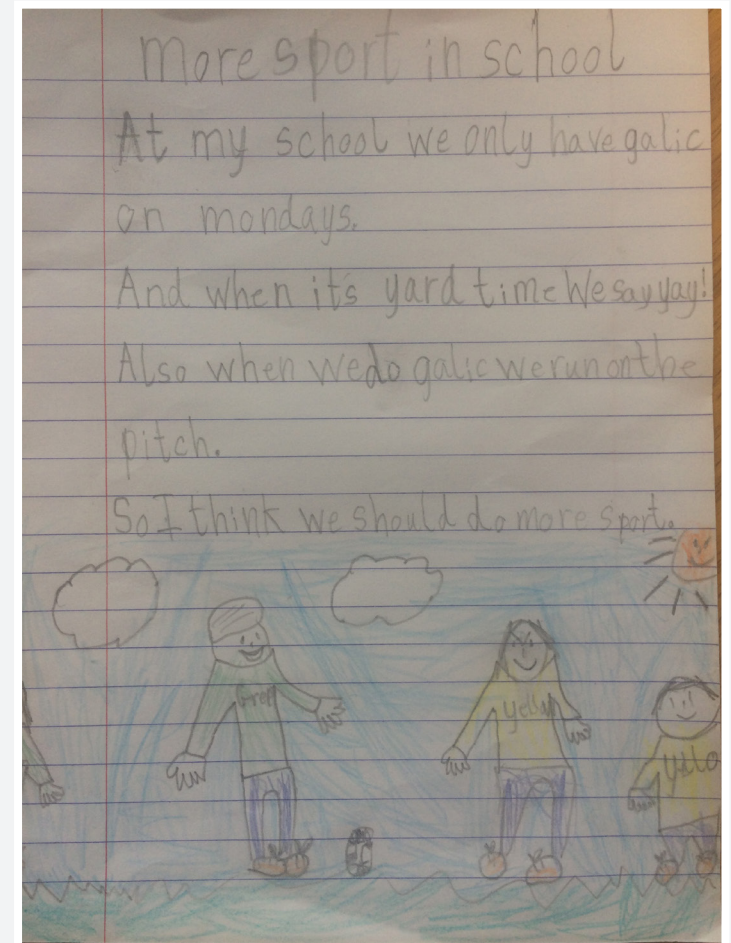
Reading: read a sample of a discussion on the topic of sport.

Explicit teaching of language features of a discussion-

Arguments for and arguments against, research and conclusion

Examining emotive language in advertisements

Writing: independently writing a discussion on a topic of their choice

A discussion on sport

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Writing Genres

Examples how a genre can be incorporated in to reading, writing, speaking and listening
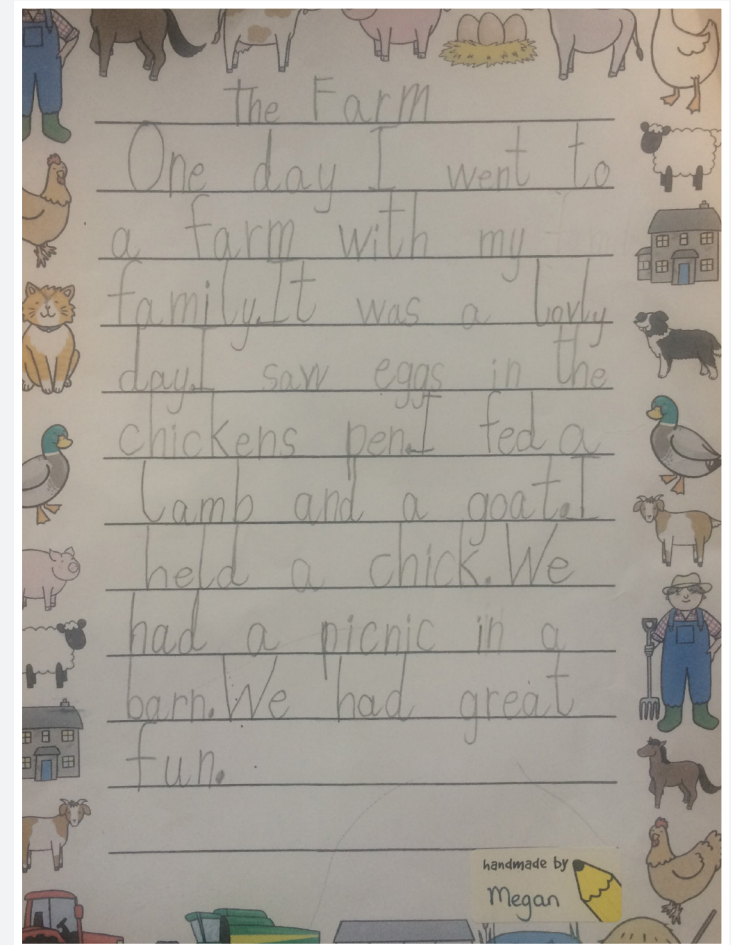
Recount writing- Junior Infants

Speaking and Listening: using a framework of who, what, where, when and why

Recount an experience to their partner using think, pair, share.

Reading -reading a shared writing script from language experience approach and focusing on past tense used in recounts.

Writing -modelled and shared writing of a class experience

Recount

Writing Genres

Examples how a genre can be incorporated in to reading, writing, speaking and listening

Report writing -Senior Infants

Speaking and listening: Orally telling about their favourite animal,

pick a mystery animal from a bag describe to partner and child has to

guess the animal.

Reading: reading reports about animals in SESE.

Writing: children choose an animal to write about *Amazing Fact Book* on

animals.

Report on animals

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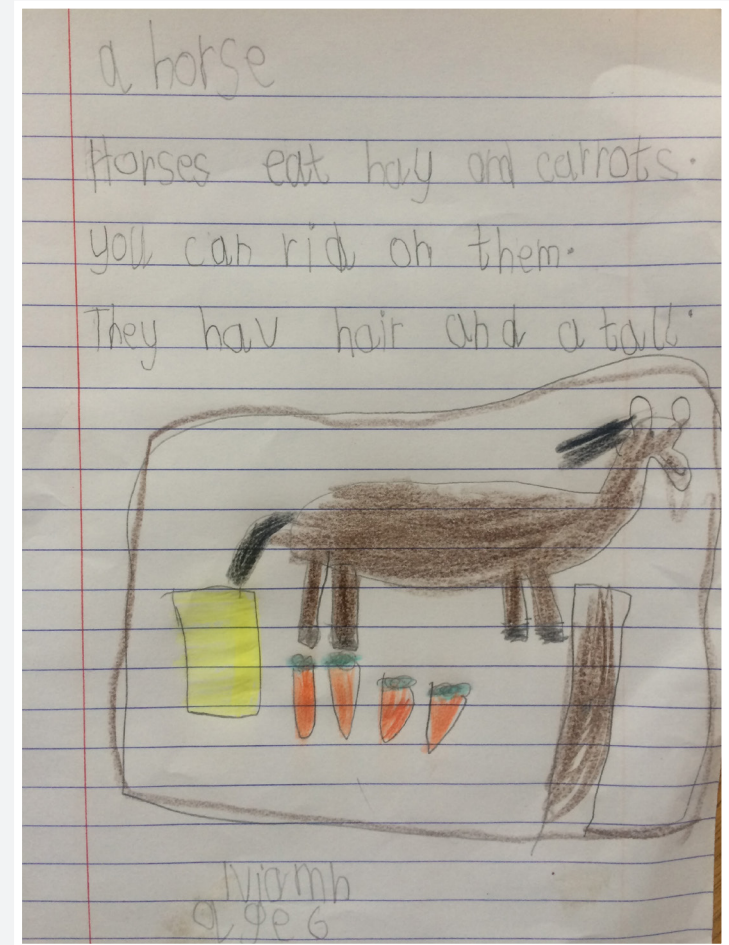**ENGLISH**

Writing Genres

Examples how a genre can be incorporated in to reading, writing, speaking and listening

Explanation writing- 1st class

Speaking and Listening: Orally explain to a partner how to make different colours using paint, how to brush your teeth.

Reading: modelled and shared reading of an explanation focusing on determining importance and action verbs.

Writing: shared writing of an explanation with teacher scribing.

Procedural writing -1st class

Speaking and listening: Orally telling a partner how to play new game in PE

Reading: recipes on how to make a sandwich

Writing: writing a procedure based on new game in PE or a science experiment in SESE through pictures and text.

