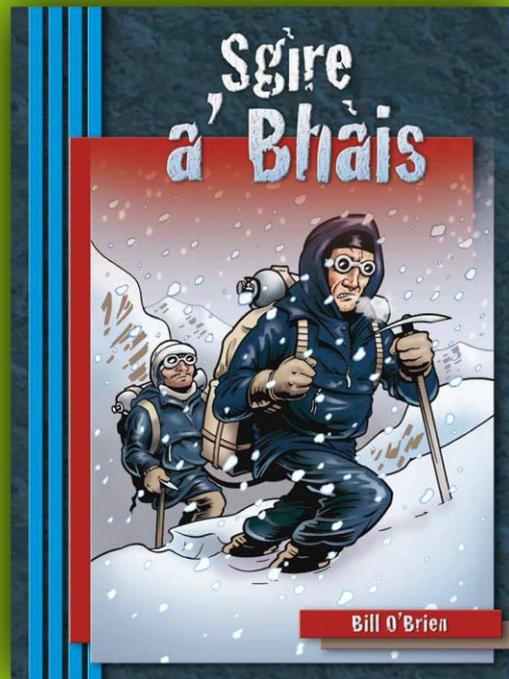
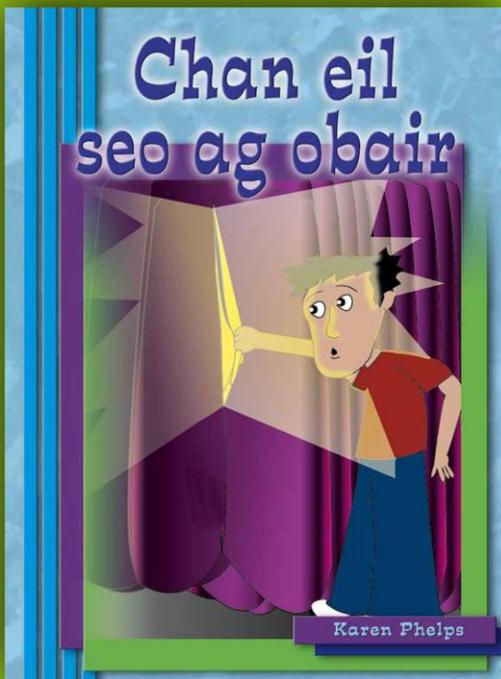
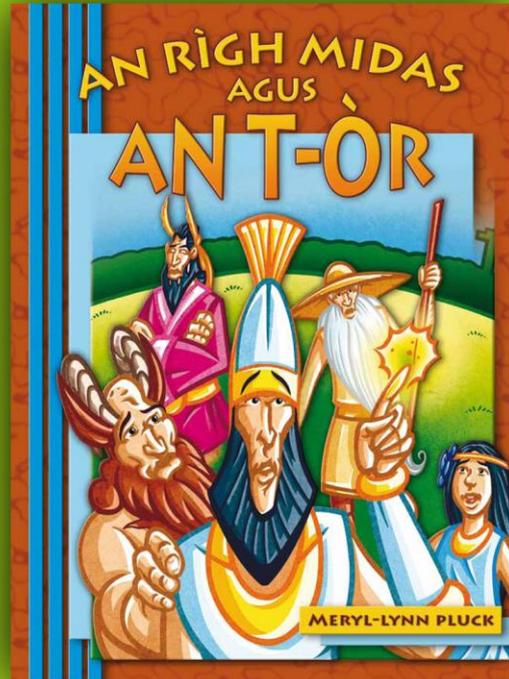
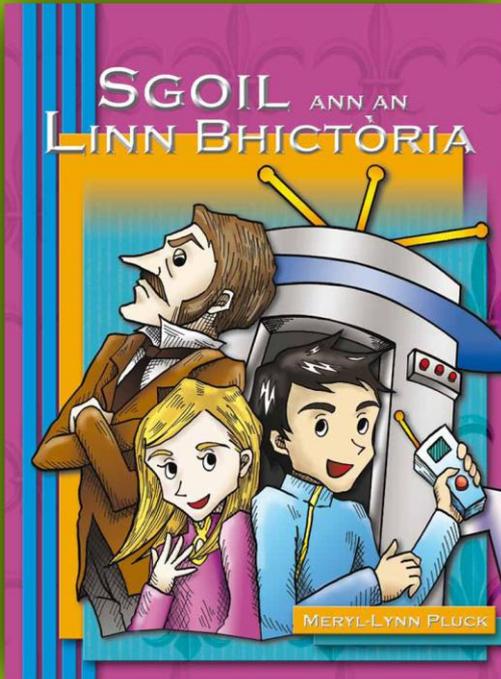




# Notaichean an Tidseir



Text by Meryl-Lynn Pluck, Neale Pitches, and Sue Watson 2006  
Revised by Louise Dempsey 2007

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# Speak Out Play Readings Teaching Notes

## Contents

- 2 Introducing Speak Out Play Readings
  - 4 The Components of Speak Out Play Readings
  - 4 Speaking, Listening, Reading, and Writing in the Curriculum
  
  - 5 Scripts
  - 10 Using Speak Out Play Readings
  - 11 Equipment You Will Need
  - 12 Using the Reading Demonstration Script and Modelling Formative Assessment
  - 14 Sealgairean Linn na Deighe le Bill O'Brien
  - 18 Assessment
  - 19 Running a Speak Out Programme – Reading
  - 24 Running a Speak Out Programme – Writing
  - 26 Dèan Sgrìobt Dheth!" Comhairle Don Long do Sgoilearan
  - 29 Chiad Duais aig an Fhèill Saidheans le Don Long
  - 33 Home-School Links
  - 35 Building Fluency with Speak Out Play Readings – The Research Base
  - 37 Frequently Asked Questions
  - 40 References
  - 42 Appendices
- 



# Introducing Speak Out Play Readings

## What is Speak Out Play Readings?

An audio-supported script reading programme based on 'Reader's Theatre'.

Each level includes six engaging scripts for mixed attainment groups to read, rehearse, and present.

Writing: In addition, there is guidance and support for teachers and pupils to write their own scripts for others to present.

## What does Speak Out Teach?

This unique programme will support teachers to incorporate speaking, listening, reading, and writing into their literacy programme. By using this programme, teachers will cover many of the outcomes for speaking and listening as well as reading and writing.

Research shows that this programme impacts positively on reading and oral fluency, word recognition, vocabulary building, and comprehension. Pupils have the opportunity to hear the text read many times and to practise their part until they are able to read it fluently, with expression and meaning.

Pupils with additional support needs will be supported by their peers in the group, the audio recording on the CDs, and the differentiated parts.

## How do I Use Speak Out ?

Speak Out is a flexible group reading programme that can be used in a number of ways.

Teachers could choose to:

- Use Speak Out as part of their guided reading programme

- Deliver Speak Out during their literacy session

Implement Speak Out during another timetabled slot

Use Speak Out as a learning centre for small group work while the teacher leads a guided reading group

Use Speak Out to assist pupils with additional support needs.

Plan for the whole class to be working in mixed-attainment groups, or

Plan for one or two groups to be working on Speak Out at any one time

Train Teaching Assistants or other adults to work with groups

Run an intensive block of Speak Out on a daily basis for a number of weeks, or

Run a one week Speak Out programme at different times during the year (six blocks).

### Reader's Theatre – the Basis of Speak Out Play Readings

Reader's Theatre is script reading that is practised and presented as a group reading presentation. Pupils rely on their voices, rather than on acting, costumes, and props, for a successful presentation.

Reader's Theatre is widely regarded as being an authentic, entertaining, and educationally powerful way to read and to communicate meaning. Furthermore, there is a growing body of research indicating that Reader's Theatre results in improvements in pupils' word recognition, fluency, and comprehension (Rasinski, 2003, p. 105). Schools throughout the United Kingdom are using Reader's Theatre to support guided reading in the literacy block. They are finding pupils' enjoyment, success, and focus during this activity means they are prepared to practise, which results in improved fluency and comprehension in reading and speaking.

### Speak Out Play Readings and Reader's Theatre – The Added Benefit of Writing

Speak Out Play Readings is Reader's Theatre and more! Speak Out features the proven characteristics of Reader's Theatre along with the added benefits of guiding pupils to write and present their own scripts. Not only are pupils reading and presenting scripts written by award-winning authors, they are also guided by award-winning authors to write their own scripts for presentation.

## The Components of Speak Out Play Readings

Six highly engaging fiction and informational (including non-fiction) scripts with content area connections.

Audio support comprising a CD with fluent readings of all scripts.

These teaching notes to support the successful implementation of Speak Out, including:

- Information for teachers
- A demonstration script suited to small group or whole class participation
- Guidelines for assessing pupils' reading fluency and a Fluency Assessment Sheet to support 'Assessment for Learning'
- Advice and guidance to pupils as they write and present their own scripts. Pupils are guided by Don Long in researching and writing an original script for Play Readings.
- Home-School links
- Support for pupils with additional support needs

## Speaking, Listening, Reading, and Writing in the Curriculum

The Speak Out programme will help pupils to achieve effective skills in reading and writing, as well as speaking and listening.

Speaking: being able to speak clearly and to develop and sustain ideas in talk

Listening: developing active listening strategies and critical skills of analysis

Group discussion and interaction: taking different roles in groups, making a range of contributions and working collaboratively

Drama: improvising and working in role, scripting and performing, and responding to performances

With Speak Out, pupils read the part of a character in a script, rehearsing their part for presentation with an emphasis on effective delivery of lines. They work collaboratively within a group in preparation for the presentation. In addition, they listen to and evaluate presentations.



# Scripts

Speak Out scripts are designed to foster pupil engagement, providing an authentic motivation for pupils to read and reread high-interest, engaging text and to use it as a model to write their own scripts. Speak Out scripts also have connections with the curriculum. Set 6 features history, science, and traditional story scripts. The scripts provide pupils with experiences in reading both fiction and non-fiction text.

All scripts in Set 6 have an average reading difficulty appropriate for pupils at CfE Level 2 in GME, but they include parts that are easier and harder. Mixed level scripts allow for flexible grouping. Pupils of different abilities can learn with and from each other. Struggling readers, as well as the gifted and talented, can have access to stimulating material that is appropriate for their age and level.

As a guide to teachers when they are matching pupils with scripts and parts, characters are listed at the start of each script in order of difficulty. In these teaching notes a more specific indication is given as to the difficulty level of each character's lines. VE and E indicate the parts are generally Very Easy and Easy, respectively. These parts are suited to pupils reading below the level that is usually considered average for their age. They are also appropriate for independent reading by other pupils. Parts that are labelled OL are generally 'On Level' in difficulty. They are of average difficulty for pupils at CfE Level 2 in GME. C and VC indicate that the parts are Challenging and Very Challenging, respectively. These parts are suited to pupils reading above the level that is usually considered average for their age. If these parts are allocated to pupils reading 'on level', then more support by way of orientation, shared, or guided reading, and access to the audio support may be needed.

To encourage repeated readings, all scripts are relatively short. All characters have a similar amount of text to read – about 150 to 200 words each in Set 6. The scripts will take pupils about 15 minutes to present.

The scripts are listed on the following pages.

