



GÀIDHLIG 10 GAELIC 10

A TEACHING RESOURCE

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A TEACHING RESOURCE

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Cataloguing-in-Publication Data
Main entry under title.

Gàidhlig 10 : Gaelic 10 : a teaching resource / Nova Scotia. Department of Education. English Program Services

ISBN 978-1-55457-186-4

1. Scottish Gaelic language—Nova Scotia 2. Curriculum planning—Nova Scotia I. Nova Scotia. Department of Education. English Program Services

491.6 – dc22

2008

ACKNOWLEDGMENTS

The Department of Education gratefully acknowledges the following people and organizations for their assistance and feedback in developing this resource book:

- Members of the Nova Scotia Gaelic Council
- Dalbrae Academy students, teachers, and support staff
- Former Mabou Consolidated School students
- The Mabou Gaelic and Historical Society
- Highland Council, Scotland (Bruce Roberston, Donald John Mac Leod, Andy Mac Donald, Margaret Mac Connell, Angus John and Màiri Mac Donald, and Murdina Stewart)
- Western Isles Council (Neil Mac Donald, Eriskay School, and Gaelic Department of Lionacleit School)
- Network of Innovative Schools
- Strait District School Board (Jack Beaton, Phonse Gillis)
- The Gaelic community of Inverness County
- Frances MacEachen, Department of Tourism, Culture, and Heritage, Culture Division (MOU with Scotland)
- Margaret Beaton, Principle Writer, Dalbrae Academy

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INTRODUCTION

An t-ionnsachadh òg, an t-ionnsachadh bòidheach.

This resource book is developed to assist teachers in achieving the general curriculum outcomes for Gaelic 10.

Students will be expected to

- use Gaelic to communicate and interact effectively
- create and experience works reflective of the Gaelic language and culture
- demonstrate an appreciation and understanding of the Gaelic culture within Nova Scotia and the wider world

This resource is not a collection of lessons, but is meant to complement and enhance teacher-generated lessons and lessons based on the text *Abair Fhèin E!* It is by no means a complete work, and many of the activities and much of the information are meant to act like a springboard from which teachers can elaborate.

CHAPTER 1:
FOGHLAM GÀIDHLIG /
GAELIC EDUCATION

CHAPTER 1: FOGHLAM GÀIDHLIG/ GAELIC EDUCATION

Any language, in truth, is much more than an instrument or a tool for communication. By forming our thoughts, by articulating our social relations and by establishing our connection with reality, each language constitutes a fundamental dimension of the person.

Koïchiro Matsuura

Director-General

United Nations Educational, Scientific and Cultural Organization
(UNESCO)

International First Languages Day, 2006 02 21

Knowledge of one's culture and heritage engenders a sense of security, confidence, and self-worth and provides a sense of place and belonging.

Study of the Gaelic language provides students with opportunities to interact with the Gaelic community and to deepen their knowledge of a shared heritage, traditionally passed down “*o ghlùin gu glùin.*” It promotes positive attitudes toward cultural diversity and commonality and fosters students' appreciation for Nova Scotia's diverse heritage and way of life.

The Gaels of Nova Scotia are a people whose culture was formed for the most part in the tradition of Gaelic Scotland and Ireland. The overwhelming majority of Gaelic Nova Scotia's heritage is derived from the Gaelic culture of late eighteenth to mid-nineteenth century emigrants from the highlands and islands of Scotland.

The culture and traditions of these Gaels are evident and thrive throughout Nova Scotia and are a vital part of Nova Scotia's cultural mosaic. Central to the culture is the Gaelic language. A precious aspect of our heritage, the Gaelic language has had a long and important history in Nova Scotia, being the mother tongue of many of its founding pioneers.

Gaels live all over the world. Pockets of people who speak Gaelic can be found in various parts of Canada, the United States, throughout Europe, South America, Australia, and New Zealand. This international *Gaidhealtachd* (Gaelic speaking community) regards Nova Scotia as the heartland of Gaelic culture and tradition in North America. Visitors from around the world come to experience the rich, vibrant way of life in communities steeped in Gaelic traditions. Indeed, in its report, *Gaelic in Nova Scotia: Opportunities* (The Gaelic Council of Nova Scotia 1997), Comhairle

na Gàidhlig, Alba Nuadh, the Gaelic Council of Nova Scotia, promoted Gaelic language and culture as a vehicle for sustaining economic growth in Nova Scotia.

Instrumental music including that of the great highland pipes and the fiddle, step dancing, and Gaelic singing all come from a rich Gaelic cultural tradition spanning the scope of two millennia. These traditions are based in the language of the Gael. Nova Scotia performers who use Gaelic song and music as their inspiration have championed a resurgence of interest in the Gaelic language. The heightened interest in Gaelic language and culture in Nova Scotia reflects a greater worldwide trend.

Recently, the Department of Education, English Program Services, developed curricula for Gaelic 10, 11, and 12 and this year will begin the curriculum development work required for elementary and junior high school programs. There is increased interest among younger Nova Scotians in learning Gaelic, and the commitment of the Department of Education to fostering and sustaining this interest and to preserving and promoting Gaelic language and culture has been reflected in messages from government as well as the establishment of the office of Gaelic Affairs.

Nature of Gaelic Language

Gaelic (*Gàidhlig*) is an ancient language belonging to the Celtic family of Indo-European languages. The Celtic family of languages also includes Irish and Manx Gaelic, Welsh, Breton, and Cornish. Scottish Gaelic, Irish Gaelic, and Manx are similar in that they belong to the Q or Goidelic branch of the Celtic linguistic family tree. Cornish, Breton, and Welsh belong to the P or Brythonic branch of Celtic languages.

Gaelic was first permanently brought to Nova Scotia in the eighteenth century by the emigrant Scots from the highlands and islands of Scotland. Because these early settlers lived in relative isolation, many of the traditions of Gaelic language and culture that vanished from other Gaelic-speaking areas generations ago, still exist in Nova Scotia.

Gaelic is the vehicle through which many of Nova Scotia's customs, values, beliefs, and attitudes have been passed down from one generation to the next. To learn the language, therefore, is to deepen one's understanding of the Gaelic consciousness and identity.

At one time, it was estimated that the number of speakers in the province was as many as 100 000. In the last 50 years, the number of Gaelic speakers in the province has declined from 25 000–30 000 Gaelic speakers to fewer than 1000 native speakers today. Census figures for 2001 indicate that there are fewer than 500 Gaelic native speakers left in Nova Scotia. However, if learners were included in this number, the figure would probably be closer to 2000.

The United Nations Educational, Scientific and Cultural Organisation (UNESCO) recognized Gaelic to be one of the top nine endangered languages in the world in 2003. Although the language is threatened globally, there are many signs of revival in the old country, Scotland.

In Nova Scotia, in May of 2004, *Comhairle na Gàidhlig Alba Nuadh* (the Nova Scotia Gaelic Council) presented to government and community, a document entitled *Developing and Preserving Gaelic in Nova Scotia: A Strategy for a Community-Based Initiative*. This document looks at creating a 20-year long-range plan to preserve, maintain, and develop Gaelic in Nova Scotia.

The Gaelic language is at a critical stage in its evolution; and it is, therefore, important that the youth of Nova Scotia have the opportunity to learn to communicate in Gaelic, one of Nova Scotia's ancestral languages, and maintain and foster a Gaelic identity.

Gaelic Language, Grade 10

Gaelic language programs as an introductory-level experience, at any grade level, must be designed to develop the learner's ability to communicate effectively in Gaelic using basic language skills. The curriculum should integrate general language education, technology, culture, history of the Gael, music, and the arts, and linguistic elements.

Students should be offered opportunities to

- communicate orally with a degree of fluency
- understand basic conversational expressions
- develop reading ability
- read and write with the use of basic vocabulary and expressions
- interact with members of the Gaelic-speaking community
- explore authentic Gaelic texts
- explore and reflect on how language expresses cultural identity
- develop an awareness of the living Gaelic heritage
- explore the historical and cultural contribution of the Gaelic language to Nova Scotia
- develop an awareness of variations in language and tradition among Gaelic communities
- explore the role of song, story, and poetry in the lives of the Gaels
- use drama to illustrate the old tales of the Gaels and to practice fluency
- discover an international theme in the art, language, music, dance, festivals, and tales of the Gaels
- explore the historic origins of the Gaels
- contribute to the preservation, promotion, and continuation of the Gaelic language

- consider the entrepreneurial, career, and economic opportunities offered by Gaelic-based business initiatives (e.g., tourism)
- enhance learning and communication by using web-based Gaelic programs and a variety of technology if available

Assessment and Evaluation

Teaching, assessment, and evaluation should be closely linked. Assessment and evaluation should occur on an ongoing basis as integral parts of the learning process. Daily observation and assessment are recommended in a language class. Students should collaborate with teachers in the process.

Frequent, meaningful feedback will give the students the opportunity to recognize their own progress. A combination of self-, peer, and teacher assessment and evaluation will shift the emphasis toward a shared responsibility for learning.

This teaching resource provides a variety of rubrics and suggestions for evaluation. Teachers should be aware that there are several websites available for creation of customized rubrics. It is recommended that students, for self-evaluation, be often given the opportunity to view or listen to themselves through video and/or audio tapes.

Classroom Structure

The classroom needs to be a flexible space that supports traditional teaching methods and more collaborative ones. The physical Gaelic classroom should be set up to encourage interactive learning where

- students are comfortable and feel at ease
- circular seating is possible
- a large floor space can be made available
- co-operative learning and group work can take place
- computers are easily accessed

Community Involvement

The community includes not only students, parents, and teachers, but also volunteers, service and youth groups, cultural groups, business and media agencies, and other groups. It is important that all of these groups view the education of young people as a shared responsibility. As partners, the school and community can promote student growth in Gaelic language learning by working together to

- involve the students in Gaelic community projects, and likewise, the school can involve the community in school-based Gaelic projects
- provide audiences for Gaelic projects and activities
- provide guest speakers in Gaelic classes
- encourage students to use the social, recreational, and cultural opportunities to be found in their community
- value and support the unique role teachers have in Gaelic language education
- encourage Gaelic projects, presentations, workshops, and performances
- act as resource persons for the students
- share and exchange resources
- encourage students by conversing with them in Gaelic at every opportunity

CHAPTER 2:
FIOSRACHADH RO-LÀIMH /
BUILDING VOCABULARY AND
LEARNING STRATEGIES

CHAPTER 2: FIOSRACHADH RO-LÀIMH / BUILDING VOCABULARY AND LEARNING STRATEGIES

Many of the strategies below are used throughout the curriculum for a variety of subjects.

Tapping into Prior Knowledge

While Gaelic 10 assumes no prior knowledge of Gaelic, many students, however, have knowledge of some aspects of the language—especially common language structures. All students can develop skills to activate and link their prior knowledge to new information by learning to sift through, organize, and relate new information to what they already know. These skills are referred to as core skills and are particularly important for problem solving.

Prior knowledge will be tapped into and extended if students have a chance to share and talk about what they have produced.

With specific strategies, such as the examples on the following pages, students can develop the skills required for activating prior knowledge.

Listen-Think-Pair-Share

1. Students are placed in prearranged pairs or groupings.
2. Students listen to the teacher present content (lecture, demonstration, video, etc.)
3. Each student is given a specific task that requires thinking about the content, (e.g., answering a question, drawing a representation). There is to be no talking at this point.
4. Students pair up and share what they have done.
5. Students share their results.

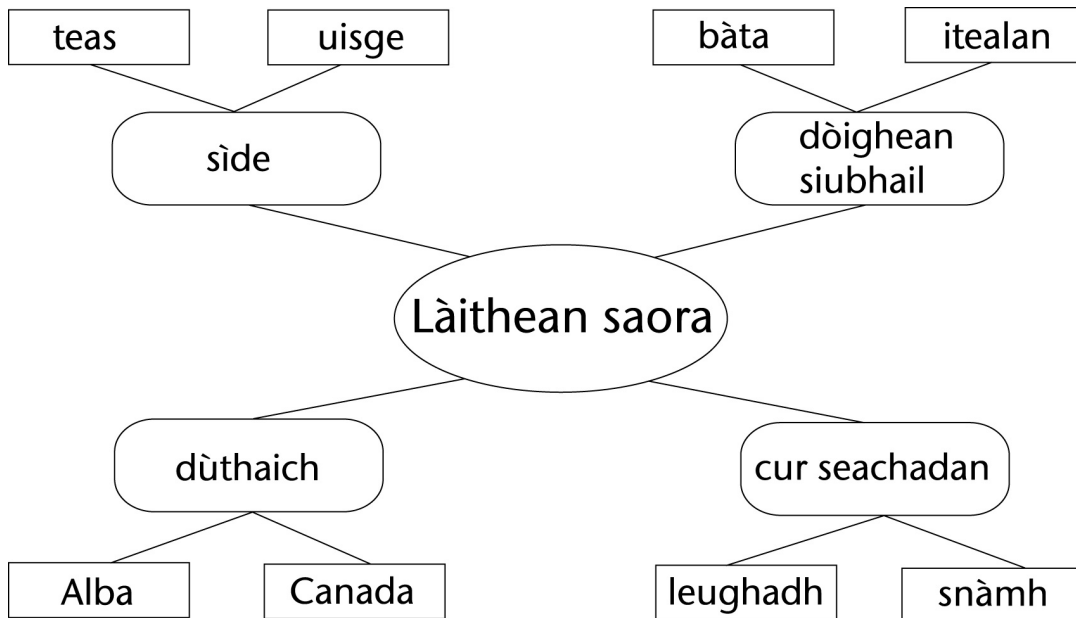
Results could be categorized using clustering strategies or a concept map.

