

**Primary**  
**Language**  
**Curriculum**  
*Curaclam Teanga na Bunscoile*

**Support Material**  
**for teachers**





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## Patterns for Handwriting

### LEARNING OUTCOMES

*Children develop concepts, dispositions and skills in relation to:*

- Engagement
- Motivation and choice
- Handwriting

### Patterns and Handwriting

Patterns are wonderful teaching tools and can be useful at each stage of teaching handwriting. Patterns can help children to learn essential skills for writing in an enjoyable way. When making patterns, children repeat movements that are similar to those needed for letters without the anxiety of completing a letter correctly. The repetitive nature

of patterns emphasises the rhythmic movement which we aim for when writing. Patterns can also be helpful with developing the skills of older children.



### The Benefits of Patterns

Writing patterns can help children in many ways:

1. As a **warm-up** activity for handwriting – developing their fine motor and perceptual skills.
2. To learn about the **correct position of the body** and **how to hold a writing tool**. It can be easier for children to concentrate on the movement and placement of their body and hands while performing a repetitive pattern than when writing normally.
3. To create **rhythm and fluency**. Children may become over-anxious and tense when writing. Patterns can be relaxing and this rhythmic flow can feed across to more complex writing.
4. To reduce **pencil pressure**. Learning how to write lightly when forming patterns is helpful when writing letters.

Blank paper is preferable to lined paper when children are beginning to create and practise patterns.

## Patterns for Handwriting

**5.** To learn **directional sequences and movements**, e.g., top to bottom, left to right, clockwise and anti-clockwise rotation.

**6.** To maintain **consistency of size**. A pattern that alternates long and short strokes can reinforce the relationship between the ascenders and the x-height letters (a, c, e, u, v, etc.) and letters that are frequently made too large or too small can be paired with another.

**7.** To **practise a letter shape** or a join that is difficult for children.

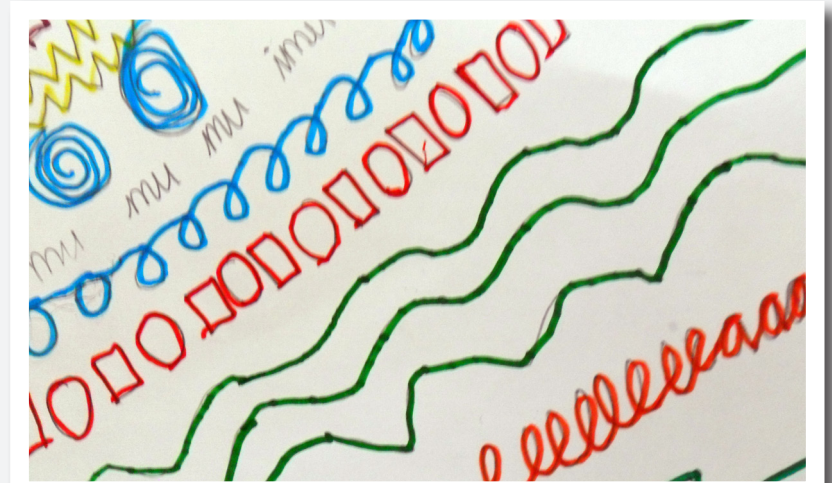
**8.** To **keep letters on the line**. Making a pattern on a ruled line can reinforce this

characteristic of good writing that some children find difficult.

**9.** To maintain **consistency of slant**. Writing looks better and is easier to read if the down-strokes are parallel. This is easier to practise when writing a pattern such as *ululu*.

**10.** To gradually increase **speed and fluency**, especially as children become more confident with writing

In the early primary years, when practising linking patterns, encourage children to write about 3-5 shapes, then lift their writing tool. It can be difficult to create long lines of continuously linked forms/strokes.



## Patterns for Handwriting



### Ideas for Patterns

There are many resources that provide ideas for pattern-making. Programmes are available that focus on one or two specific benefits of pattern making. For example, programmes that help children to create patterns to music, use patterns to learn letter formation, and use patterns to increase speed and fluency.



### Early writing patterns

Patterns give young children experience of movements and shapes that will both develop their motor skills and build their confidence.



Early patterns can include

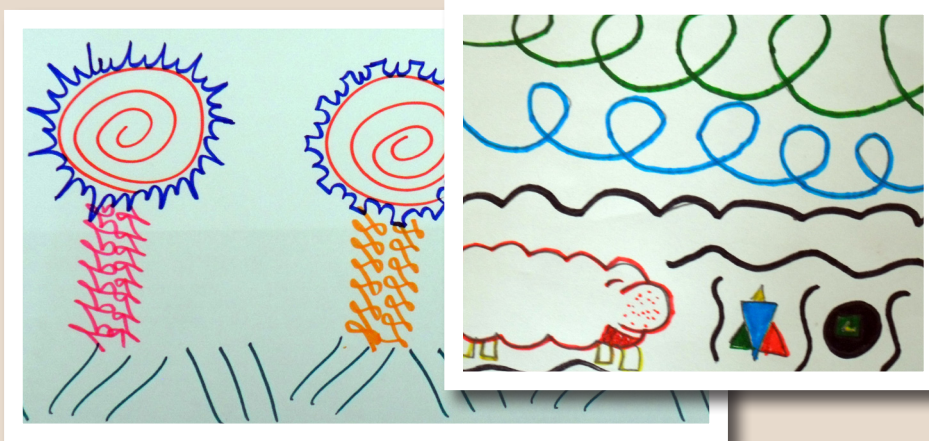
- straight lines, both up and down
- side to side and diagonal
- zig-zags
- simple circles in both directions
- concentric circles beginning at the centre or the outer edge
- dots
- spirals that wind outwards or inwards
- upward loops or garlands
- downward loops or arcades
- figures of eight, both vertical and horizontal.

## Patterns for Handwriting

### Supporting Early Writing Patterns

- Encourage children to **have fun** with making patterns and introduce different ideas one at a time, e.g., moving left to right, up and down.
- Provide a wide **variety of materials** for children to use when making patterns.
- Create pattern-making opportunities as part of **group**

**projects, play or art work.** For example, make patterns with **objects** (pasta shapes, shells, wool, thread, playdough), **movements** (moving in different ways together, making patterns in sand with **fingers**, footprints) and different **writing tools** (chalk in the playground, paint printers).



- For younger children, teachers can provide **basic shapes** that can be filled with patterns, e.g., the teacher might provide circle shapes on paper which the children can use to design and create wrapping paper for the shop in the socio-dramatic play area. Make the outline big enough to allow for pattern-making and small enough to ensure the children do not find it too repetitive.
- When the patterns are made with **writing tools**, encourage children who are ready to hold their pencils or pens with an **efficient grip** (ideally, the tool

is held between thumb and forefinger with the side of the middle finger completing the tripod). Younger children may still use a less mature pencil hold.

- Adding lots of **colour** to patterns provides more appeal. Felt-tipped pens need little pressure and can be useful when encouraging gentle pencil pressure. Gel pens are very effective on dark coloured paper.



## Patterns for Handwriting



### Patterns Supporting Letter Formation

Children who have experienced early pattern-making can be introduced to specific patterns that mimic the movements needed for writing letters. Making patterns the same size as a child's expected writing will be helpful. Some suggestions for patterns connected to letter formation are provided below.

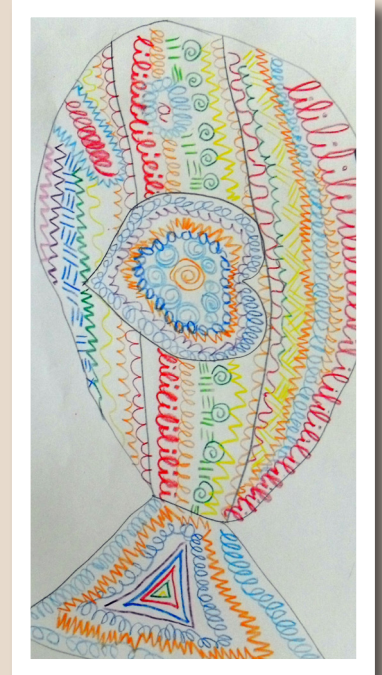
- **Arches or bridges** made with points at the base mimic the springing movement used in the letters **r, b, n, m, h, k, p**.
- **Loops or garlands** made with points at the top are good preparation for writing the letters **l, t, u, y**.
- **Circles** made in an anti-clockwise direction are good preparation for making the letters **c, a, d, g, q, s**.

Provide children in infant classes with **lots of opportunities** to practise patterns, preferably on widely-spaced, single-lined paper and using pencils, crayons or felt tips.

As children progress they can begin to **combine patterns** to form more intricate designs and textures. For example, lines of patterns can be fitted together to make dragon scales or waves.

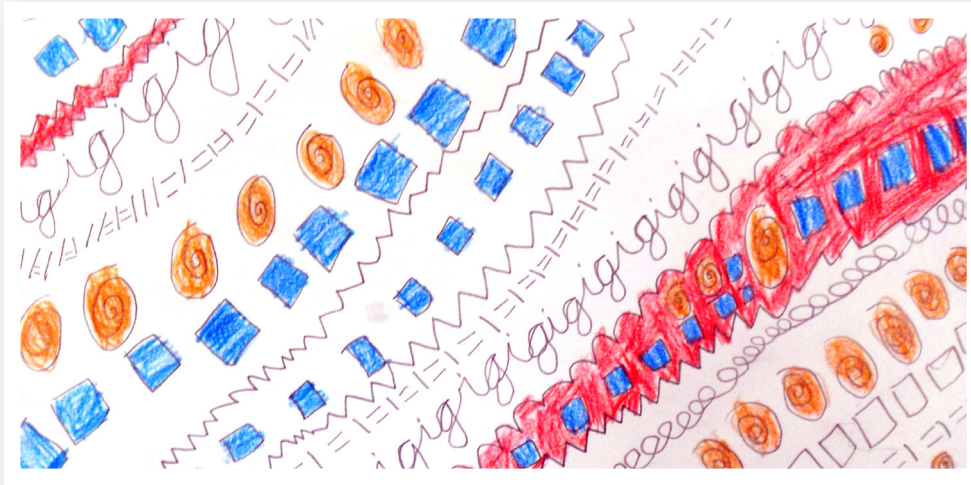
Creating a **patterned border** around a page of writing or a drawing is a useful warm-up exercise for handwriting with older students.

Designing a **picture using patterns or repeated words** as textures can be linked to the text to ensure more relevance. These can almost become visual poetry if the words are well chosen to fit the area to be filled: perhaps 'scudding clouds' or 'crashing waves'.





## Patterns for Handwriting



### Cursive Script

Patterns are ideal for the development of cursive script. Pattern-making can be used to teach children the movements essential for making single letters and then much of the knowledge and skills needed for joining letters.

Practising the different join patterns helps children to prepare for joining letters. Children can then progress to making patterns from pairs of letters, perhaps those that require particular attention or a group of similarly-shaped letters, e.g., **adada** or using a child's initials.

Patterning is a useful handwriting practice that, once taught, can be continued by children in those occasional free minutes in a school day.

Remember to ensure children keep a balance between control and fluency as they progress.

## Patterns for Handwriting

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The drawings and writing examples included in this Support Material were produced by pupils of Kilrickle N.S., Loughrea, Co Galway.

## Cursive Writing

### LEARNING OUTCOMES

*Children develop concepts, dispositions and skills in relation to:*

- Handwriting

### Cursive Writing from the Beginning

Young children love to make marks and to see themselves as capable and competent writers. They use letters, words, numbers, signs, pictures, colours, and shapes to give and record information and to describe and to make sense of their own and others' experiences. Along with supporting children's emergent writing through pretend play, the teacher has a key role in planning and teaching a structured approach to developing

children's handwriting.

Fluency is an important goal in teaching handwriting and cursive (joined) writing helps to fulfil that goal as it involves a continuous, natural left to right movement.

With cursive writing, words are written in an unbroken movement similar to children's continuous pre-writing patterns. Spaces are used mainly to separate one word from another. Instead of learning print first and cursive later, children can be supported to learn the cursive style from the outset – which supports them to focus on other aspects of literacy development as they progress through primary school.

Along with supporting children's emergent writing through pretend play, the teacher has a key role in planning and teaching handwriting using a structured approach.

### Fine Motor Skills

Fine motor skills are essential for children to form letters. These skills include both an ability to control the small muscles of the body and to co-ordinate the actions of the eyes

and hands (hand-eye co-ordination). Children need motor control to form patterns and letter shapes, and they also need perceptual skills for letter size, spacing and orientation.

Just as is the case with gross motor skills (large muscle movements such as crawling, walking, running, jumping, swinging, throwing, kicking and skipping), children develop fine motor skills at different times. Teachers need to model these skills and provide daily opportunities for children to practise and develop them as a first step to developing handwriting.

## Cursive Writing

### *Fine motor skills and children with SEN*

Children with Special Educational Needs (SEN) may encounter difficulties with gross or fine motor skills, or both. For some children, sensory processing difficulties may result in delays in reaching particular progression steps. Ensuring children have upper-body stability and have both hands free are important measures in supporting them to complete a fine motor task. Planning and organising regular, engaging activities in short, snappy sessions provides time for children to process, consolidate and improve their skills. Providing practice on vertical or sloped surfaces will also benefit children.

### Teaching Cursive Writing

#### *Transition into conventional writing*

Providing adequate time and space for children to explore and enjoy the transition into conventional writing are key to children developing positive dispositions toward writing. Opportunities for pretend play, and for drawing and writing using different mark-making/tracing materials such as crayon, paint, sand and shaving foam, are important for children to engage in meaningful early writing experiences. In planning and teaching for cursive writing, the teacher provides opportunities for children:



- To develop **fine motor skills** using a range of hand exercises, involving imaginary activities. A list of activities is provided below.
- To practise **basic handwriting movements** such as vertical, horizontal and diagonal lines, intersecting lines to make a cross or an 'x', and shapes such as a circle (clockwise and anti-clockwise), a square and a triangle.
- To experiment, practise and improve **new pattern movements**.
- To practise **over-curve and under-curve** movements. Size, uniformity and slant come later.

## Cursive Writing



- To understand the **rationale for the various pattern** exercises, such as the anti-clockwise circular movement for the letters a, c, d, g, q and o.
- To **practise and copy letters**, with modelling and examples from the teacher.
- To introduce ‘cursive writing’ in Junior Infants by showing the child how to **‘lead in and out’ of letters**, e.g., the flick at the end of a letter, to create separate but flowing letters.

In Stage 1, it is important for the teacher to balance open-ended activities which foster a positive disposition toward writing, along with more systematic modelling and teaching of correct letter formation.

In Stage 2, children can begin to join their letters, in line with the school’s Literacy policy as part of their School Self Evaluation.

### Pencil Grip

The **pincer grip** involves lifting and holding objects between the thumb and index finger. For young children, the pincer grip replaces the **palmar grip**, i.e., holding an object (such as a baby’s rattle) in the palm and wrapping fingers around it. The goal of children’s early writing is the **tripod grasp** – the ability to hold a pencil with the tip of the thumb and index finger and to rest the pencil against the side of the third finger.

A faulty pencil grip can become more difficult to correct the longer it progresses. For older children, poor pencil grip impacts when the volume of writing increases, and can lead to tiredness as well as slow/poor letter formation. Children who have difficulty forming the tripod grasp, despite having plenty opportunities to do so, may require specialist assistance from an occupational therapist.

### Posture

Developing good posture for writing is as important as a correct pencil grip. Good posture provides

## Cursive Writing



upper-body stability which is essential for good mobility of the arms, wrists, hands and fingers. For writing, children should be seated with both feet on the floor at a desk of appropriate height (a desk too high or too low could affect pencil pressure). Children use their non-writing hand, which also bears some body weight, to steady their paper.

### SUPPORTING LEFT-HANDED CHILDREN WITH THEIR WRITING

- Place the paper to the left of the body.
- Angle the paper.
- Ensure there is enough space (and that the child is not obstructed by a right-handed child).
- Help the child to hold the pencil further up from the point.

### Hand Dominance

By the age of four, most children will have developed a clear hand preference, i.e., **hand dominance**. The dominant hand develops expertise in performing tasks while the non-dominant hand assists, e.g., cutting paper with a scissors. However, just as there are some children who may not have reached this stage, there are others who may be

### ACTIVITIES TO DEVELOP FINE MOTOR SKILLS

#### Finger and Hand Exercises

- Bend and straighten your fingers. Fan-out and then close your fingers.
- Flick each finger away from your thumb.
- Clap your hands and 'clap' your fingertips.
- Make a 'circle' (pincer) shape by joining your thumb and first finger in each hand. Interlock both 'circles' and pull.
- Place your hand on the desk (palm facing downwards) and raise each finger in turn.
- Place your hand on the desk (palm facing upwards) and raise each finger in turn to touch your thumb.
- Rotate your thumb around each finger-tip (clockwise and anticlockwise).

#### Imaginative Approaches

- Use your fingers as a scissors to cut some string.
- Play the drums on your desk.
- Play piano in the air and on the desk.
- Stir the porridge quickly and slowly.
- Wring-out the wet clothes.
- Put on and remove your gloves.
- Turn the front-door key using your thumb, first and middle fingers.