Script and Author	Text Type and Content Area Connections	Characters	Level
Latha math airson Baidhsagal le Diana Noonan	Fiction/Science	Banrigh Comhairliche Rìoghail 3 Comhairliche Rìoghail 2 Comhairliche Rìoghail 4 Comhairliche Rìoghail 1	VE VE E E OL
Sgoil ann an Linn Bhictòria le Meryl-Lynn Pluck	History How did life change in our locality in Victorian times?	Lovina Seumas Samuel Mgr Bostock A' Bh-uas Lavicich Seasaidh	E OL C C C C
Sgìre a' Bhàis le Bill O'Brien	History/Science What can we learn about recent history from studying the life of a famous person?	Edmund Hillary Neach-aithris 1 Neach-aithris 3 Tenzing Norgay Neach-aithris 2	E OL OL OL C
An Rìgh Midas agus an t-Òr le Meryl-Lynn Pluck	Traditional Story	Neach-aithris 2 An Rìgh Midas Àrd-ghàrradair Silenius Neach-aithris 1 Dionysus	VE VE VE E E C

Key:

VE = Very Easy

C = Challenging

E = Easy

VC = Very Challenging

OL = On Level

Script and Author	Text Type and Content Area Connections	Characters	Level
Chan eil seo ag obair le Karen Phelps	History	A' Bh-uas Bhamra Neach-aithris Guy Fawkes Brian Caiptean Cook Ealasaid I	VE E E E OL C
Buannaich Saor-làithean le Ali Everts	Fiction	Dadaidh Hanna Nicholas Erika Mamaidh	E OL OL VC VC

Reading Demonstration Script and Author	Text Type	Characters
Sealgairean Linn na Deighe le Bill O'Brien	Science/ History	Neach-aithris 1 Neach-aithris 2 Sedok Angar Buhar Ponabe An Fhine

Writing Demonstration Script and Author	Text Type	Characters
A' Chiad Duais aig an Fhèill Saidheans le Don Long	Science	Elena Ben A' Bh-uas Ferrante A' Bh-uas Slansky Mgr Youngbird Neach-aithris

## Audio Support

Audio support accompanies every script. The CD provides a fluent model that offers support for pupils reading in a group at a listening centre, or individually at school and at home, with personal CD or cassette players. With Speak Out, you can make copies from the master CD onto individual CDs or cassettes.

On the CD, scripts are read at a reading fluency rate appropriate for pupils at CfE Level 2 in GME. Appropriate pupils in Class 6 should be aiming for (Rasinski, 2003, p. 80).

Audio support is particularly beneficial for pupils who need extra support, such as struggling readers.

The audio support serves as a good model for pupils choosing to make their own recordings of scripts. These may include scripts they have written themselves. Other pupils may choose to listen to these peer produced audio recordings.

## Demonstration Script for Shared or Guided Reading

The script on pages 14–17 is designed to be used with any number of pupils. It provides teachers with a means of demonstrating, modelling, and discussing the special features of Speak Out scripts and best practices for presenting.

## Assessment

Speak Out Play Readings is an excellent programme to support ‘Assessment is for Learning’ strategies. Pupils will have the opportunity to reflect on their own and others’ progress and they can use the Fluency Assessment Sheet (Appendix 3) to record their assessments and to set and monitor new learning goals. The sheet provides teachers and pupils with a means of assessing reading fluency: smoothness and the ability to read with meaning, pace, expression, volume, and timing.

It is recommended that teachers use their current reading assessments to group pupils for Speak Out and to review progress.

## A Writing Experience

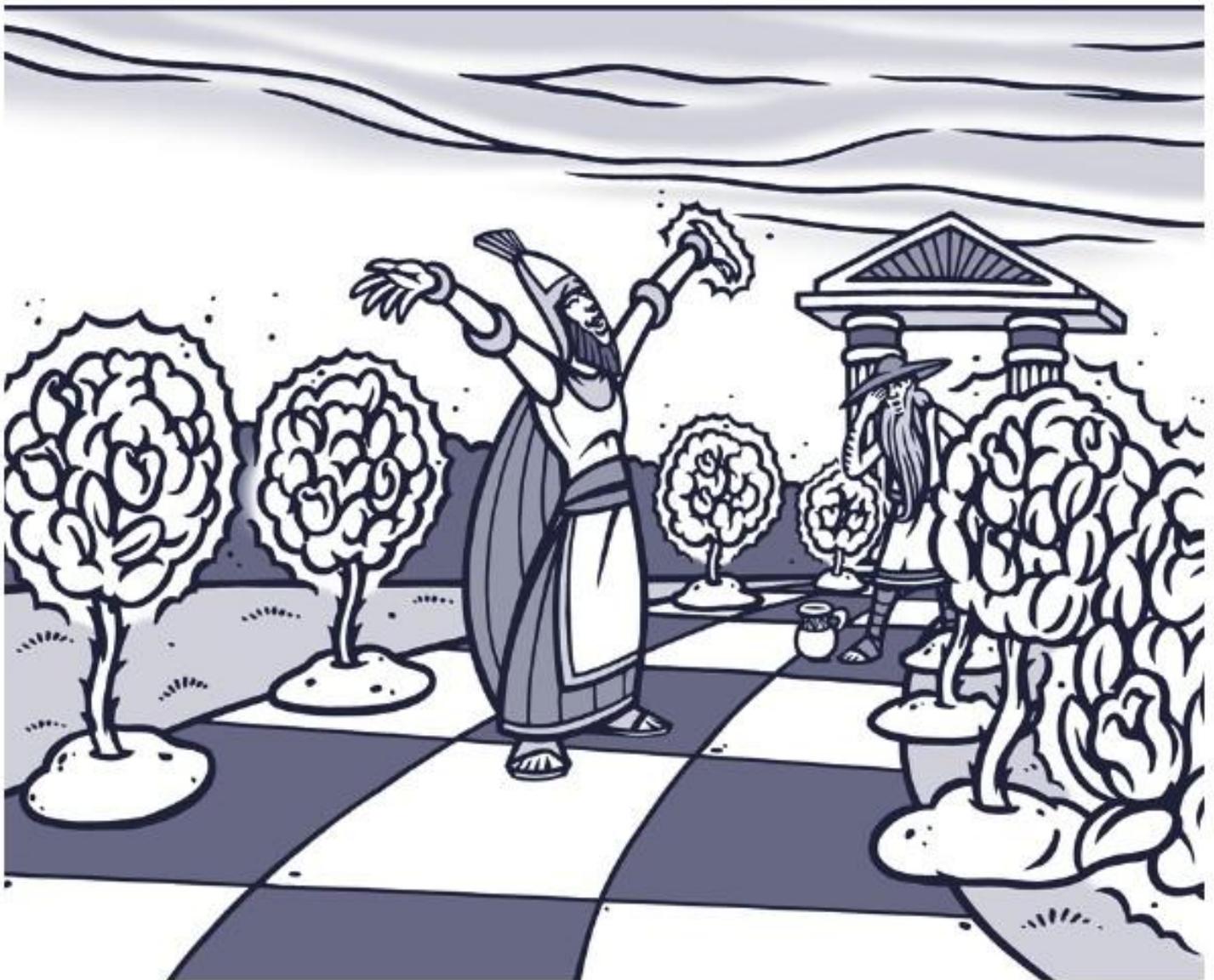
Speak Out Play Readings motivates pupils to write. In these teaching notes, award-winning children’s book author Don Long gives advice and inspiration to young writers as he guides them in researching and writing an original informational script for Play Readings (see pages 26–31 and Appendix 5).

## Home-School Links

Involving families in Speak Out enables pupils to practise their reading at home. In this guide you will find advice that you can photocopy and give to families about how they can help their children practise reading a script. Use this take-home component to encourage family-supported literacy and language development (see pages 33–34).

## Research Evidence

Speak Out Play Readings is based on the proven techniques of Reader's Theatre and more. For more information, see pages 36–37.



# Using Speak Out Play Readings

There are many ways in which Speak Out can be successfully implemented. It is an extremely versatile resource and can be easily and effectively implemented in a variety of scenarios, ranging from one small group pulled out of the class, to a whole class programme involving several groups.

## How Often and for How Long?

Speak Out Play Readings is suited to either daily implementation for a single week each term, as a six-week daily group reading programme, or something in between. We suggest that you base your programme on the five-session timetable provided on page 23. Flexibility of implementation is fine, providing you ensure that pupils have enough time for sufficient practice to achieve fluency in their reading.

Simple adjustments will transform the five-session timetable provided into a schedule suited to shorter or longer time frames, different numbers of groups, and various settings, such as classrooms, pull-out situations, after-school programmes, and practice that is primarily home-based.

## Small Group or Whole Class?

Speak Out Play Readings can be easily and successfully implemented in a pull-out situation with a small group, or in a classroom by one group, several groups, or the whole class. Whichever approach you take, we recommend that you spend time modelling, demonstrating, and discussing routines and expectations with pupils during shared or guided reading sessions, to maximise the learning experience.

## Setting Learning Goals

The Speak Out programme links with the speaking and listening outcomes for Literacy. In addition, it covers other reading and writing outcomes. The grid in Appendix 6 summarises the outcomes which could be the focus of the Speak Out sessions at CfE Level 2 in GME. Teachers will need to select the appropriate outcomes for their programme, share these with the pupils, and evaluate progress towards them at the end of each session and block.

It is recommended that pupils be actively involved in composing their learning plans (in both the reading and writing of scripts) and in monitoring their progress toward achieving the goals.

## Allocating Parts

The parts in each script have been differentiated and pupils should read parts that are achievable.

To encourage pupils to read all of the script, it is recommended that parts not be allocated too soon. When pupils read all of the script, many times, they achieve a more complete understanding, and their reading mileage is increased.

All scripts in Set 6 are generally at the average reading level for pupils at CfE Level 2 in GME. In order to allow teachers to group pupils of mixed attainment, there are parts that are more challenging and some that are at easier reading levels in all scripts. Teachers may choose to allocate parts, give pupils some choice about parts they will read, or arrange for pupils to audition for parts. To assist in the allocation of parts, a grid is provided that shows which parts are 'On Level' (or of average difficulty), easy, very easy, challenging or very challenging (see pages 6–7). The levels indicated are intended only as a guide, since many other factors, such as pupil knowledge of and interest in a topic, affect text readability.

At the start of each script, characters are listed in order of difficulty, from left to right – easiest to most challenging.

The reading on the CD will provide extra support where it is needed. In addition, adult and peer assistance can offer further support to targeted pupils. For more information about assessment, see page 18.

## Equipment You Will Need

### For Reading

Each pupil in a group needs to read from their own copy of a script. Six copies of each script are provided. When using the reading demonstration script, use the photocopy master on pages 14–17 to make sufficient copies for the pupils or to create overhead transparencies.

### For Listening

For support and modelling, to help pupils achieve fluency, it is recommended that all pupils have access to the audio version of the scripts. A listening centre is ideal for times when everyone in a group is listening to a recording together. Personal CD and cassette players can be used when individual pupils listen to a script on their own. You have permission to make copies of the recordings from the master CD. Tips for practising Play Readings are provided in Appendix 4.

### For Writing

On pages 26–31 Don Long gives advice to pupils about script writing. He shows pupils how to write an original informational script for Play Readings.

Each pupil would benefit from being able to read from their own copy of the writing advice and script. Use the photocopy master of the writing demonstration script (pages 29–31) to make sufficient copies for the pupils or to create overhead transparencies. Tips for Writing Scripts for Play Readings are provided in Appendix 5.

### For Home Practice

On page 34, there is a letter to copy and send home that provides families with an introduction to Speak Out Play Readings. It gives advice about how they can support a pupil's practice at home.

### For Presenting

Pupils may find it useful to use clipboards, pieces of card, music stands, or something similar to rest the scripts on while presenting. Badges, headbands, or signs may be useful to convey characters' names to the audience. Presentations could be recorded. Tips for Presenting Play Readings are provided in Appendix 4.

## Using the Reading Demonstration Script and Modelling Formative Assessment

Before embarking on the first session of Speak Out with your class, it is recommended that you spend time discussing the special characteristics of script reading and writing with the pupils, in a shared or guided reading session. The demonstration script (pages 14–17) is provided for this purpose. It includes parts for groups of pupils to read aloud, allowing involvement of the whole class or just a small group. If using it with a small group, pupils can take more than one part or with a large group, several pupils can share a part. It is recommended that you work through the process of rehearsing, presenting, modelling, and discussing best practice. Show the pupils how to fill out the Fluency Assessment Sheet (Appendix 3). Model and discuss the best means of asking questions and giving feedback to characters in a positive manner.