Writing Genres

ICT Support for Writing:

http://www.pdsttechnologyineducation.ie/en/
https://storybird.com/
https://www.mystorybook.com/
http://www.crickweb.co.uk/

A Whole School Approach

Schools could plan to explicitly teach all writing genre over the course of infants to 6th. While all genres can be introduced based on children's needs and interests, a school should ensure that all will be explicitly taught over the 8 years.
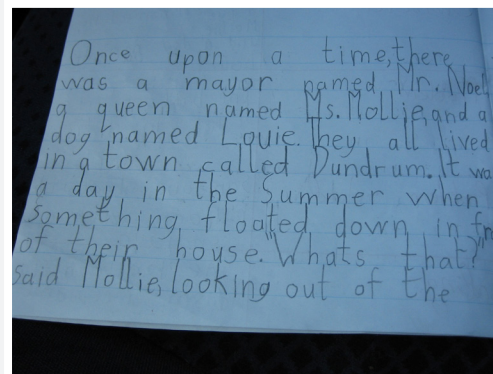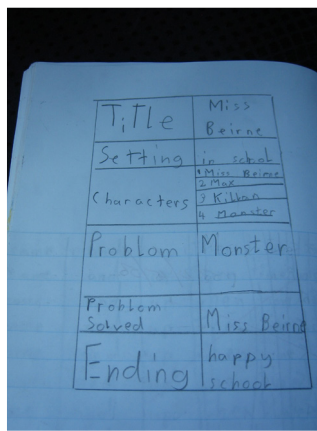
Assessment of writing:

Let the children design a writing rubric or checklist based on the framework they have discovered in mini-lessons. This rubric or checklist can be used as a tool to self assesses and peer assesses their writing. The writing continua or a map of development can be a useful assessment tool. Dating the children's writing and storing it in a portfolio either electronically or in hard copy can be evidence of the development in each genre.

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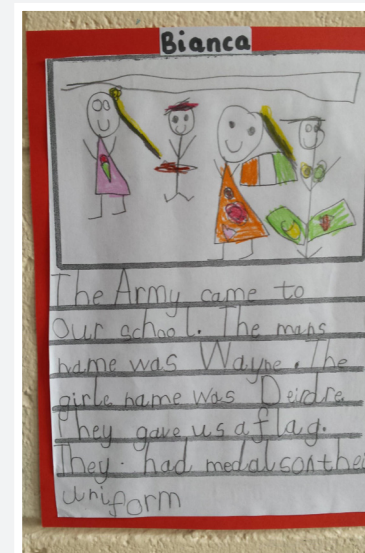
Writing Genres

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A Structured Approach to Public Speaking for Children

Supporting children in the skills of public speaking and providing them with regular opportunities to practise will positively impact on the quality of their relationships and communication skills and enhance their engagement with the curriculum. These skills will also help them to prepare for oral examinations in post-primary school and job interviews in the future.

The ability to express and communicate ideas, knowledge and feelings in a way that others will be receptive to is empowering, fulfilling and rewarding.

Developing the skills of public speaking can support a number of the learning outcomes in the across all three elements in the Primary Language Curriculum/Curaclam Teanga na Bunscoile—**Communicating, Understanding and Exploring and using.**

LEARNING OUTCOMES

COMMUNICATING

- Engagement, listening and attention
- Social conventions and awareness of others

UNDERSTANDING

- Sentence structure and grammar
- Acquisition and use of oral vocabulary
- Demonstration of understanding

EXPLORING AND USING

- Requests and questions
- Categorisation
- Retelling and elaborating
- Playful and creative use of language
- Information giving, explanation and justification
- Description, prediction and reflection

Public speaking is a skill and like any skill, it is developed and mastery achieved through practice. It is said that if you can speak well, you can influence and if you can influence, you can change lives: your own and others. As Ralph Waldo Emerson pointed out, "all great speakers were bad speakers first".

Speaking and listening skills are inextricably linked. Speakers need listeners and speakers develop their speaking skills by being good listeners first. The way students acquire their oral skills is through listening, evaluating and then speaking, in that order.

Mercer & Mannion (2018) advise that "presentational oracy skills need to be taught explicitly, and not just as an implicit part of a more general attempt to improve pupils' emotional sensitivity and social confidence" (p. 22)

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A Structured Approach to Public Speaking for Children

How to begin

'Many schools provide 'Drop Everything and Read' time, and 'Free Writing' time, what about 'Free Speaking' time? When do children get a chance to say whatever they want, speak what's on their mind, uninterrupted and without judgment?   Freedom of speech is a democratic right but to get comfortable speaking, we must practise.

A safe, supportive environment will help to reassure children in their role as speakers. Focus intentionally on creating a safe, supportive environment in which skills can be learned, practised and perfected. This can be done by:

(a) pre-teaching good listening habits. What does good listening look like? Prompt students to self-check until they can do so independently. Am I facing the speaker? Am I making eye contact? Am I quiet? Am I focusing? Is my body language respectful, e.g., two feet on the ground? With children in infant classes, we check for 'listening feet', 'listening hands on our laps' and 'listening lips' (i.e. lips together).

(b) agreeing on / clarifying rules for 'Listening' 'Evaluating' and 'Speaking'. In the same way that we co-create rules through a 'drama contract' for drama lessons to ensure a safe, supportive learning environment, it is equally important to engage in a similar process before requiring children to stand up and speak in public. Speaking in public is potentially a very vulnerable experience and requires a lot of courage. It is not just our performance that we are putting before an audience but also the content of a speech that we have created and that means something special to us. We are sharing a part of ourselves.

(c) Depending on the class level, discuss the range of occasions on which people speak in public. These may include, but are not limited to, awards ceremonies, family celebrations, sporting events, weddings, meetings, interviews, working on television and as part of different jobs.

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A Structured Approach to Public Speaking for Children

The following are examples that can be adapted to suit teachers' individual classrooms.

Rules for the Listener

1. Sit comfortably, straight and showing respect to the speaker
2. Open your mind and heart (get ready to look, listen and feel the presentation)
3. Visualise what the speaker is saying
4. Relax and enjoy
5. Give positive feedback to the speaker with your body language, e.g., nod, smile

Rules for the Speaker

1. Be prepared (confident that you have put time and effort into your presentation)
2. Present with confidence through your words and actions (remember you have something important to say that only you can say, nobody else can tell your story)
3. Look around at your audience and smile
4. Take a deep breath and begin
5. Relax and enjoy.

Rules for the Evaluator

1. Feedback is about the speech / presentation and not about the speaker as a person
2. Give 2/3 pieces of positive feedback
3. Tell the speaker how the speech made you feel
4. Tell the speaker what you liked most and will remember about the presentation
5. Offer one recommendation/one piece of constructive criticism that would make the presentation even better, in your opinion.

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A Structured Approach to Public Speaking for Children

What might a typical lesson look like?

- Warm up voices by making letter sounds such as 'c', 'w', 'sh', 'v', 'm'. Take the opportunity to remind children that we warm up before other physical activities and that it's also important to warm up our voices. Singers and actors warm up their voices.

- Warm up our ears and our voices through activities such as, Chinese Whispers, barrier games such as Describe and Draw, and additional language games to develop attention span and memory techniques.

- In pairs, students speak freely on any topic of their choice, e.g., what they like most about school, what they had for breakfast. Pictures on the white-board could be used as prompts. One child speaks uninterrupted for 20-30 seconds, then the other child speaks for the same length of time.

- *Topics or Instant Speech session*. These can be funny, fictitious but always, free. Use a box with a variety of topics in it which can be taken from the curriculum and can be strategically and cleverly added to depending on the time of year, events, issues and opportunities that arise organically in the classroom. The teacher can begin by picking a topic and speaking on it for 30 seconds. A useful format for an instant speech may be:

For example:

Key message: Dancing is the greatest form of exercise in the world.

3 reasons/points: Everybody who has legs, arms, a body can dance. Dancing raises your heart rate almost without you knowing it. We can dance individually or in a group.

Repeat key message: For all of these reasons, dance is most definitely the greatest form of exercise in the world.

Instant Speeches		
What is your key message?	*(3 reasons/points pertaining to your key message)* 1. 2. 3.	*Repeat key message* "And that is why ..."

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A Structured Approach to Public Speaking for Children

Typical lesson structure

Teachers decide what topic all children will present on and how long each presentation should be (e.g., 1-2 or 2-3 minutes). Explicit teaching could be done on one, two or three of the tools of effective public speaking. These include but are not limited to: eye contact, hand gestures, body language, pause, use of visual aids, appropriate language, voice and vocal variety.