## Cursive Writing



quite proficient using both hands (ambidextrous). The non-writing arm/hand should be steadying the paper and also bearing some body weight.

Many left-handed people write with their hand above what they write and, in order to see their writing, may develop a hook which can range from insignificant to quite severe. People who are right-handed write in a movement away from the body, while left-handed children write towards the body.

### Monitoring Development of Cursive Writing

The following pointers may be useful in monitoring and supporting children's development of cursive writing:

- Posture
- Upper-body stability
- Fine motor skills
- Pencil-grip
- Pencil pressure
- Paper position
- Ability to trace/copy
- Letter formation
- Leading in/out
- Letters properly rounded
- Spacing of letters/words
- Slant of letters
- Uniform letter size
- Position of letters on the line
- Speed of writing

## Cursive Writing

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## The Language of Handwriting

### LEARNING OUTCOMES

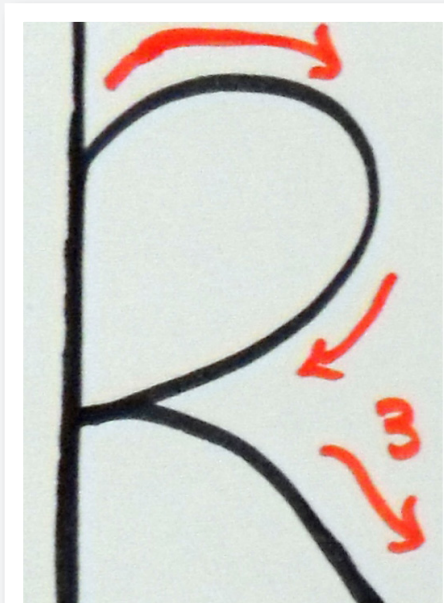
*Children develop concepts, dispositions and skills in relation to:*

- Engagement
- Motivation and choice
- Conventions of print and sentence structure
- Spelling
- Handwriting

### Handwriting and Literacy

The interrelationship between oral and written language is well recognised. Handwriting influences how children write words, improves their ability to transform their ideas into language and so supports literacy skills. Recent research has shown a direct link between teaching handwriting skills and improved

planning and organisation of thoughts required for effective composition. Teaching handwriting, spelling and composing skills in an integrated fashion is most effective. This interrelationship is clearly illustrated within the new Primary Language Curriculum.



For children, handwriting requires motor skills as well as the ability to learn and recall letter forms. When learning to write, they are introduced to a lot of new words associated with handwriting. In addition, they come to understand that the symbols they are forming, are letters which

- have names
- look differently when formed in upper case and lower case
- may be different sizes, shapes and colours
- have sounds, sometimes more than one
- can be short or tall
- are formed in specific ways
- need to be turned in a specific way, or it could change its name (e.g., **b** and **d**)
- have special features such as sticks, curves, and tails.

Handwriting is producing letters to support writing words, syntax, and text to transform ideas into written language, (Berninger, 2012, p.16)

## The Language of Handwriting

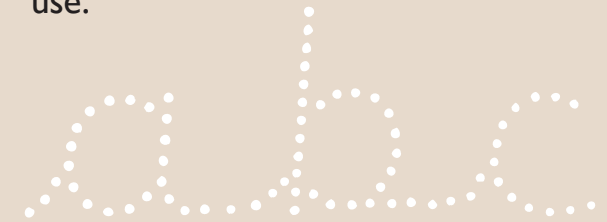
**When teaching handwriting, research suggests that children must perform three main tasks**

1. Understand and recall the letter form
2. Plan the sequence of strokes required to form the letter
3. Write the letter so that it is legible and becomes automatic.

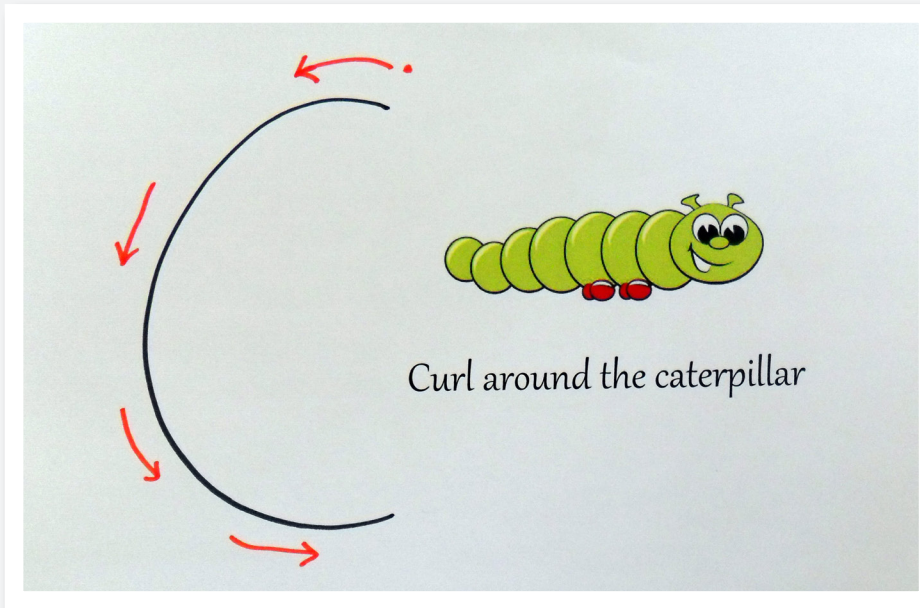
At a school level, it is important to **agree a set of words** to be used when communicating with children about handwriting. All teaching staff and parents should use this **consistent terminology** and ensure that they understand what they mean by it.

**Common words used when teaching handwriting include:**

- **Capital** or upper case and **small** or lower case.
- **Base line/bottom line** - this is the continuous line upon which the main bodies of the letters will rest.
- **Ascenders** and **Descenders** - these are the correct terms for what children often call *sticks* and *tails*.
- **X-height letters** - these are letters without ascenders or descenders such as *m*, *c* and *o*.
- **Letter bodies** - the parts of the letter which are neither ascenders nor descenders, e.g., the rounded parts of *d* and *b*, and the arches of *m* and *n*.
- **Entry** and **exit strokes** - children may begin each letter using an entry stroke and finish their letters with a final flick in preparation for joining to the next letter. This is called an exit stroke.
- **Up, down, left and right** - it is important to check that young children understand the concepts of up and down as used when working with a pencil on paper. Children may have only encountered these concepts in instructions such as *look up*, or *fall down*. Rather than using words such as left and right, when giving instructions to young children, it may be helpful to provide a reference point, e.g., *towards the blackboard*.
- **Cursive or joined up** - handwriting schemes can use these words inconsistently so it is important to agree on which word your school will use.



## The Language of Handwriting



### Language and Teaching Handwriting

Teaching children how to **form their letters correctly** is one of the most important parts of handwriting instruction. Children will then develop the correct movement memory for each

letter which will enable them to become more automatic and fluent handwriters.

The use of **verbal pathways** is an important teaching tool for handwriting. Verbal cues help children to learn the sequence of movements required to form a letter.

When introducing handwriting, teachers can **model the formation** of each letter and prompt children about

- The **shape** of each letter
- The **words** that help learn how to make a letter.
- Checking to see if a letter **looks** right.

It helps children to say aloud the directions for 'making' a letter, e.g., around, down and up. For young children, teachers may use examples of sayings, rhymes or stories which can help children to remember how each letter is formed. This **verbal path** helps them to understand the directional movement that is essential. It gives the teacher and child a language to talk through the letter and its features. It also supports acquisition of automaticity in reading and writing. Once automaticity occurs, with children no longer need to use verbal pathways.

## The Language of Handwriting

### Fun Fact

A series of research studies explored how children used different ways to learn how to write Russian letters. The findings illustrate how the process of developing 'motor habits' for knowing the letters supports children's learning.

1. After being given just a model for a letter, and instructions to copy it, 50 repetitions were required for an average child to master the task.
2. When the model was presented with the teacher's verbal guidance for the actions for writing the letter, mastery occurred after an average of 10 repetitions.

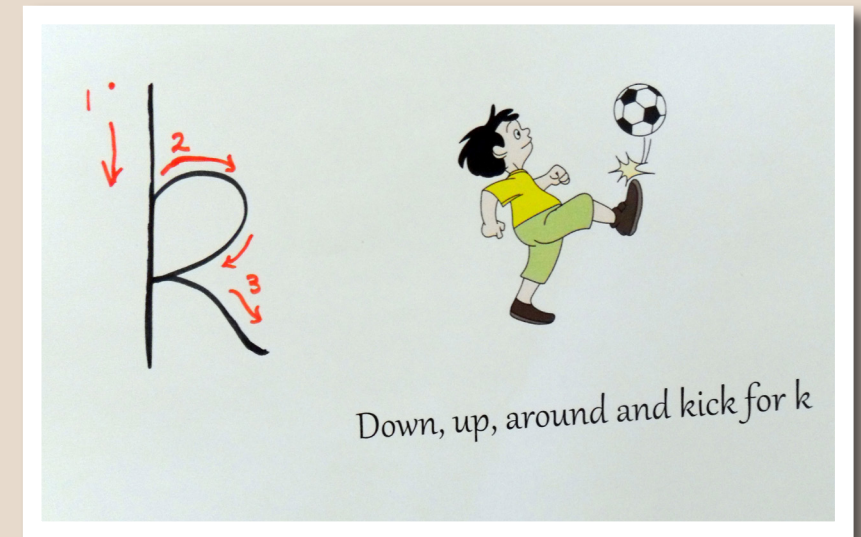
3. When the child was taught to describe the features and actions for forming the letter, providing direction for himself, mastery was achieved after an average of four repetitions.

It would be reasonable that writing letters contributes to learning about them. (Clay, 1991, p.41)

### Stages in Teaching Handwriting

Research supports the integration of teaching writing, spelling and oral language.

The main stages are set out on the next page



## The Language of Handwriting

### Stages in Teaching Handwriting

**1. Recalling letters** - at this stage, the goal is for children to name and form letters. Teachers model the sequence of strokes (introducing verbal pathways) required to form a letter while children observe and imitate. Children then progress to tracing over letters and copying and naming them.

**2. Recalling letters** - at this stage, children learn to recall and write letters from memory. Some useful strategies include

- Asking children to close their eyes and visualize the letter in their 'mind's eye', to write the letter from memory and to compare it to the model.
- Writing each letter of the

alphabet from dictation. The teacher calls out letters for children to write.

- Writing letters that come before and after other letters in alphabetic order.

**3. Incorporating self-monitoring** - at this stage, children are encouraged to monitor their handwriting. A teaching idea may include asking children to exchange their work and circle all the letters they cannot recognize in each other's writing. Then ask children to fix the circled letters in their own writing.

**4. Integrate handwriting practice with composing** - use activities to support children to use their handwriting to express ideas.

### Teaching Handwriting to Left-Handed Children

Alongside general supports for teaching children who use their **left hand** to write, e.g., posture, pencil hold, page angle and position, it is helpful to consider the following.

1. Ensure children can see the **letter model** so they know what they are writing. This can be done by placing the letter model either above where they are writing or directly to the right side of where they are writing.
2. Letter formation is generally the same for

children who use their left hand. A left-handed demonstration can be helpful. Children can learn to 'pull' their little lines backward to cross their letters (like for lowercase f and t and for capital A, E, F, H, J, T) by going from right to left rather than 'pushing' from left to right. If children can write these lines well left to right, it can help with speed and fluency later.

Teaching letters which are formed with similar movements together in groups, is a useful way of teaching correct letter formation. There are many ways to group letters together for this purpose. Teaching letters with similar movements reduces the learning load while also reinforcing movement patterns.

## The language of handwriting

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## The Writing Workshop

### LEARNING OUTCOMES

Children develop concepts, dispositions and skills in relation to:

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

### Why a Writing Workshop?

For all writers, young and old, writing is a complex process. It involves tasks/stages during which the writer chooses topics to write about, plans ideas, translates ideas into a first draft, and reviews what has been written.

Children need **repeated, explicit demonstrations** of the processes involved in writing, with plenty of **opportunities to practise and experiment**. Planning for and teaching the **process, craft and mechanical aspects of writing** is essential for children to develop into independent, self-regulated writers who can easily draw on needed information from long-term memory. Communicating to children that the most important part of writing is the sharing of their thoughts and ideas and that lower-level skills such as grammar, spelling and punctuation can be dealt with when editing and publishing, can relieve their anxiety and increase children's confidence and sense of self-efficacy.



Because writers are continually planning and revising as they write, researchers recommend a **process approach** to the teaching of writing. This approach views writing as a set of behaviours which can be taught, learned, discussed and developed. It emphasises the importance of thinking, inquiring, imagining, creating, communicating and exploring language through writing and gives **equal attention to processes of writing and the written product**. The Writing Workshop is an instructional framework which teachers can use to support children as writers.

Children sharing their thoughts and ideas is the most important part of writing; lower-level skills such as grammar, spelling and punctuation can be dealt with when editing and publishing.

## The Writing Workshop

During the Writing Workshop children learn how to be real writers and they are viewed as **real writers**. Teachers explicitly teach children how to work and learn actively as writers, through providing daily meaningful, authentic opportunities to write within a routine-driven, predictable learning environment. As writing is primarily a social activity, teachers scaffold children's learning and provide opportunities for children to listen and respond to each other daily. When a workshop approach is used, the creative and aesthetic dimensions of writing are fostered and motivation is enhanced as children have choice and control over writing topics. It provides opportunities

for the authentic integration of oral language, reading, fluency and vocabulary. Children begin to see reading and writing as reciprocal processes as they adopt the stance of the writer and then the reader.

Children need lots of experience with shared and interactive writing and shared reading before moving on to the Writing Workshop.



### CONDITIONS FOR THE WRITING WORKSHOP TO FLOURISH

- Provide sufficient **time** for writing **daily**.
- Give children **choice of topic** and opportunities to write in a **range of genre**.
- Emphasise the development of children's **voice** and **creativity** in their writing.
- Provide opportunities for **social interaction** including an audience and response to children's writing through **daily conferences** and **share sessions**.
- Provide opportunities for children to learn the processes, craft and skills of writing through **tailored daily mini-lessons**.
- Use the Gradual Release of Responsibility Model and other **appropriate teaching methodologies**.
- Use **quality literature** to demonstrate writing techniques.
- Create a safe, highly-organised, routine-driven, **predictable learning environment**.
- Focus on content and writing as communication first and foremost; encourage **approximate spelling** in the case of young writers.
- **Assess** writing using checklists, rubrics and portfolios in order to plan mini-lessons on the craft, skills and processes of writing. See also: NCCA (2006) Assessment in the Primary School Curriculum.
- Hold **high expectations** for children's writing.



## The Writing Workshop



### Getting Started with Shared and Interactive Writing

#### Shared Writing

In shared writing, the children choose what they would like to write about (the topic) and the teacher acts as their scribe. First they discuss the topic and then they work together to develop the writing. The teacher records the children's writing ideas on

In shared writing, the children choose what they would like to write about (the topic) and the teacher acts as their scribe.

a chart or interactive screen by modelling aspects of the writing process such as:

- concepts of print, e.g., left to right, spaces between words, punctuation
- approximate spelling of unfamiliar words by segmenting syllables, stretching sounds and matching letters to phonemes (a phoneme is the smallest unit of sound in a word)
- how to use the word wall for high-frequency words
- how to combine ideas and elaborate on them
- how to add description and build context.

#### Interactive Writing

The teacher and children *share the pen*. Children are invited to come up and write on the chart or interactive whiteboard, e.g., particular words or sounds that they are familiar with and can spell. Collaborative writing opportunities with the teacher and other children is an important precursor to the introduction of a writing workshop.

In interactive writing, the teacher and children both act as the scribe.

## The Writing Workshop

### Transitioning to Writing Workshop

Children begin to write their own stories independently when they have experienced shared and interactive writing, have a knowledge of some letter-sound relationships and an understanding that the written word is a communicative act. In daily mini-lessons, teachers think aloud and model how to:

- choose topics of personal significance and brainstorm ideas
- draw ideas and then label elements of the picture
- write sentences related to the picture
- discuss ideas with an audience
- add to and refine ideas
- consider word choice and select interesting and apt vocabulary

- spell by segmenting sounds in words
- use environmental print in the classroom as a spelling aid.

All children can make meaning on the page by mark-making/drawing and talking about their writing. Some will also be able to label elements of their drawings and others will be able to take it further and attempt to write sentences.

Regular assessment from conferences, rubrics and portfolios feeds into mini-lesson planning and differentiation.

### Teaching and Assessing for Learning

Regular assessment of children's writing using checklists, conferences and rubrics can help teachers determine children's progression with writing, in line with the Progression Continuum for Writing in the Primary Language Curriculum. Children should also be encouraged to self- and peer-assess, using appropriate child- and teacher-designed rubrics and checklists. This information can then feed into planning for differentiated instruction and scaffolding towards the next stage of

development. Children move through predictable stages of development in spelling, which increases their capacity to produce more complex text. Keeping samples of children's writing in a portfolio provides a record of progress over time.