Time spent modelling, demonstrating, and discussing the following issues with pupils will be time well spent:

The tips for practice and presentation (Appendix 4)

The importance of practice

What constitutes “fluent reading”

Attending to punctuation (and the instructions in italics and bold – see Appendix 4)

Cooperation – working as a team

Recognising that every part is important

Emphasising that, in Play Readings, parts are read – not memorised

Coaching pupils to read aloud when it is their turn and to read silently when someone else is reading

Emphasising the importance of reading with expression

Explaining that there are no props, scenery, or costumes involved, so voices convey all meaning

Explaining that there is no acting involved, although pupils may use the occasional gesture

Using the glossary at the back of the scripts. When a word or phrase appears in bold in the text, this means it is explained in the glossary

Play Readings scripts have special print conventions:

plain text = this is what you say

bold text = this word is defined in the glossary

... = pause and then continue, or cut off the word so another reader can start reading (as in “gurg...” instead of “gurgle”)

italics = emphasise this word using your voice

(bold italics) = this is how your voice should sound.

When presenting, pupils need to be taught:

To face the audience when they speak

To not cover their face with the script

To speak clearly and loudly to the person in the audience who is farthest away

To keep movement to a minimum (try seating script readers in a row or semicircle)

Where there is more than one narrator, the narrators should stand among the other characters to create a stereo effect.

Sealgairean Linn na Deighe  
le Bill O'Brien (air a thionndadh gu Gàidhlig)

Caractaran

Neach-aithris 1	Sedok
Angar	Ponabe
Neach-aithris 2	An Fhine
Buhar	

Neach-aithris 1: 'S e an t-àm 12,000 bliadhna air ais. Tha buidheann-seilg Linn na Deighe a' lorg baidhson.

Neach-aithris 2: 'S dòcha nach eil ach meud cuibheasach sa bhaidhson seo, ach tha e fhathast grunn throighean nas àirde na an t-aibhean Afraganach as motha a chaidh a thomhas riamh.

Neach-aithris 1: Tha an saoghal glè eadar-dhealaichte bhon t-saoghal againne an-diugh. Tha clàr-deighe mòr, mòr a' còmhach mòran den leth-chruinne a Tuath. Ann an cuid a dh'àitean, tha tighead cha mhòr dà chilemeatair san deigh.

Neach-aithris 2: Seall. Seo a' bhuidheann seilg a' tighinn a-nis. Aon, dhà, trì ... ceithir sealgairean ... Agus an fhine dìreach beagan air an cùlaibh.

Buhar: Shh! Guthan beaga a-nis. Tha na lorgan seo ùr. Feumaidh gu bheil am baidhson dìreach air thoiseach oirnn. Bithibh faiceallach!

Angar: Seadh, bithibh fìor fhaiceallach! Chan e daimh-mhòr mholach na h-aon bheathaichean fiadhaich a-muigh an seo.

Neach-aithris 1: Bidh gach sealgair a' giùlan sleagh le ceann cloiche.

Neach-aithris 2: 'S iad sin muinntir linn nan Clovis. Nì iad cinn-sleagha cho geur ri ràsair le bhith a' bleith nan oirean far chlachan.

Neach-aithris 1: Cleachdaidh iad tilgearan sleagha gus an sleaghan iomain air adhart le luaths agus neart ro-mhòr.

Sedok: Seallaibh thall an sin!  
Air cùl na creige sin!  
Faisg air an toll uisgeachaidh!  
Am baidhson againn!

Ponabe: Chì mi e. Ach lean thusa mar a nì sinne, Shedok. 'S e seo a' chiad shealg agadsa. Chan eil mi airson gum bi thu air do ghoirteachadh. Dìreach coimhead agus ionnsaich.

Buhar:	Agus na cuir an teicheadh air! Nì seiche an daimh-mhòir mholaich deagh chòmhdach ùr airson mo bhothain. Tha mi sgìth den t-seann fhear a bhith a' leigeil a-steach.
Sedok (ris fhèin):	Feumaidh feòil gu leòr a bhith ann airson an fhine gu lèir a bhiathadh. Nam b' urrainn dhuinn a mharbhadh. Fhad 's nach marbh e mise.
An Fhine:	Sealg shàbhailte. Bithibh faiceallach Sealg shàbhailte.
Angar:	Nach cuartaich sinn e? Shedok, thoir comharra don fhine gu bheil sinn air baidhson fhaicinn.
An Fhine:	Sealg mhath. Tha feum againn air an fheòil. Sealg mhath.
Sedok:	Phonabe, dè tha sin? Carson a tha an talamh air chrith?
Ponabe:	Thall an sin, seall!
An Fhine:	Thoiribh an aire! Teichibh air ur beatha! Thoiribh an aire!
Buhar:	Greasaibh oirbh! Sreapaibh na creagan sin. Tha na daimh-mhòr mholach sin a' dèanamh dìreach oirnn.
Angar:	Ò mo chreach! Sin an t-adhbhar gu bheil iad nan deann-ruith. Seallaibh dè tha gan ruagadh – mathan geàrr-aodainn! Sreapaibh chun an fhìor mhullaich – cho luath 's a th' agaibh!
Neach-aithris 1:	Tha daimh-mhòr mholach Linn na Deighe nan creutairean àibheiseach le adharcan ana-mhòr.
Neach-aithris 2:	Ach tha mathan a' gheàrr-aodainn nas cunnartaiche buileach. 'S e mathan a' gheàrr-aodainn an sealgair as cunnartaiche a th' ann air tìr o linn Tyrannosaurus Rex.
Neach-aithris 1:	Ruithidh e cho luath ri each. Sealgaidh e daimh-mhòr mholach airson biadh. Tha a ghiallan cho cumhachdach 's gum bris iad cnàmhan daimh-mhòir mholaich nam mìrean.
Neach-aithris 2:	Mar a bheireadh tu grèim à criosp buntàta.
Ponabe:	Tha baidhson air briseadh air falbh bhon chòrr. Tha sin gòrach.
Buhar:	Tha am mathan a' tighinn nas fhaisge air.
Angar:	Tha am mathan air fhaighinn ann an cùil.

Sedok: Tha am mathan ag èirigh air a chasan-deiridh.

Neach-aithris 1: Na sheasamh, tha faisg air ceithir meatairean gu leth a dh'àirde ann.

Neach-aithris 2: 'S e sin àirde taighe – a' gabhail a-steach a' mhullaich!

Ponabe: An creideadh tu neart a' mhathain sin!  
Aona sgleog bho a spòg 's tha am baidhson air an làr.

Buhar: Tha e cho math gu bheil a' ghaoth nar n-aghaidh.  
Cha biodh teansa againn.

Sedok: Angar, a bheil e sàbhailte sreap sìos fhathast?

Angar: Tha, bidh am mathan trang ag ithe airson greis.  
Ach chan e am mathan an aon trioblaid a th' againn.

Ponabe: Carson a tha thu ag ràdh sin, Angar?

Angar: Oir chan e sinne a-mhàin a tha an tòir air a' bhaidhson seo.  
Seallaibh dè tha thall an sin.

Buhar: Cat!

Sedok: 'S e a' stalcaireachd an daimh-mhòir mholaich againne.

Neach-aithris 1: Chan e dìreach cat sam bith a tha seo – 's e tìgear fhiaclan sabre a th' ann.

Neach-aithris 2: Tha e mu dhà mheatair gu leth a dh'fhaid le fياclan fada eagach.

Neach-aithris 1: 'S e marbhadair fiadhaich a th' ann.

Sedok: Tha an cat air ar faicinn.  
Dè bu chòir dhuinn a dhèanamh?  
Teicheadh ... no ionnsaigh a thoirt?

Angar: Na gabhaibh dragh. Tha fios aige gu bheil barrachd againne ann.

Sedok: Seallaibh, tha e ag èaladh air falbh.

An Fhine: Ach thoiribh an aire.  
Bithibh air ur faiceall gach mòmaid.

Ponabe: Shedok, cùm faire air ar cùlaibh.  
Dh'fhaodadh an cat sin tilleadh an taobh seo.

Buhar: Ò mo chreach! Tha am baidhson air ar faicinn cuideachd.

Sedok (ris fhèin): Tha eagal orm ro na starr-fhiaclan sin.

Angar: Na gèill idir, Shedok.  
Seall na shùilean.  
Na ruith ach ma bheir e ionnsaigh ort.

Neach-aithris 1: An ann an cùil-chumhang, saltairidh baidhsoin rud sam bith fon casan airson faighinn air falbh.

Neach-aithris 2: Air an leòn, tha iad fiù 's nas cunnartaiche.

Angar: Sin a-nis. Tha e air a chuartaich againn. Chan eil fios aige cò air a bheir e ionnsaigh an toiseach. Air a' chomharra agamsa, tilgibh ur sleaghan.  
Chan eil againn ach an aon chothrom ...A-nis!

An Fhine: Tilgeil sgoinneil!  
Tha e agaibh!  
Tilgeil sgoinneil!

Ponabe: Tha ar sleaghan gu lèir an sàs ann. Chan eil dòchas sam bith aig a' bhaidhson seo gum faigh e air teicheadh a-nis.

An Fhine: Thoiribh an aire!  
Tha e air a leòn!  
Thoiribh an aire!

Buhar: Thig air ais, Shedok! Tha thu a' dol ro fhaisg!  
Thig air ais!

Ponabe: Thoir an aire, Shedok! Tha e a' dol às do dhèidh!  
Greas ort! Faigh air cùl nan creag sin!

Angar: Phiu! Bha sin faisg, Shedok. Ro fhaisg!  
Theab nach d' fhuair thu às.

Ponabe: Tha e a' call a chuid neirt. Angar, Buhar, trobhadaibh.  
Cuireamaid crìoch air.

Neach-aithris 1: Ged a tha seiche thiugh air baidhson, tha sleaghan nan Clovis cho geur 's gun tèid iad troimhpe gu furasta.

Neach-aithris 2: Ach chan eil am baidhson seo a' dol fodha gun srì. Tha e a' slaiceadh air na sealgairean le ghnos agus le starr-fhiaclan ana-mhòr.

Buhar: Tha e a' bàsachadh.

Sedok: Càit a bheil a h-uile duine? Feumaidh sinn cuideachadh.

An Fhine: Seo sinn. Seo sinn.  
Cuidichidh sinn sibh ri fheannadh.  
Cuidichidh sinn sibh ris an fheòil a ghearradh.  
Cuidichidh sinn sibh ri a ghiùlan air ais dhan champa.

Buhar: Ach greasaibh oirbh.  
Feumaidh sinn an fheòil seo fhaighinn air ais dhan champa mus fhairich na mathain agus na cait an samh.

An Fhine: Seachad air na mathain. Seachad air na cait.  
Seachad air na mathain. Seachad air na cait.

Neach-aithris 1: Siud iad a' falbh – ar sinnsirean bho Linn na Deighe.

Neach-aithris 2: Chan eil air fhàgail ach criomagan beaga a lorgas na clàbaraichean.

from author: the names of the characters are based on ancient Piute names, because there is evidence to support the possibility that the Piute people may be among the modern descendants of the late-Pleistocene Paleoamerican people featured in the story.

Permission is given to copy this script.