Concept Maps

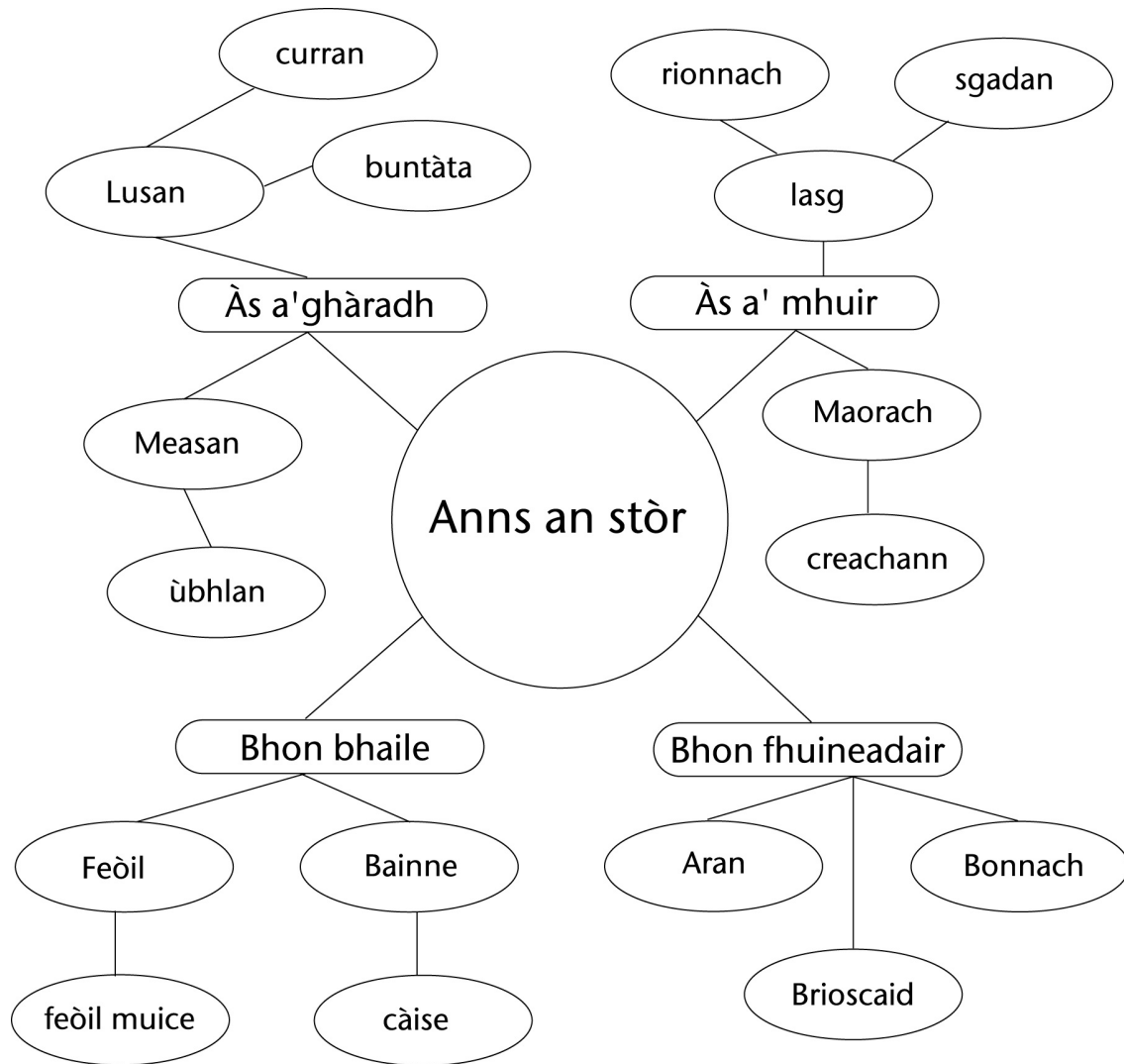
A concept map is intended to help students

- identify key vocabulary
- identify relationships between terms within a topic
- categorize

Sample 1: Concept map



Sample 2: Concept map based on a trip to the store to purchase goods



Animated Concept Mapping

Arrange classroom in groupings, e.g., Topic might be “*Anns an stòr*” or “*Anns a’bhùth*.” Each grouping, or table, will have a sub-topic: *Às a’ mhuir* (From the sea), *Às a’ bhaile* (From the farm), *Às a’ ghàradh* (From the garden), or *Bhon fhuineadair* (From the baker).

Students, as they enter the classroom, will be given a card with a word on it and will have to find a home for that card and take a seat at the appropriate table.

When all are seated, students share and check to see if everyone “belongs.” Students could ask questions such as “*A bheil mise an seo?*” Or “*Am faod mise fuireach an seo?*”

For example, *Às a’ mhuir* could include words like *giomach*, *crùbag*, *iasg*, *maorach*, *feamain*, *rionnach*, *sgadan*, *faochag*.

Students should check to see if some could be in two of the stations. Discuss “best fit.”

Give students a sheet of poster paper to draw and label the items on each card at each table. Post on a wall where a poster concept map is now created.

Listen-Draw-Pair-Share

This strategy requires that students draw what they know about a topic before and after some instruction. The drawings they produce show what they perceive to be the main ideas.

1. Students create and label a drawing that illustrates what they know about a topic.
2. Students share what they know with a partner.
3. Students share what they know with the class. The teacher may list the information or draw up a concept map.
4. The teacher presents new information.
5. Students alter or adapt their drawings or create new drawings.
6. Students share their before and after drawings with other students and explain the changes or differences and the reasons for them.

7. Voluntary sharing with the class.

Teachers and students can develop performance assessments that distinguish the key features in a drawing (e.g., detail, accuracy, labelling where required, and presentation).

K–W–L (Know–Want to Know–Learned)

This strategy asks students to identify

- what they already know (K)
- what they want to know (W)
- what they learned in the lesson or unit (L)

Know

1. The teacher introduces the topic (e.g., tells students what it is, shows a short video, reads a passage, and does a demonstration).
2. The class brainstorms the topic and create a three-column KWL chart.
3. Students individually write all they know about the topic, to expand on what was said in the K column of the KWL chart.
4. Students look for natural clusters of terms and write suggested categories at the bottom of the K column.

Want to Know

1. Students share lists and categories with partners then with the rest of the class.
2. Students can build a class concept map in the W column.
3. Students list questions below the map or list of terms. These questions could be a result of discussing the material or from building their list in the K column.

Learned

1. The teacher proceeds with the lesson or unit.
2. Students add questions to the W list.
3. Students begin to write down answers to their questions in the L column.
4. The teacher provides a time out for students to recheck their questions and also monitors if questions are being answered.
5. Students share their answers with the class, record them in notebooks or on wall charts, or write about them in journals.

Traffic Lighting

Introduce a new topic [e.g., *Biadh* (Food)] Teacher gives students a prepared list of Gaelic words to do with the topic or a selection of pictures on the topic. Students, individually, categorize the word list.

Red—know nothing about

Amber—know some

Green—know lots about

This is a useful tool for working on a broad topic (e.g., *Fuadach Nan Gàidheall*/The Highland Clearances). The teacher would give a list of significant events, dates, names, place names, etc., and the students would categorize the list. This gives the teacher an idea of how much prior knowledge the students have.

K–W–L for Guest Speakers

K—what students already know

W—what students want to know

L—what they learned

Example

Guest: Mary Jane Lamond

Know

Teacher introduces topic (e.g., Gaelic songs recorded by Mary Jane Lamond).

Outcomes

Students will be expected to

- demonstrate the role of Gaelic song in traditional daily work
- engage in traditions unique to the Gael
- explore the role of song, story, and poetry in the lives of the Gaels

Students record what they already know.

Possible responses:

- Gaelic singer
- female
- lives in Glendale

- from Ontario
- President of Nova Scotia Gaelic Council
- does not record nor perform songs in English
- Cape Breton connections
- St. Francis Xavier University graduate
- sings milling songs
- sings slow songs
- travels the world

Want to Know

This is where students could list questions they wish to ask her when she addresses the class.

- Does she sing only Gaelic songs? Why?
- How does she choose her songs?
- Where does she find her songs?
- What is a milling song?
- Does she write her own songs?
- What inspired her to learn Gaelic?
- Can she make a living by singing only Gaelic songs?
- What are most of her songs about?
- What role did the songs play in the lives of the composers?
- What role does it play in her life?

Students can come up with many questions to ask while being aware of the outcomes to be met.

Learned

Students can jot down answers while the guest is present, and then take time at the end of the presentation to complete their notes.

K–W–L Plus

Course _____

Topic _____

Know	Want to Know	Learned

Categories

Knowledge Chart

Course _____

Unit _____

What do you know about _____?

Know now (draw)	Know now (list)
Need to know	
List what you have learned	Final concept map or drawing

Knowledge Chart: Used by permission of Lynda Matchullis and Bette Mueller, Nellie McClung Collegiate, Pembina Valley S.D. No. 27, Manitoba.

Fact-Based Article Analysis

When you read the article, did it present a certain point of view about an issue under dispute? If so, use the Issue-Based Article Analysis sheet. If the article informed you but did not raise any concerns, use this sheet.

Key concept (written in a sentence).

Write an article summary or definition in your own words. Do not list facts. Give an overview.

Draw a figurative representation.

List your questions (at least two).

What are the facts? List at least five.

List at least five key words.

Relevance to today; this is important or not important because ...

Fact-Based Article Analysis: Used by permission of Lynda Matchullis and Bette Mueller, Nellie McClung Collegiate, Pembina Valley S.D. No. 27, Manitoba.

Issue-Based Article Analysis

When you read the article, did it inform you but not raise any concerns? If so, use the Fact-Based Article Analysis sheet. If the article presented a certain point of view about an issue under dispute, use this sheet.

Issue (written as a question).

Write a summary in your own words.
(paraphrase)

Draw a figurative representation.

List your questions (at least two).

What is the author's opinion?
Give one piece of evidence.

What is your opinion?

Relevance to today; this is important or not important because ...

Issue-Based Article Analysis: Used by permission of Lynda Matchullis and Bette Mueller, Nellie McClung Collegiate, Pembina Valley S.D. No. 27, Manitoba.

PReP (Pre-Reading Plan) *

This structured brainstorming allows the teacher to assess students' prior knowledge.

1. The teacher decides on the main ideas about a particular concept.
2. The teacher introduces the topic with a question: "Tell me anything that comes to mind when you think, see, or hear ... ?"
3. All responses are written for all to see.
4. The teacher asks: "What made you think of ... ?" and discussion continues. Students begin to connect what they know to the ideas of others.
5. The teacher asks "Based on our discussion, have you any new ideas about ... ?" Students begin to reformulate what they know and the teacher gains a better understanding of students' prior knowledge.

Example:

- Teacher asks, "Tell me all you know about the oral tradition."
- Possible answers: storytelling, songs, mouth music, tales, superstitions, traditions, beliefs, values, riddles, history, genealogy ... All answers are written on the board by the teacher or student scribe.
- The teacher asks:
 - What made you think of genealogy?
 - What made you think of history?
 - What made you think of song?

The teacher has the opportunity to show students how familiar they already are with the oral tradition and can now elaborate on it.

Steall/Splash

(see sample on next page)

This strategy is used to allow students to make connections by using prior knowledge and by making predictions. The students are given a sheet with an assortment of terms and words. They are asked to make connections between the words/expressions by drawing connecting lines. For example, on the next page a connection might be between Angus L. Mac Donald, Nova Scotia, and the word **premier**. A less-informed student may make the simple connection between Angus L. and Angus Y. in that their names are Angus!

Every student will have a different set of connections. In this instance, the lesson to follow could be on the work of the Gaelic bard Angus Y. MacLellan of Margaree, Cape Breton Island, Nova Scotia, who composed a wonderful song "*An Innis Àigh*" in praise of Margaree Island when he was lighthouse keeper there.

He composed a milling song, “*An Sgiobair Ùr*,” about Angus L. MacDonald from “down the road” in Dunvegan (which overlooks Margaree Island) when Angus L. took over the helm of the province and became premier of Nova Scotia in 1933. During the war years, the Gaelic speaking Angus L. served in Ottawa as Minister of Defence for Naval Services and in the early fifties was partly responsible for the building of the Canso Causeway joining mainland Nova Scotia to Cape Breton Island.

These are some of the connections that could be made on the “*Steall*” page. Students should be encouraged to make as many connections as they can and be informed that the page is for their own use only. Voluntary discussions could take place at the end of the lesson when the “*Steall*” page is revisited. (See *Steall!* “*Bàrdachd*,” page 24.)

Fiosrachadh or Persona Sheets or Cards

On the card, information would be given about, e.g., *Seònaid*. This could be in English or in Gaelic. The student adopts the persona of the person described on the card. Teachers may create cards in advance or invite students to create the cards in preparation for this activity.

Janet is 12 years old and lives in Antigonish, Nova Scotia. She has four brothers and one sister, and they live with their parents on 14 Hawthorne Street. Her phone number is 902-863-0000. Janet goes to Prince Andrew Junior High. She likes her mathematics and English classes. She wants to be a doctor.

Tha Seònaid dusan bliadhna a dh'aois agus tha i a'fuireach ann an Antigonish ann an Alba Nuadh. Tha aon phiuthar agus ceathrar bhràithrean aice agus tha iad uile a'fuireach aig 14, Sràid Sgiathach. Is e 902-863-0000 an aireamh fòn aice. Tha i a'dol gu Sgoil a' Phrionns' Anndra. Is toigh leatha matamataics agus Beurla. Tha i ag iarraidh a bhi na dotair.

Each student would be given a different card and would ask each other questions.

Examples:

- *Dè'n t-ainm a th'ort?*
- *Càite bheil thu a'fuireach?*
- *Cia mbeud piuthar agus bràthair a th'agad?*
- *Dè an seòladh a th'agad?*
- *Dè'n àireamh fòn a th'agad?*
- *Càite bheil thu a'dol dhan sgoil?*
- *An toigh leat matamataics?*
- *Dè eile is toigh leat?*

This type of assignment could also be presented in a grid format. See Grid for Generating Conversation on page 27.

Steall!

“Bàrdachd”

Predict the connections.



Grid for Generating Conversation

Students take on the role of the people named and work in pairs to ask and answer questions, based on the given information.

Ainm	Aois	Seòladh	Àireamh fòn	Co às a tha thu?	An toil leat?	Dè'n uair a tha e?	A bheil
Màiri Pheatan	17	4 Rathad Ruadh Inbhirnis	902-258-0000	Inbhirnis	Ceap Breatainn	6:30 m	cù
Calum Mac Fhraing	19	45 Sràid a' Bhanca Badaig	902-295-0000	Nyanza	dannsa	4:15 f	cat
Seònaid Nic Dhòmhnail	18	23 Rathad Ard, Antigonis	902-863-0000	Abhainn Bharnaigh	leughadh	6:00 f	each
Seumas Mac an t-Saoir	15	2 Ionad Na Margaidh, L'Ardoise	902-258-0000	L'Ardoise	iasgach	2:45 f	leabhar math
Ruairidh Mac Nèill	23	3, Cnoc Mòr Sanndraigh	902-725-0000	Barraigh	Canada	11:00 m	càr
Mairead Nic Leòid	26	456, Rathad na Mara Cladach-a- Tuath	902-747-0000	Sudnaidh	bainne	12 meadhan latha	peann
Alasdair Mac a' Chobhainn	16	2789 Sràid an Rìgh, Truro	902-896-0000	Màbu	iomain	1:00 f	bainne
Catrìona Nic Neacail	20	69 Rathad na h-Eaglaise, Pictou	902-798-0000	Ontario	Alba Nuadh	9:30 f	Gàidhlig

These are samples of questions that could be asked.

Dè'n t-ainm a th'ort?

Dè'n aois a tha thu?

Dè'n seòladh a th'agad?

Dè'n àireamh fòn a th'agad?

Cò às a tha thu? An toil leat ... ?

Dè'n uair a tha e?

A bheil thu ag iarraidh ... ?

Summary

Learning occurs when we connect new information to what we already know. Unless we can dig deep and find relevant prior knowledge, we have nothing to “hang our hats on.”