## The Writing Workshop



### Structure of the Writing Workshop

#### 1. The Mini-Lesson (approx. 10 mins.)

The Writing Workshop begins with a mini-lesson. A mini-lesson is a short lesson focused on one aspect of writing in which the teacher provides explicit instruction using a think-aloud. The mini-lesson is often linked to high-quality children's literature or a piece of the child's own writing. **Whole-class mini-lessons** take place when all children, or the majority, need explicit instruction with one specific craft, convention, process or organisational technique. **Small-group mini-lessons** take place when a group of children demonstrate a need for a specific skill or craft. Small-group lessons are based on the teacher's notes

and assessment records. While the teacher conducts small-group lessons with a targeted group of children, the children not involved in the small-group continue to work independently on their writing from the previous day or begin a new piece. The teacher will conference with 3-4 of these children after the small-group lesson concludes. Daily mini-lessons play a critical role in assisting children in enhancing the quality of their writing and in discovering their own voice.

The Writing Workshop has three parts:

- (1) a mini-lesson
- (2) independent writing and conferencing
- (3) a share session

In a mini-lesson, the teacher provides explicit instruction on one specific craft, convention, process or organisational technique involved in writing.

## The Writing Workshop

### TYPES OF MINI-LESSONS

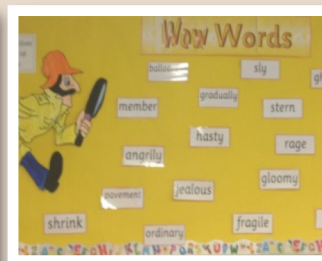
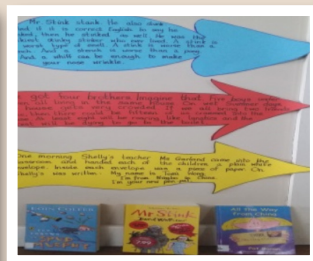
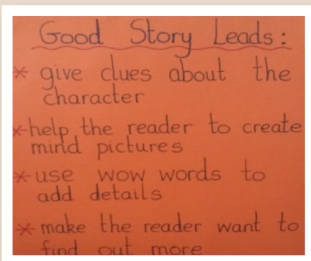
#### Management and organisation (when necessary):

Teaching the routine of the Writing Workshop, e.g., the structure of the Writing Workshop, how to use writing folders, rules for conferences and how to respond within a share session.

**Process (when necessary):** Teaching the steps in the writing process, e.g., choosing a topic, drafting, revising, editing and publishing.

**Conventions (1-2 times a week):** Teaching skills to improve the readability and fluency of the piece, e.g., grammar, spelling, punctuation and sentence structure.

**Craft (3-4 times a week):** Teaching a technique to enhance writing quality/style, e.g., using details, strong introduction and crafting an effective title. Recording key ideas on an anchor chart and displaying in the classroom provides a visual reminder for children.



### 2. Independent Writing and Conferencing (approx. 20-30 mins.)

During sustained, independent writing time, the teacher engages in conferences with individual children. Conferences are short (approx. 5 mins) and teachers should aim to conference with 3-4 children daily. A good conference involves 80% child talk and 20% teacher talk. The teacher's job is to nudge details from the writer, to understand what the writer is trying to do and to continue to encourage children as writers. During

conferences, teachers also use this one-to-one time to note specific concerns or areas of expertise for individual children. This will enable the teacher to provide differentiated instruction during future conferences and plan content for small-group mini-lessons. In this way, the teacher provides support in response to children's particular needs. At the end of independent writing time, it is important that children are given a few minutes to read over what they have written and encouraged to fix-up any errors they notice. This provides

## The Writing Workshop

teachers with insights into children's level of awareness of errors and their capacity to self-correct. It can also feed forward into future mini-lessons.

### 3. Share Session (approx. 5-10 mins.)

One child sits on the author's chair or a designated area in the classroom and reads his/her writing aloud to the class. This is a natural opportunity for children to transfer fluency skills learned in the reading workshop by reading to their audience with appropriate rate, pitch, and expression.



In the share session, each child reads his/her writing aloud while children in the class listen, ask questions and say what they like about the writing.

Children in the class listen for details, ask questions and state what they like about the piece of writing. The share session creates opportunities for teachers to model appropriate language structures in response to the writing, and for children to develop their vocabulary and oral language. The share session also provides the writer with positive feedback from a real, attentive and appreciative audience and increases children's confidence and motivation to write. To conclude the workshop, the teacher and children may reflect on the mini-lesson and set goals for the next workshop.



## The Writing Workshop

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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



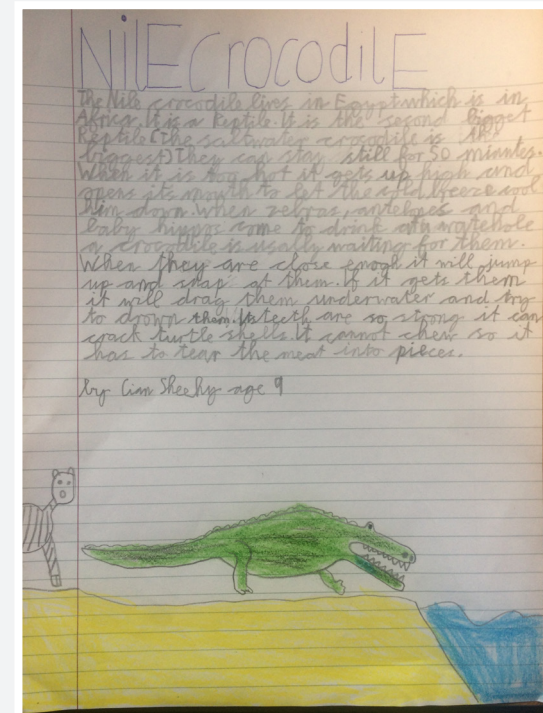
Infants writing based on their play

### 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.

## 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.

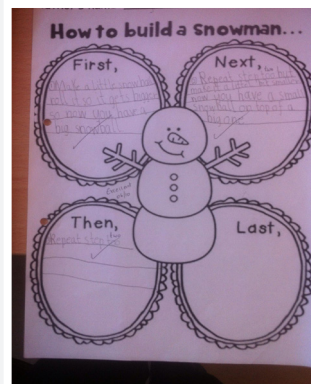
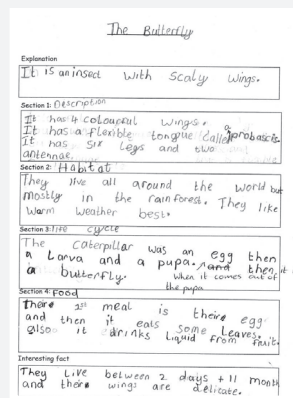
During Reading workshops the teacher should plan to read examples of the genre before examining it in writing workshops. The learning objective may be for the children to write explanations on how a volcano erupts. In reading workshops good examples of explanations can be read and examined. Word work 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

## 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.

## 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.

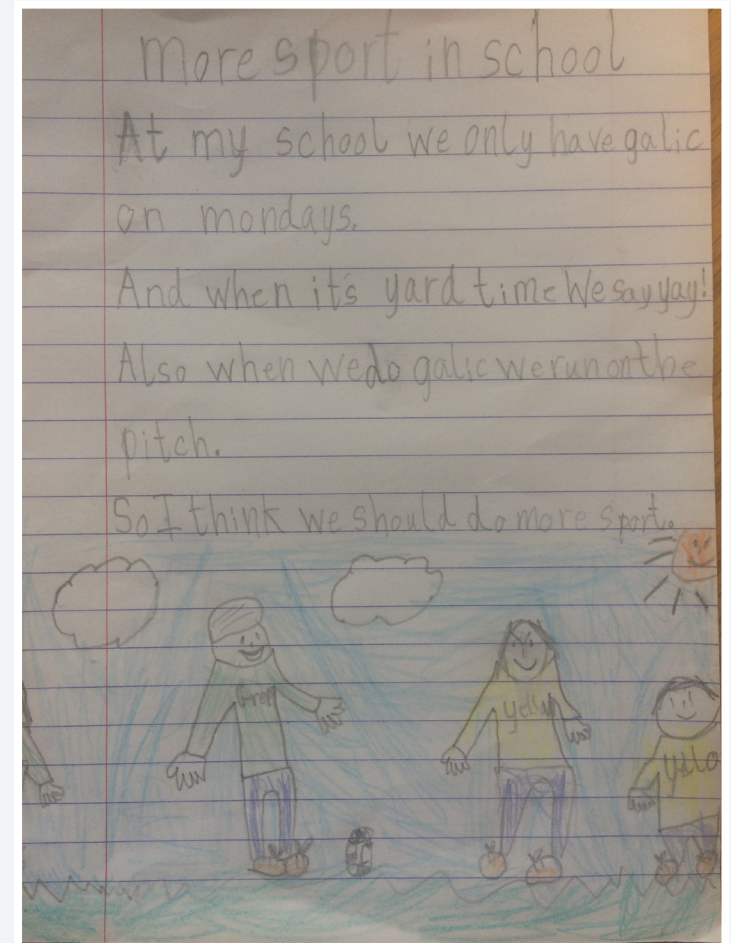
**Reading:** read a sample of a discussion on the topic of sport.

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*

## Writing Genres

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

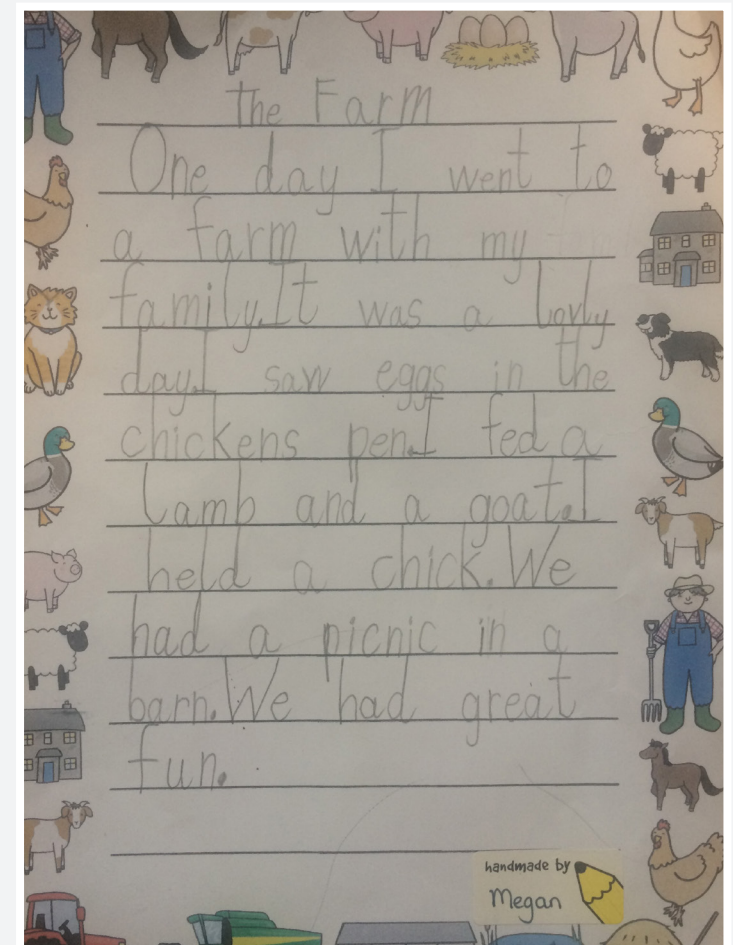
### Recount writing- Junior Infants

**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

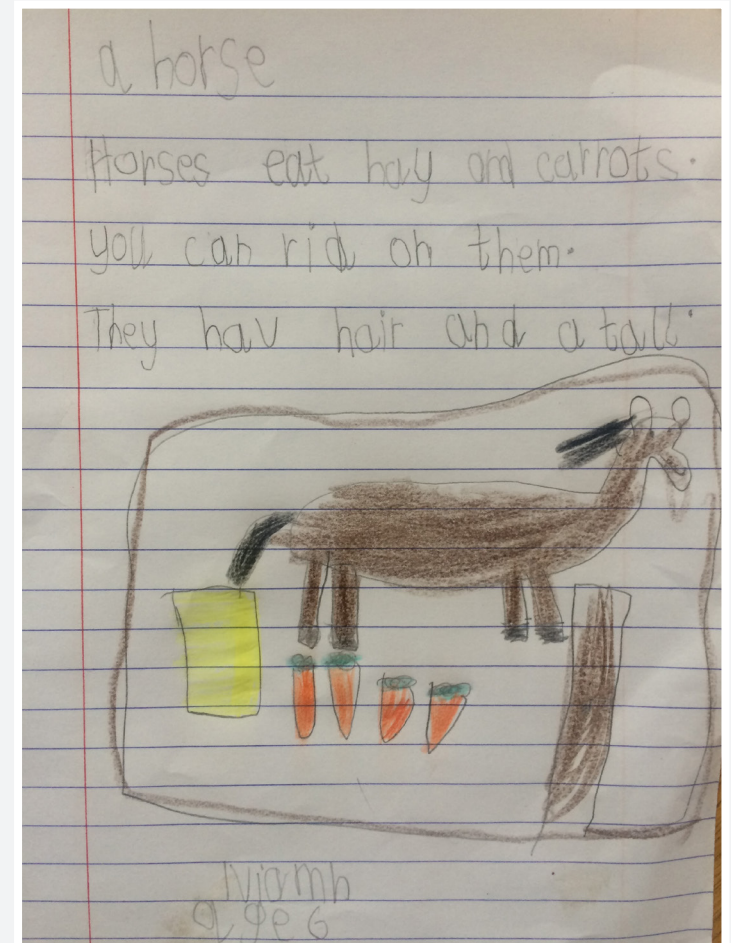
Examples how a genre can be incorporated in to reading, writing, speaking and listening

### 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

## 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

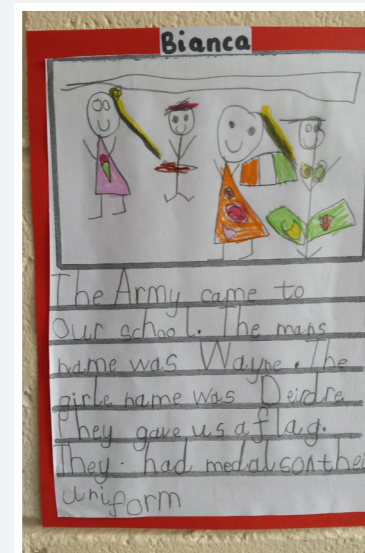
Schools could plan to explicitly teach all writing genre over the course of infants to 6th. While all genres can be introduced based on children's needs and interests, a school should ensure that all will be explicitly taught over the 8 years.

Title	Miss Beirne
Setting	in school
Characters	1 Miss Beirne 2 Max 3 Kilian 4 Monster
Problem	Monster
Problem Solved	Miss Beirne
Ending	happy school

Once upon a time, there was a mayor named Mr. Noel, a queen named Ms. Mollie and a dog named Louie. They all lived in a town called Dundrum. It was a day in the summer when something floated down in front of their house. What's that? said Mollie, looking out of the

### 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.





## Writing Genres

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## Scríbhneoireacht Reatha

### TORTHAÍ FOGHLAMA

- Rannpháirtíocht
- Litriú
- Peannaireacht

### Reatha ón Tús

Is breá le páistí óga marcanna a dhéanamh agus iad féin a shamhlú mar scríbhneoirí cumasacha inniúla. Úsáideann siad litreacha, focail, uimhreacha, comharthaí, pictiúir, dathanna agus cruthanna chun eolas a thabhairt agus a thaifeadadh agus chun cur síos a dhéanamh ar a n-eispéireas féin agus eispéireas daoine eile, agus ciall a bhaint astu. In éineacht le tacú le scríbhneoireacht éiritheach páistí trí shúgradh samhlaíoch, tá príomhról ag an múinteoir

i bpleanáil agus múineadh cur chuige struchtúrtha i leith lámhscríbhneoireacht páistí a fhorbairt. Is sprioc thábhachtach í líofacht i múineadh na lámhscríbhneoireachta agus cabhraíonn scríbhneoireacht reatha (cheangailte) leis an sprioc sin a bhaint amach, ós rud é go bhfuil gluaiseacht leanúnach nádúrtha ó chlé go deas ag baint leis.

Nuair a dhéantar scríbhneoireacht reatha, scríobhtar litreacha trí ghluaiseacht gan bhriseadh atá cosúil le pátrúin leanúnacha réamhscríbhneoireachta páistí. Úsáidtear spásanna go príomha chun focail a scaradh óna chéile. Seachas cló a fhoghlaim ar dtús agus scríbhneoireacht reatha

In éineacht le tacú le scríbhneoireacht éiritheach páistí trí shúgradh samhlaíoch, tá príomhról ag an múinteoir i bpleanáil agus múineadh cur chuige struchtúrtha i leith lámhscríbhneoireacht páistí a fhorbairt.

ina dhiaidh sin, is féidir tacú le páistí an stíl reatha a fhoghlaim ó thús, rud a thacaíonn leo díriú ar ghnéithe eile d'fhorbairt litearthachta de réir mar a dhéanann siad dul chun cinn sa bhunscolaíocht.