From now, the method of instruction follows the Gradual Release of Responsibility method: *model, share, guide, apply.*

> *The gradual release of responsibility model* or *GRR model* is a particular style of teaching which is a structured method of pedagogy framed around a process devolving **responsibility in an incremental, scaffolded way** within the learning process from the teacher to the eventual independence of the learner. (Pearson and Gallagher 1983)

1. Teacher introduces the focus of this day's presentation/ speech. Should some teaching and demonstration of this tool be necessary, this is a good time to do it.

2. The teacher then introduces the theme/title of the speech/presentation. Following the 'Gradual Release of Responsibility Model':

a. The teacher models a presentation (and perhaps exaggerates the particular tools that are currently being focused on.) He/she invites and guides the children to give positive and constructive feedback, e.g., What worked well? What might make the presentation even better?

b. Children share ideas as a whole class using mindmaps or other planning techniques. This can be done as a whole class activity.

c. Children are guided individually or in small groups to plan and put their own presentations together using ideas from the whole class brainstorm. Some children may prefer to write out their whole speech. For others, key words and phrases may suffice and for others still, they may prefer to use pictures as prompts.

d. Children apply what they have learned and composed by practising in front of a group of their peers and/or the whole class.

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A Structured Approach to Public Speaking for Children

Some children may be ready to present in front of the class by the end of one lesson. Others may need more time to prepare for a presentation. The teacher, in consultation with the children will be the best judge of this. Not all children have to present in front of the whole class from the outset. Children can present in front of audiences of varying sizes and contexts, e.g., small group, class, whole school. This will depend on the child's needs, stage of readiness and the topic being presented.

After each presentation, an opportunity is given for children to give and receive feedback orally. Three pieces of 'positive feedback' can be invited from the audience and/or alternatively, children can write/record their feedback on an evaluation sheet for the speaker.

Public speaking activities do not need to be confined to discrete oral language lessons. These can be very easily and meaningfully integrated with other areas of the curriculum. In addition to learning and practising a very worthwhile skill for life, children "develop their empathetic capabilities and social confidence, as well as their thinking and reasoning skills" (Mercer and Mannion, 2018, p.230).

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NCCA

An Roinn Oideachais agus Scileanna
Department of Education and Skills

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Struchtúr Abairte agus Gramadach

TORTHAÍ FOGHLAMA
- Struchtúr Abairte agus Gramadach

Cruinneas na Teanga sa scoil Lán-Ghaeilge

Moltar aird a dhíriú ar bhrí agus ar fhoirm na teanga mar bhunphrionsabal de mhúineadh éifeachtach teanga (Ellis, 2005). Ní mór go mbeadh deis ag foghlaimeoirí óga ar theanga a fhoghlaim trí ghníomhaíochtaí cumarsáide mar aon le ceachtanna struchtúrtha teanga (Harris & Ó Duibhir, 2011). Foghlaimíonn foghlaimeoirí lán-Ghaeilge go leor Gaeilge ó bheith tumtha sa teanga. Cuireann an córas tumoideachais brú ar fhoghlaimeoirí cumarsáid a dhéanamh go tapa, áfach, agus is minic nach mbíonn neart ama ag foghlaimeoirí le próiseáil a dhéanamh ar struchtúir na teanga. Toisc go mbíonn foghlaimeoirí tumoideachais ag plé le foghlaimeoirí eile a bhfuil teanga mhíchruinn acu i rith an lae, is minic nach dtugann siad an struchtúr cruinn faoi deara in ionchur teanga an mhúinteora. Úsáideann foghlaimeoirí tumoideachais cód-mheascadh, is é sin go gcuireann siad comhréir na máthairtheanga i bhfeidhm agus iad ag labhairt na tumtheanga. Má úsáideann foghlaimeoirí struchtúir mhí-chruinne go rialta, tar éis tamaill reonn na struchtúir mhíchruinne in inchinn na bhfoghlaimeoirí. Nuair a bhíonn sprioc na cumarsáide bainte amach ag

foghlaimeoirí tumoideachais bíonn spreagadh uathu le teanga níos cruinne a úsáid. Ní mór aird na bhfoghlaimeoirí a dhíriú ar fhoirm na teanga sa bhunscoil lán-Ghaeilge le cabhrú leo struchtúir chruinne a **thabhairt faoi deara** agus a shealbhú go cruinn ó na luathbhlianta ar aghaidh.

Struchtúr Abairte agus Gramadach

Cén sórt foirmeacha?

Chum Harley (1992) liosta de na struchtúir is mó a chothaíonn deacrachtaí d'fhoghlaimeoirí tumoideachais. Moltar do mhúinteoirí aird na bhfoghlaimeoirí a dhíriú ar na struchtúir seo go follasach ó na luathbhlianta tumoideachais ar aghaidh.

- Struchtúir atá éagsúil leis an máthairtheanga, m.sh. sa Ghaeilge – *inscne na n-ainmfhocal, an chopail, an t-urú, an séimhiú, forainmneacha réamhfhoclacha, ord na bhfocal sa Ghaeilge*

- Struchtúir atá neamhrialta nó neamhchoitianta, m.sh. sa Ghaeilge – *na briathra neamhrialta, foirmeacha comparáide na n-aidiachtaí*

- Struchtúir nach mbaineann riachtanais chumarsáide leo, m.sh. sa Ghaeilge – *an t-ainm briathartha, an tuiseal ginideach*

- Struchtúir a chothaíonn míthuiscint go rialta – *neart, iomarca, dóthain, go leor srl*

Moltar go mbeadh an teagasc foirm-dhírithe in oiriúint don leibhéal cognaíoch agus don leibhéal teanga ag a bhfuil an foghlaimeoir (Pienemann, 1989). Mar shampla i gcás an tuisil ghinidigh ní bheifeá ag súil ach go bhfoghlaimeodh foghlaimeoirí óga samplaí den ghinideach a úsáideann siad go rialta – *tar éis na scoile, timpeall na scoile, timpeall an tí, am sosa, bosca lóin, bord an mhúinteora, barr an leathanaigh, bun an tseomra, trasna an bhóthair, ag imirt peile, cluiche camógaíochta, ar feadh seachtaine, ag cur báistí, i rith an tsamhraidh, go leor oibre srl*. Moltar aird na bhfoghlaimeoirí a dhíriú ar an ngramadach i **gcomhthéacs** i gcónaí.

> Ní mór díriú ar bhrí agus ar fhoirm na teanga

CURACLAM TEANGA NA BUNSCOILE:
GAEILGE

Struchtúr Abairte agus Gramadach

Moltaí do theagasc foirm-dhírithe sna bunranganna

- Is foinse ionchuir luachmhar é an múinteoir ranga do na foghlaimeoirí. Foghlaimíonn na foghlaimeoirí an-chuid gramadaí ón tús ó bheith ag déanamh aithris agus athrá ar chaint an mhúinteora. Ní mór don mhúinteoir béim a chur ar na spriocstruchtúir ar leith sa seomra ranga, m.sh -

  Úsáid an ailt le hainmfhocail choitianta sa Ghaeilge le cabhrú leis na foghlaimeoirí inscne na n-ainmfhocal a shealbhú go cruinn, m.sh –

  *an **t**-úll, an **t**-oráiste, an **t**-uisce, an **t**-amhrán,*

  *an **fh**uinneog, an **fh**eadóg, an **mh**aidin, an **bh**ábóg,*

  *an **ts**eacláid, an **ts**rón, an **ts**úil, an **ts**eachtain,*

  Úsáid na haidiachta sealbhaí sa rang, m.sh.

  ***mo** chóta, **do** mhála, **a** g(h)eansaí*

  Úsáid an fhorainmnigh réamhfhoclaigh sa rang m.sh –
  *Tá an leabhar **aige/aici**. Tá Seán ag caint **liom**. Thug tú pictiúr álainn **dom**.*

- Ní mór aird na bhfoghlaimeoirí a dhíriú ar chomhréir agus ar fhoirm na Gaeilge sna bunranganna trí chluichí teanga, scéalaíocht, rannta, amhráin agus drámaíocht.

  M.sh : Cluiche Teanga ar nós Cé mise? Fiche Ceist

  ***An** fear tú nó an bean **tú**? **Is** fear mé. **Ní** bean mé.*

  *An bhfuil gruaig d**h**onn **ort**? Tá gruaig d**h**onn **orm**.*

  *An bhfuil súile gorm**a agat**? Tá súile gorm**a agam**.*

- Is modh teagaisc iontach é an scéalaíocht le cabhrú le foghlaimeoirí struchtúir chruinne a shealbhú. Ní mór don mhúinteoir an scéal céanna a léamh os ard do na foghlaimeoirí arís agus arís eile (Mhic Mhathúna, 2010).