Prior knowledge strategies

- provide focus and interest for every student in the class
- allow students to activate what they already know about the topic
- allow teachers to determine each student’s entry-level knowledge and plan instruction accordingly
- allow teachers to clear up any misconceptions

Building Vocabulary and Learning Strategies

Notes to the teacher: Teachers should provide students with a non-threatening, rewarding, and enjoyable environment where opportunity is given to hear, repeat, and use the language.


When teaching a language, it is important to try to get the learner to think in the target language and to avoid translation as much as possible. In order to do this, and where total immersion is not possible, the student should have a regular time slot allocated to language learning on a daily basis. Consistency, repetition, continuity, and authentic learning are all very important factors in determining the success of a program. To complement the learning at school, the learner should make every effort outside regular school hours, to use the language as often as possible, and to create opportunities for oneself (e.g., phone a friend who is also learning Gaelic).

Method

Example:

It is important, as far as possible, to **not use** this method where translation is involved.

e.g., *leabaidh* = bed

nor  = bed = *leabaidh*

nor bed = *leabaidh*

This is the preferred method:

 *leabaidh*

Absolutely no association is being made from the object to the word in any language other than Gaelic.

A typical lesson would run as follows:

- A. Display a picture of a selected topic (e.g., in the store). Introduce several new words by pointing to the picture and saying the words (e.g., *bainne*, *siùcar*, *im*). Get the students to repeat the words several times until they know them.
- B. **Ask questions** to identify the new words (e.g., *Cò tha seo? Dè tha seo?*).
- C. Next **create simple sentences** around the new vocabulary and the picture. (e.g., *Chì mi an duine*). Give no more than ten sentences to start off with. The number and difficulty of the sentences will vary according to the language level of the students. Get the students to **listen** the first time you say the sentences. The second time, get the students to **repeat** the sentences. Do this several times, as a group, and individually.
- D. **Ask simple questions** about the picture. The students should be answering using the sentences you just gave them.
- E. Ask for a volunteer to go before the class and **tell** the whole story or **describe** the picture in Gaelic using the sentences and words they have just learned along with what they already know.

Note to the teacher: Note that the students have not yet seen any written Gael words. You may wish to do the next part of the lesson in the next time allocation you have, i.e., in school the next day.

- F. Now it is time to do the lesson over again. This time **write** the words down next to the objects they describe, i.e., all the nouns. With respect to other words, write them down the side as you reintroduce them. Get the students to read the words after you. Leave them on the board/screen.
- G. Go through the whole lesson this way, and at the end, once again get a volunteer to tell the story “*anns a’Ghàidhlig*.”
- H. Next, the teacher reads a brief story about the topic and gets the class to listen. Read it at least twice. (Students can sketch what they are hearing.) When finished, ask questions about the story and get the student to answer.

All of the lesson, up to this point, has been conducted totally in Gaelic.

- I. To finish, a written assignment can be passed out to the students that mirrors the oral/aural component that has taken place up to this point.

- J. A follow-up could be a study of locally composed songs on the same topic or a study of tales/folklore on the topic.
- K. Begin the next class with a review of the lesson.

Try not to introduce more than one new concept per lesson.

Leasan “Anns a’gheamhradh”

The following is the layout for a simple lesson to introduce new vocabulary on a particular topic.

Outcomes

Students will be expected to

- identify and describe objects, animals, people, events, and places that are part of their everyday lives
- identify the main ideas in a text
- ask and respond to basic questions about the past, present, and future (e.g., time, date, weather, family, prices, events, and locations)

Part I

Step 1. Teacher displays the picture on the board.



Step 2. Teacher sounds out new words, points to the object, and gets students to repeat the word.

<i>an geamhradh</i>	<i>an sneachd</i>
<i>an dìg</i>	<i>an deigh</i>
<i>an loch</i>	<i>an cnoc</i>
<i>aon chàr</i>	<i>dà chàr</i>
<i>tri càraichean</i>	<i>sleamhainn</i>
<i>cruaidh</i>	<i>tiugh</i>
<i>a'sgeatadh</i>	<i>a'sgìtheadh</i>

Step 3. Teacher asks students *Dè tha seo?* and points to each object and gets students to say the word. This may be done as a group, and then individually.

Step 4. Teacher composes sentences about the picture and gets students to repeat the sentences.

1. *Is e an geamhradh a th'ann agus tha i fuar a-muigh.*
2. *Bha deigh air an loch.*
3. *Bha an sneachd a'tuiteam fad an latha.*
4. *Bha sneachd air an rathad agus bha an rathad sleamhainn.*
5. *Bha Màiri a'dràibheadh anns a'chàr air an rathad.*
6. *Chunnaic Màiri càr eile anns an dìg.*
7. *Bha an t-eagal air Màiri.*
8. *Chunnaic i Seumas Mòr a'sgìtheadh air a'chnoc.*
9. *Bha a'chlann a'sgeatadh air an loch.*
10. *Bha an deigh tiugh agus cruaidh.*

Step 5. Teacher asks the students simple questions about the picture. Students may answer as a group at first, and then answer individually. (Up to this point, the students have not seen any of the lesson written down.)

1. *Dè seòrsa latha a th'ann?*
2. *Dè bha a'tuiteam fad an latha?*
3. *Ciamar a bha an rathad?*
4. *Cò bha a'dràibheadh air an rathad?*
5. *Dè chunnaic i anns an dìg?*
6. *Ciamar a bha Màiri?*
7. *Dè bha Seumas Mòr a'dèanamh?*
8. *Càit'an robh e?*
9. *An robh a'chlann anns an sgoil?*
10. *Ciamar a bha an deigh air an loch?*

Step 6. The teacher reads a story about the picture now that the students are familiar with the new vocabulary. The story can be read at least twice.

Is e an geamhradh a th'ann agus tha i uabhasach fuar a-muigh. Bha an sneachd a'tuiteam fad an latha agus a-nis tha an rathad sleamhainn. Bha an t-eagal air Màiri Bhàn an uair a bha i a'dràibheadh dhan bhùth. Chunnaic i dà chàr anns an dìg ach cha robh duine anns na càraichean. Chunnaic i a'chlann a'sgèatadh air an deigh air an loch. Bha an deigh tiugh agus cruaidh. Chunnaic i Seumas Mòr Dhòmhnail Bhàn a'sgìtheadh air a'chnoc. Tha e uabhasach math air sgìtheadh. Is toigh le Seumas Mòr an geamhradh.

Step 7. The teacher asks the students questions on the story.

1. *An e am foghar a th'ann?*
2. *Dè seòrsa latha bh'ann a-muigh?*
3. *Carson a bha an rathad sleamhainn?*
4. *An robh Màiri toilichte?*
5. *Cia mbeud càr a bha ann an dìg?*
6. *Càit'an robh a'chlann?*
7. *Ciamar a bha an deigh air an loch?*
8. *Cò bha a'sgìtheadh air a'chnoc?*
9. *An toigh le Seumas an geamhradh?*
10. *An toigh leat fhèin an geamhradh?*

Step 8. Review the lesson one more time orally, then invite students to make up sentences about the picture. Follow this by inviting one student to come before the class and describe the picture or create a narrative based on the picture.

This is a good time to take a break in the lesson and leave the second part to the next day. A Gaelic song about winter (e.g., *Chì mi an Geamhradh* by Runrig) would complement the lesson at this point. The lyrics are available online.

Part II

Step 9. Review the lesson orally, and then write the new words on the board. Get students to repeat the words. Ask a volunteer to come identify the word in written form and in the illustration as the teacher says it aloud (e.g., *sneachd*). The student would point to the written word and to the picture of snow.

Step 10. A written assignment mirroring the oral/aural component can be passed out now, and students can practise their reading, writing, and comprehension skills.

Leasan “Anns a’gheamhradh”

Student Copy



A. Faclan ùra

<i>an gheamhradh</i>	<i>an sneachd</i>
<i>an dìg</i>	<i>an deigh</i>
<i>an loch</i>	<i>an cnoc</i>
<i>aon chàr</i>	<i>dà chàr</i>
<i>tri càraichean</i>	<i>sleamhainn</i>
<i>cruaidh</i>	<i>tiugh</i>
<i>a’sgèatadh</i>	<i>a’sgìtheadh</i>

B. Leugh seo

1. *Is e an gheamhradh a th’ann agus tha i fuar a-muigh.*
2. *Bha deigh air an loch.*
3. *Bha an sneachd a’tuiteam fad an latha.*
4. *Bha sneachd air an rathad agus bha an rathad sleamhainn.*
5. *Bha Màiri a’dràibheadh anns a’chàr air an rathad.*
6. *Chunnaic Màiri càr eile ans an dìg.*
7. *Bha an t-eagal air Màiri.*
8. *Chunnaic i Seumas Mòr a’sgìtheadh air a’chnoc.*
9. *Bha a’chlann a’sgèatadh air an loch.*
10. *Bha an deigh tiugh agus cruaidh.*

C. Freagair na ceistean

1. Dè seòrsa latha a th'ann?
2. Dè bha a'tuiteam fad an latha?
3. Ciamar a bha an rathad?
4. Cò bha a'dràibheadh air an rathad?
5. Dè chunnaic i anns an dìg?
6. Ciamar a bha Màiri?
7. Dè bha Seumas Mòr a'dèanamh?
8. Càit'an robh e?
9. An robh a'chlann anns an sgoil?
10. Ciamar a bha an deigh air an loch?

D. Leugh seo

Is e an geamhradh a th'ann agus tha i uabhasach fuar a-muigh. Bha an sneachd a'tuiteam fad an latha agus a-nis tha an rathad sleamhainn. Bha an t-eagal air Màiri Bhàn an uair a bha i a'dràibheadh dhan bhùth. Chunnaic i dà chàr anns an dìg ach cha robh duine anns na càraichean. Chunnaic i a'chlann a'sgèatadh air an deigh air an loch. Bha an deigh tiugh agus cruaidh. Chunnaic i Seumas Mòr Dhòmhnaill Bhàn a'sgìtheadh air a'chnoc. Tha e uabhasach math air sgìtheadh. Is toigh le Seumas Mòr an geamhradh.

E. Freagair na ceistean

1. An e am foghar a th'ann?
2. Dè seòrsa latha bh'ann a-muigh?
3. Carson a bha an rathad sleamhainn?
4. An robh Màiri toilichte?
5. Cia mheud càr a bha anns an dìg?
6. Càit'an robh a'chlann?
7. Ciamar a bha an deigh air an loch?
8. Cò bha a'sgìtheadh air a'chnoc?
9. An toigh le Seumas an geamhradh?
10. An toigh leat fhèin an geamhradh?

F. Leugh an comhradh seo/ Read aloud with expression

(Màiri agus Calum anns a'bhùth)

Calum: *Hallo, a Mhàiri.*

Màiri: *Hallo, a Sheumais. Ciamar a tha thu an diugh?*

Calum: *O tha mise glè mhath, ach beagan fuar. Ciamar a tha thu fhèin?*

- Màiri: *O tha an t-eagal orm.*
 Seumas: *Carson?*
 Màiri: *Bha an rathad cho sleamhainn agus cha toigh leam a bhi a'dràibheadh anns a'gheamhradh idir, idir.*
 Calum: *An robh an rathad dona?*
 Màiri: *Bha dà chàr anns an òig!*
 Calum: *A dhà! Obh! Obh! An robh duine anns na càraichean?*
 Màiri: *Cha robh, chan eil mi smaointinn.*
 Calum: *Glè mhath. Dè tha thu ag iarraidh an diugh, a Mhàiri?*
 Màiri: *A bheil am pàipear agad, an t-Òran?*
 Calum: *A Mhàiri! An diugh Di-màirt! Cha bhi am pàipear an seo gu Di-ciadain.*
 Màiri: *O tha mi duilich! Tha mi cho gòrach! 'S ann annam a tha an òinseach!*
 Calum: *Chunnaic mi Seumas Mòr a'sgìtheadh air a'chnoc! Tha easan gòrach!*
 Màiri: *Dè'n aois a tha e?*
 Calum: *Ceithir fichead!*
 Màiri: *O tha e tapaidh! Agus a'chlann cuideachd. Tha iad a-muigh a'sgèatadh air an loch.*
 Calum: *Tha an deigh gu math tiugh am bliadhna. Dè eile tha bhuat?*
 Màiri: *Tha mi ag iarraidh bainne. Dè tha sin?*
 Calum: *Sia dolair.*
 Màiri: *Tapa leat. Feumaidh mi falbh a-nis.*
 Calum: *Beannachd leat ... agus thoir an aire!*

G. Create a word puzzle based on the new vocabulary.

H. Write your own story based on this picture.



Suggestions for Encouraging Student Participation

Many students do not have anyone outside school to whom they can speak Gaelic; therefore, it is a problem to get the opportunity to use what they have learned.

1. As teens love to talk on the phone, make one call every evening to a classmate to speak Gaelic. (See sample phone dialogue cards on page 38.)
2. Find a neighbour or family member who is a Gaelic speaker and plan to converse with them. (Students are often a little hesitant to do this.)
3. “Talk” on a chat line to a friend with some knowledge of Gaelic.
4. Find students from another school who are learning Gaelic and set up a communication system, e.g., via e-mail.

Other activities to encourage involvement, and enhancement of communication:

- Bring a photograph to class that you can talk about or describe.
- Watch the evening news and report on a news item that caught your attention.
- Prepare to report on your favourite TV show; your favourite musician; the person whom you admire most; an event you attended; your favourite location, or any other topics.
- Go out and interview Gaelic speakers using audio and/or videotape.
- Tell the class about a book you have read and your opinion of that book.
- Keep a journal of all the times you spoke Gaelic outside school hours.
- Play Gaelic games.
- Make a conscious effort to speak only Gaelic to your classmates, outside of class, at least one day a week, and every day in class.
- Designate a table in the school cafeteria as a Gaelic table on a particular day each week. The conversation at that table would be entirely in Gaelic, if at all possible, for the duration of that lunch time. (*Gaelunch*)
- Set up a Gaelic Club in your school where the main focus would be the promotion of the Gaelic language and culture. Meet once a week. Invite Gaelic-speaking guests.
- Seek out any teachers in your school who may have knowledge of Gaelic and encourage them to join you in your endeavours to speak the language.
- Participate in any Gaelic events in your community.

Sample phone dialogue/conversation cards:

Sìne

1. Dial the number for Iain's house.
2. Say who you are and ask how Iain is.
3. Ask him what he was doing last night.
4. Say what you were doing last night and where you were. Ask what he is doing tonight.
5. Ask where it takes place.
6. Say whether or not you are going and give reasons.
7. Take your leave and hang up.

Iain

1. Answer the phone and give your name.
2. Tell how you are.
3. Tell what you were doing last night and where you were. Ask Sìne where she was last night.
4. Tell what you are doing tonight.
5. Tell Sìne where it takes place, and ask if she is going too.
6. Respond to Sìne *O nach math sin* or *Nach bochd sin*.
7. Take your leave and hang up.