### Scileanna Mínluaileacha

Tá scileanna mínluaileacha riachtanach chun gur féidir le páistí litreacha a dhéanamh. Cuimsíonn na scileanna seo cumas matáin bheaga an choirp a rialú agus gníomhartha na súl agus na lámh a chomhordú (comhordú lámh is súl). Tá gá ag páistí le luailrialú chun patrúin agus cruthanna litreacha a chruthú agus tá gá acu le scileanna aireachtála chomh maith le haghaidh méid litreach, spásála agus treoshuímh.

## Scríbhneoireacht Reatha

Díreach mar a dhéantar i gcás scileanna oll-luaileacha (gluaiseachtaí móra matán amhail lámhacán, siúl, rith, léim, luascadh, caitheamh, ciceáil agus scipeáil), forbraíonn páistí scileanna mínluaileacha ag amanna éagsúla. Caithfidh múinteoirí na scileanna seo a mhúnlú agus deiseanna laethúla a chur ar fáil do pháistí chun iad a chleachtadh agus a fhorbairt mar chéad chéim d'fhorbairt na lámhscríbhneoireachta.

### Scileanna mínluaileacha agus páistí a bhfuil riachtanais speisialta oideachais acu

D'fhéadfadh deacrachtaí a bheith ag páistí a bhfuil Riachtanais Speisialta Oideachais acu le scileanna

mínluaileacha nó oll-luaileacha nó sa dá réimse sin. I gcás páistí áirithe, d'fhéadfadh moill a bheith ar dhul chun cinn áirithe mar thoradh ar dheacrachtaí le próiseáil chéadfaíoch. Is bearta tábhachtacha iad a chinntiú go bhfuil cobhsaíocht coirp uachtaraigh agus dhá lámh shaora acu le tacú leo tasc mínluaileach a chur i gcrích. Nuair a phleanáiltear agus nuair a eagraítear gníomhaíochtaí rialta suimiúla i seisiúin ghearra thapa, cuirtear am ar fáil do pháistí a scileanna a phróiseáil, a chomhdhlúthú agus a fheabhsú. Beidh sé chun leas na bpáistí cleachtadh a chur ar fáil ar dhromchlaí ingearacha nó claonta chomh maith.



### Scríbhneoireacht Reatha a Mhúineadh Aistriú go gnáthscríbhneoireacht

Tá sé ríthábhachtach a ndóthain ama agus spáis a chur ar fáil do pháistí chun gur féidir leo taiscéaladh a dhéanamh agus taitneamh a bhaint as an aistriú go gnáthscríbhneoireacht ionas go mbeidh dearcadh dearfach acu i leith na scríbhneoireachta. Tá deiseanna le haghaidh súgradh samhlaíoch, agus le haghaidh líníocht agus scríbhneoireacht le hábhair marcála/rianaithe dhifriúla amhail criáin, péint, gaineamh agus sobal bearrtha, tá siad tábhachtach chun go mbeidh na páistí páirteach in eispéireas bríoch luath scríbhneoireachta. Sa phleanáil agus sa teagasc maidir le scríbhneoireacht reatha, cuireann an múinteoir deiseanna ar fáil do pháistí:

## Scríbhneoireacht Reatha

- **Scileanna míluaileacha** a fhorbairt trí réimse cleachtaí láimhe a fhorbairt le gníomhaíochtaí samhailteacha. Tá liosta gníomhaíochtaí curtha ar fáil thíos.
- **Gluaiseachtaí bunúsacha lámhscríbhneoireachta** a chleachtadh, amhail línte ingearacha, cothrománacha agus trasnánacha, agus línte a thrasnú chun cros nó ‘x’ a dhéanamh.
- Triail a bhaint as **gluaiseachtaí nua patrúin** agus iad a chleachtadh agus a fheabhsú.
- Gluaiseachtaí **uaschuair agus íoschuair** a chleachtadh. Díritear ar mhéid, aonfhoirmeacht agus claonadh ina dhiaidh sin.
- Tuiscint a fháil ar an **reasúnaíocht a bhaineann leis na cleachtaí patrúin éagsúla**, amhail gluaiseacht thuathalach chiorclach na litreacha a, c, d, g, q agus o.
- **Litreacha a chleachtadh agus a chóipeáil** agus samhlú/samplaí á dtabhairt ag an múinteoir.
- ‘Scríbhneoireacht reatha’ a mhúineadh do na Naíonáin Shóisearacha trí léiriú don pháiste conas **‘treorú isteach agus amach’ as litreacha**, e.g., an smeach ag deireadh na litreach, chun litreacha snítheacha ar leith a chruthú.

I gCéim 2, is féidir leis na páistí tosú ar a gcuid litreacha a cheangal lena chéile, i gcomhréir le polasaí litearthachta na scoile mar chuid dá bhFéinmheasúnú Scoile.

I gCéim 1, tá sé tábhachtach cothromaíocht a aimsiú idir gníomhaíochtaí oscailte a chothaíonn dearcadh dearfach i leith na scríbhneoireachta agus ceartfhoirmiú litreacha a léiriú agus a theagasc ar shlí níos córasaí.

### Greim ar an bPeann Luaidhe

Is éard atá i gceist leis an **ngreim pionsúir** ná ardú agus greim a choinneáil ar rudaí idir an ordóg agus an chormhéar. I gcás páistí níos óige, tagann an greim pionsúir in áit **ghreim bhos na láimhe**, i.e., greim a



## Scríbhneoireacht Reatha



choinneáil ar rud (amhail crothail linbh) i mbos na láimhe agus na méara a chur thart timpeall air. Is é sprioc atá le scríbhneoireacht luath páistí ná an **greim tríchosach** – cumas greim a fháil ar pheann luaidhe le barr na hordóige agus na corrmhéire agus an peann luaidhe a chur le taobh an tríú méar.

D'fhéadfadh sé éirí níos deacra greim fabhtach

peann luaidhe a cheartú dá fhad a leanann sé ar aghaidh. I gcás páistí atá níos sine, bíonn tionchar ag drochghreim peann luaidhe de réir mar a mhéadaíonn oiread na scríbhneoireachta agus d'fhéadfadh tuirse agus drochfhoirmiú/foirmiú mall litreacha a bheith mar thoradh air seo. Seans go mbeidh gá le cúnamh speisialtóra a fháil ó theiripeoir saothair do

pháistí a bhfuil deacracht acu le greim tríchosach a fháil, in ainneoin cuid mhaith deiseanna a bheith acu chun é a fháil.

### Staidiúir

Tá forbairt dea-staidiúir lámhscríbhneoireachta gach píoc chomh tábhachtach céanna le greim ceart ar pheann luaidhe. Cuireann dea-staidiúir cobhsaíocht coirp uachtaraigh ar fáil, rud atá riachtanach le haghaidh dhea-shoghluaisteacht na sciathán, chaolta na lámh, na lámh agus na méar. Agus iad ag scríobh, ba chóir páistí a chur ina suí agus an dá chos ar an urlár ag deasc atá ard a dóthain (d'fhéadfadh deasc atá ró-ard nó ró-íseal dul i bhfeidhm ar bhrú an phinn luaidhe). Úsáideann páistí an lámh nach mbíonn siad ag scríobh léi chun an páipéar a dhaingniú agus chun cuid de mheáchan an choirp a iompar chomh maith.

### Forlámhas Láimhe

Faoi cheithre bliana d'aois, beidh rogha shoiléir láimhe déanta ag an gcuid is mó de pháistí i.e, **forlámhas láimhe**.

## Scríbhneoireacht Reatha

### TACÚ LE PÁISTÍ ATÁ INA GCIOTÓG LENA LÁMHSKRÍBHNEOIREACTH

- Cuir an páipéar ar thaobh clé an choirp.
- Cuir ar uillinn é.
- Cinntigh go bhfuil go leor spáis ann (agus nach bhfuil páiste deasoige ag cur isteach air/uirthi).
- Cabhraigh leis an bpáiste an peann luaidhe a choinneáil ina lámh níos faide suas ón bpointe.

Forbraíonn an lámh atá in uachtar sainchumas tascanna a dhéanamh fad is a chabhraíonn an lámh eile léi e.g., páipéar a ghearradh le siosúr. Ach sa chaoi chéanna go bhféadfadh páistí a bheith ann nach bhfuil an chéim seo bainte amach acu, d'fhéadfadh páistí a bheith ann atá in ann an dá lámh a úsáid (comhdheas ar gach lámh). Ba chóir go mbeadh an lámh/ sciathán nach bhfuil ag scríobh ag daingniú an pháipéir agus ag iompar cuid áirithe de mheáchan an choirp chomh maith.

Cuid mhaith daoine a úsáideann a gciotóg, bíonn siad ag scríobh agus a lámh os cionn an mhéid atá á scríobh acu, agus d'fhéadfaidís crúca a fhorbairt ar mhaithe lena lámhscríbhneoireacht a fheiceáil. Sa chás is fearr ní bheidh sé seo suntasach ach i gcásanna áirithe d'fhéadfadh sé bheith go dona. Daoine a úsáideann a ndeasóg, bíonn siad ag scríobh agus a lámh ag gluaiseacht amach óna gcorp. Páistí a úsáideann a gciotóg, bíonn siad ag scríobh i dtreo a gcoirp féin.

### GNÍOMHAÍOCHTAÍ LE SCILEANNA MÍNLUAILEACHA A FHORBAIRT

#### Cleachtaí Méar agus Lámh

- Lúb agus díriú do mhéara. Sínn amach agus dún do mhéara ansin.
- Smeach gach méar amach ó d'ordóg.
- Buail do bhosa le chéile agus barr do mhéar le chéile.
- Déan cruth ciorcail trí d'ordóg agus do chormhéar a chur le chéile ar do dhá lámh. Comhghlasáil an dá chiorcal agus tarraing.
- Cuir do lámh ar an deasc (bos na lámhe casta anuas) agus ardaigh gach méar i ndiaidh a chéile.
- Cuir do lámh ar an deasc (bos na lámhe in airde) agus ardaigh gach méar i ndiaidh a chéile chun teagmháil a dhéanamh le d'ordóg.
- Cas d'ordóg thart timpeall ar bharr gach méire (go deisealach agus go tuathalach).

#### Cineálacha Samhlaíochta Cur Chuige

- Úsáid do mhéara mar shiosúr chun snáithe a ghearradh.
- Seinn na drumaí ar do dheasc.
- Seinn pianó san aer agus ar an deasc.
- Suaith an leite go tapa agus go mall.
- Fáisc na héadaí fliucha.
- Cuir ort do lámhainní agus bain díot arís iad.
- Cas eochair an dorais tosaigh le d'ordóg, do chormhéar agus do mhéar fhada.

## Scríbhneoireacht Reatha



### Monatóireacht a Dhéanamh ar Fhorbairt na Scríbhneoireachta Reatha

D'fhéadfadh na nithe seo a leanas a bheith úsáideach chun monatóireacht a dhéanamh ar fhorbairt scríbhneoireachta reatha páistí agus le tacú léi.

- Staidiúir
- Cobhsaíocht coirp uachtaraigh
- Scileanna mínluaileacha
- Greim ar an bpeann luaidhe

- Brú ar an bpeann luaidhe
- Suíomh an pháipéir
- Cumas rianú/cóipeáil a dhéanamh
- Foirmiú litreacha
- Treorú isteach/amach
- Litreacha cuarta i gceart
- Spásáil na litreacha/na bhfocal
- Claonadh na litreacha
- Méid aonfhoirmeach litreacha
- Suíomh na litreacha ar an líne
- Luas scríbhneoireachta

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## Seánraí Scríbhneoireachta

### TORTHAÍ FOGHLAMA

*Forbraíonn leaná coincheapa, meonta agus scileanna maidir le:*

- Rannpháirtíocht
- Inspreagadh agus rogha
- Gnásanna cló agus struchtúr abairte
- Litriú
- Foclóir
- Cuspóir, seánra agus guth
- An próiseas scríbhneoireachta
- Freagracht agus intinn an údair
- Peannaireacht

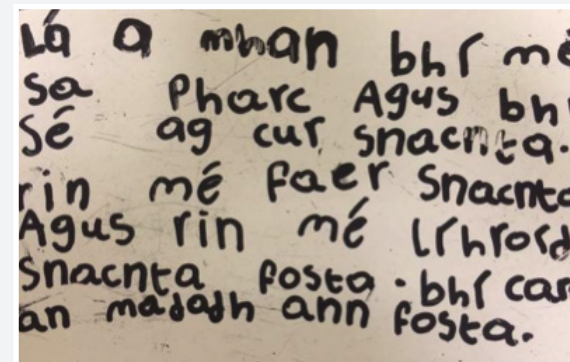
### Próiseas agus Comhpháirteanna na Scríbhneoireachta

Aithnítear sa churaclam gur cuid d'fhoghlaim na teanga í an scríbhneoireacht. Is scil í an scríbhneoireacht a chaithfear a fhoghlaim agus a

chleachtadh. Tá próiseas i gceist leis an scil seo a fhoghlaim; trí theagmháil nó taithí le seánraí éagsúla scríbhneoireachta, trí sheánraí téacs a fhiosrú, trí scríbhneoireacht mhúnlaithe, scríbhneoireacht roinnte, scríbhneoireacht threoraithe agus scríbhneoireacht neamhspleách. Tá gnéithe nó comhpháirteanna ann sa scríbhneoireacht féin atá lárnach sa scil seo; foclóir, litriú, gramadach, poncaíocht, peannaireacht agus seánraí éagsúla scríbhneoireachta. Ba chóir deiseanna a thabhairt do pháistí anailís agus léirmhíniú a dhéanamh ar réimse de théacsanna chomh maith le téacsanna a chruthú. Ba chóir na páistí a chumasú i dtreo bheith ag scríobh le haghaidh réimse de chuspóirí agus lucht

léite, ag roghnú, ag pleanáil agus ag úsáid stíl agus foirm chuí.

Caithfear na scileanna seo a mhúnlú, a roinnt agus a dhéanamh faoi threoir sula ndéanfar go neamhspleách iad. Caithfear téacsanna Gaeilge sna seánraí éagsúla a chur roimh pháistí. Bíonn éagsúlacht sa stíl, foclóir, leagan amach, léaráidí, poncaíocht agus gnéithe téacs i leabhair de sheánraí éagsúla agus caithfear an eispéireas sin a thabhairt do pháistí le go gcruthóidh siad a dtéacsanna féin. Is cuidiú é má bhíonn deiseanna ag páistí seánraí scríbhneoireachta éagsúla a thriail i gcomhthéacsanna neamhfhoirmiúla trí áiseanna agus ábhair chuí a chur rompu lena spreagadh. Mol na chéad iarrachtaí seo. Tiocfaidh cruinneas trí mhúnlú agus, i gcomhthéacs na Gaeilge, is mó an gá atá leis an mhúnlú ná mar a bhíonn sa chomhthéacs aonteangach.

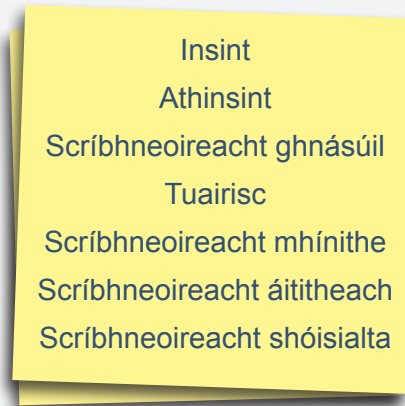




## Seánraí Scríbhneoireachta

- Lig do na páistí labhairt faoi na fáthanna éagsúla a mbíonn daoine ag scríobh.
- Tabhair deiseanna dóibh scríobh dá gcúiseanna féin.
- Tabhair deiseanna dóibh an cineál scríbhneoireachta a oireann d'ócáidí ar leith a phlé agus a fhiosrú.
- Lig do na páistí triail a bhaint as an scríbhneoireacht go fonnmhar. Is na chéad iarrachtaí iad seo agus ba chóir dóibh iad a dhéanamh ar a suaimhneas.
- Is próiseas í scil na scríbhneoireachta. Tiocfaidh cruinneas trí fhiosrú, múnú agus roinnt.
- Méadóidh stór focal na bpáistí chomh maith le heolas ar phoncaíocht agus ar leagan amach cuí an téacs de réir mar a théann siad i dtaithí ar an scríbhneoireacht mhúnlaite agus ina gcuid iarrachtaí féin.

### Na Seánraí Scríbhneoireachta



### Insint

Is scéal ón tsamhlaíocht é seo (seans go mbeidh sé bunaithe ar scéal fíor). Bíonn suíomh ann le Cé? Cén áit? Cén uair? Bíonn carachtair ann agus fadhb le réiteach.