# Assessment

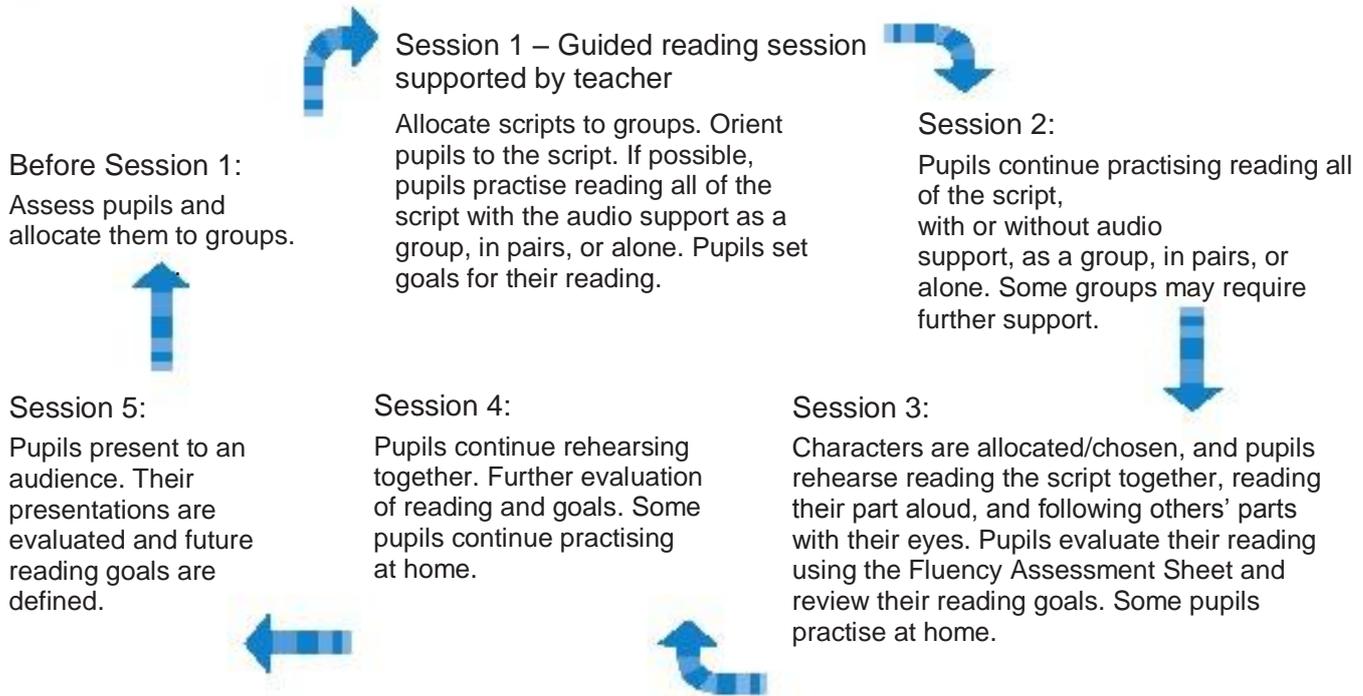
Assessment enables pupils and teachers to set goals and to track improving fluency. It also enables teachers to effectively match pupils with characters in the scripts. Teachers are advised to use running records and/or other commonly used reading assessment tools to assess their pupils' reading levels. These can be used to guide decision-making about the allocation of pupils to groups, scripts to groups, and characters to pupils. Pupils should read parts that are at their instructional reading level (reading with 90–94% accuracy) if they have access to teacher guidance, audio, or partner support. Pupils should be allocated parts that are easier than their instructional reading level (independent reading with 95–100% accuracy) if they are expected to practise independently and do not have access to guidance or support.

The Fluency Assessment Sheet is designed for teacher, peer, and self-assessment of Speak Out presentations. It is designed to be used during or after a presentation. Used by pupils for self-assessment, it will allow them to compare current achievement with previous presentations and to monitor their own progress. Analysing an audio recording of a presentation would further facilitate this process. A Fluency Assessment Sheet can be found in Appendix 3.



# Running a Speak Out Programme – Reading

## Overview



## Before Session One

### Assess pupils.

Before you allocate pupils and scripts to groups, assess the pupils' reading and fluency levels (see page 18 and Appendix 3).

### Allocate pupils to groups.

With Speak Out Play Readings scripts it is possible for each group to consist of pupils achieving across a range of different reading levels. This allows for flexible grouping so that pupils can learn with and from each other.

## Session One

### Allocate scripts to groups.

At this stage, we recommend that pupils not be told the parts they will be assigned. This will ensure that pupils will attend to all of the script rather than simply concentrate on their own part.

Orient pupils to the script.

Spend time orienting the group to the script before they start reading it.

During the orientation:

- Talk with the pupils about the title and illustrations
- Discuss what pupils already know about the topic, including any related experiences they may have had, and encourage prediction about what might happen in this script. Encourage as much conversation as possible. Activation of prior knowledge is important for reading comprehension
- Challenge pupils to make predictions and to find answers to any questions that are posed during the discussion. This gives pupils a purpose for their reading and encourages them to engage in higher-order thinking as they read
- Draw pupils' attention to the text features that will help them read with fluency, for example, punctuation and the print conventions of Play Readings (see page 13)
- Remind pupils of the special characteristics of Play Readings: the importance of working together, of rehearsing, and of expressive reading
- Challenge pupils to convey the characters' emotions with their voices
- Remind them that they will be presenting to an audience so they must practise reading accurately, expressively, and with sufficient volume
- Discuss ways pupils can use their voices to bring the characters to life, for example, by using a dramatic pause. Demonstrate what reading "too fast" and "too slow" sounds like.

If possible, pupils practise reading all of the script with audio support as a group, in pairs, or alone. The audio support provides pupils with self-controlled access to a fluent model read at a speed that allows them to follow along. All pupils will benefit from reading while listening to the audio support at least once. Pupils who are reading below average levels and pupils who are learning English will benefit from having as much practice with the audio support as they need to become fluent readers of the script, or at least of the part they will read during the group presentation.

Pupils set goals for their reading and eventual presentation (see Fluency Assessment Sheet in Appendix 3).

## Session Two

Pupils continue to practise reading all of the script with or without audio support as a group, in pairs, or alone.

Pupils practise by listening to the recording again if needed.

After listening to the script, the group could choral read the script together. If time allows, they could compare this reading with the recorded one they have just listened to.

Discussion takes place concerning how the parts could be read differently at various points in the script. At this point, pupils are building on the insights they have gained when listening to the model reading of the script and when discussing what the characters might be feeling.

Depending on individual pupils' fluency and understanding, extra time could be allocated for some pupils to have additional practice with audio or partner support.

## Session Three

Pupils choose or are allocated parts. Pupils read through the script aloud together.

Pupils are consulted about or informed of the part(s) they will read. Some pupils may read the parts of several characters. Alternatively, two or more pupils could share a part.

As pupils become more familiar with Play Readings, consider occasionally allowing them to audition for parts.

Decide who will read the title and introduce the characters. If there are narrators, it makes sense for them to take on this role.

The group rehearses reading the script aloud several times, with pupils reading their part(s) aloud and following the other parts silently.

The emphasis is on rehearsing fluent, expressive reading.

Pupils discuss possible improvements to the way in which they are reading their parts aloud in order to portray a character's personality and feelings.

Discussion continues about how the characters are feeling at different points in the script.

The pupils may need to listen again to the recording and think about why the reader reads a particular part the way he or she does. Scripts and possibly audio support could be taken home by some pupils for repeated oral reading practice.

Many pupils will benefit from practising reading their part at home, especially if the experience is positive and successful. Notes on providing parental support are supplied (see page 34) to optimise the experience. Where there is consistency of practice between home and school, improvements in fluency are more readily achieved. Pupils should read their allocated part while family members read the other parts. Alternatively, a peer reading programme could be established at school.

#### Session Four

Pupils continue to rehearse together until they feel confident and competent enough to read in front of an audience.

Before the final presentation, pupils could make and listen to a recording of a rehearsal. This will provide pupils with additional feedback on their phrasing, smoothness, pace, expression, volume, and timing.

Pupils could evaluate their own and/or others' presentation/s, using the Fluency Assessment Sheet in Appendix 3.

Revisit the tips for presentation (Appendix 4) including coping with the unexpected.

Pause if the audience applauds or laughs during a presentation.

If a reader makes a mistake, ignore it, continue on, or say something to fix it.

Some pupils may take the script home for further practice.

#### Session Five

Pupils present the script to an audience.

The group presents the script they have been practising to an audience, which could be another group, their whole class, another class, or invited guests. Their presentation could be recorded.

Pupils evaluate their own and/or others' presentations and may be evaluated by others – feedback is given.

Pupils evaluate their own and/or others' presentations (use the Fluency Assessment Sheet in Appendix 3).

At the conclusion of a presentation, the audience could be invited to give feedback to presenters and to ask questions in a positive manner. Thinking of a question to ask a character will both improve the comprehension of the pupils asking the questions and test the comprehension of the pupils answering them.

Pupils evaluate the progress they have made toward achieving reading targets and define targets for the future.

### A Suggested Timetable

Many teachers find Speak Out Play Readings to be most effective and more easily managed when it is incorporated into their literacy programme on a daily basis. The following grid suggests a way to manage five groups, ensuring that every group has sufficient opportunity to practise in order to improve fluency, to spend time with the teacher, and to present to an audience. Spending time with the teacher needs to be scheduled, and this will vary according to teacher availability and pupil need. Extension activities can also be included as well as script writing, which is discussed on pages 24–32.

When establishing Speak Out in week 1, teachers will need to allocate independent reading tasks to each group, until they have had the opportunity to work with the teacher on the new script.

In week 1, the groups that have not been introduced to their script could be:

Working with another adult introducing their script

Listening to the script on the CD in preparation for the teacher-led session

Reading and presenting the Reading Demonstration Script

Reading and/or listening to other scripts

Engaged in other personal reading.

Group	Session 1	Session 2	Session 3	Session 4	Session 5
1	Introduce new script	Rehearse with audio support	Rehearse	Rehearse	Present
2	Present	Introduce new script	Rehearse with audio support	Rehearse	Rehearse
3	Rehearse	Present	Introduce new script	Rehearse with audio support	Rehearse
4	Rehearse	Rehearse	Present	Introduce new script	Rehearse with audio support
5	Rehearse with audio support	Rehearse	Rehearse	Present	Introduce new script

After McCormack and Paratore (2003), Rasinski (2003), and Martinez, Roser, and Strecker (1998–1999).

## Activities for Enrichment and Extension

Pupils could undertake an activity for enrichment and extension individually, with a partner, or as a member of a group. Reproducible masters are provided for two of the activities in Appendices 1 and 2.

Activities that require pupils to think deeply about characters and their motivations will improve their comprehension and their ability to read and write parts with meaning and feeling.

Listed below are some examples of authentic, meaningful, text-related activities for enrichment and extension.

1. Write a profile for one of the characters summarising how and why they behave as they do in the script (Appendix 1).
2. Make a story web that summarises a script (Appendix 2).
3. Write about what might have happened before the events in a script take place. In script writing, this is called the “back story”.
4. Make a poster inviting people to a presentation of a script. The poster should reveal something important about what the script conveys.
5. Write a review of a presentation for a school magazine or newsletter.
6. Compare and contrast two or more characters or events in a script.
7. Draw a labelled timeline to illustrate the events in a script.
8. Revisit a favourite script and make a recording for the class library.

## Running a Speak Out Programme – Writing

Script writing is an integral part of Speak Out Play Readings.

Pupils are guided by award-winning children’s book author Don Long in how to write an original informational script based on non-fiction text. Pupils can continue writing scripts of this type and extend their skills to include writing original informational scripts by researching and using a variety of sources of non-fiction text.

Having pupils create their own informational scripts is a fascinating learning activity, not just because of the benefits of the writing activity itself, but also because it involves pupils in processing and understanding content area information so they can transform it into a script for Play Readings.

Many pieces of non-fiction text are well-suited to being transformed by pupils into scripts for Play Readings. Play readings scripts can be created from history, geography, science, and maths material, for example, as well as classroom reading resources.

Through shared and guided writing, teachers can support pupils in writing informational scripts. Pupils will need to be shown how to set out a script with the characters names down the left side of the page and the characters' speech written beside their names on the right. If adapting text with narrative speech marks, these are taken out, as are tag lines ("he said" and "she said") and any minor scenes or long descriptions that are irrelevant. Narrators are a useful addition, as they can tell the parts of the story that the characters cannot easily say.

Before pupils attempt to write their own scripts for Play Readings it is recommended that they have first been involved in reading others' scripts and presenting them to an audience. Pupils would benefit from detailed discussion of the special features of scripts for Play Readings and what makes a good script. Script writing is likely to be an ongoing activity and pupils will vary in the amount of time they need to complete a script. It is recommended that pupils' first introduction to script writing should be a group, shared experience, guided by the teacher. The following sequence or an adaptation of it could be used as a shared writing experience, for introducing pupils, in a group, to the activity of researching and writing an original script using Don Long's advice.