Struchtúr Abairte agus Gramadach

De réir a chéile sealbhóidh na foghlaimeoirí na struchtúir chruinne atá sa scéal. Ar dtús beidh na foghlaimeoirí ag éisteacht leis an scéal, de réir a chéile beidh siad in ann an scéal a léamh i gcomhpháirt leis an múinteoir, agus faoi dheireadh éireoidh leo an scéal a athinsint ina bhfocail féin, má chloiseann siad minic go leor é. Moltar comhrá ranga a bhunú ar an scéalaíocht agus frásaí ón scéal a úsáid i rith an lae. Is ionchur luachmhar é an scéalaíocht de struchtúr abairte agus de ghramadach shaibhir.

- Cabhraigh leis na foghlaimeoirí scéalta beaga a ullmhú *ina bhfuil an struchtúr cruinn,* scéalta a bhaineann lena nuacht phearsanta féin, ag tosú le habairt nó dhó sna naíonáin suas go 4-6 abairt i rang 1 agus rang 2. Ní mór deis a thabhairt do na foghlaimeoirí ar **aschur cruinn** a ullmhú agus a chur i láthair.

- Múin foirmlí cainte cruinne d'abairtí a úsáideann na foghlaimeoirí go minic, m.sh *Lá breithe Sheáin atá ann inniu. Beidh mé ag dul go teach Aoife tar éis na scoile. Tá sé agam. Is liomsa é.*

- Múin foirmlí cainte cruinne do na foghlaimeoirí a úsáidfidh siad sa chlós agus nuair atá siad ag caint lena gcairde *m.sh*

Cé atá sa tóir? Is é Seán atá sa tóir. Timpiste a bhí ann. Ní mise a bhí ann. Is mise an captaen. Is mise atá sa chúl.

- Tabhair deis do na foghlaimeoirí ar fhreagraí sínte a chur i láthair. Is minic nach bhfaigheann foghlaimeoirí tumoideachais neart deiseanna cainte sínte a dhéanamh (Mac Corraith, 2008).

- Úsáid an fhoirm cheisteach in ionad an modh ordaitheach más féidir –m.sh. *Ar mhiste libh dul isteach sa líne? An féidir libh bhur gcóta a chur oraibh? An féidir libh an obair bhaile a scríobh síos anois? An bhféadfadh sibh leabhar/bréagán a*

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fháil? An bhféadfá pictiúr a tharraingt dom? Cabhróidh seo leis na páistí le struchtúr an ainm bhriathartha *m.sh An bhfuil cead agam mo lón a ithe? An féidir liom bréagán a fháil?*

Meall na foghlaimeoirí le Gaeilge chruinn a úsáid.

- Taispeáin eiseamláirí den struchtúr cruinn clóbhuailte i dtimpeallacht an tseomra ranga agus i dtimpeallacht na scoile.

- Déan treisiú ar spriocstruchúir trí ghníomhaíochtaí éisteachta, labhartha, léitheoireachta agus scríbhneoireachta.

- Meall na foghlaimeoirí le Gaeilge chruinn a labhairt i rith an lae.

Struchtúr Abairte agus Gramadach

Tá an peann luaidhe níos giorra/ níos faide ná an sop.

Cé acu is troime/ is éadroime?

Na bunuimhreacha

3 bhalún, **7 mb**alún, **4** úll, **8 n-**oráiste

"Cé mhéad" leis an uimhir uatha

Cé mhéad buachaill/cailín/ balún/ duine atá ag an gcóisir?

> Déan pleanáil d'ábhar agus foirm na teanga

Aiseolas Ceartaitheach

Dé réir mar a éiríonn na foghlaimeoirí níos líofa sa Ghaeilge, moltar leid a thabhairt dóibh chun iad a spreagadh le féincheartú a dhéanamh.

Sampla de Leid

Páiste: *An bhfuil cead agam faigh deoch?*

Múinteoir: *An bhfuil cead —————?*

Sa chás seo ceartaíonn an páiste é féin. Éilíonn leideanna smaoineamh ón bhfoghlaimeoir. Mura bhfuil an páiste in

ann é féin a cheartú moltar athmhúnlú teanga a úsáid.

Sampla d'Athmhúnlú

Páiste: *An bhfuil cead agam faigh deoch?*

Múinteoir: *An bhfuil cead agam deoch a fháil?*

Páiste: *An bhfuil cead agam deoch a fháil?*

Sa chás seo tá an múinteoir ag cabhrú leis an bhfoghlaimeoir próiseáil a dhéanamh ar an struchtúr ceart. Léirítear go mbíonn leid nó athmhúnlú cainte níos fearr ná neamhaird a dhéanamh de bhotún (Harris & Ó Duibhir, 2011).

> Bíonn leid nó athmhúnlú cainte níos fearr ná neamhaird a dhéanamh de bhotúin.

Struchtúr Abairte agus Gramadach

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www.curriculumonline.ie

www.ncca.ie/primary

Arna fhorbairt i gcomhar le hAisling Ní Dhiorbháin, Coláiste Phádraig, Droim Conrach

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National Council for Curriculum and Assessment

An Roinn Oideachais agus Scileanna
Department of Education and Skills

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PRIMARY LANGUAGE CURRICULUM
IRISH

Developmental Pathways in Learning Irish as a Second Language

TORTHAÍ FOGHLAMA

Forbraíonn páistí coincheapa, meonta agus scileanna i dtaca le:

- Rannpháirtíocht, éisteacht agus aird
- Stór focal a shealbhú agus a úsáid
- Tuiscint

Most children travel along predictable pathways as they learn a second language in educational settings. Irish is no exception and children learn Irish as a second language in primary school in predictable, yet individual ways.

Learning a second language can be regarded as both a cognitive and a social process, i.e., children learn a language by figuring out the system of the language through interacting with speakers of that language.

> Children learn Irish as a second language in primary school in predictable, yet individual ways.

Demonstrating Understanding

Most children need some time to realise that meaning can be made in a language other than their first language. This means that the teacher might augment speech with gestures, cues, visual aids, and concrete objects and experiences, so that the meaning is clear from the context. For example, the teacher can use beckoning gestures to ask a child to come here or show a school bag to talk about a 'mála scoile' or a lunch-box to refer to a 'bosca lóin'.

In the early stages, children will be in the **silent period** as far as using the second language is concerned and will sometimes use their first language – for example, English – or remain silent. Research tells us that they should not be unduly pressurised into speaking at very early stages. Children could demonstrate their understanding by following requests or instructions. Over time, the teacher can place less emphasis on the gestures and other strategies and more on the speech alone. He/she can show that they expect more verbal responses from the children, beginning with frequently used words and phrases.

> The teacher can augment speech with gestures, cues, visual aids and concrete objects and experiences, so that meaning is clear from the context.

Through dynamic scaffolding, using a variety of strategies such as accepting the child's utterance and building on it to model the full form of the sentence, using visual aids and real objects for meaning and context and through providing a print-rich environment, children can be supported to make progress in

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speaking Irish. The teacher can use and reuse words and phrases that the children already know, including rhymes and songs, to allow the children to gain mastery of the language structures and to use them in a variety of contexts. Activities that have a natural built-in repetition are useful, such as reading stories many times, playing board games and participating in craft activities.

Children's Response

Children may respond appropriately in English to the teacher's utterance, showing they understand what has been said in Irish.

Teacher: *Suas liom, suas liom* (singing).

Child: *Oh good. I like this one.*

Teacher: *An maith leatsa é seo?*

Child: *I love this song.*

Teacher: *Maith thú, is breá liom é.*

The teacher shows that he/she is listening to the child and continues the conversation in Irish, accepting the child's interest and praising him/her. This will bolster the child's motivation and encourage him/her to continue to enjoy the song in Irish. The teacher translates the child's sentence into Irish, showing acceptance of what he/she has said and gives input in Irish at the time of most interest to the child. As children gain in confidence and experience, the teacher could ask them to repeat the phrase in Irish.

> Children may respond appropriately in English, showing they understand what has been said in Irish.

Mixed Sentences

Children gradually learn new words and phrases in Irish, often those that belong to the new context of school, and begin to use Irish words in an English sentence.

Child: *When will it be **am lóin?***

Child: *Didn't I finish my **lón?***

Child: *I need to go to the **leithreas.***

Over time, they will gradually learn to use more frequently used words and phrases.

> Over time, children will gradually learn to use frequently used words and phrases.

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The teacher can note the most frequently used Irish words and phrases and expand the children's utterances in a constructive way.