### Tréithe:

- An aimsir chaite de ghnáth
- Carachtair
- Comhrá
- Teanga a dhéanann cur síos
- Nascfhocail a bhaineann le ham



Cinnin Óir agus na Trí Bhéar		
Tús	Lár	Deireadh
Bhí Cinnin Óir agus na trí bhéar sásta.	Chonaic sí, trí bhabhla	Bhí na Béir feargach mar
Rinne Mamá brachán. Bhí sé róthe.	trí chathaoir trí leaba	bhí brachán Bhaibin Béar ite agus bhí cathaoir Bhaibin Béar briste.
Chuaigh na Béir ar siúlóid.	Bhí ocras ar Chinnin Óir. D'ith sí brachán Bhaibin Béar.	Bhí Baibin Béar croi briste
Bhí Cinnin Óir ag siúl sa choill. Chonaic sí teach beag.	Bhris sí cathaoir Bhaibin Béar. Bhí iontas uirthi.	Bhí cailín ina codladh ar leaba Bhaibin Béar.
	Bhí tuirse ar Chinnin Óir. Thit sí ina codladh ar leaba Bhaibin Béar.	Mhuscail Cinnin Óir.
		Bhí eagla uirthi. Rith sí ar shiúl.

## Seánraí Scríbhneoireachta

### Dóigheanna le tacú le hinsint a scríobh

Cuidigh leis na páistí na habairtí a dhéanamh níos suimiúla trí;

- Bheith ag tacú le páistí a gcuid smaointe a chur in iúl i nGaeilge ó bhéal ar dtús,
- abairtí a athléamh agus athruithe a phlé agus a mholadh,
- ag baint úsáide as nascfhocail, iad a liostú thar am agus a bheith ar fáil,
- abairtí a chumadh le grúpa ag glacadh sealanna agus an scéal a chur le chéile le nascfhocail ag an deireadh,
- próifíl carachtair a dhéanamh ag baint úsáid as fráma réamhdhéanta a spreagann cur síos agus úsáid aidiachtaí,
- samplaí cuí a léamh mar eiseamláir.

### Nascfhocail

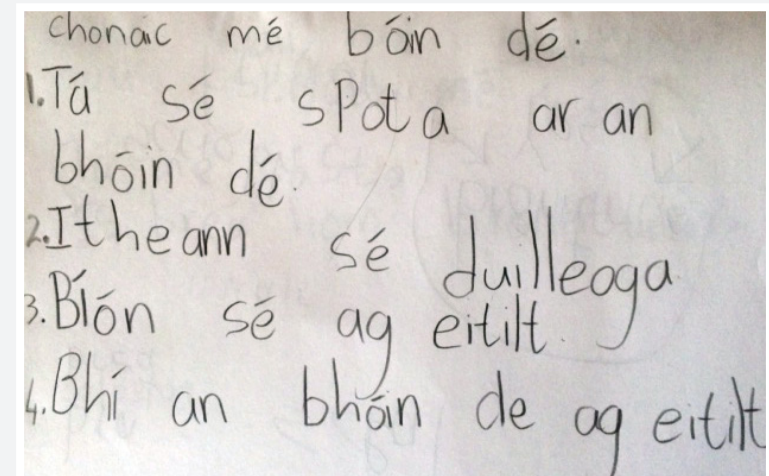
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| • go fóill | • i ndiaidh | • cosúil le   |
| • go fiú   | • tar éis   | • mar aon le  |

### Athinsint

Is cur síos é seo ar rud a tharla, b'fhéidir don údar féin. Tá cineálacha éagsúla athinsintí ann; athinsint ar rud pearsanta a tharla, (cuairt a thug mé ar fheirm), rud fíriciúil (taisme a tharla), rud a tharla sa tsamhlaíocht (lá i saol an chait). Bíonn suíomh agus imeachtaí in ord i gceist le hathinsint. Críochnaítear an athinsint le ráiteas deiridh.

### Tréithe:

- Rannpháirtithe áirithe
- Nascfhocail ama, m.sh. roimh, ina dhiaidh
- Paragraif a léiríonn an t-ord
- Briathra a léiríonn gníomhaíochtaí
- Go minic san aimsir chaite



## Seánraí Scríbhneoireachta

### Dóigheanna le tacú le hathinsint a scríobh

Tabhair deiseanna do na páistí athinsint a scríobh go rialta trí;

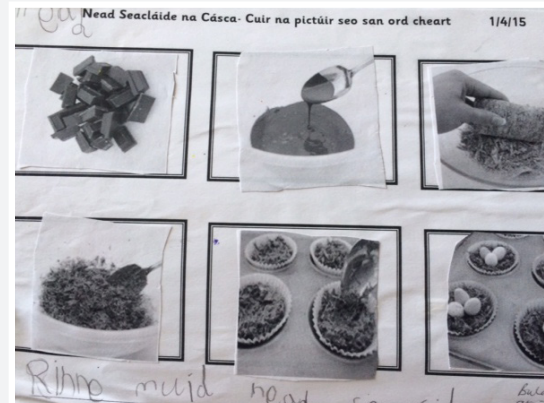
- nuacht na bpáistí a phlé,
- labhairt mar ghrúpa faoi rud a tharla sa rang (turas scoile/ cuairteoir), an athinsint a thaifeadh agus ansin í a scríobh,
- dialann ranga a scríobh le páistí ag labhairt agus múinteoir ag scríobh nó na páistí féin ag scríobh,
- nuacht a chraoladh go laethúil le micreadfón don taifeadh agus an téacs a scríobh,
- cairt nó póstaer a choinneáil le banc focal don athinsint. Cuir leis an chairt nuair a úsáidtear foclóir nua. Cuir na focail i rannóga, m.sh. Cé? (Mamaí, múinteoir), Cén áit? (sa teach, ar scoil),
- málaí scríbhneoireachta a dhéanamh ina bhfuil rudaí a spreagfaidh athinsint ar imeacht áirithe,
- iarraidh ar ghrúpa páistí imeachtaí a tharla a scríobh ar stiallacha páipéir, ansin iarraidh ar ghrúpa eile iad a chur in ord agus a athinsint roimh scríobh.

### Scríbhneoireacht Ghnásúil

Is céimeanna iad seo a leantar le rud a dhéanamh. Is téacs é seo a léiríonn an dóigh le ciste a dhéanamh nó cluiche a imirt nó treoracha le háit a aimsiú.

#### Tréithe:

- Cur síos ar rud fíor
- Tagairtí ginearálta don léitheoir
- Nascfhocail ama, m.sh. roimh, i ndiaidh
- Ní léirítear am san aimsir
- Briathra a léiríonn gníomhaíochtaí



## Seánraí Scríbhneoireachta

### Dóigheanna le tacú leis an scríbhneoireacht ghnásúil

Úsáid oiread samplaí Gaeilge agus is féidir leis na briathra agus an teanga áirithe a eiseamláiriú, tacaigh leis na páistí trí;

- na codanna éagsúla atá tábhachtach a phlé,
- samplaí eile a léamh, na codanna agus na teidil a ainmniú agus a phlé,
- Deir Ó Grádaigh a imirt leis na briathra sa mhodh ordaitheach a liostú agus comhthéacs na mbriathra seo a thuiscint,
- thascanna laethúla a rá ó bhéal in ord,
- thasc a dhéanamh sa rang agus na céimeanna atá i gceist a chlárú,
- sheichimh phictiúrtha a phlé agus abairt réamhscríofa a chur le gach pictiúr,
- ligean do na páistí post a roghnú agus duine a chur faoi agallamh don phost sin,
- áiseanna a chur roimh pháistí agus ligean dóibh cluiche a chumadh agus treoracha a dhéanamh dó,
- chluichí réamhdhéanta a thabhairt do na páistí nach bhfuil treoracha ann dóibh, iarr ar na páistí na treoracha a rá/scríobh.

### Briathra sa mhodh ordaitheach

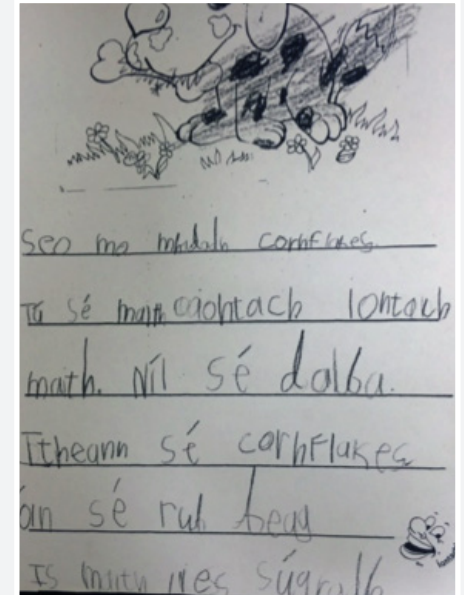
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| • tóg   | • dathaigh | • greamaigh |
| • cuir  | • scríobh  |             |

### Tuairisc

Scríobhtar tuairisc le heolas fíor a chur in iúl. Bíonn eolas eagraithe agus cláraithe i dtuairisc.

### Tréithe:

- Rannpháirtithe ginearálta
- Teanga neamhphearsanta
- An aimsir láithreach ach teanga nach léiríonn am
- Foclóir áirithe a bhaineann leis an ábhar

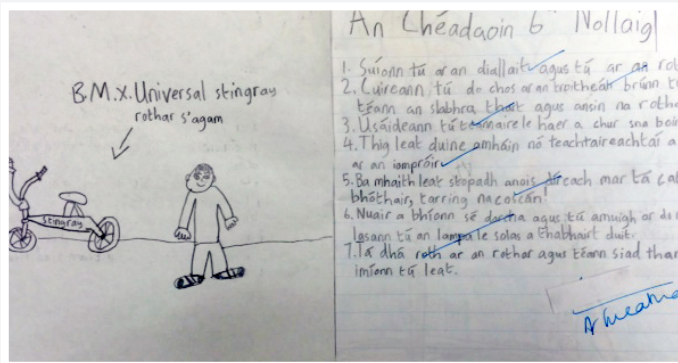


## Seánraí Scríbhneoireachta

### An dóigh le tacú le tuairisc a scríobh

Is féidir tuairisc a mhúnlú agus a roinnt trí;

- iarraidh ar na páistí rud suimiúil a thabhairt isteach ón bhaile lena thaispeáint don rang le comhrá agus ceistanna a spreagadh,
- leabhar ranga a dhéanamh a dhéanann cur síos ar gach páiste, maisithe ag na páistí agus ansin é a athléamh d'éisteoirí éagsúla,
- ghréasáin smaointe a dhéanamh ar ábhar,
- chluichí ó bhéal a imirt, duine ag déanamh cur síos ar rud atá as radharc an duine eile nó cur síos ar thuras ó áit go háit nó na difríochtaí idir dhá phictiúr a phlé.

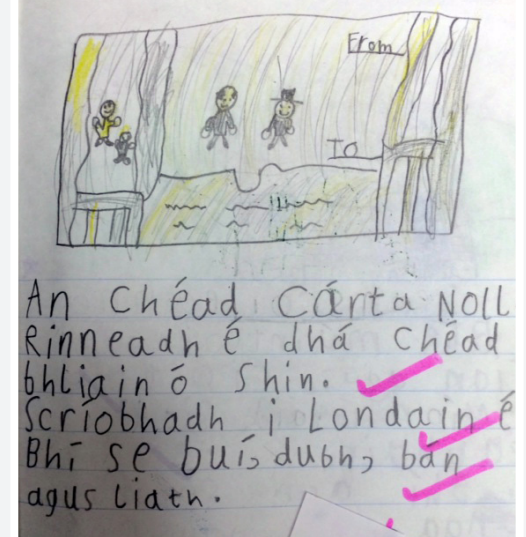


### Scríbhneoireacht Mhínithe

Scríobhtar míniú ar an dóigh a n-oibríonn rud nó an próiseas a bhaineann le rud, m.sh. tuar ceatha. Bíonn ráiteas ann agus ansin míniú i gcéimeanna.

#### Tréithe:

- Rannpháirtithe nach daoine iad
- An gaol idir cúis agus éifeacht
- Bíonn an saorbhriathar ann
- An aimsir láithreach go minic ach níl tábhacht leis an aimsir



### An dóigh le tacú leis an scríbhneoireacht mhínithe

Tacaigh leis na páistí trí;

- na teidil agus na codanna éagsúla a phlé,
- mhíniú eile a léamh, an clár agus an teideal a léamh,
- mhíniú ó bhéal a dhéanamh le cártaí a bhaineann le topaicí ar an dóigh a n-oibríonn rud,
- mhíniú ina phíosáí a chur le chéile,
- mhíniú a rá/scríobh le dul le pictiúir atá tugtha,
- mhíniú a dhéanamh go neamhspleách ag leanúint plan le príomhphointí an téacs a dhéanamh.

## Seánraí Scríbhneoireachta



### Scríbhneoireacht Áititheach

Scríobhtar go háititheach le rud a chur ina luí ar dhuine agus le hargóint agus díospóireacht a léiriú. Scríobhtar le réamhfocail agus in ord cinnte le hathrá.

### Tréithe:

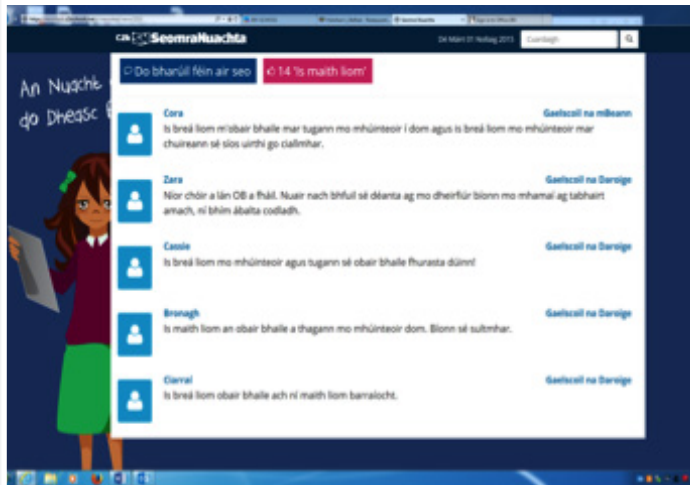
- Rannpháirtithe ginearálta,
- An saorbhriathar in úsáid le tacú leis an struchtúr
- Nascfhocail a bhaineann le réasúnaíocht
- Déantar ainmfhocail de bhriathra, m.sh. truailigh go truailiú

### An dóigh le tacú leis an scríbhneoireacht áititheach

Tacaigh leis na páistí trí;

- bharúlacha a léiriú i ngrúpa, ar son agus in éadan an ábhair,
- ábhar díospóireachta agus ceithre rogha; aontaím, ní aontaím, aontaím go mór, ní aontaím go mór,
- thopaicí reatha a phlé agus cúiseanna ann don díospóireacht,
- ghrúpa saineolaithe (tuismitheoirí/mic léinn/múinteoirí) a thabhairt le chéile le barúil a chur ina luí,
- bharúlacha a athrú, m.sh. scéal na dtrí mhuc a insint trí shúile eile agus barúil eile a thabhairt ar an scéal,
- charachtar aitheanta a bhaint amach as scéal agus cuir isteach carachtar eile. Iarr ar an dalta áit an charachtair a chosaint.

## Seánraí Scríbhneoireachta



### Scríbhneoireacht Shóisialta

Cuidíonn an cineál seo scríbhneoireachta le scríbhneoirí bheith i dteagmháil lena chéile. Is féidir bheith foirmiúil nó neamhfhoirmiúil. Is féidir leithscéal a ghabháil, nótaí buíochais, cuireadh, beannachtaí agus teachtaireachtaí a scríobh.

Athraíonn fráma an tseánra seo ag brath ar an topaic. Beidh túsphointe ann a léireoidh cúis, am agus áit an téacs. Ansin beidh an teachtaireacht féin ann leis na mionsonraí. Ag an deireadh, léireofar cúis an téacs agus gníomhaíocht atá le déanamh, m.sh. scríobh ar ais.

### Tréithe:

- Forainmneacha sa chéad agus sa dara pearsa
- Ceistanna cinnte nó ráitis
- Teanga ghonta
- Briathra san aimsir chaite
- Briathra a léiríonn gníomhaíocht
- Focail a léiríonn am
- Teanga fhoirmiúil nó neamhfhoirmiúil ag brath ar an duine
- Giorrúcháin nó pictiúir

### An dóigh le tacú leis an scríbhneoireacht shóisialta

Tacaigh leis na páistí trí;

- an chúis atá le scríbhneoireacht shóisialta a phlé,
- théacsanna réamhscríofa a phlé, á mbaint as a chéile agus ord na bpíosaí a phlé,
- dheiseanna a thabhairt do pháistí bheith ag scríobh go sóisialta, m.sh. bosca litreacha, clár teachtaireachtaí,
- chomhrá a dhéanamh trí rólghlacadh ina bhfuil teanga bhéasach,
- úsáid a bhaint as puipeid le teanga shóisialta a mhúnlú,
- dheiseanna a thabhairt do na páistí bheith mar dhuine eile agus ról agus barúlacha an duine sin a bheith acu féin, m.sh. ag freagairt an ghutháin mar a dhéanadh Mamaí é,
- rudaí a bhaineann le duine (múinteoir) a chur i mála, an tábhacht a bhaineann le gach rud a phlé, ligean do na páistí féin a leithéid de bhailiúchán a dhéanamh agus é a phlé,

## Seánraí Scríbhneoireachta

- thacú leis na páistí leis an fhoclóir, cairteacha a dhéanamh a léiríonn am, áit agus cé, m.sh. inné, ag deireadh na seachtaine, an trá, sa chlós, mo dhaidí,
- théacsanna réamhscríofa a thabhairt do na páistí agus aird a dhíriú ar fhocail agus frásaí ar leith. Is féidir díriú ar eolas agus ar fhoclóir cuí a bheidh ina chuidiú acu ina gcuid scríbhneoireachta féin,
- scríbhneoireacht shóisialta a úsáid in achair éagsúla sa churaclam, m.sh. nóta buíochais chuig cuairteoir, cuireadh chuig taispeántas,
- chuidiú leis na páistí r-phost a scríobh, scríobh do na meáin shóisialta agus cur i láthair a dhéanamh.