### Writing an Original Informational Script as a Group

Step 1: Orient pupils, in a group, to script writing using Don Long's advice. Share the task of reading Don's advice aloud. Allocate parts for the script reading. Encourage discussion.

Step 2: Help pupils choose a topic for the group to research and develop into a script for Play Readings.

Step 3: Work through the same process as Don Long. If you choose to write the text cooperatively, use a whiteboard, chart paper, or overhead transparency to record the changes. Keep referring the pupils back to Don Long's advice.

Step 4: Read the script aloud and discuss changes that will improve it.

## “Dèan Sgrìobt Dheth!” Comhairle Don Long do Sgoilearan

Tha thu airson sgrìobt a sgrìobhadh airson Leughaidhean Deilbh-chluiche, a bheil – ach càit an tòisich thu? Tha spòrs an lùib a bhith a’ sgrìobhadh sgrìobt fiosrachail, stèidhte air firinn. ’S e aon dòigh air seo a dhèanamh, cuspair a tha a thu a’ sgrùdadh a thaghadh agus a rannsachadh ann an grunn stòrasan, agus a leasachadh gu bhith na sgrìobt airson Leughaidhean Deilbh-chluiche.

Seo pìosan bho chuid de stuth saidheans Clas 6, mar eisimpleir.

### An Talamh

’S e aon bheachd-smuain gu bheil trì fillidhean aig an Talamh: rùsg, fallainn agus eitean. Tha geòlaichean a’ lorg fianais gu bheil e coltach gu bheil an rùsg cuimseach tana. A rèir coltais tha mu chòig cilemeatairean de thighead ann fo na cuantan, agus 30 cilemeatair de thighead fo na mòr-thìrean. Fo shreathan bheanntan, faodaidh an rùsg a bhith fiù ’s nas doimhne, a’ ruigheachd sìos 100 cilemeatair.

Fon rùsg tha geòlaichean a’ lorg fianais airson fallainn leaghte thiugh, sa bheil tighead 2,900 cilemeatair.

Fon sin, aig cridhe na Talmhainn, a rèir coltais tha eitean meatailte sa bheil radius 8,000 cilemeatair.

Fhad ’s a bhios an Talamh a’ cuartachadh air an axis aige ’s dòcha gu bheil iomall leaghte an eitein a’ cur charan timcheall air cridhe cruaidh meatailte an eitein, a’ cruthachadh raon magnaiteach na Talmhainn.

### A’ Ghealach

A bharrachd air a bhith nas lugha na an Talamh, a rèir coltais tha structar eadar-dhealaichte air taobh a-staigh na gealaich.

A’ cleachdadh dàta bho innealan a dh’fhàg speuradairean Apollo, tha luchd-saidheans a-nis a’ creidsinn gu bheil doimhne aon 60 cilemeatair ann an rùsg na gealaich. Brisidh rud sam bith cho luath ’s a bhuaileas e sna deich cilemeatairean uachdrach.

Fon t-sòn brisidh seo, tha an rùsg 60 cilemeatair a bharrachd a dhoimhne air an taobh as fhaisge, agus 80 cilemeatair eile air taobh thall na gealaich. Fo rùsg na gealaich, a rèir coltais tha failleann de chreag thiugh.

Eu-coltach ris an Talamh, cha bhi a’ ghealach a’ cuartachadh air a h-axis.

A bheil eitean cruaidh, meatailte aig a’ ghealaich mar a th’ aig an Talamh? Tha cuid de luchd-saidheans a’ creidsinn gu bheil eitean beag, leaghte aig a’ ghealaich sa bheil radius 400 cilemeatair. Tha cuid eile nach eil ag aontachadh. Chan eil raon magnaiteach làidir aig a’ ghealaich mar a th’ aig an Talamh, ged as dòcha gun robh o chionn fhada.

Chan eil ann an raon magnaiteach na gealaich ach aon deich-milleanamh de chumhachd raon magnaiteach na Talmhainn.

Carson a tha structar taobh a-staigh na gealaich cho diofraichte bho chuid na Talmhainn?  
'S e aon bheachd-smuain gur dòcha gu bheil i air a dhèanamh à sgudal bualaidh – bhon Talamh.  
'S dòcha gun do bhuail rud a bha uimhir ri Mars anns an Talamh, a' tilgeil stuth bhuaithe a rinn a' ghealach.

### Cuspair

Cha do smaoinich mi riamh air taobh a-staigh na gealaich a bhith diofraichte bho thaobh a-staigh na Talmhainn. B' fhiar thoigh leam barrachd fhaighinn a-mach mu dheidhinn seo agus saoilidh mi gun dhèanadh e cuspair air leth inntinneach airson sgrìobt Leughaidhean Deilbh-chluiche.

### Sgeulachd

Tha luchd-saidheans a' creidsinn nach eil eitean meatailte mòr aig a' ghealaich mar a tha aig an Talamh. Tha aon bheachd-smuain ag ràdh gur dòcha gur ann air sgàth 's gu bheil a' ghealach dèante à sgudal bualaidh bhon Talamh a tha seo.

Feumaidh na thachras ann an sgrìobt Leughaidhean Deilbh-chluiche sgeulachd innse agus mar sin tha mi a' smaoinichadh gum faodadh cuideigin modailean den Talamh 's den ghealaich a dhèanamh airson sealltainn cho eadar-dhealaichte 's a tha iad fon cuid uachdaran. Dh'fhaodadh sgrìobt an sgeulachd seo innse. 'S e am beachd a tha mi an dùil a chleachdadh, sgoilearan ag ullachadh taisbeanadh airson fèill saidheans.

### Caractaran

Airson sgrìobt, feumaidh sinn caractaran. 'S e àireamh bheag de caractaran – mu chòig no sia – as fheàrr a dh'obraicheas. Sa chùis seo, nam inntinn chì mi dà sgoilear ann an Clas 6, tidsear Clas 6, pàrant agus britheamh aig fèill saidheans – agus 's dòcha gum b' urrainn dhuinn neach-aithris a chleachdadh cuideachd.

### Suidheachadh

Tha e cuideachail dealbh de shuidheachadh a dhèanamh nad inntinn. An toiseach dh'fhaodadh taigh cuideigin a bhith againn, rùm-teagaisg Clas 6 agus talla-taisbeanaidh fèill saidheans. Hmm, tha tòrr shuidheachaidhean an sin. Bidh againn ri na h-atharrachaidhean seallaidh a dhèanamh gu math follaiseach dhan h-uile duine san èisteachd leis gum bi iadsan a' feuchainn ris a h-uile rud a dhealbh nan inntinn. Cuimhnich gur e Leughaidhean Deilbh-chluiche a tha seo 's chan e telebhisean.

Aon uair 's gu bheil beachd againn 's gu bheil sinn air obrachadh a-mach cò na caractaran a dh'fhaodadh a bhith ann, dè an sgeulachd a th' ann, agus càit am faodadh ar dealbh-chluich a bhith air a shuidheachadh, tha sinn deiseil airson rannsachadh a dhèanamh.

### Faclan Feumail

Mus tòisich mi air sgrìobt a sgrìobhadh, 's toigh leam “banca” de dh'fhaclan agus abairtean feumail a chruthachadh a chleachdas mi nas fhaide air adhart. Faodaidh sinn cur riutha fhad 's a tha sinn a' rannsachadh a' chuspair. Seo mo liosta tòiseachaidh:

core – eitean	earthquakes – crithean-talmhainn	
mantle – fallainn	moonquakes – crithean-gealaich	crust – rùsg
lunar – gealaich	model – modail	seismic – seismig
cutaway view – tar-dhealbh	magnetic field – raon magnaiteach	
molten – leaghte	terrestrial – talmhaidh	

## Rannsachadh

Tha leabhraichean-teacsa saidheans, notaichean an tidseir agus leabharlann na sgoile glè mhath airson toiseach tòiseachaidh. Tha agus an t-Eadar-lìon. Mar eisimpleir, ma nì sinn rannsachadh Eadar-lìn airson “crust mantle core Earth” nochdaidh làrach Seirbheis Gheòlach nan SA le iomradh goirid, furasta air taobh a-staigh na Talmhainn agus tàr-dhealbh a’ sealltainn structar taobh a-staigh na Talmhainn. San dol seachad, tha seo aig <http://pubs.usgs.gov/publications/text/inside.html>.

Ach dè mu dheidhinn taobh a-staigh na gealaich? Furasta! Atharraich “Earth” gu “moon” agus nochdaidh làrach NASA mu thaobh a-staigh na gealaich. Tha an làrach NASA seo nas ioma-fhillte ged-tà.

## Tìotal

’S toigh leamsa tòiseachadh le “tìotal-obrach”. Cuiridh seo gu dol mi. Ma thig beachd nas fheàrr thugam a-rithist, faodaidh mi atharrachadh. Airson tìotal-obrach, nach feuch sinn “A’ Chiad Duais aig an Fhèill Saidheans”.

## Lìon Cuspair

Bidh mi ga fhaighinn cuideachail lìon cuspair a chruthachadh gus m’ fhiosrachadh gu lèir a chur còmhla. ’S e dìreach àite tòiseachaidh a th’ ann oir nì mi tòrr atharrachaidhean fhad ’s a tha mi a’ sgrìobhadh agus ag ath-sgrìobhadh, ach seo mo lìon cuspair airson “A’ Chiad Duais aig an Fhèill Saidheans”. Tha mi air foirm bàn a chur ann cuideachd as urrainn dhut a chleachdadh nuair a rannsaicheas agus a sgrìobhas tu sgrìobt fiosrachail (Pàipear-taic 7)

<b>Caractaran</b> Elena: Sgoilear Clas 6 Ben: Sgoilear Clas 6 A’ Bh-uas Ferrante: màthair Elena A’ Bh-uas Slansky: tidsear Elena agus Ben  Mgr Youngbird: britheamh na fèill saidheans  Neach-aithris? Leabharlannaiche?	<b>Suidheachadh</b> – Taigh cuideigin – Rùm-teagaisg Clas 6 – Talla-taisbeanaidh na Fhèill Saidheans	<b>Prìomh Fhaclan:</b> Eitean Talmhaidh Raon Seismic magnaiteach Tàr-dhealbh Fallainn Crithean-gealaich Modail Crithean-talmhainn Rùsg Gealaich Leadhte
	<b>Tìotal</b> “A’ Chiad Duais aig an Fhèill Saidheans”	<b>Tachartasan:</b> Sgoilearan a’ dealbh agus a’ cruthachadh taisbeanadh airson fèill saidheans

Tha mi deiseil a-nis gus tòiseachadh air sgrìobt a sgrìobhadh.

## Sgrìobt

Aig toiseach sgrìobta cuiridh sinn an tìotal agus ainm an ùghdair. An uair sin cuiridh sinn liosta de na cluicheadairean:

“A’ Chiad Duais aig an Fhèill Saidheans”  
le Don Long (air a thionndadh dhan Ghàidhlig)

Caractaran

Elena

A’ Bh-uas Ferrante, màthair Elena

Mgr Youngbird, britheamh na fèill saidheans

Ben

A’ Bh-uas Slansky, tidsear Elena agus Ben

Neach-aithris

A’ Bh-uas Ferrante: Taobh a-staigh dè?

Ben: Na gealaich...

Elena: ...agus na Talmhainn.

A’ Bh-uas Ferrante: Ach nach bi sin uabhasach doirbh? Ciamar idir a nì thu a-mach cò ris a tha taobh a-staigh na gealaich coltach? 'S dòcha an Talamh, ach a' ghealach ...

Ben: Chan eil e cho doirbh sin, a' Bh-uas Ferrante. Tha sinn air a bhith air làrach-lìn NASA mu thràth agus leig leabharlannaiche na sgoile leinn cuid den fhiosrachadh a bh' oirre a phriontadh.

Elena: Agus tha tàr-dhealbh de thaobh a-staigh na Talmhainn nar leabhar-teacsa saidheans, a Mham.

A’ Bh-uas Ferrante: Carson a rèist a dh’fheumas sibh cuideachadh bhuamsa?