Geuman/Games

Students love to learn by using games no matter how old they are. While the following are not traditional Gaelic games, they are effective in learning and communicating.

Charades

Students can make up their own sentences to be acted out. With this game, students have to get the word order correct as well as figure out the words in the first place.

For the first time playing the game, teachers should provide students with a list of sentences or expressions. After that, students can create their own expressions or sentences to review a particular topic. Teachers collect sentences/expressions from the students, put them in a “hat,” select one, and act out that first selection to model how it is done. Students can work in teams. The person who gets the correct answer selects someone to do the next example. Teachers should ensure that all students eventually get a turn. Teachers should fill in each answer on the board as the students get the words right.

Examples:

Tha mi a'fuireach ann an taigh mòr.

Tha i gàbhaidh an diugh.

Suidh sìos aig a'bhòrd.

Dùin an uinneag.

Chan eil mi toilichte an diugh.

Chì mi an sneachd a'tuiteam.

Tha e deich uairean anns a'mhadainn.

Tha mi sia bliadh'n deug a dh'aois.

Bha mi anns an sgoil an dè.

Is toigh leam an Nollaig.

Fhuair mi aran anns a'bhùth.

Chì mi an cù a'ruith.

Memory Game

1. Create a set of picture cards and a set of matching Gaelic word/expression cards.
2. Group students into teams of two. This is a card matching game using teams of two.
3. Set up the classroom in stations with four people (two teams) at each station, each station dealing with a particular topic. The teams have about ten minutes at each station to match pairs of pictures/words or expressions and then move on to the next.
4. Two teams compete at each station to match pairs of pictures and word/expressions.

This is a very good review exercise. The team with the most pairs at the end of the game is the winning team. Teachers may assign points to the winners. Teachers can create the cards similar to the example on the next page.

The Game

Cards are placed face down on the table in an orderly manner. Player 1 from Team A picks up two cards, shows them to Player 2 of Team A (not to the opposing team) and studies them. If they are not a match, Player 1 puts them back on the table, face down. The opposing team does likewise. When the game returns to Team A, Player 2 takes a turn, and so on. When there is a match, the cards are taken aside and left as a pair, face up, for all to see. When there are no cards left, the number of pairs each team has is tallied, and a winner is declared.


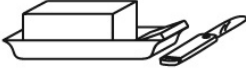






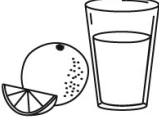

Sample topics:

<i>Dathan</i>	Colours
<i>Biadh</i>	Food
<i>Aodach</i>	Clothing
<i>An uair</i>	The time
<i>Na làithean lfeilltean</i>	Days of the week/holidays
<i>Cùrsaichean beatha</i>	Careers
<i>An corp</i>	Parts of the body
<i>Beathaichean</i>	Animals

The cards should show the Gaelic word and a picture.

Example

Topic: Anns a’ Bhùth

Aran	
Ìm	
Buntàta	
Bainne	
Siùcar	
Fèil	
Uighean	
Iasg	
Sùgh orains	
Ùbhal	

Board Games

Explore some pre-made Gaelic board games such as *Turas*, which is available from *Cànan*. Students can also create their own board games or play the following game about Nova Scotia.

Sample Game

Students can sketch a map of Nova Scotia and insert place names that are common to Nova Scotia and Scotland or places that have a Gaelic name. Students can place a marker (e.g., an adhesive star) at each settlement and then laminate the map. Students can create questions to be answered at each settlement (e.g., *Ciamar a chanas tu* “island” *anns a’ Ghàidhlig?* Answer: *Eilean*). (Students can create their own rules and shortcuts before beginning the game.) The idea is to move around on the map and answer questions for points.

Students and teachers can work together to create board games with sets of question cards based on topics being studied or other cultural topics.

Sample questions:

1. Who published the Gaelic newspaper “*MacTalla*” in 1892?
2. Give the name of the quarterly Gaelic newspaper that is published in Cape Breton at present.
3. What does the name Nova Scotia mean?
4. Give an example of a Gaelic place name that has been given an English spelling.
5. What does the Gaelic expression *slàinte* mean?
6. Who was the founder of the Gaelic College at St. Ann’s, Nova Scotia?
7. Give the name of the spiritual leader who left St. Ann’s Bay in the 1850s with over 600 followers and sailed to Australia and, later, New Zealand.
8. What is the name of Mary Jane Lamond’s first Gaelic CD?
9. Give the name of world-renowned Cape Breton Fiddler from Troy, Cape Breton Island.

10. Which Cape Breton fiddler composed over one thousand tunes and is known for his tune “The Red Shoes”?
11. Which Inverness county community was once known as *an Sìthein* (Fairy Hill)?
12. Give the name of the traditional dish of whipped cream and oats that is served at Halloween.
13. What is the name given to the process for shrinking newly woven cloth?
14. Name any Nova Scotia university where Gaelic is taught.
15. *Beinn Eòin* is a well known ski hill on Cape Breton Island. What does the name *Beinn Eòin* mean?
16. Give the name of the nineteenth-century bard from Tiree, Scotland, who settled in Barney’s River and made the song, “*A’Choille Gruamach*—the Gloomy Forest.”
17. Which resident of Lake Ainslie, born in Inverness, served as Canada’s Minister of Finance, Minister of External Affairs, Deputy Prime Minister, and Senator in the past three decades, and was instrumental in establishing Gaelic within the Nova Scotia school system in the early 70s?
18. What is the title of Alistair Mac Leod’s award winning book where the title refers to General Wolfe’s comment about the Highland regiments at Quebec.
19. Name any two schools in Nova Scotia where Gaelic is taught as a high school credit course.
20. Give the Gaelic expression for “100 000 welcomes.”

Freagairtean/Answers

- | | |
|--|---|
| 1. Jonathan G. Mac Kinnon | 12. <i>Fuarag</i> |
| 2. <i>Am Bràighe</i> | 13. Milling |
| 3. New Scotland | 14. St. Francis Xavier University, University College of Cape Breton, St. Mary’s University |
| 4. Creignish, Inverness, Dunvegan, New Glasgow, Calgary (there are many) | 15. Jonathan’s Hill |
| 5. Cheers/Good Health | 16. The Bard Mac Lean |
| 6. Rev. A.W.R. Mac Kenzie | 17. Allan J. Mac Eachen |
| 7. Rev. Norman McLeod | 18. No Great Mischief |
| 8. <i>Bho Thìr Nan Craobh</i> /From the land of trees | 19. Dalbrae Academy in Mabou, Rankin Memorial in Iona, Sydney Academy (at times) |
| 9. Natalie Mac Master | 20. <i>Ceud Mile Failte</i> |
| 10. Dan R. MacDonald | |
| 11. Inverness | |

Word Puzzles

Word puzzles are an excellent way to review vocabulary and learn accurate spelling. Teachers can create puzzles (or use ready-made puzzles) and enlarge and laminate them. Present to students with erasable pens. When the student is finished one, he or she can erase it and move on to the next.

Another good approach is to have puzzles created by students. These puzzles can then be photocopied and given to other students to complete. They are great for review purposes.

Examples:

A. Hidden Words

Cia mheud facal Gàidhlig a nì thu leis an fhacal seo?

How many Gaelic words can you create from this one word.

Gàidhlig

Answers will vary depending on the students' learning stage.

Examples: *iad, a, dha, lag, glag, dàil, dìg, gad*

B. Scrambled Words

Cuir san òrdugh cheart / Put the letters in the correct order to create Gaelic words:

Examples:

Ricama

Sdaro

Bhlaun

Gialonl

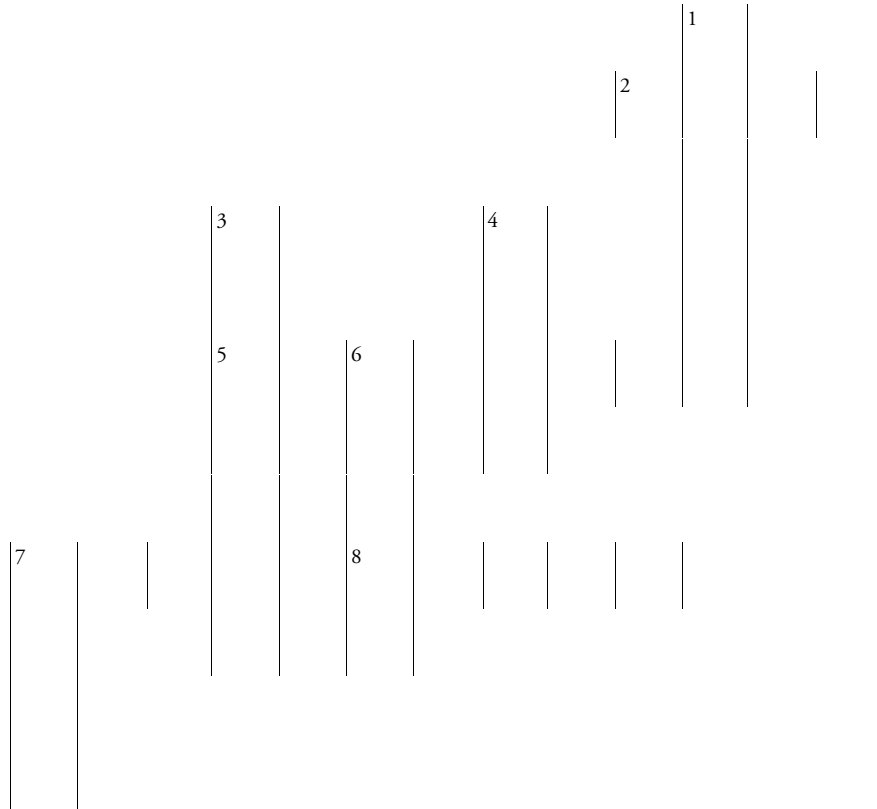
Ralbue

Freagairtean

(ciamar, doras, ùbhlán, Nollaig, Beurla)

C. Word Puzzles and Crossword Puzzles.

Ciamar a tha thu?



Tarsainn:

2. Chan eil mi math. Tha mi _____.
5. Chan eil mi leisg anns a' mhadainn.
7. Tha mi glè glè bhlàth.
8. Opposite of "leisg."

Sìos:

1. Chan eil mi toilichte.
3. Chan eil mi grànda.
4. Chan eil mi blàth.
6. Tha mi anns an leabaidh. Tha mi _____.
7. Chan eil mi gu math.

Aodach

H D I A S N A E G S O A K B P
 N E Z S R L E K I L S T K O O
 T C N N E G W A D T B O V I V
 P I C I L A H S O E M C I N C
 P L D T E T C C I M Q I Y E R
 S D W K A L A A O A B U L I E
 W L D R K I N O I R G F J D E
 X M D X N A A N O D M O S H T
 D X K N K E G G E W O J I Y X
 T E E Q A S A E R D V I O R D
 M A E C R N T V M F Q E X V B
 N C A C G A O U F C K J U S W
 E Y U H S G I O R T A G U C C
 W A P E A U M W T N Y N R G H
 C D L J G C O D W Q C K V Z W

boineid
còta
geansaidh
seacaid

briogais
drathais
lèine
sgiorta

brògan
dreasa
miotagan
stocainnean

Cuir do làmh a-mach ...

Sing *The Hokey Pokey* in Gaelic to practice vocabulary for parts of the body. The song directs participants as follows. “Put your left hand in, put your left hand out, put your left hand in and shake it all about ... (*Cuir do làmh a-mach, cuir do làmh a-steach, cuir do làmh a-mach, cuir do làmh a-steach, cuir do làmh a-mach, cuir do làmh a-steach, mar tha mise a’ dèanamh!*)

Example:

Cuir do làmh a-mach. (Display your hand.)

Cuir do chas a-mach.

Cuir do cheann a-mach.

Cuir do chluas a-mach.

Cuir do shròn a-mach.

Cuir do ghlùin a-mach.

Cuir do theanga a-mach.

Chaidh mi air picnic ...

Follow the model of the word game “I went on a picnic and took with me ...” (e.g., *Chaidh mi dhan sgoil agus thug mi leam leabhar. Chaidh mi dhan sgoil agus thug mi leam leabhar agus peann. Chaidh mi dhan sgoil agus thug mi leam leabhar, peann agus uisge ...*)

First, each student is given a picture card of an item related to a particular topic and they are to learn the Gaelic word for that item. For review, they hold up their cards and play the game as described in Memory Game on page 38. This game can be adapted for a variety of topics (e.g., professions “*An uair a dh’fhàsas mi mòr bithidh mi nam chlàireach ...*”)

Examples:

nam shaighdear

nam sheinneadair

nam phìobaire

nam thidsear

nam nurs

nam chòcaire

nam dhotair

Aodach/Clothing

Chaidh mi dhan sgoil agus chuir mi orm ... / I went to school and put on ...

briogais

geansaidh

brògan

peitean

miotagan

boineid

còta

Colours could be added to the items (e.g., *briogais dhubh*).

To add to this game, teachers and/or students could have a “tickle trunk” of old clothes and get students to dig in the trunk (or bag), pull out an item of clothing, and put it on while describing it in Gaelic (e.g., *Chuir mi orm miotagan gorma*).

Cuairt air an t-Saoghal / Round the World

Each student is presented with a card with a question at the top and an “upside down” answer at the bottom. The two do not correspond. One student asks a question and somewhere in the room someone has the answer. Once the answer has been read aloud, the person who had the answer card flips it over and asks the question on that same card. The game goes on until all cards are used up. This is great for developing listening and reading skills. Here is an example using three cards only.

Càite bheil thu a’dol?

#1

An diugh Di-luain. (written upside down)

Dè tha thu a’dèanamh?

#2

Tha mi a’dol dhachaidh.

Dè'n latha th'ann an diugh?

#3

Tha mi ag obair gu trang.

The person with the first card would ask, “Càite bheil thu a’dol?” The person with card #2 would answer, “Tha mi a’dol dhachaidh” and then ask, “Dè tha thu a’dèanamh?” The person with card #3 would answer, “Tha mi ag obair gu trang” and would then ask, “Dè'n latha th'ann an diugh?” The person with card #1 would answer, “An diugh Di-luain.”

It is important that there be an answer for every question asked. Students can turn their cards face down (they can work with several cards) once everything on the card has been said.

Dè tha thu a’dèanamh? / What Are You Doing?

Give students cards each showing an action word, such as *a’coiseachd* (walking). Get the students to repeat the word after the teacher and act it out. Collect the cards and ask students to act out one of the words previously shown. The other students should guess the word being acted out. Review with a game of Pictionary (two teams). Use a timer.

Headbanz

An adapted version of Headbanz can be played asking and answering the questions in Gaelic.

Sample questions

An e beathach a th’annam?

An e duine a th’annam?

A bheil mi beag?

A bheil mi mòr?