### Céimeanna i dteagasc na seánraí scríbhneoireachta

**Céim 1: Ag cur aithne ar an seánra**  
Léigh agus pléigh samplaí i nGaeilge. Déan comparáidí. Léigh do na páistí agus léigh leis na páistí. Pléigh an teanga chuí.

**Céim 2: Bain úsáid as sampla le fráma a dhéanamh**  
Tacaigh leis na páistí le hanailís a dhéanamh ar théacs. Déan fráma le heochairfhocail don seánra, m.sh. Insint: teideal, suíomh, carachtair, fadhb, réiteach.

**Céim 3: Scríbhneoireacht mhúnlaíthe (múinteoir amháin)**  
Bíonn an múinteoir ag smaoineamh os ard agus bíonn an rang ag coimhead.

**Céim 4: Scríbhneoireacht roinnte**  
Tá an peann ag an múinteoir. Bíonn an múinteoir go fóill ag smaoineamh os ard ach cuirtear moltaí na bpáistí i bhfeidhm chomh maith. Bíonn na páistí páirteach i gcomhrá, i scríbhneoireacht agus i léitheoireacht an tseánra.

**Céim 5: Scríbhneoireacht threoraithe: Déanann na páistí an plean**

Is féidir leis na páistí an scríbhneoireacht a phleanáil i bpéirí/i ngrúpaí, ag baint úsáide as an fhráma atá déanta.

**Céim 6: Scríbhneoireacht neamhspleách**  
Déanann na páistí plean agus scríobhann siad a bpíosa féin, dréachtú, eagarthóireacht agus athdhréachtú san áireamh.

**Céim 7: Lucht léite**  
Scríobhann na páistí do chúis ar leith agus do lucht léite atá fíor.





## Seánraí Scríbhneoireachta

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## An Cheardlann Scríbhneoireachta

### TORTHAÍ FOGHLAMA

- Rannpháirtíocht
- Spreagadh agus rogha
- Gnásanna cló agus struchtúr abairte
- Litriú
- Foclóir
- Cuspóir, seánra agus guth
- An próiseas scríbhneoireachta
- Freagairt agus intinn an údair
- Peannaireacht

Do gach scríbhneoir, idir óg agus aosta, is próiseas casta í an scríbhneoireacht. Tá tascanna/céimeanna ag gabháil léi: roghnaíonn an scríbhneoir topaicí, tagtar ar smaointe, déantar an chéad dréacht as na smaointe, agus déantar athbhreithniú ar a bhfuil scríofa. Baineann páistí tairbhe as **nuair a thaispeántar go soiléir arís is arís eile**

na próisis a bhaineann leis an scríbhneoireacht agus neart **deiseanna acu chun cleachtadh a dhéanamh agus triail a bhaint as rudaí**. Tá sé bunriachtanach an próiseas scríbhneoireachta, idir **an cheird agus na gnéithe meicniúla**, a phleanáil agus a mhúineadh le go mbeidh páistí ina scríbhneoirí neamhspleácha féinrialaithe atá in ann tarraingt go réidh ar eolas riachtanach óna gcuimhne fhadtéarmach. Má chuirtear in iúl do pháistí gurb é an chuid is tábhachtaí den scríbhneoireacht a gcuid smaointe a roinnt le daoine eile agus gur féidir déileáil le scileanna ar leibhéal níos ísle mar ghramadach, litriú agus poncaíocht nuair a bhíonn ábhar á fhoilsiú, is féidir faoiseamh a thabhairt dóibh ón imní atá orthu, cur lena gcuid muiníne agus a chur ar a súile dóibh go bhfuil siad



pleanáil agus ag athbhreithniú go leanúnach agus iad ag scríobh, molann taighdeoirí go mbainfear leas as cur chuige an phróisis maidir le múineadh na scríbhneoireachta. Sa chur chuige sin breathnaítear ar an scríbhneoireacht mar shraith modhanna iompraíochta ar féidir iad a mhúineadh, a fhoghlaim, a phlé agus a fhorbairt. Leagtar béim ar an tábhacht a bhaineann le smaoineamh, fiosrú, samhlú, cruthú, cumarsáid agus teanga a iniúchadh trí scríbhneoireacht agus leagtar an **bhéim chéanna ar phróisis na scríbhneoireachta is a leagtar ar an rud a scríobhtar**. Creat teagaisc is ea an Cheardlann Scríbhneoireachta ar féidir le múinteoirí a úsáid le tacú le páistí mar **scríbhneoirí**.

in ann an obair a dhéanamh. Ní mór deis a thabhairt do na páistí triail a bhaint as an scríbhneoireacht chomh maith leis an scríbhneoireacht a thaispeáint dóibh ar bhealach níos foirmiúla. Toisc go mbíonn scríbhneoirí ag

Is í an chuid is tábhachtaí den scríbhneoireacht go mbeadh páistí ag roinnt a gcuid smaointe; is féidir déileáil le scileanna ar leibhéal níos ísle mar ghramadach, litriú agus poncaíocht nuair a bhíonn ábhar á fhoilsiú.

## An Cheardlann Scríbhneoireachta

### An Cheardlann Scríbhneoireachta

Le linn na Ceardlainne Scríbhneoireachta foghlaimíonn páistí conas a bheith ina bhfíorscríbhneoirí agus breathnaítear orthu mar **fhíorscríbhneoirí**. Múineann na múinteoirí go sainráite do pháistí conas foghlaim go gníomhach mar scríbhneoirí, trí fhíordheiseanna fiúntacha a thabhairt dóibh le bheith ag scríobh i dtimpeallacht foghlama atá bunaithe ar ghnáthaimh agus ina mbíonn a fhios acu céard atá rompu amach. Toisc gur gníomhaíocht shóisialta go príomha í an scríbhneoireacht, cruthaíonn múinteoirí scafall d'fhoghlaim na bpáistí agus cuireann siad deiseanna ar fáil dóibh gach lá chun na píosaí scríbhneoireachta

a phlé lena chéile. Nuair a úsáidtear cur chuige na ceardlainne, cothaítear an chuid chruthaitheach agus an chuid aeistéitiúil den scríbhneoireacht agus spreagtar na páistí níos mó toisc go mbíonn rogha acu agus smacht acu ar na topaicí a scríobhfaidh siad fúthu. Cuireann sé deiseanna ar fáil chun fíorchomhtháthú a dhéanamh ar an teanga labhartha, léitheoireacht, líofacht agus stór focal. Feiceann na páistí go bhfuil an léitheoireacht agus an scríbhneoireacht fite fuaite ina chéile de réir mar a ghlacann siad seasamh an scríbhneora agus ansin seasamh an léitheora.

### CÚINSÍ RIACHTANACHA LE GO mBEIDH BLÁTH AR CHEARDLANN SCRÍBHNEOIREACTHA

- Cuir dóthain ama ar fáil le bheith ag scríobh gach lá.
- Tabhair rogha ábhar do na páistí mar aon le deiseanna le scríobh i réimse seánraí.
- Leag béim ar fhorbairt ghuth agus chruthaitheacht na bpáistí ina gcuid scríbhneoireachta.
- Cuir deiseanna ar fáil le haghaidh idirghníomhú sóisialta. Chuige sin eagraigh comhdhálacha agus seisiúin gach lá ina dtabharfaidh lucht éisteachta freagra ar scríbhneoireacht na bpáistí.
- Tabhair deiseanna do pháistí próisis, ceird agus scileanna na scríbhneoireachta a fhoghlaim trí mhioncheachtanna laethúla a chruthóidh tú go speisialta dóibh.
- Bain úsáid as An tSamhail um Scaoileadh na Freagrachta de Réir a Chéile (*Gradual Release of Responsibility Model*) agus as modheolaíochtaí cuí teagaisc eile.
- Bain úsáid as litríocht ardchaighdeán chun teicnící scríbhneoireachta a léiriú.
- Cruthaigh timpeallacht foghlama atá sábháilte, bunaithe ar ghnáthaimh agus ina mbíonn a fhios acu céard atá rompu amach.
- Cuir in iúl dóibh gur cumarsáid thar aon ní eile atá san ábhar agus sa scríbhneoireacht; spreag scríbhneoirí óga chun litriú garbh a úsáid.
- Déan an scríbhneoireacht a mheas trí leas a bhaint as seicliostaí, rúibricí agus filteáin scríbhneoireachta d'fhonn mioncheachtanna a phleanáil faoi cheird, scileanna agus próisis na scríbhneoireachta. Féach freisin: CNCM
- Bí ag súil le mórán ó na páistí agus iad ag scríobh.

## An Cheardlann Scríbhneoireachta



### An Cheardlann Scríbhneoireachta i Ranganna Naíonán

#### 1. Ag Tosú le Scríbhneoireacht Roinnte agus Scríbhneoireacht Idirghníomhach

##### Scríbhneoireacht Roinnte

Sa scríbhneoireacht roinnte, roghnaíonn na páistí na rudaí ar mhaith leo scríobh fúthu (an topaic) agus bíonn an múinteoir

Sa scríbhneoireacht roinnte, roghnaíonn na páistí na rudaí ar mhaith leo scríobh fúthu (an topaic) agus bíonn an múinteoir mar scríobhaí acu.

mar scríobhaí acu. Ar an gcéad dul síos, pléann siad an topaic agus oibríonn siad le chéile chun an scríbhneoireacht a fhorbairt. Déanann an múinteoir

smaointe na bpáistí faoin scríbhneoireacht a thairfeadh ar chairt nó ar scáileán idirghníomhach trí shamplaí a thabhairt de ghnéithe éagsúla den phróiseas scríbhneoireachta, mar shampla:

- coincheapa cló m.sh., ó chlé go deas, spásanna idir focail, poncaíocht
- focail nach bhfuil taithí acu orthu a litriú go garbh trí shiollaí a dhealú ó chéile, fuaimanna a shíneadh agus litreacha a mheitseáil le fóinéimí
- conas balla na bhfocal a úsáid chun focail ardmhínicíochta a aimsiú
- conas smaointe a nascadh le chéile agus forbairt a dhéanamh orthu
- conas cur síos a chur isteach agus comhthéacs a cheapadh.

##### Scríbhneoireacht Idirghníomhach

Bíonn an peann ag an múinteoir agus ag na páistí araon. Tugtar cuireadh do na páistí scríobh ar an gcairt nó ar an gclár bán idirghníomhach, m.sh., focail

Sa scríbhneoireacht idirghníomhach, bíonn an múinteoir agus na páistí araon mar scríobhaí.

## An Cheardlann Scríbhneoireachta

ar leith nó fuaimeanna a bhfuil eolas acu orthu agus ar féidir leo iad a litriú. Is cuid thábhachtach den scríbhneoireacht idirghníomhach é go mbeadh deiseanna ag na páistí bheith ag scríobh i gcomhar leis an múinteoir agus le páistí eile. Ní mór do pháistí go leor taithí a bheith acu ar scríbhneoireacht roinnte agus ar scríbhneoireacht idirghníomhach agus ar léitheoireacht roinnte sula mbogann siad ar aghaidh go dtí an Cheardlann Scríbhneoireachta.

### 2. An Cheardlann Scríbhneoireachta

Tosaíonn páistí ag scríobh a gcuid scéalta féin go neamhspleách nuair

a bhíonn taithí acu ar scríbhneoireacht roinnte agus ar scríbhneoireacht idirghníomhach agus nuair a bhíonn roinnt eolais acu ar an gceangal atá idir litreacha agus fuaimeanna agus nuair a thuigeann siad gur gníomh cumarsáide an focal scríofa. Spreagann na múinteoirí páistí mar scríbhneoirí chun:

- topaicí a roghnú a bhfuil tábhacht phearsanta ag baint leo agus ransú smaointe a dhéanamh
- pictiúir dá gcuid smaointe a tharraingt agus lipéid a chur ar ghnéithe den phictiúr ansin
- abairtí a scríobh a bhaineann leis an bpictiúr
- smaointe a phlé le lucht éisteachta
- cur le smaointe agus iad a fheabhsú.

Is féidir le gach páiste brí a chruthú ar an leathanach trí mhairc a dhéanamh nó trí líníocht agus trí chaint faoina gcuid scríbhneoireachta. Beidh cuid acu in ann lipéid a chur ar ghnéithe dá gcuid pictiúr agus beidh daoine eile in ann cur leis tuilleadh agus iarracht a dhéanamh abairtí a scríobh.

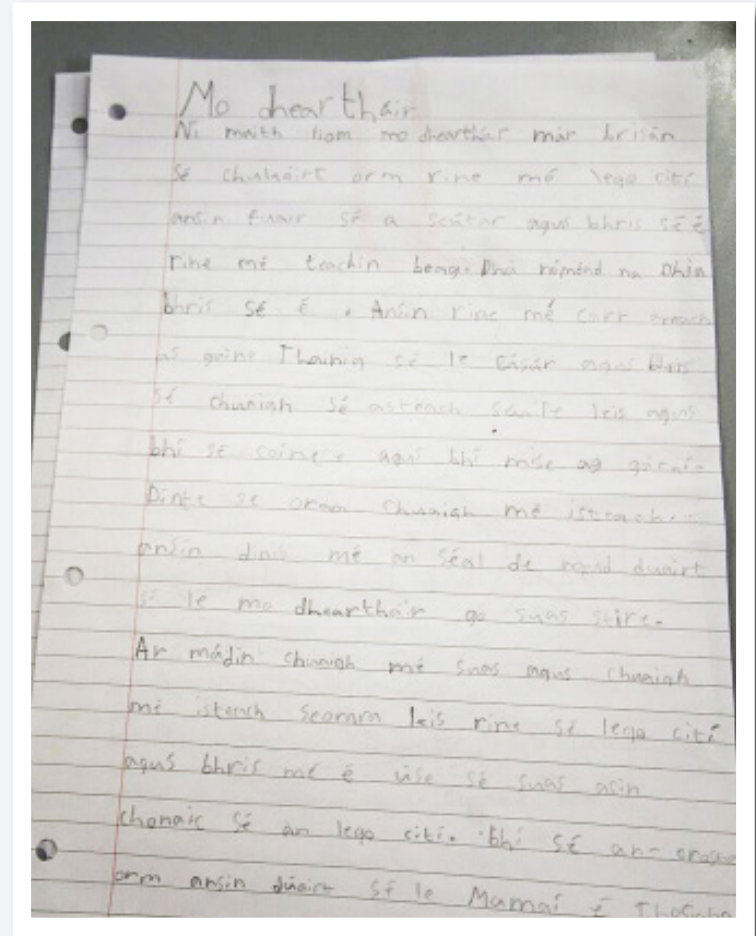


## An Cheardlann Scríbhneoireachta

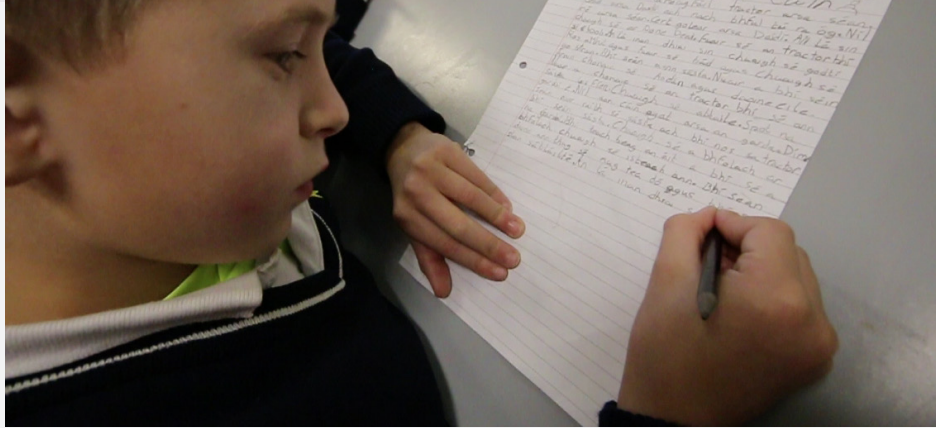
### 3. Teagasc agus Measúnú le haghaidh Foghlama

Má dhéantar measúnú rialta ar scríbhneoireacht na bpáistí agus úsáid á baint as seicliostaí, comhdhálacha agus rúibricí, cabhróidh sé sin le múinteoirí dul chun cinn na bpáistí ó thaobh scríbhneoireachta de a mheas, ag teacht le Contanam Dul chun Cinn na Scríbhneoireachta i gCuraclam Teanga na Bunscoile. Ba cheart na páistí a spreagadh chun féinmheasúnú agus measúnú piaraí a dhéanamh, ag úsáid rúibricí agus seicliostaí oiriúnacha atá deartha ag páistí agus ag an múinteoir. Is féidir leas a bhaint as an eolas sin chun planáil

a dhéanamh le haghaidh teagasc ina mbíonn ábhar faoi leith ag gasúir faoi leith bunaithe ar a gcumas féin, agus tacaíocht a thabhairt do na páistí agus iad ag dul i dtreo na chéad chéime eile dá bhforbairt. Gluaiseann na páistí trí chéimeanna intuartha forbartha maidir le litriú a chuireann ar a gcumas téacs níos casta a chruthú. Ach samplaí de scríbhneoireacht na bpáistí a choinneáil i bhfillteán, beidh taifead ann ar a gcuid dul chun cinn thar thréimhse ama.