Ben agus Elena: A’ dèanamh mhodailean!

A’ Bh-uas Ferrante: Bha eagal orm gur e sin a bha sibh a’ dol a ràdh!

Chì thu mar a dh’fhaodadh an sgrìobhadh sgrìobta seo a leantainn. Dh’fhaodadh na caractaran ar toirt tro bhith a’ dèanamh mhodailean de thaobh a-staigh na Talmhainn agus na gealaich. Gus am pìos seo den sgrìobt a sgrìobhadh, feumaidh sinn beagan rannsachaidh a dhèanamh air dèanamh mhodailean ged-tà.

### Tuilleadh Rannsachaidh

'S dòcha gu bheil an t-àm ann rannsachadh eile a dhèanamh air an Eadar-lìon; an turas seo “model making Earth”. Bheir seo fiosrachadh feumail am bàrr. Mar eisimpleir, tha molaidhean ann airson modailean 3-D a dhèanamh a’ cleachdadh taois agus crèadh.

Leigidh seo leinn gluasad air adhart a-rithist:

- Elena: Mas e ur toil e, a Mham. Tha sibhse uabhasach fhèin math air modailean a dhèanamh.
- Ben: Seadh, cha bhiodh fios aig m' athair 's mo mhàthair-sa càit an tòisicheadh iad fiù 's. Ach bidh sibhse a' dèanamh mhodailean.
- Elena: Tha sin ceart, a Mham. Tha sibhse nur proifeiseantach. Cha dèan duine eile cèicichean bainnse cho math ribhse.
- Ben: A bheil cuimhne agaibh a' chèic a rinn sibh airson mo cho-là-breith-sa? Bha i a' coimhead coltach ri dìneasair. Bha, dha-rìribh!
- A' Bh-uas Ferrante: Ceart gu leòr ma-thà. Cuidichidh mi sibh. Ach leis gur ann airson fèill saidheans sgoile a tha seo, feumaidh sibhse an obair a dhèanamh. Chan urrainn dhòmhsa ach cuideachadh.
- Ben: Glè mhath.
- Elena: Tapadh leibh, a Mham.
- A' Bh-uas Ferrante: Cia mheud filleadh eadar-dhealaichte a dh'fheumas sibh ma-thà?
- Ben: Tha sin a rèir ....
- A' Bh-uas Ferrante: A rèir dè?
- Elena: A rèir 's co-dhiù 's e an Talamh no a' ghealach a tha sibh a' ciallachadh.
- A' Bh-uas Ferrante: Ceart, a' ghealach.
- Ben: 'S e an fhreagairt a dhà.
- Elena: No 's dòcha fiù 's a trì.
- A' Bh-uas Ferrante (rithe fhèin): Bha còir fios a bhith agam nach biodh seo furasta!

Às an seo, 's dòcha gum faodadh an sgrìobt ar toirt gu dèanamh a' mhodail: a' taghadh dhathan eadar-dhealaichte airson nam fillidhean eadar-dhealaichte, ag obrachadh a-mach tighead dàimheach nam fillidhean air leth de chrèadh, taois, no stuth cèice, agus a' gearradh roinnean air falbh gus na taobhan a-staigh a shealltainn.

An uair sin 's dòcha gum faodadh na caractaran sin ar toirt chun a' bhreithneachaidh dheireannaich aig an fhèill saidheans. Mar eisimpleir, aig ceann gnothaich dh'fhaodadh rud mar seo a bhith againn:

- Mgr Youngbird: Bha dùil agamsa gun robh eitean aig a' ghealaich mar a th' aig an Talamh ach a rèir coltais tha ur modail-se a' sealltainn rudeigin diofraichte.
- Elena: Tha sgrùdaidhean seismig den ghealaich a' sealltainn gum bi prìomh thonn a' dol dìreach tro a meadhan. Tha seo a' nochdadh nach eil eitean meatailte leaghte ann.
- Mr Youngbird: Sgrùdaidhean seismig?

Ben: Seadh. Dh'fhàg speuradairean Apollo uidheamachd air a' ghealaich gus crithean-gealaich a sgrùdadh.

Elena: Agus chan eil raon magnaiteach aig a' ghealaich ...

Ben: ... no co-dhiù fear as fhiach. Chan eil ann ach aon deich-milleanamh de chumhachd fear na Talmhainn. Tha sin cho lag agus nan toireadh tu combaist chun na gealaich nach obraicheadh i.

Mgr Youngbird: Carson a tha sin cudromach?

Gus cumail oirnn leis a' phàirt seo den sgrìobt, feumaidh sinn cumail oirnn a' smaoinichadh mun t-seòrsa cheistean a chuireadh brithemh air luchd-taisbeanaidh aig fèill saidheans – agus feumaidh fios a bhith againn air freagairtean cuideachd! (Seall cho cudromach 's a tha an rannsachadh againn air a bhith!)

Elena: Seallaibh an sin, a Mhgr Youngbird, air a' mhodail 3D againn. 'S dòcha gur ann mar seo a tha taobh a-staigh na gealaich. Tha fianais ann gu bheil e coltach gu bheil dà fhilleadh air eitean na Talmhainn. Iomall leaghte ...

Ben: ... agus cridhe cruaidh. 'S dòcha gu bheil am pàirt leaghte a' cur charan timcheall air a' chridhe chruaidh ...

Elena: ...mar inneal mòr, mòr.

Ben: Cruthaichidh an cur-charan raon magnaiteach.

Mgr Youngbird: Stadaibh mionaid. Tha sibhse ag ràdh gu bheil inneal mòr am broinn na Talmhainn?

Elena: Chan eil. Tha am modail againn a' sealltainn gum faodadh eitean na Talmhainn a bhith car coltach ri inneal mòr. Co-dhiù, 's e sin am beachd-smuain.

### Ath-sgrìobhadh

Ged a tha ciad dhreachd mhath cudromach, tha e a cheart cho cudromach ath-sgrùdadh a dhèanamh air na sgrìobh sinn. Ciamar a bheir sinn piseach air na th' againn? Canaidh sgrìobhadairean sgrìobtaichean “ath-sgrìobhadh” ri seo. Nam biomaid ag iarraidh barrachd saidheans san sgrìobt againn – agus 's dòcha nas lugha de dhèanamh nam modailean – dh'fhaodamaid sealladh a sgrìobhadh far an cuidich leabharlannaiche na sgoile Ben agus Elena ri rannsachadh a dhèanamh air an Eadar-lìon. Aha! 'S dòcha nach fheum sinn a' Bh-uas Slansky, an tidsear, idir. 'S dòcha gum feum sinn:

A' Bh-uas Slansky, leabharlannaiche sgoile

'S e an cothrom agadsa a th' ann a-nis. 'S e dòigh air leth cruthachail a th' ann an Leughaidhean Deilbh-chluiche gus rannsachadh a dhèanamh air na rudan mum bi sinn ag ionnsachadh san sgoil. Gura math a thèid dhut le do chuid rannsachaidh agus sgrìobhadh sgrìobtaichean. Agus feuch gum bi spòrs agad!

Permission is given to copy Don Long's advice, including First Prize at the Science Fair.

## Other Types of Script Writing

Researching and writing informational text scripts is just one of the many ways for pupils to create scripts for Play Readings. As pupils grow in confidence and skill, they can extend their ability to write other types of scripts, such as original fictional scripts and adaptations of existing text. Rasinski (2003) and Flynn (2004-05) identify the following sources for material that pupils can turn into scripts:

Classroom resources

The school library

The Internet.

Many topics are well-suited to being transformed by pupils into scripts for Play Readings. Play Readings scripts can be created from history, geography, science, and maths material (Flynn, 2004–05).

Based on facts, pupils can write a script that could be a conversation between:

People of different cultures or eras

“People on the scene” who describe the effects of perhaps an earthquake or other natural disaster

People announcing a scientific discovery

Molecules, animals, or plants

People solving a maths problem.

To ensure audience enjoyment, remind the pupils to make their script engaging.

As with any new activity, pupils benefit from seeing a new process modelled first, so it is important to spend time modelling and discussing the special conventions for Play Readings, such as the use of characters. Speak Out Play Readings scripts could be used as a model for discussion and when it is time to write, teachers may

choose to write the dialogue for one character and let the pupils dictate the other characters' responses.

The next step in adapting text into scripts for Play Readings is for teachers to support and guide pupils as they take more control and become more independent. Pupils could work individually, in pairs, or in cast-sized groups (where one pupil writes each part). Any suitable scripts could be practised by a group for a public presentation or read onto cassette tape for others to enjoy.

### Paired or Group Script Writing

One pupil starts the script by writing the first piece of dialogue for their character.

The pupils then take turns to write the alternating dialogue for their characters.

In paired and group script writing, pupils keep the character they started with throughout the writing of the script.

As with any new activity, pupils would benefit from seeing the process modelled. Teachers might choose to model the process by writing the dialogue for one character and let the pupils dictate the other characters' responses.



## Home–School Links

Speak Out Play Readings is an ideal resource for home practice. Pupils can take scripts home and practise reading them with family members. This can be a particularly enjoyable experience when pupils take home scripts they have written themselves.

The following note is designed to be adapted and copied, then taken home by pupils who are practising Speak Out at home. It tells families what Speak Out is about and explains how they can support their child's reading practice. It may also be helpful to send home the Fluency Assessment Sheet (Appendix 3) to be used as a prompt.

If home practice is not possible, pupils could work with a peer to practise their script at another time of the day.

## Leughaidhean Deilbh-chluiche Speak Out

A \_\_\_\_\_ chòir

Tha \_\_\_\_\_, a' gabhail pàirt ann an Leughaidhean Deilbh-chluiche Speak Out sa sgoil gus a c(h)uideachadh gu bhith a' leughadh gu siùbhlach. Leughaidh i/e pàirt

\_\_\_\_\_.

Le Speak Out, bidh clann a' practasadh a bhith a' leughadh bho sgrìobtaichean mar ullachadh airson na sgrìobtaichean a thaisbeanadh do luchd-èisteachd. Leughaidh iad na sgrìobtaichean. Cha bhi iad ag ionnsachadh nam faclan air an teanga. San taisbeanadh bidh sgoilearan a' leughadh do luchd-èisteachd. Leis nach eil cluich no props no cumadh-sheallaidhean ann tha e air leth cudromach gun cleachd clann an guthan gu math. Faodaidh sibh ur pàiste a chuideachadh gus ullachadh airson an taisbeanadh aice/aige le bhith a' leughadh na sgrìobt còmhla rithe/ris, a' cleachdadh nan stiùiridhean gu h-ìseal airson practas aig an taigh.

Ma tha sibh airson barrachd fhaighinn a-mach mu Speak Out, no ma tha sibh airson a bhith ann an luchd-èisteachd, nach cuir sibh fios orm aig an sgoil.

Le deagh dhùrachd,

### Practas aig an taigh

Nam biodh sibh cho math, leughaidh an sgrìobt le ur pàiste. Leigibh leatha/leis am pìos aice/aige fhèin a leughadh agus leughadh sibhse na pàirtean eile.

Cleachdaibh guth inntinneach le tòrr faireachdainn, guth àrd agus astar math nuair a leughas sibh ur pàirtean, agus misnichibh ur pàiste gus sin a dhèanamh cuideachd.

MOLAIBH ur pàiste nuair a leughas i/e gu math..

FEITHIBH agus thoiribh tìde dor pàiste duilgheadasan obrachadh a-mach.

INNSIBH dhi/dha na faclan nach obraich i/e a-mach.

Permission is given to copy this note and advice.