Child: *When will it be **am lóin**?*

Teacher: ***Am lóin?** Cathain a bheidh **am lóin** ann? Beidh se ann go luath.*

Child: *Didn't I finish my **lón**?*

Teacher: *Maith thú. Chríochnaigh mé mo **lón**.*

Child: *I need to go to the **leithreas**.*

Teacher: *Caithfidh mé dul chuig an **leithreas**. Seo leat.*

Regularly Used Words and Phrases

Research tells us that children learn words and phrases that are used in regular and repeated contexts by the teacher **and** other children. These routine interactional phrases could be part of games or teacher talk in tidying up or getting ready for lunch. Transferable phrases are particularly useful, such as *Cé leis é seo?* This could be used in a matching card/bingo game and the answer, *Is liomsa é,* could also be taught.

Children learn words and phrases that are used in regular and repeated contexts by the teacher or other children.

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Teacher: *Cé leis é seo?* (showing a matching card)

Child: *Liomsa é.*

Teacher: *Tá an ceart agat. Is liomsa é, a dúirt Marcus. Is le Marcus é.*

By using these phrases, the child can participate in the game through Irish, using his/her second language for communicative and play purposes. Children may naturally use a short version of the sentence at first, but – by listening to the teacher using the full form – they can gradually extend to using full sentences. They should be able to insert the names of other children playing the game quite quickly, by naming them at first, but will learn the full phrase when they hear it often.

This type of conversation can be expanded by adding other closed questions about concrete objects.

Teacher: *Céard é seo?* (pointing to a banana at lunch-time)

Child: *Banana.*

Teacher: *Tá banana agam, a dúirt Áine. Tá sé sin an-deas.*

This shows that language learning is not confined to the language lesson but that other events in the day, particularly those that happen frequently, can be used as language learning opportunities.

By using these regular phrases, the child can participate in the game through Irish, using his/her second language for communicative and play purposes.

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The teacher asks the child a question that she knows he can answer.

Creative Speech

As children gain in confidence and are comfortable with a range of words and phrases, they will be able to use more Irish in scaffolded situations.

Teacher: *Cá mbíonn an phéist? Ins an …* (looking at picture book)

Child: *Féar.*

Teacher: *Cá mbíonn sé?*

Child: *Ins an féar.*

The teacher asks the child a question that he/she knows the child can answer by looking at the illustration in the book. He/she knows the child has learned the word *féar* and gives a chance to complete his/her sentence first and then to say the full phrase again. This helps develop the children's competence and confidence in using Irish.

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Summary

Understanding the process of second language learning means that the teacher can **fine tune his/her input to suit children's language level.** This gives children a good opportunity to experience success in language learning and provides the teacher with guidance on the level at which he/she should be teaching. The teacher can adapt the input in line with the children's developing competencies, incorporating their new knowledge and vocabulary and ensuring that there is sufficient repetition to consolidate language learning.

The scaffolding can change over time, but the basic principles of working with children's interests, focusing on meaning with additional supports and modelling correct forms of vocabulary and grammar, remain the same. Using these principles in repeated, predictable contexts will greatly facilitate the learning of Irish as a second language in the early years of primary school.

Working with children's interests, focusing on meaning and modelling correct forms of vocabulary and grammar in repeated, predictable contexts will greatly facilitate the learning of Irish.

Developmental Pathways in Learning Irish as a Second Language

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GAEILGE

Conairí Forbartha leis an nGaeilge a Fhoghlaim mar Dhara Teanga

TORTHAÍ FOGHLAMA

Forbraíonn páistí coincheapa, meonta agus scileanna i dtaca le:

- Rannpháirtíocht, éisteacht agus aird
- Stór focal a shealbhú agus a úsáid
- Tuiscint

Leanann an chuid is mó de leanaí conairí intuartha agus iad ag foghlaim dara teanga i suíomhanna oideachais. Ní haon eisceacht í an Ghaeilge agus foghlaimíonn leanaí mar dhara teanga ar an mbunscoil í ar bhealaí intuartha, ach aonair.

D'fhéadfaí a rá gur próiseas cognaíoch, sóisialta é dara teanga a fhoghlaim, .i., foghlaimíonn leanaí teanga ach córas na teanga a oibriú amach trí idirghníomhú le cainteoirí a bhfuil an teanga sin ar a dtoil acu.

Foghlaimíonn leanaí an Ghaeilge mar dhara teanga ar an mbunscoil ar bhealaí intuartha, ach aonair.

Tuiscint a Léiriú

Teastaíonn ón gcuid is mó de leanaí roinnt ama lena thuiscint gur féidir brí a dhéanamh i dteanga nach í a gcéad teanga í. Ciallaíonn sé sin gur féidir leis an múinteoir cur le hurlabhra le comharthaí, leideanna, áiseanna amhairc, fíor-rudaí agus fíoreispéiris, ionas go mbeidh an bhrí soiléir ón gcomhthéacs. Mar shampla, is féidir leis an múinteoir comharthaí a dhéanamh le hiarraidh ar leanbh teacht chuige, mála scoile a thaispeáint le labhairt faoi 'mhála scoile' nó bosca lóin a úsáid le tagairt a dhéanamh do 'bhosca lóin'.

Ar dtús, beidh na leanaí sa **tréimhse thostach** chomh fada is a bhaineann sé leis an dara teanga a úsáid agus úsáidfidh siad a gcéad teanga in amanna – mar shampla, Béarla – nó fanfaidh siad ina dtost. Tugann an taighde le fios nár cheart an iomarca brú a chur orthu an dara teanga a labhairt ag an tús. Féadfaidh leanaí a léiriú gur thuig siad a ndúradh ach iarratais nó treoracha a chomhlíonadh. Le himeacht ama, beidh an múinteoir in ann níos lú béime a leagan ar na comharthaí agus ar straitéisí eile, agus níos mó béime a leagan ar an urlabhra amháin. Beidh sé in ann a chur in iúl go bhfuil sé ag súil le tuilleadh freagairtí ó bhéal ó na leanaí, ag tosú amach le focail agus le frásaí a úsáidtear go minic. Is féidir tacú le leanaí dul chun cinn a dhéanamh i nGaeilge a labhairt trí úsáid a bhaint as scafalra dinimiciúil, réimse straitéisí amhail glacadh le friotal an linbh agus cur leis le foirm iomlán na habairte a mhúnlú, áiseanna amhairc agus fíor-rudaí le brí agus comhthéacs a shoiléiriú, agus trí neart ábhar i gcló a chur ar fáil chomh maith.

Is féidir leis an múinteoir cur le hurlabhra le comharthaí, leideanna, áiseanna amhairc, fíor-rudaí agus fíoreispéiris, ionas go mbeidh an bhrí soiléir ón gcomhthéacs.

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Conairí Forbartha leis an nGaeilge a Fhoghlaim mar Dhara Teanga

Is féidir leis an múinteoir focail agus frásaí atá ar eolas ag na leanaí cheana a úsáid arís is arís eile, lena n-áirítear rímeanna agus amhráin, d'fhonn ligean do na leanaí cur amach a fháil ar struchtúir na teanga agus iad a úsáid i réimse comhthéacsanna. Is áisiúil atá gníomhaíochtaí a bhfuil an t-athrá ina chuid díobh go nádúrtha, amhail scéalta a léamh arís is arís eile, cluichí cláir a imirt agus páirt a ghlacadh i ngníomhaíochtaí ceardaíochta.

Freagairt na Leanaí

Is féidir le leanaí freagairtí cuí i mBéarla a thabhairt ar fhriotal an mhúinteora lena léiriú gur thuig siad a ndúradh i nGaeilge.

Múinteoir: *Suas liom, suas liom* (ag canadh).

Leanbh: *Oh good. I like this one.*

Múinteoir: *An maith leatsa é seo?*

Leanbh: *I love this song.*

Múinteoir: *Maith thú, is breá liom é.*

Léiríonn an múinteoir go bhfuil sé ag éisteacht leis an leanbh, leanann sé ar aghaidh leis an gcomhrá i nGaeilge, glacann sé leis an tsuim atá léirithe ag an leanbh agus molann sé é/í. Cuirfear le spreagadh an linbh ar an gcaoi sin agus tabharfar misneach dó/di leanúint ar aghaidh ag baint taitnimh as an amhrán i nGaeilge. Cuireann an múinteoir Gaeilge ar abairt an linbh lena chur in iúl go bhfuil sé ag glacadh leis an méid a bhí le rá aige/aici agus tugann sé ionchur don leanbh tráth a bhfuil an méid is mó suime á léiriú aige/aici. De réir mar a mhéadaíonn muinín agus taithí na leanaí, féadann an múinteoir iarraidh orthu an frása a rá arís i nGaeilge.