## An Cheardlann Scríbhneoireachta



### Struchtúr na Ceardlainne Scríbhneoireachta

#### 1. An Mion-Cheacht (thart ar 10 nóim)

Tosaíonn an Cheardlann Scríbhneoireachta le mioncheacht. Is éard atá i gceist le mioncheacht ná ceacht gairid atá dírithe ar ghné amháin den scríbhneoireacht. Taispeánann an múinteoir an méid a bheidh le déanamh ag na daltaí ionas go mbeidh a fhios acu céard go díreach atá ag teastáil, agus baineann sé/sí úsáid as smaoineamh os ard. Is minic a bhíonn an mioncheacht nasctha le litríocht ardchaighdeán do pháistí nó le píosa scríbhneoireachta an pháiste féin. Eagraítear **mioncheachtanna don rang uile** nuair a theastaíonn teagasc soiléir ó gach páiste, nó ón gcuid is mó acu, ar cheird, gnás, próiseas nó teicníc eagrúcháin ar leith.

Tugtar **mioncheachtanna do ghrúpaí beaga** nuair

a léiríonn grúpa páistí go bhfuil scil nó ceird ar leith riachtanach dóibh. Fad is atá an múinteoir i mbun ceachtanna le spriocghrúpa beag páistí, leanann na páistí nach bhfuil sa ghrúpa beag ar aghaidh ag obair go neamhspleách ar a gcuid scríbhneoireachta ón lá roimhe sin nó cuireann siad tús le píosa nua. Bíonn comhdháil ag an múinteoir le 3 nó 4 de na páistí sin nuair a bhíonn deireadh le ceacht an ghrúpa bhig.

Bíonn trí chuid sa Cheardlann Scríbhneoireachta:  
 (1) mioncheacht  
 (2) scríbhneoireacht neamhspleách agus comhdhálacha  
 (3) seisiún roinnte

Sa mhioncheacht, soláthraíonn an múinteoir teagasc soiléir ar cheird, gnás, próiseas nó teicníc eagrúcháin ar leith a bhaineann leis an scríbhneoireacht.



## An Cheardlann Scríbhneoireachta

### CINEÁLACHA MIONCHEACHTANNA

**Ceird (3-4 huair sa tseachtain):** Teicníc a mhúineadh chun feabhas a chur ar chaighdeán nó ar stíl na scríbhneoireachta m.sh. leas a bhaint as sonraí, tús láidir a cheapadh agus teideal éifeachtach a chumadh.

### Coinbhinsiúin (1-2 uair sa tseachtain):

Scileanna a mhúineadh chun feabhas a chur ar inléiteacht agus líofacht an dréachta, m.sh. gramadach, litriú, poncaíocht agus struchtúr na n-abairtí.

**Próiseas (nuair is gá):** Ná céimeanna éagsúla a mhúineadh a bhaineann leis an bpróiseas scríbhneoireachta m.sh. topaic a roghnú, dréachtú, athbhreithniú, eagarthóireacht agus foilsiú.

**Bainistiú agus eagrú (nuair is gá):** An gnáthamh a mhúineadh a bhaineann leis an gCeardlann Scríbhneoireachta, mar shampla, struchtúr na Ceardlainne, conas fillteáin scríbhneoireachta a úsáid, na rialacha a bhaineann le comhdhálacha agus conas freagra a thabhairt le linn seisiúin roinnte.

### 2. Scríbhneoireacht Neamhspleách agus Comhdhálacha (thart ar 20-30 nóim)

Nuair a bhíonn na páistí go léir i mbun pinn is iad ag scríobh gan stad as a gconlán féin féadfaidh an múinteoir dul timpeall ag labhairt le páistí aonair. Bíonn comhdhálacha den sórt sin gearr (thart ar 5 nóiméad) agus ba cheart é a bheith mar aidhm ag an múinteoir labhairt le 3 nó 4 páistí gach lá. Is é an páiste a dhéanann 80% den chaint agus an múinteoir an 20% eile le linn dea-chomhdhála. Is é obair an mhúinteora sonraí a mhealladh ón scríbhneoir, tuiscint a fháil ar cad é atá sé nó sí ag iarraidh a dhéanamh agus páistí a spreagadh mar scríbhneoirí. Féadfaidh múinteoirí an t-am

seo a úsáid, nuair a bhíonn siad ag caint le páistí aonair, chun ábhair inní faoi leith nó réimsí saineolais páistí a thabhairt faoi deara. Cuirfidh sé seo ar chumas an mhúinteora teagasc ina mbíonn ábhar faoi leith ag gasúir faoi leith, bunaithe ar a gcumas féin, a chur ar fáil le linn comhdhálacha atá le teacht agus ábhar a phleanáil le haghaidh mioncheachtanna do ghrúpaí beaga. Ar an mbealach seo, cuireann an múinteoir tacaíocht ar fáil mar fhreagra ar na riachtanais faoi leith atá ag páistí.

## An Cheardlann Scríbhneoireachta



### 3. Seisiún Roinnte (thart ar 5-10 nóim)

Suíonn páiste amháin ar chathaoir an údair nó i limistéar ainmnithe sa seomra ranga agus léann sé/sí a c(h)uid scríbhneoireachta os ard don rang. Éistean na páistí eile le haghaidh sonraí, cuirtear ceisteanna agus insíonn siad cad a thaitníonn leo sa phíosa scríbhneoireachta. Cruthaíonn an seisiún roinnte deiseanna do mhúinteoirí chun struchtúir teanga chuí a leagan amach mar fhreagra ar an scríbhneoireacht agus do pháistí chun a stór focal agus teanga ó bhéal a fhorbairt. Ina theannta sin,

Sa seisiún roinnte, léann gach páiste a scríbhneoireacht os ard fad is atá na páistí eile ag éisteacht, ag cur ceisteanna agus ag rá cad a thaitníonn leo sa phíosa scríbhneoireachta.

tugann an seisiún roinnte aiseolas dearfach don scríbhneoir ó fhíorlucht éisteachta a bhfuil aird acu air agus ar mór acu a chuid oibre, cuireann sé le muinín na bpáistí agus spreagann sé a thuilleadh iad chun bheith ag scríobh.

## An Cheardlann Scríbhneoireachta

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## Patrúin le haghaidh na Lámhscríbhneoireachta

### TORTHAÍ FOGHLAMA

*Forbraíonn leanaí coincheapa, meonta agus scileanna maidir le:*

- Rannpháirtíocht
- Spreagadh agus rogha
- Lámhscríbhneoireacht

### Patrúin agus an Lámhscríbhneoireacht

Uirlisí teagaisc iontacha is ea patrúin agus bíonn siad úsáideach ar gach uile chéim de theagasc na lámhscríbhneoireachta. Cabhraíonn patrúin le leanaí scileanna riachtanacha a fhoghlaim i dtaca leis an scríbhneoireacht ar bhealach spráúil. Nuair a dhéanann leanaí patrúin, déanann siad gluaiseachtaí atá cosúil leo siúd a bhíonn ag teastáil i gcás litreacha arís is arís eile ach gan a bheith buartha faoin litir a chur i gcrích i gceart. Leagtar béim ar an

ngluaiseacht rithimeach de bharr go bhfuil patrúin athchleachtach, rud a theastaíonn uainn i gcás na lámhscríbhneoireachta. Is féidir patrúin a úsáid le scileanna leanaí níos sine a fhorbairt chomh maith.



### Na Buntáistí a bhaineann le Patrúin

Is iomaí bealach ar féidir le patrúin cabhrú le leanaí:

1. Mar **réamhchleachtadh** don lámhscríbhneoireacht – rud a fhorbraíonn a scileanna mínluaile agus aireachtála.
2. Le foghlaim faoi **shuíomh ceart an choirp** agus faoin **gcaoi cheart le greim a choinneáil ar uirlis scríbhneoireachta**. Uaireanta is éasca do leanaí díriú ar an ngluaiseacht agus ar shuíomh a gcoirp agus a lámh nuair atá patrún athchleachtach á tharraingt acu ná mar a bhíonn sé nuair atá siad ag scríobh mar is gnách.
3. Le **rithim agus líofacht** a bhaint amach. D'fhéadfadh go n-éireodh leanaí imníoch agus tógtha agus iad ag scríobh. D'fhéadfadh patrúin ligean don leanbh a shuaimhneas a dhéanamh agus d'fhéadfadh go gcabhródh an sruth rithimiúil a bhaineann leo le lámhscríbhneoireacht níos casta ar ball.
4. Le **brú ar an bpeann luaidhe** a laghdú. Ach foghlaim cén chaoi le scríobh gan an iomarca brú agus patrúin á ndéanamh, bíonn sé níos éasca ansin litreacha a scríobh.

Is fearr páipéar bán ná páipéar línithe nuair atá leanaí ag tosú ar phatrúin a chruthú agus a chleachtadh.

## Patrúin le haghaidh na Lámhscríbhneoireachta

**5. Le seichimh agus gluaiseachtaí treoacha a fhoghlaim, .i., ó bharr go bun, ó chlé go deas, deiseal agus tuathal.**

**6. Leis an méid chéanna a choinneáil.** Is féidir le patrún a athraíonn idir strócanna fada agus gairide an nasc idir na litreacha éiritheacha agus na litreacha x-airde (a, c, e, u, v, srl.) a threisiú, agus is féidir na litreacha is minic a dhéantar rómhór nó róbheag a chur le chéile le litir eile.

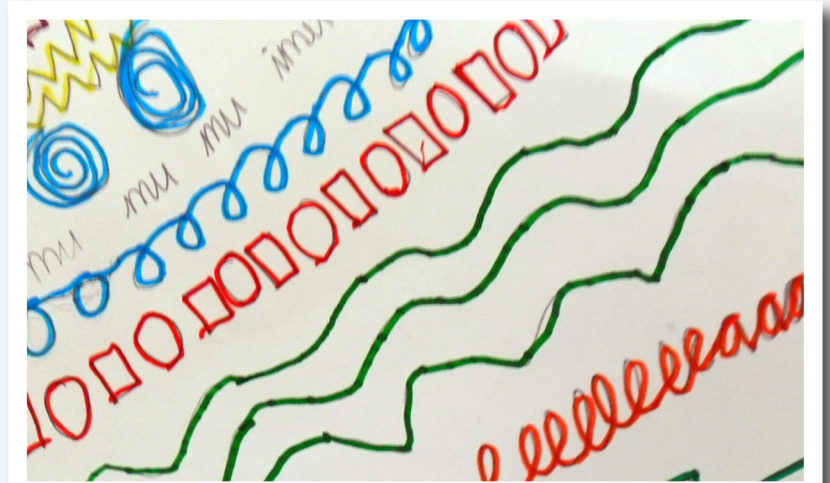
**7. Le cruth litreach nó ceangal a bhíonn deacair do leanáí a chleachtadh.**

**8. Le litreacha a choinneáil ar an líne.** Féadann patrún a dhéanamh ar líne rialaithe an tsaintréith seo den dea-lámhscríbhneoireacht a threisiú, rud a théann cru a roinnt leanáí.

**9. Leis an gclaonadh céanna a choinneáil.** Bíonn cuma níos fearr ar scríbhneoireacht agus bíonn sí níos éasca le léamh nuair a bhíonn na strócanna síos uile comhthreomhar. Tá sé níos éasca é sin a chleachtadh nuair a scríobhtar patrún ar nós *ululu*.

**10. Le luas agus líofacht a mhéadú de réir a chéile, go háirithe de réir mar a éiríonn leanáí níos muiníní as a gcuid scríbhneoireachta.**

Sna luathbhlianta bunscoile agus ceangal patrún á chleachtadh, spreag na leanáí chun thart ar 3-5 chruth a scríobh, agus ansin a n-uirlis scríbhneoireachta a ardú. Uaireanta bíonn sé deacair línte fada, leanúnacha foirmeacha/strócanna a chruthú.



## Patrúin le haghaidh na Lámhscríbhneoireachta



### Smaointe i gcomhair Patrún

Is iomaí acmhainn atá ar an bhfód a thugann smaointe i dtaca le patrúin a dhéanamh. Tá cláir ar fáil a dhíríonn ar chúpla buntáiste sonrach a bhaineann le patrúin a dhéanamh. Mar shampla, cláir a chabhraíonn le leanaí patrúin a dhéanamh le ceol, patrúin a úsáid le foirmiú litreacha a fhoghlaim, agus patrúin a úsáid le luas agus líofacht a fheabhsú.



### Luathphatrúin Scríbhneoireachta

Is trí phatrúin a úsáid a fhaigheann leanaí taithí ar ghluaiseachtaí agus ar chruthanna a fhorbróidh a scileanna luaile agus a chuirfidh lena gcuid muiníne.



I measc na luathphatrún scríbhneoireachta tá

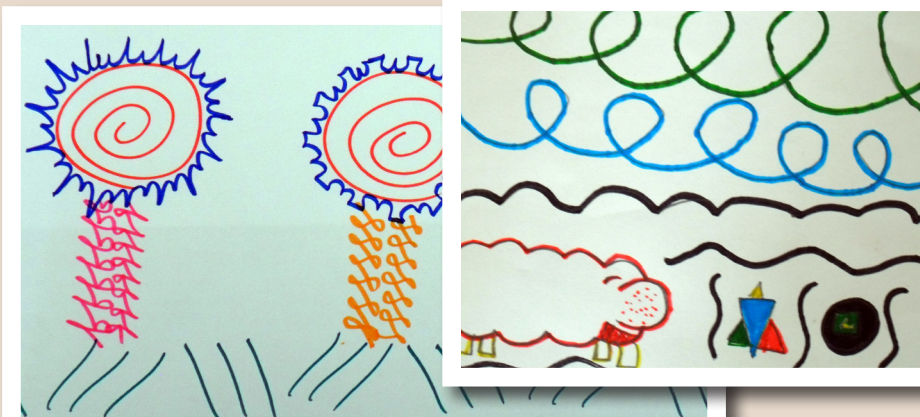
- línte díreacha, suas agus síos
- línte ó thaobh amháin go taobh eile agus línte trasnánacha
- fiarláin
- ciorcail shimplí sa dá threo
- ciorcail chomhlárnacha ag tosú amach sa lár nó ar an imeall amuigh
- poncanna
- bíseanna a théann amach nó isteach
- lúba suas nó bláthfhleasca
- lúba síos nó stuaaráí
- fíor a hocht, idir ingearach agus chothrománach.

## Patrúin le haghaidh na Lámhscríbhneoireachta

### Tacú le Luathpatrúin Scríbhneoireachta

- Leanaí a spreagadh chun **spraoid a bheith acu** trí phatrúin a dhéanamh agus smaointe éagsúla a thabhairt isteach ceann ar cheann, m.sh., ag bogadh ar chlé nó ar dheis, suas agus síos.
- **Réimse leathan ábhar** a chur ar fáil do leanaí agus iad ag déanamh patrún.
- Deiseanna a chothú le patrúin a dhéanamh mar chuid de

**thionscadail, de shúgradh nó d'obair ealaíne i ngrúpaí.** Mar shampla, déan patrúin le **rudáí** (cruthanna pasta, blaoscanna, olann, snáithe, taos súgartha), le **gluaiseachtaí** (ag bogadh le chéile ar bhealaí difriúla, patrúin a dhéanamh i ngaineamh le **méara**, loirg choise) agus le **huirlisí scríbhneoireachta** difriúla (cailc sa chlós súgartha, clódóirí péinte).



- I gcás leanaí níos óige, is féidir le múinteoirí **cruthanna bunúsacha** a chur ar fáil is féidir a líonadh le patrúin, m.sh., d'fhéadfadh an múinteoir cruthanna ciorclacha ar pháipéar a chur ar fáil a d'fhéadfadh na leanaí a úsáid le páipéar beartán a dhearadh agus a chruthú le haghaidh an tsiopa san áit súgartha shochdhrámata. Bíodh an imlíne mór a dóthain le go mbeidh siad in ann patrúin a dhéanamh agus beag a dóthain lena chinntiú nach mbeidh sé leadránach do na leanaí.