# Building Fluency with Speak Out Play Readings – The Research Base

Effective Literacy Practice	Features of Speak Out Play Readings	Research Evidence
Reader's Theatre	Speak Out Play Readings is a Reader's Theatre programme.	Reader's Theatre improves pupils' word recognition, fluency, and comprehension. <sup>1</sup> After only a few weeks of using Reader's Theatre, pupils can make significant gains in fluency. <sup>2</sup>
Repeated oral reading practice	Repeated oral reading is a key feature of Speak Out Play Readings.	Repeated oral reading substantially improves word recognition, speed, and accuracy, as well as fluency. <sup>3</sup> Play Readings offers a reason for pupils to repeatedly read appropriate materials. <sup>4</sup>
Audio for support and modelling	Audio support accompanies every script.	Listening to a fluent rendition while practising repeated reading improves reading performance – especially for struggling readers. <sup>5</sup>
Pupils writing scripts	Pupils are guided by award-winning authors to write their own scripts.	Writing can contribute to building almost every kind of inner control of literacy learning needed by the successful reader. <sup>6</sup>
Scaffolding struggling readers	Scripts are levelled with easier parts for less competent/ fluent readers. Pupils learn from more competent readers in groups of mixed ability.	Play Readings gives less skilled or struggling readers fluency support from more capable readers. <sup>7</sup>

Effective Literacy Practice	Features of Speak Out Play Readings
Content area connections	Speak Out Play Readings consists of both fiction and informational texts with strong content area connections.
Home-school links	Speak Out Play Readings recognises the value of family involvement. Notes are provided to explain what the programme is about and how families can support their child's reading practice.

## References

<sup>1</sup> Rasinski, Timothy V. (2003). *The Fluent Reader: Oral Reading Strategies for Building Word Recognition, Fluency, and Comprehension*. New York: Scholastic, p 105.

<sup>2</sup> Martinez et al. 1998–1999, cited in Roser, Nancy L., May, Laura A., Martinez, Miriam, Keehn, Susan, Marmon, Janis M., and O'Neal, Sharon (2003). "Stepping into Character(s): Using Reader's Theatre with Bilingual Fourth Graders." In *After Early Intervention, Then What? Teaching Struggling Readers in Grades 3 and Beyond*, eds. Rachel L. McCormack and Jeanne R. Paratore. Newark, DE: International Reading Association, p 43.

<sup>3</sup> *Putting Reading First: The Research Building Blocks for Teaching Children to Read* (2001). Jessup, MD: National Institute for Literacy, p 24.

<sup>4</sup> Martinez, Miriam, Roser, Nancy L., and Strecker, Susan (1998–1999). "I Never Thought I Could Be a Star": A Reader's Theater Ticket to Fluency." *The Reading Teacher*, 52(4), p 333.

<sup>5</sup> Hasbrouck, Ihnot, and Rogers, 1999; Rasinski, 1990; Smith and Elley, 1997, Rasinski, Timothy V. (2003). *The Fluent Teacher: Oral Reading Strategies for*

*Building Word Recognition, Fluency, and Comprehension*. New York: Scholastic, p 123.

<sup>6</sup> Clay, Marie M. (2001). *Change Over Time in Children's Literacy Development*. Auckland, NZ: Heinemann Education, p 12.

<sup>7</sup> Flynn, Rosalind (2004–2005). "Curriculum-based Reader's Theatre: Setting the Stage for Reading and Retention". *The Reading Teacher*, 58(4), p 361.

<sup>8</sup> Johns, Jerr L., and Berglund, Roberta L. (2002). *Fluency: Evidence Based Strategies*. Dubuque, IA: Kendall/Hunt, p 35.

<sup>9</sup> Strickland, Dorothy S., Ganske, Kathy, and Monroe, Joanne K. (2002). *Supporting Struggling Readers and Writers: Strategies for Classroom Intervention 3–6*. Newark, DE: International Reading Association, p 33.

## Frequently Asked Questions

Q. Should all pupils listen to the audio support with every script?

A. The purpose of the audio support is to provide support and a good model when it is needed. Pupils vary considerably in the amount of support they need, but all would benefit from at least one practice with the CD. Within a mixed ability group, some pupils may have little need for the recording other than to discuss how they could utilise ideas from it. Others in the group may need to listen to the recording a number of times if they need support to read fluently at this year level. The aim, of course, is to be able to read without the audio support, but in a mixed ability group with pupils all reading the same script, a recording is a proven means of providing interim support and ensuring that all pupils participate at a similar level. It is also useful support for the pupils who choose or are allocated parts that prove to be a little too difficult for them.

Q. How many times should pupils practise with the audio support?

A. Pupils vary considerably in the amount of support they need – some needing little or no support and others needing up to ten practices with audio support. Once a pupil is able to read the text with fluency, they no longer need the support of a recording – and this is, of course, the aim: to be able to read fluently without support. If a pupil is still having difficulty reading the text with fluency after ten practices, check that the text level is at the correct instructional level for the pupil (see page 18 for information about assessment).

Q. How is Speak Out different from playacting? Why is it recommended that pupils read, but not memorise, scripts? Why is there no acting and no props, scenery, or costumes?

A. The aim of Speak Out is to concentrate on fluency in reading. The skills practised in Speak Out are quite different from those practised in staged productions. Speak Out facilitates pupils' reading fluency, comprehension, and vocabulary development. When pupils concentrate on acting, props, and scenery, reading fluency can become of secondary importance.

Q. What if some of my pupils do not want to read in front of an audience?

A. It can be counterproductive to insist that pupils read to an audience if they clearly do not want to. Hopefully, witnessing the enjoyment experienced and praise received by those who do read publicly will encourage the reluctant to join in the next time. If pupils are given sufficient support, encouragement, and time to practise, and if the audience is appreciative and accepting, then even reluctant pupils should eventually feel encouraged to participate. Shy pupils may feel more comfortable if they are permitted the use of masks and puppets for their initial presentations. A reluctant presenter may feel more comfortable presenting with a peer or to a very small audience before presenting to a larger one. Choral reading with a more confident member of the group, or with the teacher, is another way of easing the reluctant pupil into Play Readings to an audience.

Q. How are pupils of different abilities able to work together?

A. The scripts are differentiated in order to cater to the needs and varying skill levels of mixed ability groups. As a consequence, social grouping is an option with Speak Out Play Readings. The level of confidence and skill will differ considerably among pupils. The more confident reader still benefits from practising reading aloud and can be a model for reading with expression. The less confident pupil benefits from working with more capable readers and is able to build confidence and reading fluency through repeated practice with the audio support and with a partner.

Q. How do I extend pupils who achieve fluency more quickly than others?

A. First, make sure that these pupils are truly reading with comprehension. Speed alone does not equal fluency. Easy level texts are ideal for pupils to focus on reading with expression rather than on decoding skills. If a pupil can read all the parts in all the scripts with ease and fluency, challenge them to complete one of the extension activities or to write a script. They could also spend time reading with and tutoring less confident partners.

Q. What if the pupils memorise some of the text?

A. Familiarisation with the text is precisely the aim of Speak Out Play Readings. The goal is for pupils to be able to read aloud with ease, focusing on expression rather than on word recognition and decoding. It is unlikely that pupils will have memorised the entire text. However, if you believe that pupils are becoming so familiar with a script that they are no longer focusing on the text, it would be a good idea to reduce the number of times pupils read the script and/or have access to the audio support.



# References

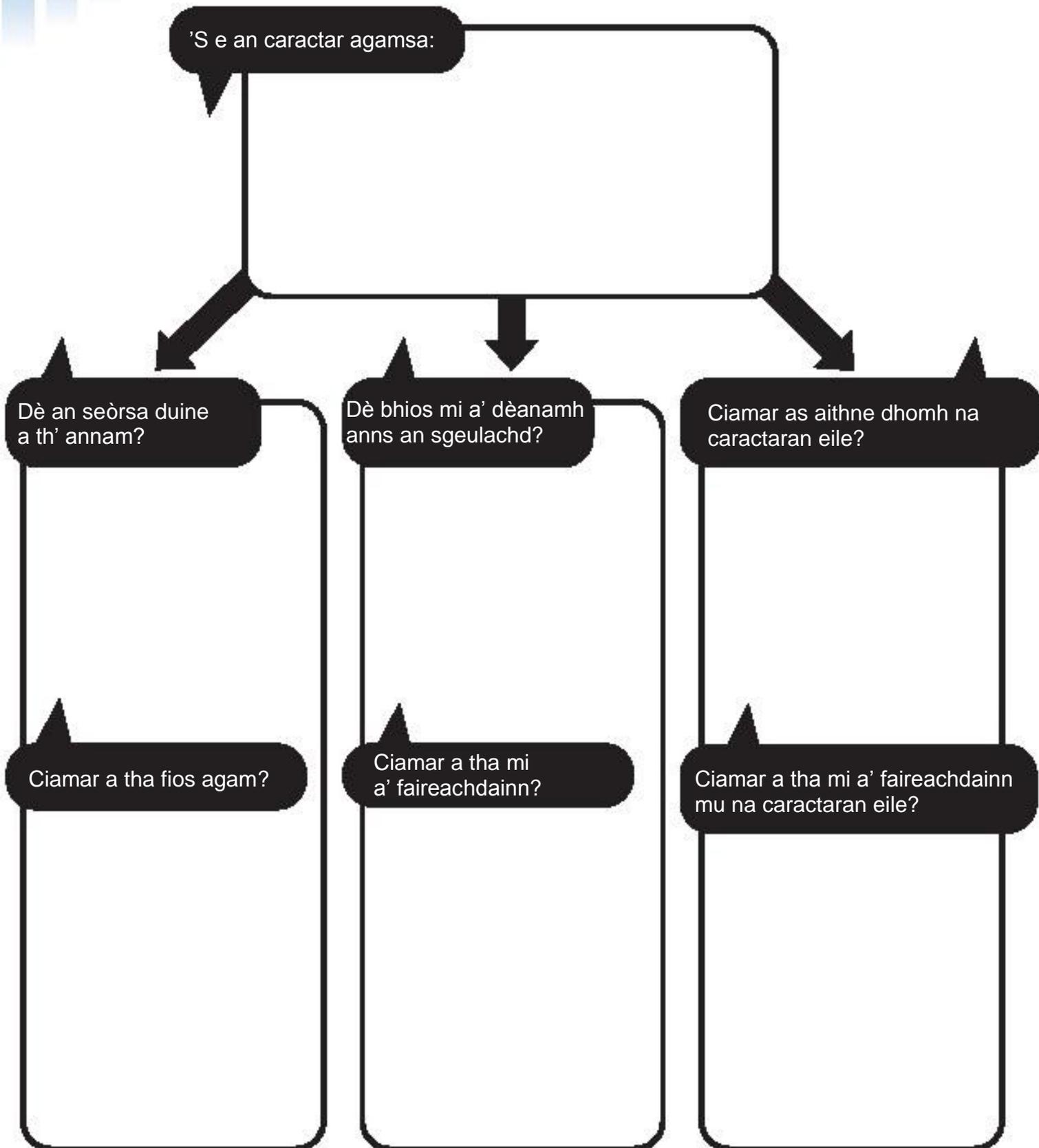
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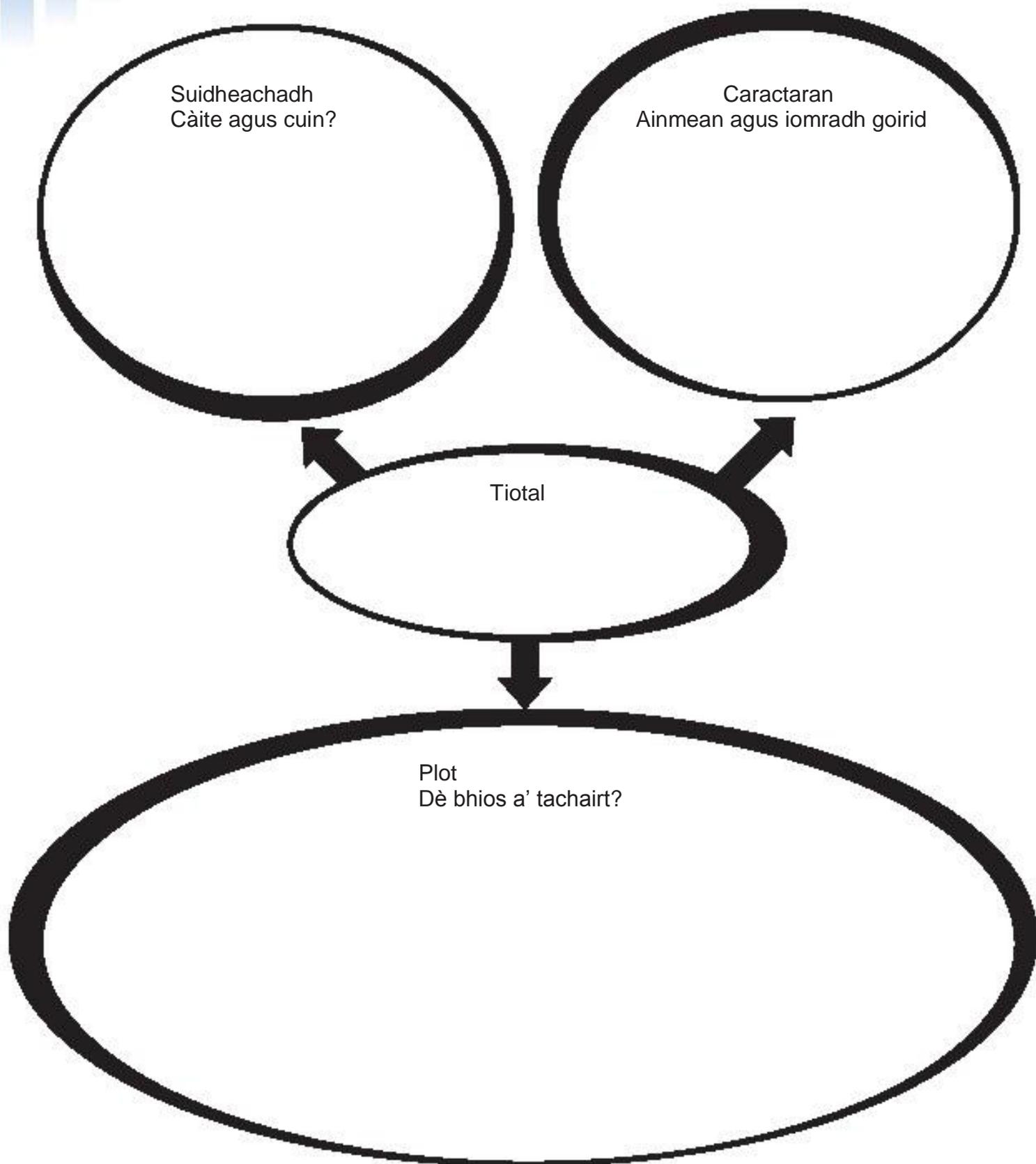
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# Pàipear-taic 1