A bheil casan orm?

Bingo

The teacher holds up a card with a word from previous lessons. Students cross out words on their word cards until the student with the completed “winning” card calls out “*taigh*.”

This game develops listening skills, helps with word/phrase recognition, and develops target language memory.

buidhe	dearg	geal	òr
dubh	donn	gorm	liath
orains	purpaidh	ruadh	uaine
glas	pinc	liathghorm	bàn

Gnàthsan Cainnte Gàidhlig / Gaelic Idioms

The learner of the language often finds it difficult to translate material when faced with idioms. These idioms add to the richness of the language. Students should be encouraged to use idioms at every opportunity.

The following is a random selection of idioms with approximate meanings:

<i>Glè mhòr air a chèile!</i>	Quite fond of each other!
<i>Chan eil a' chridh agad ...</i>	You don't dare ...
<i>Bha i na boil!</i>	She was harried.
<i>Fuirich ort mionaid.</i>	Wait a minute.
<i>A bhalaich!</i>	Great!
<i>Tha mi air mo dhòigh.</i>	I am happy.
<i>Fad an t-siubhail.</i>	All the time.
<i>Bha e air a chasan thoirt leis.</i>	He was gone.
<i>Na gabh dragh.</i>	Don't worry.
<i>Tuilleadh 's a' chòir.</i>	Too much.
<i>Bhuail an t-acras orm.</i>	I was hungry.
<i>Siuthad.</i>	Go on!
<i>Cha leig thu leas.</i>	You don't have to.
<i>Bha e air a làn dhòigh.</i>	He was extremely happy.
<i>Gun fhios dha.</i>	Without him noticing.
<i>Chuir iad triullainn mi.</i>	They drove me crazy.
<i>Bha an cuthach air.</i>	He was crazy.
<i>B' èdlach do sheanair air.</i>	You have no need of that.
<i>Gabh òran!</i>	Sing a song.
<i>Cho luath 's a ghabhas.</i>	As fast as can be done.
<i>Chan fhaca na mise.</i>	I didn't see it either.
<i>Nach buidhe dhut.</i>	Aren't you lucky.
<i>Chan eil guth agad air ...</i>	You have no thought of ...
<i>A ghoil a bha dhìth na poite</i>	The frosting on the cake!
<i>Dèan cabhag.</i>	Hurry up.
<i>Tha e cumail a-mach gu ...</i>	He is indicating that ...
<i>Meal is caith e.</i>	Wear it well. (Stated when someone is wearing something new.)
<i>'Sann air a dh'èirich a'ghrian.</i>	Isn't he the lucky one.

Òrdain/Commands

Outcome

Students will be expected to

- Use simple greetings, give and respond to commands, and make introductions
1. Create two sets of cards with the same commands.
 2. Divide the class in two.
 3. Pass one set out to each group of students.
 4. One group should give the command and the student in the other group who has that command card, acts out the command.

Samples:

Fhalbh mach!

Suidh sìos!

Dùin an uinneag!

Dèan dealbh!

Cuir suas do làmh.

Gabh òran.

Cuir dhìot do bhrògan.

Seas ri taobh an tidsear.

Cuir dheth an solas.

Ruith!

Fhalbh mach!

Suidh sìos!

Dùin an uinneag!

Dèan dealbh!

Cuir suas do làmh.

Gabh òran.

Cuir dhìot do bhrògan.

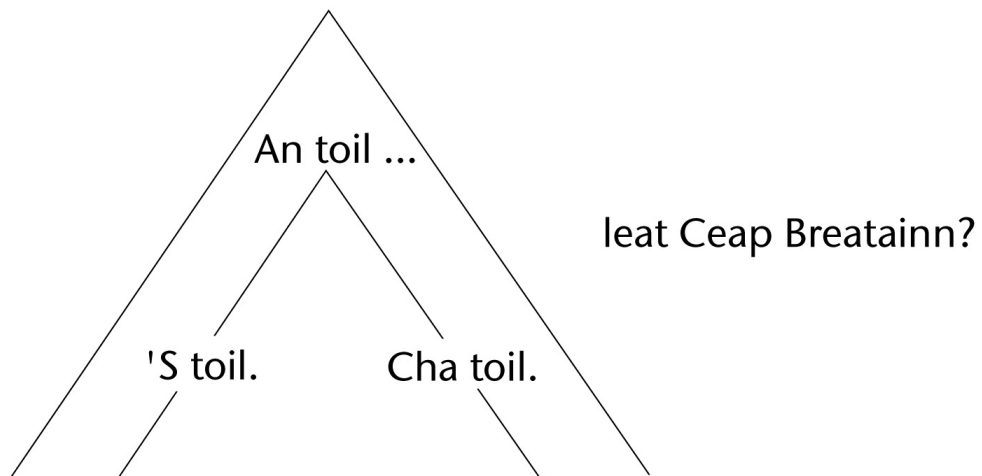
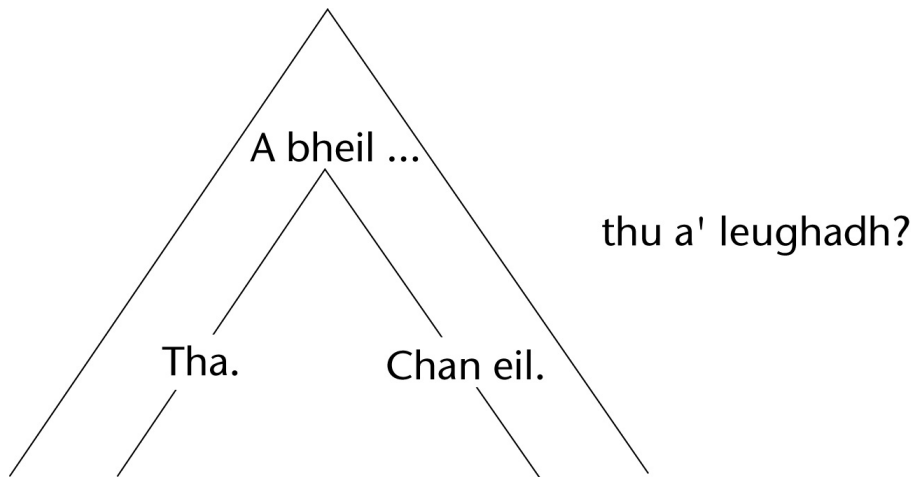
Seas ri taobh an tidsear.

Cuir dheth an solas

Ruith!

Tri-cheàrnag na Gnìomhair / The Verb Triangle

There is no word for “yes” or “no” in Gaelic. All questions are answered in the affirmative or negative using the verb from the question.



Using the verb triangle, teachers can encourage students to create text outside the triangle to complete questions or sentences. This can be used to introduce new verbs.

Sample lesson using the verb triangle to encourage conversation and use of new vocabulary.

Outcome

Students will be expected to

- Share tastes, preferences, interests, and feelings

Select a topic (e.g., *Spòrs*).

Introduce new words (demonstrate, use photographs or pictures to convey meaning):

Ball-coise

Rugbaidh

Iasgach

Ruith

Snàmh

Iomain

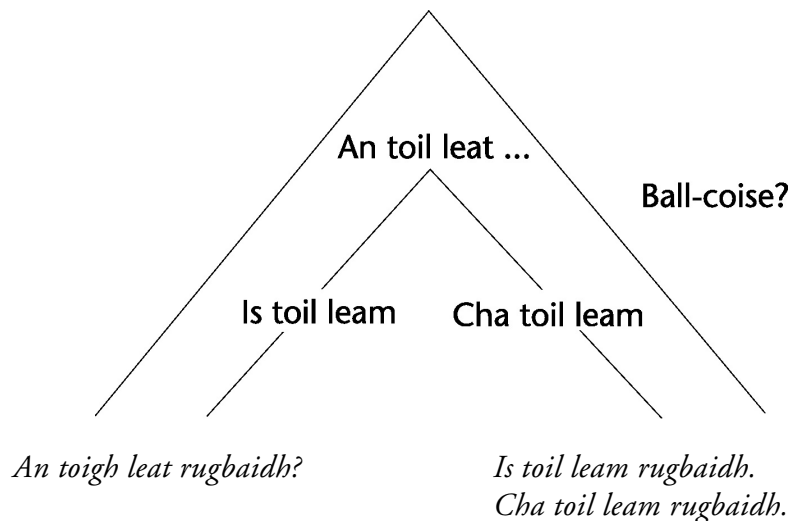
Iomain-deigh

Golf

Ball-bascaid

Students could “Traffic-light” or categorize the ones they already know (green), the ones they are unsure of (amber), and the ones they have never heard of before (red).

Now the students can begin to ask each other about likes and dislikes using “*An toil leat ... ?*”



Abairtean Feumail / Useful Conversational Phrases

The following is a list of expressions that can be used on a daily basis. Students can record in a daily journal expressions they have used.

- | | | |
|-----|---|---------------------------------|
| 1. | <i>Thig a-steach.</i> | Come on in. |
| 2. | <i>Madainn mhath.</i> | Good morning. |
| 3. | <i>Feasgar math.</i> | Good evening. |
| 4. | <i>Latha math.</i> | Good day. |
| 5. | <i>Oidhche mhath.</i> | Good night. |
| 6. | <i>Ciamar a tha thu?</i> | How are you? |
| 7. | <i>Glè mhath.</i> | Very well. |
| 8. | <i>Tapadh-leibh.</i> | Thank you. |
| 9. | <i>Chan eil dona.</i> | Not bad. |
| 10. | <i>Dè'n t-ainm a th'ort?</i> | What's your name? |
| 11. | <i>Cò às a tha thu?</i> | Where are you from? |
| 12. | <i>Tha mi à Creignis.</i> | I'm from Creignish. |
| 13. | <i>Tha i brèagha an diugh nach eil?</i> | It's beautiful today, isn't it? |
| 14. | <i>Tha i fliuch.</i> | It's wet. |
| 15. | <i>Gabh mo lethsgaul.</i> | Excuse me. |
| 16. | <i>'Se do bheatha.</i> | You're welcome. |
| 17. | <i>Mo thogair!</i> | What the heck! |
| 18. | <i>Tha mise coma!</i> | I don't care. |
| 19. | <i>Greas ort!</i> | Hurry up! |
| 20. | <i>Tiugainn.</i> | Come along. |
| 21. | <i>Fhalbh mach!</i> | Get out! |
| 22. | <i>Deiseil?</i> | Ready? |

23.	<i>Coimhead seo!</i>	Look at this.
24.	<i>Dè tha dol? Chan eil sian.</i>	What's going on? Nothing.
25.	<i>Sin agad e!</i>	That's it!
26.	<i>Fàg sin!</i>	Leave that!
27.	<i>Tapadh leibh.</i>	Thank you.
28.	<i>Is mise Iain.</i>	I'm John.
29.	<i>Feumaidh mi falbh.</i>	I must go.
30.	<i>Cha bhi e fada nis.</i>	It won't be long now.
31.	<i>Chan eil mi tuigsinn.</i>	I don't understand.
32.	<i>Tha mi ag iarraidh bainne.</i>	I want some milk.
33.	<i>A bheil thu ag iarraidh còc?</i>	Do you want some Coke?
34.	<i>Dè'n àireamh fòn a th'agad?</i>	What's your phone number?
35.	<i>Seo an caraaid agam.</i>	This is my friend.
36.	<i>Dè tha thu a'dèanamh?</i>	What are you doing?
37.	<i>Chan eil sian.</i>	Nothing.
38.	<i>Càite bheil thu a'dol?</i>	Where are you going?
39.	<i>Chan eil a dh'àite.</i>	Nowhere.
40.	<i>Slàinte!</i>	Cheers!
41.	<i>Dè an seòladh a th'agad?</i>	What is your address?
42.	<i>Cia mheud gille tha seo?</i>	How many boys are here?
43.	<i>Am faod mi dhol a-mach dhan taigh beag?</i>	May I go out to the washroom?
44.	<i>Faodaidh/chan fhaod.</i>	You may/may not.
45.	<i>Stad sin.</i>	Stop that.
46.	<i>Èist!</i>	Listen!
47.	<i>Bi sàmhach!</i>	Be quiet!
48.	<i>Gabh òran.</i>	Sing a song.

49.	<i>Càite bheil thu a'fuireach?</i>	Where do you live?
50.	<i>A bheil Gàidhlig agad?</i>	Do you speak Gaelic?
51.	<i>Tha beagan/gu leòr agam.</i>	I have a little/lots.
52.	<i>Tha mi fileanta.</i>	I'm fluent.
53.	<i>Is toigh leam thu.</i>	I like you.
54.	<i>Trobbhad an seo.</i>	Come here.
55.	<i>Chan eil mi gad thuigsinn.</i>	I don't understand you.
56.	<i>Chan eil mi cinnteach.</i>	I'm not sure.
57.	<i>Chan eil fhiosam.</i>	I don't know.
58.	<i>An do chòrd sin ruibh?</i>	Did you enjoy that?
59.	<i>Chòrd/Cha do chòrd.</i>	I enjoyed it. / I didn't enjoy it.
60.	<i>Ma dh'fhaoidte.</i>	Perhaps/maybe.
61.	<i>Tha mi creidsinn.</i>	I guess! / I believe so!
62.	<i>Tha seo sgoinneil/grod.</i>	This is great/rotten.
63.	<i>Cùin a tha am bùth a'fosgladh/dùnadh.</i>	When does the store open/shut?
64.	<i>Na dèan sin!</i>	Don't do that!
65.	<i>Sin agad e!</i>	That's it!

Ceistean/Questions

The following is a collection of sample questions for teachers to ask students, on specific topics, to generate conversation.