- Nuair a dhéantar na patrúin le **huirlisí scríbhneoireachta**, spreag na leanaí atá réidh le **greim éifeachtúil** a choinneáil ar a bpinn luaidhe nó a bpinn (b'fhéarr an uirlis a choinneáil idir an ordóg

- agus an chormhéar, le taobh na méire fada ann leis an ngreim thríchosach a chomhlánú). Seans go mbeidh na leanaí óga fós ag úsáid an ghreama peann luaidhe níos bunúsaí.
- Bíonn patrúin níos tarraingtí má chuirtear neart**dathanna** leo. Is beag brú a bhíonn ag teastáil le haghaidh pinn fheiltbhioracha agus d'fhéadfadh sé go mbeidís úsáideach le brú éadrom ar an bpeann luaidhe a spreagadh. Bíonn pinn ghlóthaí an-éifeachtach go deo ar pháipéar daite dorcha.



## Patrúin le haghaidh na Lámhscríbhneoireachta



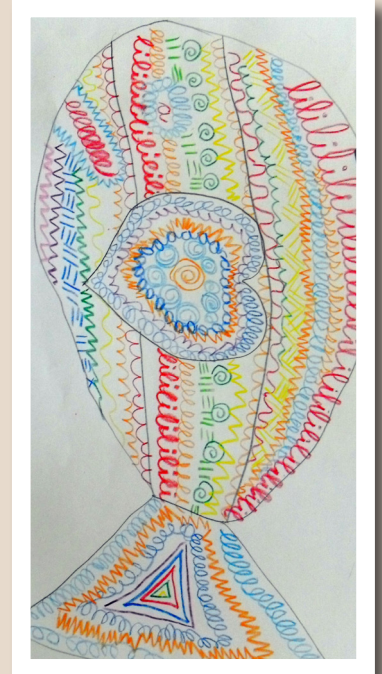
### Patrúin a thacaíonn le Foirmiú Litreacha

Féadtar patrúin ar leith atá cosúil leis na patrúin atá ag teastáil le litreacha a scríobh a thabhairt isteach do leanaí a bhfuil taithí acu ar luathpatrúin a dhéanamh. Is fiú go mór na patrúin a dhéanamh chomh mór leis an scríbhneoireacht a dhéanfaidh na leanaí amach anseo. Tá tugtha thíos moltaí i gcomhair patrún a bhaineann le foirmiú litreacha.

- Déanann **stuanna nó droichid**, déanta le pointí ag an mbonn, aithris ar na gluaiseachtaí léime a úsáidtear sna litreacha **r, b, n, m, h, k, p**.
- Tá **lúba nó bláthfheasca**, déanta le pointí ag an mbarr, ina n-ullmhúchán maith i gcomhair na litreacha **l, t, u, y** a scríobh.
- Tá **ciorcail**, déanta i dtreo tuathalach, ina n-ullmhúchán maith i gcomhair na litreacha **c, a, d, g, q, s** a dhéanamh.

Tabhair **neart deiseanna** do leanaí i ranganna naíonán patrúin a chleachtadh, ar pháipéar aonlínithe, spásáilte go leathan más féidir ar chor ar bith agus le pinn luaidhe, criáin nó pinn fheiltbhioracha.

De réir mar a dhéanann leanaí dul chun cinn is féidir leo tosú ar **patrúin a úsáid le chéile** le dearáí agus le huigeachtaí níos casta a fhoirmiú. Mar shampla, d'fhéadfaí línte na bpatrún a fhí le chéile le scinigh dragain nó tonnta a dhéanamh.

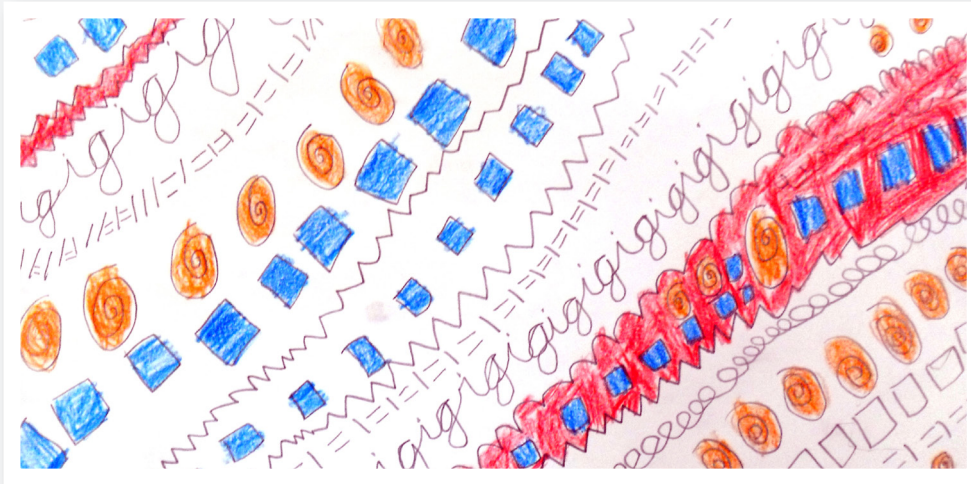


Réamhchleachtadh úsáideach i gcomhair lámhscríbhneoireachta le daltaí níos sine is ea **imlíne phatrúnaithe** a chruthú timpeall leathanach scríbhneoireachta.

Is féidir **pictiúr a dhearadh le patrúin le nó focail athfhillteacha** mar uigeachtaí a cheangal leis an téacs lena chinntiú go mbeidh sé níos baintí. D'fhéadfaidís sin a bheith ina n-amharcfhilíocht má roghnaítear na focail go maith leis an achar a líonadh: b'fhéidir 'scamaill lomartha' nó 'tonnta ag briseadh'.



## Patrúin le haghaidh na Lámhscríbhneoireachta



### Script Reatha

Tacaíonn patrúin go hiontach le script reatha a fhorbairt. Féadtar déanamh patrún a úsáid leis na gluaiseachtaí is gá le litreacha aonair a dhéanamh a theagasc do leanaí agus ansin cuid mhaith den eolas agus de na scileanna is gá le litreacha a cheangal le chéile.

Nuair a dhéantar cleachtadh ar na patrúin cheangail éagsúla, cabhraítear le leanaí ullmhú le litreacha a cheangal. Is féidir le leanaí dul ar aghaidh go dtí patrúin a dhéanamh le péirí litreacha, iad siúd a chaithfear a chleachtadh tuilleadh b'fhéidir nó litreacha a bhfuil cruth cosúil orthu, m.sh. **adada** nó inisealacha an linbh.

Tá déanamh patrún ina chleachtadh úsáideach i gcomhair na lámhscríbhneoireachta ós rud é, tar éis é a theagasc ar an gcéad dul síos, gur féidir le leanaí leanúint ar aghaidh leis ag amanna saora le linn an lae scoile.

Ná déan dearmad a chinntiú go mbaineann leanaí cothromaíocht amach idir rialú agus líofacht de réir mar a dhéanann siad dul chun cinn.

## Patrúin le haghaidh na Lámhscríbhneoireachta

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Daltaí de chuid Scoil Náisiúnta Chill Ríicill, Baile Locha Riach, Co. na Gaillimhe a chuir na líníochtaí agus na sleachta scríbhneoireachta samplacha le chéile le haghaidh an Ábhair Tacaíochta seo.

## Caighdeán agus Canúint: Treoir do Mhúinteoirí

### CUSPÓIRÍ

**Cabhróidh an treoir seo le múinteoirí tuiscint níos fearr a fháil ar:**

- Cad é atá i gceist le ‘Gaeilge chaighdeánach’ agus ‘an Caighdeán Oifigiúil’
- An gaol idir an Caighdeán Oifigiúil agus canúintí na Gaeilge
- Foinsí eolais a úsáid chun a fháil amach cé acu atá focal/struchtúr caighdeánach nó nach bhfuil
- Impleachtaí na gceisteanna seo maidir le cleachtais mhúinteoireachta

### Céard é an Caighdeán Oifigiúil?

Nuair a bunaíodh Saorstát Éireann in 1922, rinneadh cinneadh go gcuirfí bunreacht agus achtanna an stáit nua ar fáil i nGaeilge. Bhí roinnt fadhbanna ann, áfach, a chuir isteach ar an obair.

- Bhí a lán focal ann a raibh foirmeacha difriúla acu ó áit go háit tríd an tír. Cad ba cheart a scríobh: teach nó tigh; poist nó postanna; an gloine nó an ghloine; do dheineas nó rinne mé?
- Ní raibh daoine ar aon aigne faoi ghnéithe den ghramadach. Cad ba cheart a scríobh: cúig phunt nó cúig point; ag an fhuinneog nó ag an bhfuinneog; ag canadh amhrán fada nó ag canadh amhráin fhada?

Rinne foireann aistritheoirí an stáit, Rannóg an Aistriúcháin, sraith moltaí faoi na ceisteanna sin, a foilsíodh sa leabhar Gramadach na Gaeilge agus Litriú na Gaeilge, an Caighdeán Oifigiúil (1958). As sin amach, bhí treoir chinnte ann faoi phointí gramadaí agus faoi ghnéithe den litriú nach raibh lucht na Gaeilge ar aon aigne fúthu.



## Caighdeán agus Canúint: Treoir do Mhúinteoirí

### Cén comhthéacs ina n-úsáidtear an CO?

Ceapadh an Caighdeán Oifigiúil (an CO) chun go mbeadh córas scríbhneoireachta amháin ann le haghaidh achtanna agus cáipéisí oifigiúla eile. Ach úsáidtear an CO i roinnt comhthéacsanna eile, go háirithe i gcáipéisí foirmeálta atá dírithe ar phobal léitheoireachta náisiúnta:

- Foirmeacha
- Tuarascálacha
- Cáipéisí eolais agus poiblíochta
- Suíomhanna gréasáin

Ní gá cloí leis an CO i dtéacsanna neamhfhoirmeálta, mar shampla: an scríbhneoireacht chruthaitheach, teachtaireachtaí pearsanta, dialanna, scrípteanna teilifíse.

### Míthuiscintí 1: “Tá mo chanúint féin mícheart!”

B’fhéidir go mbeadh faitíos ort nach bhfuil na rudaí a deir tú nó a scríobhann tú ag teacht leis an CO. Cuir i gcás, nuair a labhraíonn tú leis na páistí i dtús an lae; thiocthadh leat ceann ar bith de na frásaí seo a úsáid:

- Cad é mar atá sibh? (Atá an-choitianta i gCúige Uladh)
- Cén chaoi a bhfuil sibh? (Atá an-choitianta i gConnachta)
- Conas tá sibh? (Atá an-choitianta i gCúige Mumhan)

Seans go sílfeadh an múinteoir go bhfuil a leagan féin ‘canúnach’ nó taobh amuigh den CO. Is míthuiscint é sin: ní chuireann CO cosc ar fhrásaí nó ar fhocail díreach toisc go n-úsáidtear iad i gcanúint faoi leith. Is é a dhéanann an CO ná leagan caighdeánach amháin a mholadh i gcás go mbeadh **roinnt leaganacha den fhocal céanna ann**, mar shampla:

- Fata, préata, preáta, **práta**
- Gaothach, gaofarach, **gaofar**
- Tuigse, tuigbheáil, **tuiscint**



## Caighdeán agus Canúint: Treoir do Mhúinteoirí

Socraíodh **leaganacha caighdeánacha** (práta, gaofar & tuiscint) chun go mbeadh leagan cinnte amháin ann in áit trí nó ceithre cinn. Cé go bhfuil an chiall chéanna le Cad é mar atá sibh, cén chaoi a bhfuil sibh agus conas tá sibh, ní leaganacha den aon fhrása amháin iad. Mar sin de, tá siad go léir chomh caighdeánach lena chéile. Tá sin fíor i gcás focail aonair chomh maith. Tá cailín, girseach agus gearrchaile go léir chomh caighdeánach lena chéile, fiú má tá blas Ultach, Muimhneach nó Connachtach orthu. Mar a chéile i gcás freisin, fosta agus leis agus a lán leaganacha eile a shíleann daoine a bheith ‘canúnach’.

### Leaganacha caighdeánacha agus leaganacha malartacha

Chonaicamar gur roghnaíodh práta, gaofar & tuiscint mar leaganacha caighdeánacha. Sin iad na foirmeacha ba cheart a úsáid más mian leat cloí leis an CO. Ní hionann sin agus a rá, áfach, go bhfuil na leaganacha eile (fata, gaothach, tuiirse etc) ‘mícheart’. Tugtar **leaganacha malartacha** ar a leithéid agus tá lánchead iad a úsáid sa scríbhneoireacht neamhfhoirmeálta.

### Ag úsáid FGB

Cuir i gcás go bhfuil tú in amhras faoi stádas focal nó frása éigin; conas is féidir a fháil amach cé acu leagan caighdeánach nó leagan malartach atá ann? Is furasta an t-eolas sin a fháil in Foclóir Gaeilge–Béarla (FGB) le Niall Ó Dónaill. Tá FGB ar fáil i roinnt formáidí:

- An leagan clóite a foilsíodh in 1977.
- Leagan leictreonach ar féidir é a chuardach ar líne: [www.teanglann.ie/en/fgb](http://www.teanglann.ie/en/fgb).

Féach **Físeán I**, a léiríonn conas FGB a úsáid chun teacht ar an eolas riachtanach.



## Caighdeán agus Canúint: Treoir do Mhúinteoirí

### Míthuiscintí 2: “Níl blas caighdeánach ar mo chuid Gaeilge.”

Baineann an CO leis an nGaeilge scríofa amháin. **Níl aon bhealach caighdeánach ann chun focal a rá.** Féach, mar shampla, focail mar dubh nó eitleán. Tá páistí ann a deir duv agus páistí eile a deir doo. Cuirfidh páistí i gceantair áirithe béim ar an dara siolla den fhocal eitleán agus beidh an bhéim ar an gcéad siolla ag páistí eile. Níl aon cheann acu ‘níos caighdeánaí’ ná a chéile.

### Cén bhaint atá ag an CO le hobair an mhúinteora bunscoile?

Mar atá feicthe againn thuas, **is treoir don Ghaeilge scríofa atá sa CO.** Úsáidtear é le téacsanna oifigiúla agus le téacsanna atá dírithe ar lucht léitheoireachta náisiúnta a scríobh. Is léir, mar sin, nach bhfuil baint díreach ag an CO leis na cineálacha téacsanna a bhíonn á scríobh ag páistí bunscoile, mar shampla:

- dialanna
- nótaí, tráchtairreachtaí agus litreacha
- scéalta gairide
- cluichí focal



## Caighdeán agus Canúint: Treoir do Mhúinteoirí

Mar sin féin, tá **tábhacht indíreach** ag an CO in obair an bhunmhúinteora. Sna Treoirlínte do Mhúinteoirí a cuireadh le Curaclam Gaeilge na Bunscoile, moltar do mhúinteoirí ‘an teanga a cheartú nuair is gá’ in obair scríofa na ndaltaí. Tá an baol ann go measfar leaganacha malartacha a bheith mícheart agus go gceartófar iad ar shlí a chuirfidh as d’fhéinmhuinín an pháiste. Tá roinnt rudaí eile le cur san áireamh:

- Ní mór do mhúinteoirí tuiscint a bheith acu ar phríomhchoincheapa an CO agus ar an ngaol idir an CO agus na canúintí Gaeilge, sa chaoi is go mbeidh siad in ann a gcuid téacsanna scríofa féin a ullmhú go muiníneach.
- Cabhróidh tuiscint ar an CO/canúintí na Gaeilge le múinteoirí téacsanna léitheoireachta den chineál atá molta sa Churaclam Bunscoile a roghnú, i.e. scéalta gearra béaloidis, rainn agus dánta dúchasacha. Bíonn a lán leaganacha malartacha sna hábhair sin agus níor cheart iad a ‘cheartú’.
- Cabhróidh tuiscint ar an CO/canúintí na Gaeilge le múinteoirí saothar na bpáistí a léamh amach os ard agus/nó a chur ar taispeáint. Níor cheart leaganacha malartacha sna píosaí seo a ‘cheartú’.

Féach **Físeán 2**, ina míníonn Anna Ní Chartúir, Príomhoide Scoil Leitir Mucú, Conamara, gnéithe den deá-chleachtas maidir le cúrsaí canúna i scoileanna.



### Míthuiscintí 3: “Ní athraíonn an CO.”

Níor fhan an CO mar a bhí an uair a ceapadh é sa bhliain 1958. Foilsíodh leagan athbhreithnithe de in 2013 agus déanfar é sin a leasú go tráthrialta san am atá le teacht. Níl sé leath chomh docht agus a shíleann daoine. Bheadh iontas ar mhúinteoirí, b’fhéidir, a fháil amach cén tsaoirse a thugann an CO do scríbhneoirí. An t-aon bhealach le fáil amach ná é a léamh.

## Caighdeán agus Canúint: Treoir do Mhúinteoirí

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