> Is féidir le leanaí freagairt go cuí i mBéarla lena léiriú gur thuig siad a ndúradh i nGaeilge.

Abairtí Measctha

Is iondúil go bhfoghlaimíonn leanaí focail agus frásaí nua i nGaeilge de réir a chéile, iad siúd a bhaineann le comhthéacs na scoile de ghnáth, agus go dtosaíonn siad amach ag úsáid focail Ghaeilge in abairtí Béarla.

Leanbh: *When will it be **am lóin?***

Leanbh: *Didn't I finish my **lón?***

Leanbh: *I need to go to the **leithreas.***

Le himeacht ama, foghlaimeoidh siad cén chaoi le húsáid a bhaint as focail agus frásaí a úsáidtear go minic.

> Le himeacht ama, foghlaimeoidh siad cén chaoi le húsáid a bhaint as focail agus frásaí a úsáidtear go minic.

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Conairí Forbartha leis an nGaeilge a Fhoghlaim mar Dhara Teanga

Is féidir leis an múinteoir na focail agus na frásaí Gaeilge is minice úsáid a bhreacadh síos agus cur le friotail na leanaí ar bhealach fiúntach.

Leanbh: *When will it be **am lóin**?*

Múinteoir: ***Am lóin**? Cathain a bheidh **am lóin** ann? Beidh sé ann go luath.*

Leanbh: *Didn't I finish my **lón**?*

Múinteoir: *Maith thú. Chríochnaigh mé mo **lón**.*

Leanbh: *I need to go to the **leithreas**.*

Múinteoir: *Caithfidh mé dul chuig an **leithreas**. Seo leat.*

Focail agus Frásaí a Úsáidtear go Rialta

Tugann taighde le fios go bhfoghlaimíonn leanaí focail agus frásaí a n-úsáideann an múinteoir **agus** leanaí eile iad i gcomhthéacsanna rialta a thagann aníos arís is arís eile. D'fhéadfaí na frásaí rialta idirghníomhaithe sin a úsáid mar chuid de chluichí nó de chaint an mhúinteora nuair atá caoi á cur ar an áit ag na leanaí nó nuair atá siad ag ullmhú don am lóin. Bíonn frásaí inaistrithe thar a bheith úsáideach, amhail *Cé leis é seo?* D'fhéadfaí an frása sin a úsáid i gcás cluiche meaitseála cártaí/biongó agus d'fhéadfaí an freagra, *Is liomsa é,* a theagasc chomh maith.

> Foghlaimíonn leanaí focail agus frásaí a n-úsáideann an múinteoir nó leanaí eile iad i gcomhthéacsanna rialta a thagann aníos arís is arís eile.

Conairí Forbartha leis an nGaeilge a Fhoghlaim mar Dhara Teanga

Múinteoir: *Cé leis é seo?* (agus cárta meaitseála á thaispeáint aige)

Leanbh: *Liomsa é.*

Múinteoir: *Tá an ceart agat. Is liomsa é, a dúirt Marcus. Is le Marcus é.*

Is féidir leis an leanbh páirt a ghlacadh sa chluiche i nGaeilge ach na frásaí sin a úsáid agus a d(h)ara teanga a úsáid chun críche cumarsáide agus súgartha. Ar ndóigh, is dócha go n-úsáidfidh leanaí leagan gairid den abairt ar dtús, ach – trí éisteacht leis an leagan iomlán a n-úsáideann an múinteoir é – féadfaidh

siad tosú ar abairtí iomlána a úsáid de réir a chéile. Is cóir go mbeidh siad in ann ainmneacha na leanaí eile atá ag imirt an chluiche a chur isteach gan aon rómhoill, trína n-ainmniú ar an gcéad dul síos, ach foghlaimeoidh siad an frása iomlán tar éis dóibh é a chloisteáil go minic.

Is féidir ceisteanna dúnta eile faoi fhíor-rudaí a chur leis chun an cineál comhrá sin a fhairsingiú.

Múinteoir: *Céard é seo?* (agus é ag díriú a mhéire ar bhanana ag am lóin)

Leanbh: *Banana.*

Múinteoir:*Tá banana agam, a dúirt Áine.Tá sé sin an-deas.*

Léiríonn sé sin nach sa cheacht teanga amháin a bhíonn an fhoghlaim teanga ag titim amach agus go bhféadtar imeachtaí eile a tharlaíonn le linn an lae, iad siúd a tharlaíonn go minic go háirithe, a úsáid mar dheiseanna foghlama teanga.

> Is féidir leis an leanbh páirt a ghlacadh sa chluiche i nGaeilge ach na frásaí rialta sin a úsáid agus a d(h)ara teanga a úsáid chun críche cumarsáide agus súgartha.

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GAEILGE

Conairí Forbartha leis an nGaeilge a Fhoghlaim mar Dhara Teanga

Cuireann an múinteoir ceist ar an leanbh, ar ceist í is eol dó is féidir leis an leanbh a fhreagairt.

Caint Chruthaitheach

De réir mar a éiríonn na leanaí níos muiníní agus níos compordaí le réimse focal agus frásaí, beidh siad in ann níos mó Gaeilge a úsáid i gcásanna ina n-úsáidtear scafall.

Múinteoir: *Cá mbíonn an phéist? San…* (ag breathnú ar leabhar pictiúr)

Leanbh: *Féar.*

Múinteoir: *Cá mbíonn sí?*

Leanbh: *San fhéar.*

Cuireann an múinteoir ceist ar an leanbh, ar ceist í is eol dó is féidir leis an leanbh a fhreagairt ach breathnú ar an léaráid sa leabhar. Is eol dó go bhfuil an focal *féar* foghlamtha ag an leanbh agus tugann sé deis dó/di a (h)abairt a chríochnú ar dtús agus ansin an abairt iomlán a rá an athuair. Cabhraítear leis na leanaí idir inniúlacht agus mhuinín a fhorbairt sa Ghaeilge ar an gcaoi sin.

CURACLAM TEANGA NA BUNSCOILE

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Achoimre

Má thuigeann an múinteoir an próiseas foghlama i leith an dara teanga, is féidir leis **a chuid ionchuir a mhionchoigeartú chun í a chur in oiriúint do leibhéal teanga na leanaí.** Tugann sé sin deis mhaith do na leanaí taithí a fháil ar theanga a fhoghlaim go rathúil agus tugann sé treoir don mhúinteoir freisin i ndáil leis an leibhéal ar ar chóir dó a bheith ag teagasc. Is féidir leis an múinteoir an t-ionchur a leasú de réir mar a thagann forbairt ar inniúlachtaí na bpáistí, a gcuid eolais agus focal a chur san áireamh agus a chinntiú go bhfilltear ar rudaí a dhóthain uaireanta leis an bhfoghlaim teanga a dhaingniú.

Féadtar an scafall a athrú le himeacht ama, ach fanann na bunphrionsabail mar atá, .i. oibriú le suimeanna leanaí, díriú ar bhrí le tuilleadh tacaíochtaí, agus foirmeacha cearta foclóra agus gramadaí a mhúnlú. Nuair a úsáidtear na prionsabail sin i gcomhthéacsanna intuartha a thagann aníos arís is arís eile, déantar foghlaim na Gaeilge mar dhara teanga a éascú i luathbhlianta na bunscoile.

> Is éasca an Ghaeilge a fhoghlaim trí oibriú le suimeanna leanaí, trí dhíriú ar bhrí, agus trí fhoirmeacha cearta foclóra agus gramadaí a mhúnlú i gcomhthéacsanna intuartha a thagann aníos arís is arís eile.

CURACLAM TEANGA NA BUNSCOILE

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Ábhar Tacaíochta

CURACLAM TEANGA NA BUNSCOILE: GAEILGE

Dea-Chleachtais Maidir Le Sóisialú Trí Ghaeilge Do Dhaltaí i Scoileanna Lánghaeilge agus Gaeltachta

TORTHAÍ FOGHLAMA

- Teanga a úsáid go spraíúil agus go cruthaitheach
- Rannpháirtíocht, éisteacht agus aird
- Teanga nádúrtha a dhéanamh de theanga sheomra ranga
- Gnásanna sóisialta agus feasacht ar dhaoine eile
- Stór focal a shealbhú agus a úsáid
- Tuiscint
- Athinsint agus mionléiriú
- Cur síos, tuar agus machnamh

Réamhrá

Tá an-tábhacht ag baint le labhairt na Gaeilge go sóisialta i measc dhaltaí a fhreastalaíonn ar scoileanna Gaeltachta/Gaelscoileanna. Ceaptar nach féidir eispéireas iomlán tumoideachais a chur ar fáil mura bhfuil na daltaí ag labhairt na (sprioc) teanga go sóisialta ina

measc féin (mar shampla Baker, 2011, Hickey, 1999, Mac Corraidh, 2008). Tá roinnt dea-chleachtais atá i bhfeidhm i roinnt scoileanna i dtaca le sóisialú trí Ghaeilge do dhaltaí i scoileanna Gaeltachta agus lánGhaeilge aitheanta cheana féin (Ní Shéaghdha, 2010). Is éard atá san Ábhar Tacaíochta seo ná nochtadh ar chuid de na slite praiticiúla seo atá éifeachtach chun na páistí a mhealladh i dtreo labhairt na Gaeilge go sóisialta ina measc féin.