Mi-fhèin:

1. *Ciamar a tha thu?*
2. *Cò as a tha thu?*
3. *Càite bheil thu a'fuireach?*
4. *Dè'n àireamh fòn a th'agad?*
5. *A bheil Gàidhlig agad?*
6. *An toigh leat Sgoil _____?*
7. *Dè tha thu ag ionnsachadh anns an sgoil?*
8. *Càit' an robh thu an dè?*
9. *Dè bha thu a'dèanamh?*
10. *Cuine thàinig thu dhan sgoil an diugh?*

An sgoil:

1. *Dè'n t-ainm a th'air an sgoil?*
2. *An toigh leat an sgoil?*
3. *Cuine thàinig thu dhan sgoil an diugh?*
4. *Dè tha thu ag ionnsachadh anns an sgoil?*
5. *An do chòrd an clas _____ riut?*
6. *Cuine tha thu a'dol dhachaidh?*
7. *Cia mheud gille tha anns a' chlas Gàidhlig?*
8. *An toigh leat am biadh anns an sgoil?*
9. *A bheil caraid agad?*
10. *Ciamar a tha thu a-nis?*

Biadh:

1. *A bheil an t-acras ort?*
2. *Dè tha thu ag iarraidh?*
3. *An toigh leat buntàta agus iasg?*
4. *A bheil thu ag iarraidh cupa tì?*
5. *An gabh thu cupa cofaidh?*
6. *Ciamar a chanas tu "cheers" anns a' Ghàidhlig?*
7. *An do chòrd fuarag riut?*
8. *Dè fhuair thu anns an stòr?*
9. *Cò chunnaic thu an diugh?*
10. *A bheil am pathadh ort?*

An Nollaig:

1. *Càit' an robh thu aig an Nollaig?*
2. *Dè fhuair thu aig an Nollaig?*
3. *An robh thu a' dèanamh bodach sneachd?*
4. *An robh craobh anns an taigh agad?*
5. *An robh i brèagha?*
6. *An toigh leat an Nollaig?*
7. *Carson?*
8. *Dè bha thu ag ithe aig an Nollaig?*
9. *An robh sneachd ann aig an Nollaig?*
10. *Cò chunnaic thu aig an Nollaig?*

An dè:

1. *Càit an robh thu an dè?*
2. *Dè bha thu a' dèanamh?*
3. *Dè latha bh'ann?*
4. *An robh i brèagha?*
5. *An robh thu ag iasgach?*
6. *Cò bha anns an sgoil?*
7. *An robh thu a' bruidhinn Gàidhlig an dè?*
8. *Dè bha thu ag ithe an dè?*
9. *An robh briogais ort an dè?*
10. *An toigh leat Di-luain? Carson?*

Is toigh leam ... :

1. *Dè is toigh leat?*
2. *An toigh leat Canada?*
3. *Càit an toigh leat a bhith a'dol?*
4. *Dè an seòladh a th'agad?*
5. *Dè an àireamh fòn a th'agad?*
6. *Càite bheil thu a' fuireach?*
7. *An toigh leat a bhith a' fuireach an sin?*
8. *An toigh leat aran agus ìm?*
9. *An toigh leat a'bhriogais aig _____?*
10. *Cò is toigh leat?*

Ainmean Àite / Gaelic Place Names

Nova Scotia has many place names familiar to students, which have their origins in the Gaelic language (e.g., New Glasgow). Some names have been borrowed directly (e.g., Iona); some are geographical descriptions (e.g., Skir Dhu or Sgeir Dhubh); some are Anglicised versions of Gaelic (e.g., Dunvegan). Some are Gaelicised versions of English, French, or Mi'kmaq (e.g., Seastago for Port Hood), formerly known as Chestico from the French *Juste au Corps*; Hogama from the Mi'kmaq *Whycocomagh*; *Glasbaidh* from the French and English, Glace Bay. Some Gaelic versions of place names retain the original historical name as is the case with Chestico, *Còbh a'Phlastair* for Port Hastings (Plaster Cove originally).

Gaelic Place Names of Nova Scotia

<i>Còbh a'Phlastair</i>	Port Hastings
<i>Creiginis</i>	Creignish
<i>Siudaig</i>	Judique
<i>Rudha Fada</i>	Long Point
<i>Màbu</i>	Mabou
<i>Loch Bhraoin</i>	Loch Broom
<i>Gleann Dail (Am Bràighe)</i>	Glendale
<i>Seastago</i>	Port Hood
<i>Inbhir Nis</i>	Inverness
<i>Loch Ainslidh an Ear</i>	East Lake Ainslie
<i>Loch Ainslidh an Iar</i>	West Lake Ainslie
<i>Allt nan Albannach</i>	Scotsburn
<i>Hogamah</i>	Whycocomagh
<i>Baile Pheadair</i>	St. Peter's
<i>Camus an t-Saighdear</i>	Soldier's Cove
<i>Na h-Eileanan Dearg</i>	Red Islands
<i>Bail' Iain</i>	Johnstown

<i>Camus Nan Eireannach</i>	Irish Cove
<i>Loch Abar</i>	Lochaber
<i>Am Pòn Mòr</i>	Big Pond
<i>Bagh a'Chaisteil</i>	Castlebay
<i>Drochaid Mhira</i>	Mira Bridge
<i>Beinn Eòin</i>	Beinn Eoin
<i>Lairg Nuadh</i>	Landsdowne
<i>Aiseag Mhira</i>	Mira Ferry
<i>Glasbaidh</i>	Glace Bay
<i>Na Mèinnean</i>	Sydney Mines
<i>Sudnaidh</i>	Sydney
<i>Pòn na Maiseadh</i>	Benacadie Pond
<i>Latharn</i>	Lorne
<i>An Caolas Mòr</i>	Grand Narrows
<i>Sanndraigh</i>	Iona
<i>Eilean na Nollaig</i>	Christmas Island
<i>An Caolas Beag</i>	Little Narrows
<i>Beinn Cheapaich</i>	Keppoch Mountain
<i>Dunbheagain</i>	Dunvegan
<i>Margaraidh</i>	Margaree
<i>Glean Comhann</i>	Glencoe
<i>Ceap Nòr</i>	North Cape
<i>Camus na Feòla</i>	Meat Cove
<i>Earra Ghàidheal</i>	Argyle
<i>An Rubha Geal</i>	White Point
<i>Acarsaid Nìll</i>	Neil's Harbour
<i>Camus na Luinge Briste</i>	Wreck Cove

<i>Sgeir Dhubh</i>	Skir Dhu
<i>An Cladach-a-tuath</i>	North Shore
<i>Doire Chalum Chille</i>	Londonderry
<i>Baile nan Gall</i>	Englishtown
<i>Bail' Anna</i>	St. Ann's
<i>Badaig</i>	Baddeck
<i>Baghasdal</i>	Boisdale
<i>Beinn Bhrèagha</i>	Beautiful Mountain
<i>Cnòideart</i>	Knoydart
<i>Caolas nam Barrach</i>	Barra Strait

Gaelic Place Names of Canada and the World

<i>Alba Nuadh</i>	Nova Scotia
<i>Na Còmhardan Mòra</i>	The Prairies
<i>Am Prèiridh</i>	The Prairie
<i>Linne an Naoimh Làbhhrans</i>	St. Lawrence River
<i>Eilean a' Phrionnsa</i>	Prince Edward Island
<i>An Talamh Ùr / Talla an Èisg</i>	Newfoundland
<i>Columbia Bhreatannach</i>	British Columbia
<i>Na Beanntan Creagach</i>	The Rockies
<i>Beanntan Mhic Choinnich</i>	MacKenzie Mountain
<i>Sgiath Chanada</i>	Canadian Shield
<i>An Cuan Siar / Cuan Atlantaig</i>	Atlantic Ocean
<i>An Cuan Sèimh</i>	Pacific Ocean
<i>An Cuan Innseanach</i>	Indian Ocean
<i>Aimearaga-a-Deas</i>	South America
<i>Aimearaga-a-Tuath</i>	North America

Afraga

Africa

Aisia

Asia

Astràilia

Australia

An Roinn Eorpa

Europe

Na Stàitean Aonaichte

The United States

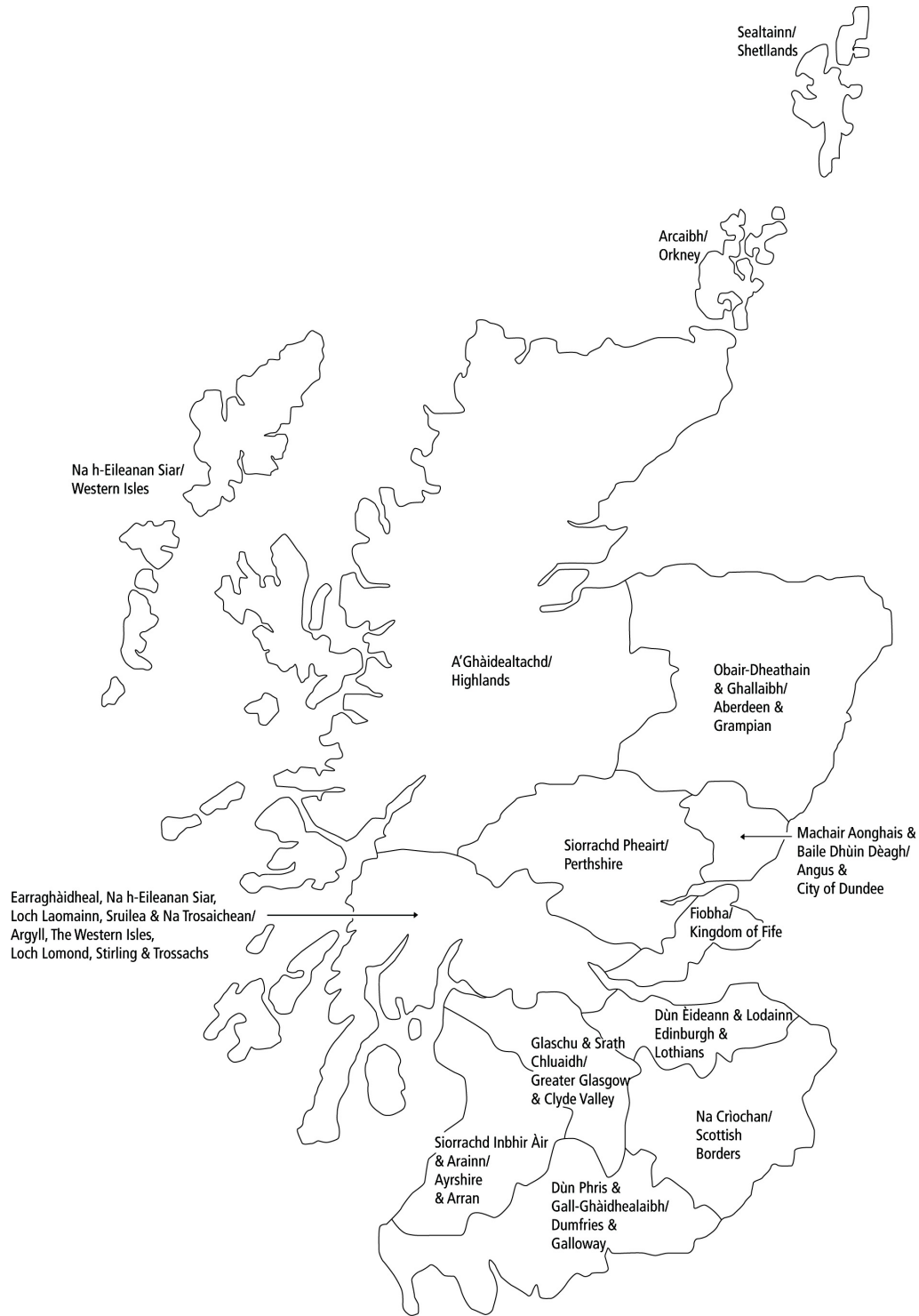
Alba

Scotland

Èirinn

Ireland

Alba (Scotland)



Language Structures to Be Emphasized

While the list below may look frightening to a learner, the structures listed should be taught in context and as part of general conversation. However, for a more complete understanding, students may need to be given explanations as to why the language is expressed in certain ways. A further summary (for Gaelic 10, 11, and 12) is given in the course guide.

A. General introduction to

- Gaelic alphabet
- Gaelic sound system
- Gaelic spelling rules with particular reference to broad and slender vowels
- the definite article in its various forms
- lack of indefinite article
- comparison of Scottish Gaelic and Nova Scotian Gaelic
- non-existence of a single, one-word translation of the English words “yes” and “no”
- the role of the letter “H”

B. Order of words in simple sentences

- verb/subject/complement

C. The verb “to be” in all its forms including positive, negative, and interrogative forms, in past, present, and future tenses and use of 'Se/Chan e/An e/Nach e?

D. Interrogatives (and their uses with all verbs)

- *Cò?*
- *Dè?*
- *Cuine?*
- *Ciamar?*
- *Cia mbeud?*
- *Carson?*
- *Càite?*

E. Pronouns

Mi, thu, e, i, sinn, sibh, iad and in emphatic form *mise, thusa, easan, ise, sinne, sibhse, iadsan*. Emphasize the use of familiar and polite forms of address in the second person singular and plural. Compare with other languages (e.g., French). Note the lack of neuter pronoun in Gaelic.

F. Build up vocabulary

Relate to students' environment and personal experiences. Use a variety of topics. This should be one of the main focusses of the course. Conversational phrases and idioms should be emphasized.

G. Nouns

- all nouns are either masculine or feminine
- use of the adjective with the noun; adjectives follow the noun that they qualify
- the adjective lenites (add "h" after the initial consonant) after a feminine noun
- when the adjective forms part of the predicate, its simple form is retained irrespective of gender or number

H. Frequent use of the idiom "ann"

E.g., *Is e latha brèagha a th'ann.*

I. Use of *glè/ro*

- They lenite the following adjective.
- Exceptions: words beginning with vowels
words beginning with L, N, R (in sound only)
words beginning with sg, sm, sp, st

J. Simple prepositions

Air, aig, anns, le, ri,

Emphasis on usage with definite and indefinite nouns (e.g., *Le cù* but *leis a'chù*). Prepositional phrases are taught in context with special reference to words beginning with b, c, f, g, m, p, and vowels.

K. Use of prepositional pronouns

E.g., *agam, orm, leam, rium, annam*

L. Possession

- use of *aig* and pronoun
- use of *mo, do, a*, etc.

M. Use of definite article with feminine nouns

- *an* except for words beginning with b, c, f, g, m, p, when it becomes *a'*.

N. Use of definite article with masculine nouns.

- *an* except before words beginning with B, F, M, P, when it becomes *am*

O. Use of *is toigh leam* and *is fheàrr leam* in all their forms.

P. Use of verbal nouns.

Q. Introduction to past perfect tense in all its forms.

Language Structures

Grade 10	Grade 11	Grade 12
Tha/chan eil/a bheil/nach eil? Bha/cha robh/an robh/nach robh? Bidh/bithidh/cha bhi/am bi/nach bi? Tha/bha/bidh mi a' faicinn an tidsèar. Tha mi a' ruith, ag èisteachd, ag òl Tha mi trang/sgìth ... Mi/thu/e/i/sinn/sibh/iad Mise, thusa ... Mi fhèin, thu fhèin.	[Carson a] bhios Tha mi ga faicinn. Tha mi a' dol a dh'fhaicinn an tidsèar. Tha mi a' dol a dhèanamh dealbh. Feumaidh mi falbh/faodaidh tu fuireach/'s urrainn dhomh snàmh. Feumaidh mi obair a dhèanamh. 'S urrainn dhomh dealbh a pheantadh.	Tha mi dol ga faicinn. Feumaidh mi d' fhaicinn. Chan urrain dhomh a dhèanamh. Tha mi nam shuidhe.
		Ma tha thu deiseil, nì sinn sin. An duine a rinn seo. Nuair a/on a/fhad's a/ged a ...
		Seall dhomh far a bheil thu a' fuireach. Bi faiceallach mus tuit thu. Ged nach eil .../Fhad's nach eil ...
		Thuir i gu bheil/gun robh/gum bi/gun do chuir/gun cuir. Tha mi a' smaoinèachadh nach eil/nach robh/nach bi/nach do chuir/nach cuir.
		Chaidh an uinneag a bhriseadh. Chaidh a briseadh. Chaidh mo lèon.
Suidh/dèan/cuir/bi ... na suidh ... Suidhibh/bithibh		
Shuidh, chuir An do shuidh? Cha do shuidh Dh'òl/dh'fhàg Chaidh/thàinig/chunnaic/chuala/rinn An deachaidh ...	Thug/fhuair/rug/thuir An d'fhuair?/cha d'fhuair Coisichidh/cuiridh An cuir? Cha chuir Cò chuireas Nì/cha dèan/an dèan? Chì/chan fhaic/am faic? Càite an do chuir/càite an cuir Can ri/coinnich ri/còrd ri/cuir ri/èist ri/fuirich ri/feuch ri/gabh ri/tachair ri/beir air/èirich air/cuir air/dèan air/bruidhinn air/fag air/smaoinich air/tog ort/sguir dheth/innis do/leig leis/coma leat/cuir romhad	Bhiodh/bhithinn Chuireadh/cha chuireadh/an cuireadh? Chuirinn Mura bithinn Nam biodh mìle dolair agad, dè dhèanadh tu?