## Geàrr-iomradh Caractair



## Pàipear-taic 2 Lìon sgeulachd



# Pàipear-taic 3

## Duilleag-measaidh Fileantachd

Ainm: \_\_\_\_\_ Tìotal na sgrìobt: \_\_\_\_\_

Deit: \_\_\_\_\_ Measadh le: \_\_\_\_\_

Fileantachd	Ainneamh 1	Uaireannan 2	Tric 3	Sgòr	Beachdan
A. Siùbhlachd – a' leughadh gu rèidh 's gu siùbhlach					
B. Ciall – a' leughadh le tuigse					
C. Astar – a' leughadh aig an aon astar 's a bhruidhneadh iad					
D. Modh-leughaidh – a' leughadh airson ùidh a thogail					
E. Meud-gutha – a' leughadh ach an cluinn a h-uile duine					
F. Tide– a' leughadh aig an àm cheart					
Eile:					
SUIM					

Deit	Targaidean leughaidh	Adhartas 	Beachd

Faodaidh tu targaidean leughaidh a thaghadh bhon liosta fileantachd

Tagh raointean anns a bheil thu air 1 no 2 a choileanadh agus feuch airson 3.

## Pàipear-taic 4

# Cuideachadh airson Leughaidhean Deilbh-chluiche a phractasadh agus a thaisbeanadh

### Cuideachadh airson Leughaidhean Deilbh-chluiche a Phractasadh

Tha sgrìobtaichean Speak Out airson an leughadh, chan ann airson an ionnsachadh air do theanga, ach feumaidh tu practasadh gus am bi do leughadh mar labhairt.

Obraich còmhla mar bhuidheann. Cuidich a chèile oir cha bhi an leughadh gu lèir sgoinneil mura bi a h-uile duine sgoinneil.

Leugh gach pàirt anns an sgrìobt grunn thursan. Tha practas air leth cudromach.

Smaoinich mu dheidhinn nan caractaran gu lèir agus feuch am bi thu mar an caractar a tha thu a' leughadh.

Lean an sgrìobt led shùilean fhad 's a tha daoine eile a' leughadh ach am bi thu deiseil nuair a th' agad fhèin ri leughadh.

Lean na stiùiridhean airson do ghuth a tha ann an clò trom, me (a' mèaranaich).

Bu chòir dhut cuideam a chur le do ghuth air còmhradh ann an clò Eadailteach.

Tha faclan ann an clò trom air am mìneachadh sa chlàr-mìneachaidh.

Tha ...a' ciallachadh stad greiseag no giorraich am facal oir tha cuideigin dol a chur stad ort.

Seall gu geur air a' phuingeachadh – cuimhnich gun inns seo dhut mar a leughas tu na loidhnichean agad ann an dòigh a ghabhas tuigsinn.

### Cuideachadh airson Leughaidhean Deilbh-chluiche a Thaisbeanadh

Led aghaidh ris an luchd-èisteachd, seas no suidh stòlda, agus cùm an sgrìobt air dhòigh 's gum faic daoine d' aodann.

Nuair a tha daoine eile a' leughadh nam pìosan acasan, lean an sgrìobt led shùilean ach am bi fios agad nuair a th' agadsa ri leughadh..

Nuair a th' agadsa ri leughadh, cleachd guth soilleir nach eil ro luath 's a tha cho àrd 's gun cluinn gach duine anns an èisteachd thu..

Feumaidh do ghuth sealltainn dhan luchd-èisteachd mar a tha thu a' faireachdainn oir chan eil cluich, no cumadh-sheallaidhean no culaidh ann..

Stad tiotan ma nì an luchd-èisteachd gàire no ma bhuaileas iad am basan..

Ma nì leughadair mearachd, na leig ort, cùm ort a' leughadh, no can rudeigin airson a chur ceart.

# Pàipear-taic 5

## A' Sgrìobhadh Scriobtaichean airson Leughaidhean Deilbh-chluiche

Cuideachadh gus sgrìobt fhiosrachail a sgrìobhadh a dh'aona ghnòthaich airson Leughaidhean Deilbh-chluiche.

Tagh cuspair inntinneach agus bi deiseil gus barrachd air aon stòras a rannsachadh.

Cruthaich lion cuspair gus d' fhiosrachadh gu lèir a chur ri chèile:

- Socraich air tiotal-obrach. Ma thig rud nas fheàrr thugad nas fhaide air adhart, faodaidh tu atharrachadh.
- Socraich air suidheachadh airson na sgrìobt; 's e aon àm agus aon àite as fheàrr a dh'obraicheas
- Socraich air dè na tachartasan a bhios anns an sgrìobt, a' gabhail a-steach plot beòthail
- Socraich air cò na caractaran a bhios ann ('s e beagan as fheàrr a dh'obraicheas), agus co-dhiù am feum thu neach-aithris
- Dèan liosta de phrìomh fhaclan.

Sgrìobh an tiotal agus liosta de caractaran.

Sgrìobh ainmean nan caractaran air an làimh chlì nuair a bhruidhneas iad.

Fàg às na pìosan gu lèir nach eil nan còmhradh (thuir e 's msaa).

Sgrìobh stiùiridhean sam bith airson a' ghutha ann an camagan an dèidh ainm a' caractair, me Daibhidh (a' mèaranaich):

Dèan cinnteach gun cleachd na caractaran ainmean a chèile gus nach tèid an luchd-èisteachd a chur ceàrr.

Thoir air na caractaran an sgeulachd innse. Feumaidh iad innse don luchd-èisteachd na tha a' tachairt agus mar a tha iad a' faireachdainn oir chan eil cluich, cumadh-sheallaidhean no culaidh ann..

Dèan ath-sgrùdadh agus ath-sgrìobhadh air do sgrìobt airson piseach a thoirt oirre.

Feuch gum bi spòrs agad!



## Appendix 6

# Outcomes and Experiences for Speak Out

Speak Out articulates well with the Experiences and Outcomes for Literacy and Gàidhlig:

The development of literacy skills plays an important role in all learning.

I develop and extend my literacy skills when I have opportunities to:

- communicate, collaborate and build relationships
- reflect on and explain my literacy and thinking skills, using feedback to help me improve and sensitively provide useful feedback for others
- engage with and create a wide range of texts in different media, taking advantage of the opportunities offered by ICT
- develop my understanding of what is special, vibrant and valuable about my own and other cultures and their languages
- explore the richness and diversity of language, how it can affect me, and the wide range of ways in which I and others can be creative
- extend and enrich my vocabulary through listening, talking, watching and reading.

In developing my Gàidhlig language skills:

- I engage with a wide range of texts and am developing an appreciation of the richness and breadth of Scotland's literary and linguistic heritage
- I enjoy exploring and discussing word patterns and text structures.

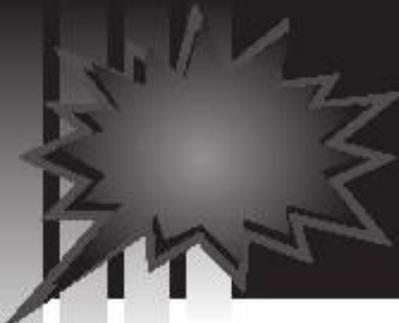
Tha pàirt cudromach aig sgilean litearrachd ann an ionnsachadh.

Tha mi a' toirt air adhart agus a' leudachadh mo sgilean litearrachd nuair a tha cothroman agam:

- conaltradh, co-obrachadh agus ceanglaichean a dhèanamh ri daoine
- beachdachadh air mo sgilean litearrachd agus smaoineachaidh, a' cleachdadh beachdan dhaoine eile airson mo chuideachadh a' fàs nas fheàrr agus a' toirt bheachdan feumail do dhaoine eile ann an dòigh chuideachail
- a dhol an sàs ann, agus a bhith a' cruthachadh, raon farsaing de theacsaichean ann an diofar mheadhanan, a' dèanamh feum de ICT
- ionnsachadh mu na rudan a tha sònraichte, beothail agus luachmhor nam chultar fhìn agus ann an cultaran eile agus an cànanan
- rannsachadh a' bheairteas chànanan a tha ann is a' bhuidh a dh'fhaodas a bhith aca orm agus a liuthad dòigh a tha ann san urrainn dhomh fhìn agus do dhaoine eile a bhith cruthachail
- mo bhriathrachas a leudachadh agus a neartachadh tro èisteachd, labhairt, coimhead agus leughadh.

Ann an leasachadh mo sgilean sa Ghàidhlig:

- tha mi a' dol an sàs ann an raon farsaing de theacsaichean agus tha mi a' faighinn barrachd eòlais air beairteas is farsaingeachd dualchas litreachais is cànanan na h-Alba
- tha mi a' faighinn tlachd à rannsachadh agus à bhith a' bruidhinn mu phàtrain fhacail agus structaran teacsa.



# Pàipear-taic 7

## Teamlaid Lìon Cuspair

Caractaran

Suidheachadh

Prìomh Fhaclan

Tìotal

Tachartasan

Speak Out Play Readings is a literacy resource designed to increase oral and reading fluency, reading comprehension, vocabulary, and writing and drama skills, while promoting cooperative interaction between pupils.

By using this programme, teachers will cover many of the speaking and listening objectives from the Primary Framework for Literacy, as well as objectives from the reading and writing strands.

**Titles:**

Latha math airson Baidhsagal  
Sgoil ann an Linn Bhictòria  
Sgìre a' Bhàis  
An Rìgh Midas agus an t-Òr  
Chan eil seo ag obair  
Buannaich Saor-làithean



**Stòrlann**  
Nàiseanta na Gàidhlig