Go ginearálta leagann na dea-chleachtais béim ar thábhacht

- Comhoibriú iomlán na foirne scoile i gcur i bhfeidhm agus in athnuachan na ndea-chleachtais
- Cumarsáid éifeacht agus comhoibriú idir múinteoirí agus tuimsitheoirí na scoile
- Comhoibriú agus caidreamh moltach idir múinteoirí agus daltaí na scoile

Tá an tÁbhar Tacaíochta seo nasctha le 5 fhíseán a thugann léargas físiúil ar cuid de na dea-chleachtais seo i scoileanna Gaeltachta. Is iad na dea-chleachtais is suntasaí a tháinig chun cinn le linn an taighde seo ná

1. **Polasaí scoile soiléir** agus nasc láidir leis an bpobal Gaeilge lasmuigh den scoil

2. **Tacaíocht agus Comhoibriú na dTuismitheoirí** le polasaí teanga na Scoile

3. Béim ar imeachtaí atá saibhir ó thaobh na cainte – **Drámaíocht, Scéalaíocht & Amhránaíocht**

4. Aird de shíor ar **chruinneas teanga** agus nathanna saibhre a spreagadh

5. **Feachtais/Duaiseanna** chun labhairt na Gaeilge sa chlós a spreagadh i measc na ndaltaí.

Ábhar Tacaíochta

GAEILGE | TEANGA Ó BHÉAL | Céim 1 - Céim 4

CURACLAM TEANGA NA BUNSCOILE: **GAEILGE**

Dea-Chleachtais Maidir Le Sóisialú Trí Ghaeilge Do Dhaltaí i Scoileanna Lánghaeilge agus Gaeltachta

1. Polasaí Scoile Soiléir agus Nasc Láidir leis an bPobal Gaeilge Lasmuigh den Scoil

Ceann de na na dea-chleachtais is tábhachtaí atá i gceist le cur chun cinn na Gaeilge mar theanga shóisialta i measc na ndaltaí ná go mbeadh polasaí scoile agus sainspiorad na scoile lánGhaeilge ana-shoiléir do phobal na scoile, dar leis na príomhoidí. Má tá an polasaí seo an-shoiléir do dhaltaí, do thuismitheoirí agus do

> Má tá an polasaí seo an-shoiléir do dhaltaí, do thuismitheoirí agus do phobal na scoile i gcoitinne, tuigfidh na daltaí go gcaithfidh siad Gaeilge a labhairt ina measc féin.

phobal na scoile i gcoitinne, tuigfidh na daltaí go gcaithfidh siad Gaeilge a labhairt ina measc féin. Tuigfidh siad go bhfuil sé sin nádúrtha agus go mbaineann an béas sin le traidisiún na scoile. Chomh luath agus a thosnaíonn na daltaí ar scoil, ní chloiseann siad ach Gaeilge á labhairt. Bíonn na leanaí is sinsearaí ar scoil ag labhairt as Gaeilge agus bíonn an caidreamh idir na múinteoirí agus foireann na scoile ar fad as Gaeilge. Cothaíonn sé seo teachtaireacht shoiléir agus ní thógann sé i bhfad ar na leanaí nua a thuiscint cad leis a bhítear ag súil. Cabhraítear leo, moltar iad, agus déantar iad a ghríosadh i mbun labhairt na Gaeilge.

Gné eile a chabhraíonn le hinsealbhú na tuisceana seo sna leanaí ná go mbíonn nasc láidir idir an scoil agus an pobal (Gaeilge) lasmuigh den scoil. Tagann aoíanna isteach go minic ar mhaithe le cabhrú le saibhriú teanga agus labhairt na Gaeilge (scéalaithe, lucht drámaíochta, ceoltóirí áitiúla srl)

agus cothaíonn sé seo nasc leis an bpobal Gaeltachta/Gaeilge. Déantar nasc láidir leis an gceantar máguaird agus leis an bparóiste chomh maith trí bhéim a chur ar stair áitiúil agus trí thurasanna a thabhairt timpeall an pharóiste ar bhonn rialta.

> Gné eile a chabhraíonn le hinsealbhú na tuisceana seo sna leanaí ná go mbíonn nasc láidir idir an scoil agus an pobal (Gaeilge) lasmuigh den scoil.

Bíonn polasaí láidir Gaeilge ar bhonn ilghnéitheach i bhfeidhm sna scoileanna agus má tá aon chuairteoirí ag teacht chun na scoileanna ó eagrais náisiúnta nó eile, iarrtar i gcónaí ar na heagrais/institiúidí daoine le Gaeilge a chur amach go dtí na scoileanna seo más féidir in aon chor.

Ábhar Tacaíochta

CURACLAM TEANGA NA BUNSCOILE:
GAEILGE

Dea-Chleachtais Maidir Le Sóisialú Trí Ghaeilge Do Dhaltaí i Scoileanna Lánghaeilge agus Gaeltachta

2. Tacaíocht agus Comhoibriú na dTuismitheoirí le Polasaí Teanga na Scoile

Tá tacaíocht na dtuismitheoirí thar a bheith tábhachtach in aon pholasaí a bheadh ag iarraidh na daltaí a ghríosadh i mbun labhairt na Gaeilge go sóisialta. Cuirtear tuismitheoirí ar an eolas faoi na seifteanna atá ar siúl sna scoileanna ó thaobh na Gaelainne agus lorgaítear a gcabhair agus a dtacaíocht go minic. Tuigeann na tuismitheoirí go bhfuil na scoileanna ag brath orthu chun na leanaí a spreagadh chomh maith agus chun aon Ghaeilge atá acu a úsáid leo. Tá sé seo tábhachtach go háirithe nuair a bhíonn na tuismitheoirí istigh ar scoil leis na leanaí ach bítear ag moladh Gaeilge a labhairt leis na páistí sa bhaile chomh maith.

> Tá tacaíocht na dtuismitheoirí thar a bheith tábhachtach in aon pholasaí a bheadh ag iarraidh na daltaí a ghríosadh i mbun labhairt na Gaeilge go sóisialta.

Tugtar na tuismitheoirí isteach ar scoil agus chítheann siad obair na leanaí agus faigheann siad blaiseadh de shainspiorad Gaeltachta/Gaeilge na scoile. Mínítear dóibh go bhfuil a dtacaíocht riachtanach chun an timpeallacht nádúrtha Ghaeilge a chothú agus ar an iomlán bíonn toradh dearfach ar an obair seo.

Go minic ní hé labhairt na Gaeilge an chloch is mó atá ar phaidrín na dtuismitheoirí go léir ach uaireanta trialtar a mhíniú do na tuismitheoirí go mbeidh rath níos fearr ar oideachas a gcuid leanaí má bhíonn caighdeán ard Gaeilge acu. Tá siad ag foghaim a gcuid ábhair ar fad trí Ghaeilge, mar sin bíonn tuiscint níos fearr acu ar na hábhair má bhíonn Gaeilge mhaith acu. Éireoidh níos fearr leis na páistí ina gcuid ábhar eile scoile trí Ghaeilge má tá Gaeilge mhaith acu agus chuige sin beidh sé ina chabhair mhór dá gcuid Gaeilge má labhrann siad í go nádúrtha agus go sóisalta.

> Éireoidh níos fearr leis na páistí ina gcuid ábhar eile scoile trí Ghaeilge má tá Gaeilge mhaith acu agus chuige sin beidh sé ina chabhair mhór dá gcuid Gaeilge má labhrann siad í go nádúrtha agus go sóisalta.