Grade 10	Grade 11	Grade 12
'S e Calum a tha an seo. 'S e sin an loch. 'S e/chan e/an e/nach e?	'S e Canèidianach a th' annam. 'S e nurs a th' annam.	'S e lain a rinn sin, chan e Tormod. An ann an seo a dh'fhàg thu e? An ann leatsa a tha e? 'S ann/chan ann/an ann? B' e. B' ann. Tha mi nam nurs/nam thidsear.
Air a' bhus/aig an doras. Anns a' bhùth/ris a' bhalach/às a' bhaile/leis ... Don chèilidh/fon bhòrd/bhon tidsear/tron choille. Do Mhàiri/de/fo bhòrd/tro choille, mu Dhòmhnall Faisg air/coltach ri Agam/annam/orm Agad/aige/aice ... Annad/ann/innte ... Ort/air/oirre Agamsa/annamsa An duine/am baile/a' bhùth	Às dèidh/air beulaibh/air cùlaibh/air son/an àite/am measg/a dh'aindeoin/a rèir/mu dheidhinn/os cionn/ri taobh/air cùl Tha e ri taobh an dorais. Air cùl na h-uinneig.	Ri mo thaobh Air do chùlaibh Ri do thaobh-sa
A Mhàiri/A Dhòmhnall! 'S toil leam/cha toil leam/an toil leat? 'S fheàrr leam/chan fheàrr leam/an fheàrr leat? Oir ... Tha an t-acras orm Tha am pathadh orm	Aige/aice ... Dhìom/dhomh/thugam/leam/rium/bhuam An t-ord/an t-seacaid	Cùl an dorais/bus na sgoile/earball a' chait A' glanadh na h-uinneig Cò leis/cò dha/cò ris/cò às ... Dè cho fad's a tha/dè an t-seòrsa/dè cho mòr 's a tha e? Dè an cuideam (fhaid) a tha ann/dè an uair tha e/dè an aois a tha thu? Carson nach/cò nach?
Tha mi ag iarraidh	Bu toil leam/am bu toil leat?/cha bu toil B' fheàrr leam ... Tha an cnatan orm/tha an t-eagal orm Tha fhios agam/tha cuimhne agam [air] Tha gaol/gràin agam [air] Tha an t-uisge/an sneachda ann Tha ùidh agam ann	Bu chòir dhut sin a dhèanamh. Bu toigh leam sin a dhèanamh.

Grade 10	Grade 11	Grade 12
Tha e beag/mòr ... Còta geal/seacaid dhearg Glè bhlàth Ro fhuar Cho fuar ri ... Aon/dhà/trì ... Fichead/ceud	Tha esan nas luaithe na ise. Deagh dhuine/droch bhalach/seann dùthaich/fìor shìde/an ath/ a h-uile/gach Trìthead/ceathrad/caogad ... A' chiad/an dara/an treas ...	'S e Màiri as luaithe. 'S e buidhe as fheàrr leam. 'S e sin am fear as fheàrr leam.

CHAPTER 3:
LEUGHADH AGUS SGRÌOBHADH /
READING AND WRITING

CHAPTER 3: LEUGHADH AGUS SGRÌOBHADH / READING AND WRITING

Although the emphasis in the Gaelic 10 curriculum is on the listening and speaking skills, reading and writing skills are also developed.

Reading skills are developed so that students may have easier access to information and are able to respond appropriately. Many support materials are available in print or by electronic means, therefore, it is advantageous if the student is able to read Gaelic. As reading skills are developed, students can be challenged to reflect upon ideas and experiences encountered in the various texts. Much of the oral tradition is now in text form, and in order to access and understand that material, students should develop their reading skills. To facilitate learning songs and independent study of the language, being able to read Gaelic is a major asset.

In the technological age in which today's students have grown up, written communication via Internet has become the norm in their lives. Communication with peers in other schools with an interest in Gaelic language can be easily done by electronic means. Writing is important in order to interact and communicate with others. Many find it easier to express feelings, ideas, and opinions in writing.

In this chapter are samples of student work and suggestions for assignments. Teachers could use the samples as models for student assignments, for reading purposes, or for listening exercises.

Cò mi? / Who Am I?

Students can follow the models below to research Gaelic personalities who contributed to the life of the Gaels in the New World and to the growth of Canada.

Specific Curriculum Outcomes

Students will be expected to

- describe the contribution of Gaels to societal growth in Nova Scotia
- produce texts by following criteria

Include the following information about the Gaels cited:

- name
- place of birth
- home location
- contributions to the Gaelic world
- other pertinent information

Samples of Gaelic personalities

Mary Jane Lamond
The Rankin Family
Allan J. Mac Eachen
Allan “the Ridge” Mac Donald
Rev. Norman Mc Leod
Giant Angus Mac Askill
Father Ronald Rankin
Malcolm H. Gillis
Angus Y. Mac Lellan
Rev. James Mac Gregor
Angus L. Mac Donald
Rev. A. W. R. Mac Kenzie

Cò mi?

Rugadh mi ann an Siudaig ann an 1911 agus bha mi ainmeil airson a bhith a'dèanamh phuirt airson na fìdhle. Rinn mi còrr agus mìle port a bhitheas daoine a'cluich chun a' latha an diugh ann an Alba Nuadh. Bha mi anns an Roinn Eorpa aig àm a'chogaidh gu h-àraid ann an Alba. Chuireadh fàilte orm anns gach dachaidh dhan deach mi ann an Ceap Breatuinn. Dh'fhàg mi an saoghal ann an 1976 agus tha mi "anns a'chill fo'n fhàilein" ann an chladh Mhàbu.

Cò mi?

Freagairt: Dòmhnall R. Mac Dhòmhnail

I was born in Judique in 1911, and I am well known for composing tunes for the fiddle. I composed over 1000 tunes, many of which are played by Cape Breton fiddlers to this day. During the war, I spent my time overseas in Europe especially in Scotland. I was always made welcome in every home I visited in Cape Breton. I departed from this world in 1976 and am buried in the cemetery in Mabou.

Who am I?

Answer: Dan R. Mac Donald

Cò mi?

Rugadh mi faisg air Hogamah ann an 1869 agus bha na daoine agam as an Eilean Sgiathanach. An uair a dh'fhàs mi suas, chuir mi air chois am pàipear Gàidhlig "Mac Talla" an aon phàipear Gàidhlig seachdaineil a chaidh riamb a chuir ri chèile san t-saoghal. Mhair e bho 1892 gu 1904. Rinn mi mòran obair eile anns a'Ghàidhlig cuideachd, gu h-àraid ag eadar-theangachadh. Dh'fhàg mi an saoghal ann an 1944 agus tha mi anns a'chladh ann an Stewartdale.

Cò mi?

Freagairt: Seonagan Mac Fhionghain

I was born near Whycocomagh in 1869, and my people were from the Isle of Skye. When I became an adult, I published a weekly Gaelic newspaper, the only one of its kind ever to be published in the world. It lasted from 1892 to 1904. I did much other work in Gaelic also, especially translations. I departed this world in 1944, and I am buried in the Stewartdale cemetery.

Who am I?

Answer: Jonathan G. Mac Kinnon

Cò mi?

Dh'fhàg mi Tìriodh, anns an t-seann dùthaich ann an 1819. Ràinig mi siorramachd Phictou far a rinn mi dachaidh aig Abhainn Bharnaidh. Cha do chòrd an t-àite rium idir, idir an uair a thàinig mi an seo an toiseach, gu h-àraid "A'Choille Ghruamach." Às deaghaidh greis, cha robh cùisean cho dona. Sgrìobh mi mòran òrain agus laoidhean Ghàidhlig. Dh'fhàg mi an saoghal ann an 1848.

Cò mi?

Freagairt: Am Bàrd Mac Gill'-Eathain

I left Tìree, in the old country, in 1819 and made my home in Barney's River, Pictou County. I greatly disliked the place at first, but through time, I came to enjoy it as much as the old country. I especially disliked "The Gloomy Forest." I composed many Gaelic songs and hymns. I died in 1848.

Who am I ?

Answer: The Bard Mac Lean

Cò mi?

Rugadh mi ann an Steòrnabhagh, Eilean Leòdhais, ann an 1764. Bha m'athair anns a' Bhlàr Chùil Lodair ann an 1746. Bhàsaich mo mhàthair an uair a bha mi òg. Chaidh mi agus mo theaghlach gu New York an uair a bha mi deich. Bha cogadh fhèin-riaghlaidh Aimearaga an sin agus chaidh mi gu Montréal. An uair a bha mi còig bliadhna fichead, ann an 1789, chaidh mi air slighe dhan Artaig air an abhainn mhòir air a bheil an t-ainm Abhainn Mhic Choinnich an diugh. Ann an 1793, ràinig mi an Cuan Sèimh. Dh'fhàg mi m'ainm air creig an sin.

Cò mi?

Freagairt: Alasdair Mac Coinnich

I was born in Stornoway, Isle of Lewis, in 1764. My father was in the Battle of Culloden in 1746. My mother died when I was young. My family and I went to New York when I was ten. Then the American War of Independence occurred and I went to Montréal. When I was twenty-five years old, in 1789, I went on an expedition to the Arctic along the great river, which today is called the MacKenzie River. In 1793, I reached the Pacific Ocean. There I left my name on a rock.

Who am I ?

Answer: Alexander Mac Kenzie

Sgeulachdan/Stories

Sgeulachdan air an sgrìobhadh le sgoilearan Gàidhlig 10 / Text created by Gaelic 10 Students.

These stories may be used by Gaelic 10 students for aural comprehension, for reading, or for selecting main ideas. In turn, students may produce their own text.

Outcomes

Students will be expected to

- identify the main ideas in a text
- summarize and select information by reading, listening to, or viewing different texts

The following are simple Christmas stories.

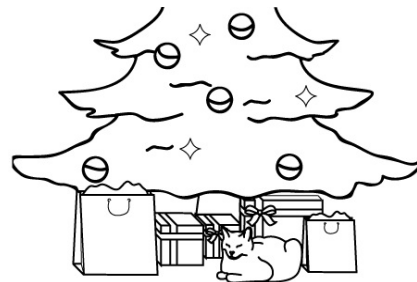
“Àm na Nollaig” le Cairistìona Pheatan

Bha àm na Nollaig ann aig taigh Màiri. Is toigh leatha an Nollaig. Chruinnich an teaghlach aice aig a'chràobh. Bha a'chràobh glè bhrèagha. Bha an cat agus an leanabh, Anna, a'cluich. Bha a'h-uile duine sona.

Feadh na h-oidhche, thàinig Bodach na Nollaig dhan taigh aig Màiri. Bha a'h-uile sian sàmhach. Bha a'chlann uile anns an leabaidh agus bha na stocainnean crochte air an leabaidh. Chuir Bodach na Nollaig tiodhlacean fo'n chràobh. Is toigh leis a'chat Bodach na Nollaig.

Anns a'mhadainn, dh'èirich a'chlann tràth agus ruith iad sìos an staidhre. Fhuair iad tiodhlacean fo'n chràobh agus bha iad sona. Rinn Mamai tì le bainne agus siùcar. Bha Màiri sona agus bha a h-uile duine sona. Is e Nollaig mhath a bh'ann.

An ath latha, dh'èirich a h-uile duine agus cha robh an Nollaig ann. Bha a'chlann dona agus bha Dadai mosach oir cha robh sian math air an tèlèbhisean. Chaidil Mamai agus cha robh duine sona. Ach, bha an cat sona na chadal a-staigh fo'n chràobh. Bha an Nollaig seachad.



“An Nollaig” le Megan Nic Dhòmhnail

An uiridh, bha an Nollaig glè bhrèagha agus bha mi toilichte. Bha mi toilichte oir chuir mi seachad an Nollaig còmhla ri m’athair, piuthar m’athair agus mo theaghlach. Chaidh mi gu taigh mo sheanmhair airson suipeir. Bha e blasta! An uair sin, dh’fhosgail sinn na prèasantan. Bha a’ h-uile sian glè bhrèagha agus bha a h-uile duine toilichte. Fhuair mise briogais agus lèine. Fhuair mi plaide cuideachd. Chòrd an Nollaig rium!

The following are stories for Remembrance Day. Students can research or interview war veterans, and summarize briefly.

Outcome

Students will be expected to

- produce text by following criteria

“Saighdearan Cheap Breatainn”

Iain Mac Ille Mhaoil

Tha Iain Ailig Mac Ille Mhaoil à Mabu. Rugadh agus thogadh Iain Ailig ann an Gleann Comhainn. Anns an teaghlach aige, bha trì nigheanan agus sia gillean. Cha robh e pòsda ro’n chogadh.

Chaidh e dhan chogadh, ann an 1942, aig aois fichead’s a dhà. Chaidh e a dh’Alba agus dhan Fhraing. Is e saighdear-coise a bh’ann. Bha e ’sa Ghearmailt an là stad an cogadh. Chaidh e dhachaidh anns an earrach, 1946. Dh’fhairich e toilichte a bhi dhachaidh. Phòs e ann an 1949.

Le Meig Chaimbeul



Iain Ailig Mac Ille Mhaoil

Dòmhnall Mac Dhòmhnail

Rugadh agus thogadh e ann an Gleann Garaidh faisg air Màbu. Bha deich bhràithrean agus sia peathraichean aige. Chaidh e null thairis air bàta anns an Fhaoilleach, 1942. Ràinig e Grianaig, Alba. Bha e 'san Fhraing anns an Òg-Mhios, 1944, agus chaidh e air adhart dhan Olaind agus dhan Ghearmailt. Bha e anns an arm airson ceithir bliadhna gu leth. Bha e anns a'Ghearmailt an là stad an cogadh. A-nis tha e fuireach ann am Màbu.