Ábhar Tacaíochta

CURACLAM TEANGA NA BUNSCOILE:
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3. Béim ar Imeachtaí atá Saibhir ó Thaobh na Cainte – Drámaíocht, Scéalaíocht & Amhránaíocht

Bíonn béim ar scéalaíocht, drámaíocht agus amhránaíocht i roinnt mhaith scoileanna lánGhaeilge mar straitéis chun caint nádúrtha na daoine a chur os comhair na ndaltaí agus chun iad a mhealladh i mbun Gaeilge a labhairt go sóisialta ina measc féin. Ceaptar go dtugann an drámaíocht agus an scéalaíocht, ach go háirithe, muinín phearsanta agus muinín teanga iontach do na daltaí agus cuireann sé saibhreas teanga thar bearta ar fáil dóibh, dar leis na príomhoidí. Go minic triallann na múinteoirí a gcuid ranganna Gaeilge a nascadh leis an ndrámaíocht ag úsáid línte ó na drámaí sna ceachtanna ranga agus ceaptar gur dea-chleachtais an-éifeachtach í an drámaíocht maidir le hiompar teanga na ndaltaí chomh maith. Go minic tugann an drámaíocht agus an scéalaíocht deis do na daltaí a bheith páirteach i bhféilte nó in ócáidí ina mbíonn daltaí ó scoileanna eile ina bhfuil an Ghaeilge in uachtar iontu agus spreagann sé seo iad chun an Ghaeilge a labhairt ina measc féin, dar le foireann na scoileanna seo. Buaileann siad le daltaí ó scoileanna eile i dtimpeallacht atá an-shaibhir ó thaobh na Gaeilge de agus cuirtear béim ar an sóisialú trí Ghaeilge.

> Ceaptar go dtugann an drámaíocht agus an scéalaíocht, ach go háirithe, muinín phearsanta agus muinín teanga iontach do na daltaí agus cuireann sé saibhreas teanga thar bearta ar fáil dóibh.

4. Aird de Shíor ar Chruinneas Teanga agus Nathanna Saibhre a Spreagadh

Tacaíonn sé leis na daltaí ó thaobh labhairt na Gaeilge go sóisialta de má bhíonn béim i gcónaí ar an dea-Ghaeilge agus ar an nGaeilge chruinn, dar le príomhoidí. Nuair a chuirtear béim ar cheartú na bpríomhbhotún a dhéanann daltaí sa chaint i bhfoirm spraíúil sna ranganna agus lamsuigh dóibh, ceaptar go spreagann sé na daltaí i mbun cainte as Gaeilge. Míníonn scoil amháin an éifeacht a bhaineann le córas Abairt na Seachtaine. Bíonn abairt na seachtaine i gceist gach seachtain ina mbíonn na múinteoirí ranga go léir ag cur béime ar an an abairt seo agus bíonn go leor athrá i gceist agus an abairt á rá i slite difriúla. Go minic is nath cainte áitiúil atá i gceist atá saibhir ó thaobh na Gaeilge de agus an-nádúrtha i gcaint na ndaoine agus b'fheidir nach mbeadh sé ar fáil sna leabhair scoile.

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Bíonn abairt na seachtaine i gceist gach seachtain ina mbíonn na múinteoirí ranga go léir ag cur béime ar an an abairt seo agus bíonn go leor athrá i gceist agus an abairt á rá i slite difriúla.

D'fhéadfadh aon mhúinteoir ceist a chur ar aon dalta ag am sosa nó lóin a bheadh bunaithe ar an abairt seo agus ar chruinneas gnéithe éagsúla den abairt. Ag an tionól gach maidin Aoine bíonn ceist nó dhó bunaithe ar an abairt. Bíonn cruinniú ag múinteoirí na scoile ag tús na seachtaine chun an mhír teanga (abairt na seachtaine) a roghnú agus malartaíonn siad a gcuid tuairimí faoi conas is fearr an abairt a úsáid i rith na seachtaine. Cloiseann na múinteoirí an abairt seo in úsáid go sóisialta i measc na ndaltaí sa chlós i rith na seachtaine.

5. Feachtais Duaiseanna chun Labhairt na Gaeilge a Spreagadh sa Chlós

In ainneoin na bpolasaithe agus na ndea-chleachtais a bhíonn i bhfeidhm, bíonn sé dúshlánach i nach mór gach aon scoil lánGhaeilge na daltaí a choimeád ar an nGaeilge ina measc féin go sóisialta. Ar an iomlán, áfach, ceaptar go n-éiríonn go maith le polasaithe agus feachtais a bhfuil atreisiú dearfach (duaiseanna agus moladh) laistiar díobh seachas polasaithe pionóis. Braitheann éifeacht na bpolasaithe nó na bhfeachtas seo, dar leis na príomhoidí, ar fhonn mhúinteoirí uile na scoile comhoibriú agus iad a chur i bhfeidhm le chéile agus ar thoil na foirne athmhacnamh rialta a dhéanamh ar an bhfeachtas. Ní hé an cleachtas céanna a oibreoidh i mbliana agus a oibreoidh an bhliain seo chugainn dar le múinteoirí áirithe. An saghas cleachtais is mó go ndearnadh cur síos orthu ná cleachtas a bhronnann réiltíní nó ticéid ar dhaltaí as a bheith ag labhairt Gaeilge sa chlós. Feidhmíonn an cleachtas seo ar thrí leibhéal.

Braitheann éifeacht na bpolasaithe nó na bhfeachtas seo, dar leis na príomhoidí, ar fhonn mhúinteoirí uile na scoile comhoibriú agus iad a chur i bhfeidhm le chéile agus ar thoil na foirne athmhacnamh rialta a dhéanamh ar an bhfeachtas.

- Tugtar réiltín/ticéid do dhalta amháin sa ló sa chlós gach lá as sáriarracht a bheith déanta acu ó thaobh labhairt na Gaeilge go sóisialta. Cuirtear ainmneacha na ndaoine seo isteach i mbosca agus bíonn crannchar míosúil ansin chun duine a phiocadh amach don duais mhór.

- Oibríonn an feachtas seo ar bhonn seachtainiúil chomh maith. An leanbh is mó a fhaigheann réiltíní gach seachtain, is iad laoch na seachtaine iad agus bíonn bronnadh ag an dtionól seachtainiúil i halla na scoile.

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- Téann Corn na Gaeilge chuig an rang is mó a fhaigheann réaltíní sa tseachtain agus má fhaigheann rang ar bith an corn trí huaire i ndiaidh a chélie bíonn cóisir acu sa rang. Pé rang a bhaineann an corn gach seachtain bíonn oíche gan obair bhaile acu.

Sna scoileanna seo buaileann an fhoireann le chéile uair in aghaidh na míosa chun iompar teanga na ndaltaí a phlé agus éifeacht an fheachtais a phlé. Má tá gá le haon athruithe ar an bhfeachtas, pléitear é sin agus má tá aon smaointe nua ag aon bhall foirne, cuirtear iad sin chun cinn.

I scoileanna eile, bíonn mórdhuais amháin acu gach bliain don Ghaeilgeoir is fearr, nó an duine is mó a chuireann labhairt na Gaeilge agus an Gaelachas chun cinn. Bíonn cruinniú ag na múinteoirí chun daoine a ainmniú agus votáltar an buaiteoir. Bíonn oiread iomaíochta go mbíonn sé deacair an corn seo a bhronnadh uaireanta!

Conclúid

Is í aidhm ná ndea-chleachtais atá leagtha amach san Ábhar Tacaíochta seo ná tacaíocht agus cabhair phraicticiúil a chur ar fáil do phríomhoidí agus do scoileanna lánGhaeilge agus Gaeltachta i dtaca le polasaithe agus cleachtais a spreagann labhairt sóisialta na Gaeilge i measc na ndaltaí ar scoil. Tá mórán cleachtais agus polasaithe a d'fhéadfadh a bheith éifeachtach i scoileanna difriúla, níl anseo ach cur síos ar na príomhdhea-chleachtais atá ag obair go héifeachtach i scoileanna samplacha áirithe. Leagtar béim ar thábhacht pholasaí a fhaigheann comhoibriú ó fhoireann iomlán na scoile, ar an tábhacht a bhaineann le tacaíocht na dtuismitheoirí sa pholasaí agus ar thábhacht polasaithe agus feachtais mholtacha a bhfuil atréisiú dearfach laistair dóibh. Ceaptar gur iomlánú é ar an taithí tumoideachais más féidir daltaí a spreagadh i dtreo na Gaeilge mar theanga shóisialta ar scoil agus is cinnte go bhfuil labhairt na Gaeilge go soisialta i measc na ndaltaí tábhachtach ó thaobh bhuanú na Gaeilge mar theanga phobail sa Ghaeltacht

Dea-Chleachtais Maidir Le Sóisialú Trí Ghaeilge Do Dhaltaí i Scoileanna Lánghaeilge agus Gaeltachta

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