Le Cairistiona Pheatan

Fionnlagh Mac Fhraing

Is e mo sheanair, Fionnlagh Mac Fhraing. Tha mi moiteil. Bha e anns an dàrna cogadh. Tha e fuireach ann an Acarsaid Mhàbu. Tha dà phiuthar agus trìuir bhràithrean aige. Dh'fhalbh e null thairis ann an 1942. Ràinig e an Roinn Eorpa.

Le Seònaid Chaimbeul

Tuilleadh sgeulachdan beaga air an sgrìobhadh le sgoilearan.

The following is a collection of short stories written by Gaelic 10 students. Teachers and students can use them for reading and comprehension purposes.

“An uair a bha mi beag ...”

An uair a bha mi beag, bha mi a'dol gu Florida. Chunnaic mi Mickey Mouse, Donald Duck, Winnie the Pooh, agus Tigger. Is toigh leam Florida gu mòr! Chòrd a' h-uile sian rium.

Cuideachd, an uair a bha mi beag, chaidh mi gu Toronto. Bha mi a'fuireach còmhla ri Marilyn. Is ise piuthar Mamai.

Bhàsaich Mamai agus Dadai an uair a bha mi seachd agus ochd. Bha mi a'fuireach còmhla ri mo bhràithrean. Bha piuthar mo sheanmhair a'fuireach còmhla ruinn an uair nach robh i a'fuireach ann an Seastaco.

Bha mi a'cluich a-muigh a' h-uile latha. Bha mi ag iomain, a'cluich T-ball agus teanas. Bha mi glè bhrèagha an uair a bha mi beag, agus tha mi glè bhrèagha a-nis cuideachd. Bha mi glè thrang ag obair còmhla ri Mamai a' h-uile latha aig an taigh agam. A-nis tha mi ag obair anns an taigh-bìdh.

An uair a bha mi beag, bu toigh leam a' h-uile sian, ach a-nis, chan eil fhiosam!

Barbaidh Nic Aonghais

“Spreadhadh Halafags” (Halifax Explosion) le Sìne Nic Choinnich

Bha e tràth anns a’ mhadainn air latha glè fhuar anns a’ gheamhradh aig an àm a thachair an spreadhadh. Is e a’ bhliadhna 1917 a bh’ann air an t-siathamh latha de’n Dùbhlachd.

Bha a’chlann a’dol dhan sgoil, bha daoine a’faighinn deiseil air son latha ùr ag obair agus an uair sin bha fuaim mòr ann. Is e àm cogaidh anns an Roinn Eorpa a bh’ann agus bha dà bhàta mhòr an Imo agus am Mont Blanc anns an acarsaid Halafags. Bhuail an dà bhàta na chèile agus las iad nan teine. Bha am Mont Blanc làn TNT, agus rudan eile, agus is e siud carson a chaidh iad nan teine.

Bha na taighean agus na togalaichean ann an Halafags nan smùr. Bhris na h-uinneagan anns a’ h-uile taigh anns a’cheann a tuath. Aig an àm sin bha trì fichead mìle duine a’fuireach ann an Halafags. Bha an taobh tuath dhe’n bhaile air a mhilleadh. Bha naoi mìle duine air a ghortachadh agus bhàsaich còrr is dà mhìle. Dh’fhairich daoine an spreadhadh cho fada air falbh ri Sudnaidh ann an Ceap Breatainn.



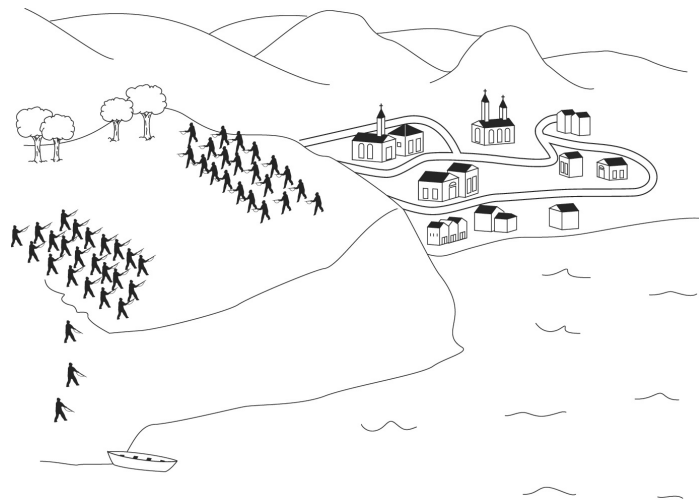
“Roinntean Abraham” (Plains of Abraham) le Mairead Pheatan

Airson a' chiad turus ann an cath Québec, dh'fhàs Montcalm mì-fhoighidineach. Feadh iomadh oidhche, bha e deiseil gus sabaid an aghaidh nam Breatannach. Bha e sgèth, bha an cianalas air, agus bha e ann an strì ris an Gouverneur agus an Intendant aige. Dh'atharraich Montcalm slighe a' bhàtail aige agus dh'fhàg e ballaichean an dùin.

Anns a' mhadainn, bha na Breatannaich air an raon agus iad an dèidh sreap suas na sgalaichean. Montcalm, na Caineidianaich, buidheann Innseannaich, agus na Frangaich, choinnich iad na Breatannaich ann am bàtail air Roinntean Abraham. Bha gach buidheann an aon mheud. Ruith na Frangaich a-mach dhan phàirce ach dh'fhuirich na Breatannaich. Bho fhada air falbh, las na Frangaich air na Breatannich agus thuit mòran shaighdearan. An uair a bha na Frangaich goirid air làimh, las na Breatannaich orra. Bha iomadh Gàidheal nam measg an latha sin!

Bha an t-sabaid luath. Bhàsaich Montcalm agus Wolfe, ceannard nam Breatannach.

Ghèill Québec as dèidh sin. As t-earrach, ghèill Montréal agus thàinig crìoch air Aimearaga-a-tuath fo smachd nam Frangach.



RAOINTEAN ABRAHAM

“Terry Fox” le Dawn Pheatan

Rugadh e ann a Winnipeg, Manitoba ann a 1958, agus thogadh e ann am Port Coquitlam, Columbia Bhreatannach.

Bha cansair air. Ruith e anns a’Ghiblein, 1980, bho Baile Naoimh Eòin anns an Tìr Nuadha. Ruith e sia mìle fichead gach latha. Ruith e 3339 mìle uile gu lèir. Stad e aig Bàgh nan Tàirneanach, Ontario. Bha an cansair anns an sgamhan aige.

Bhàsaich e òg ann a 1981. Thog e còig mìle fichead dolair airson cansair. Fhuair e an duais “Òrdugh Chanada.”

A-nis bithidh mòran dhaoine a’ruith airson cansair gach bliadhna.



“Am Bail’ Againn” le Meegan Nic Neacail

Tha an latha brèagha agus fionnar an diugh. Chan eil i bog idir. Tha Sìne a’coiseachd dhan stòr. Tha an stòr faisg air an taigh. Tha aon uinneag agus doras air an taigh. Tha simileir air an taigh. Tha stòr aig an eaglais. Tha dà chraobh aig an eaglais.

Chan eil cù air an rathad. Tha Sìne air an rathad. Tha am bus air an rathad cuideachd agus tha e faisg air an sgoil. Chan eil Calum anns an sgoil. Tha e dona. Tha e ag iasgach. Tha e na shuidhe air a’cheadha agus tha e a’ coimhead air Mairead a’ snàmh anns a’ mhuir.

Tha am bàta anns a’ mhuir agus tha Niall anns a’ bhàta. Tha Màiri air a’ chladach. Chan eil i a’ dèanamh sian. Tha Alasdair agus an cù a’coiseachd dhan taigh.

Tha sagart anns an eaglais. Tha e na sheasamb aig an doras. Tha Ruairidh a’ coiseachd aig a’ chladach.

“Is toigh leam ... ” le Shoneth Nic Aonghais

Is mise Shoneth Nic Aonghais. Is e Di-hAoine a th’ann an diugh. Is toigh leam Di-hAoine.

Aig cairteal gu seachd, tha mi a’cadal nam leabaidh. Aig seachd uairean, tha mi ag èirigh. Tha mi agus mo cheithir bhràithrean a’dol dhan sgoil air a’ bhus aig cairteal an deaghaidh ochd. Tha a’chlann eile a’dol dhan sgoil air a’bhus cuideachd. Anns an sgoil, tha mi ag ionnsachadh Gàidhlig. Is toigh leam a’Ghàidhlig.

Aig meadhan latha, tha mi ag ithe agus ag òl anns an sgoil. Tha sinn uile ag obair anns an sgoil feasgar. Aig cairteal an deaghaidh trì, tha a’chlann uile a’dol dhachaidh air a’bhus. Tha mi a’coiseachd dhachaidh air an rathad agus air an drochaid.

Aig còig uairean, tha mo theaghlach ag ithe agus ag òl nam thaigh. Is toigh leam mo theaghlach. Aig sia uairean tha mi a’ ruith air an rathad. Aig naoi uairean, tha mi a’ dol dhan leabaidh agus a’ cadal. Is toigh leam mo leabaidh!

“Is toigh leam ... ” Le Eilidh Pheatan

Is mise Eilidh agus tha mi còig deug. Tha mi a’fuireach ann am Màbu. Is toigh leam Màbu. Tha mi ag èirigh tràth anns a’mhaduinn a’ h-uile latha oir tha mi a’dol dhan sgoil. Di-Sathuirne, tha mi ag èirigh anmoch anns a’mhadainn. Is toigh leam a’dol gu Màbu agus gu Port Hawkesbury Di-Sathuirne. Cha toigh leam Di-Luain oir tha mi sgìth Di-Luain. Is toigh leam an sgoil beagan oir cha toigh leam a bhi ag obair.

An diugh le Tara Nic Fhraing

Tha i brèagha agus tha i gàbhaidh an diugh. Tha Calum agus Niall aig a'cheadha. Tha Calum na sheasamh air a'cheadha ach tha Niall anns a' bhàta. Tha Ruairidh agus Màiri aig a' chladach. Tha Ruairidh na sheasamh ach tha Màiri na suidhe. Tha am bàta aig a' chladach cuideachd.

Tha am bus air an rathad. Tha am bus a' dol dhan sgoil. Tha Sìne air an rathad cuideachd. Tha i a' dol dhan stòr. Chan eil an sagart air an rathad. Tha e anns an eaglais. Tha dà chraoibh aig an eaglais. Tha an taigh mòr air a' bheinn. Tha Màiri ag obair anns an taigh agus tha i beagan tinn. Tha toit anns an t-simileir air an taigh. Tha aon chraoibh aig an taigh mhòr.

Tha an taigh beag air a' bheinn cuideachd. Tha Alasdair agus Dìleas, an cù, a' coiseachd anns a' bheinn. Tha iad a' dol dhan taigh beag. Chan eil Mairead anns an taigh beag idir. Tha i a' snàmh anns a' mhuir. Tha a' mhuir mosach an diugh.

Litir / Sample Letter to a Friend

654321 Rathad an Loch
Gleann Ainslie Alba Nuadh BOE 3M0
An 4mh d'èath' n' Ghiblein, 2003

A Charaid Chòir, Iain,

Ciamar a tha thu? Tha i fliuch an seo an diugh. Meal-do-naidheachd! Tha thu naoi deug a-nis! A bheil thu toilichte? Bithidh mise naoi deug ann an dà latha. Dè tha dol agad?

Tha mise trang an seo. Bha mi ann an Alba anns a' Mhàrt. Bha an clas Gàidhlig còmhla rium. Bha Alba uabhasach brèagha. Tha beanntan àrd ann an Alba agus mòran lochan. Bha mi aig trì cèilidhean an uair a bha mi ann. Bha iad math. Tha ceòl na h-Alba glè mhath. Bha mi glè sgith tighinn dhachaidh. Cha robh sneachd ann an Alba idir ach tha mòran sneachd ann an Ceap Breatainn.

A bheil thu a' dol dhan oilthigh ann an Antigonish as t-fhoghar? Tha mise a' dol ann oir tha mi ag iarraidh a bhi ag ionnsachadh na Gàidhlig. Bha mo mhàthair ann agus mo sheanmhair cuideachd. An toigh leat Antigonish?

Am bi thu a' coimhead "American Idol" air an tèlèbhisean? Cha toigh leam idir e!

Ciamar a tha do mhàthair agus d' athair? A bheil iad a' tighinn gu Ceap Breatainn am bliadhna?

Feumaidh mi falbh a-nis oir feumaidh mi a dhol dhan sgoil. Sgrìobh litir ugam.

*Le deagh dhùrachd,
Mairead*

Starting a letter, you can use a variety of salutations:

<i>A Charaid Chòir</i>	Dear Friend
<i>A Charaid</i>	Friend
<i>Iain Chòir</i>	Dear Iain
<i>Iain, a Charaid</i>	Iain, friend

Endings:

<i>Le meas</i>	With fondness, Respectfully yours
<i>Le dùrachd</i>	With wishes, Yours sincerely
<i>Le deagh dhùrachd</i>	With good wishes
<i>Le spèis</i>	With regards, With fondness

Oidhche Shàmhna / Halloween Stories

The Celtic Year was divided up into four important seasons: *Imbolc* (February 1), *Bealltainn* (May 1), *Lùghnasdal* (August 1), and *Samhainn* (November 1). *Samhainn*, “the end of summer,” was the most important festival of all to the ancient Celts. Some say it was the end of one year and the beginning of the next. The harvest was in place, and it was time to rest and take stock of the old year. According to them, November 1st was New Year’s Day! The eve of *Samhainn* (Halloween) was believed to be a magical time when there was a fine line between this world and the next. It was believed that the spirits of the dead were out and about on that night, and many people tried to disguise themselves from these spirits and to scare them away with carved lanterns (originally turnips in the old country but pumpkins in the new world.) These were a precursor of today’s Halloween traditions.

The Gaels are great believers in *bòcain* (ghosts), *manaidhean* (forerunners), *dreugan* (strange lights), *taibhsean* (visions) and other unexplained mysteries. The tradition of telling ghost stories has been passed down to the present generation, although now most of the stories are told in English. Students can engage in discussions as to the purpose of these stories and their value to a culture where the oral tradition was strong.

Outcomes

Students are expected to

- engage in traditions unique to the Gael
- create text reflective of material covered in Gaelic 10
- examine the role of proverbs, weather lore, superstitions, riddles, and humour in the Gaelic Oral Tradition

Students can attend story-telling sessions at Halloween; create their own Gaelic *bòcan* stories; collect tales of the supernatural from the community; host a short story session at school.

The following are samples of Gaelic Halloween stories created by Gaelic 10 students.

Bha mo sheanmhair, Ealasaid, a'fuireach ann am Boston. Cha robh duine a'fuireach còmhla rithe. Aon oidhche, an uair a bha i anns an leabaidh, dh'fhairich i làmh air a guallainn. Dh'èirich i, oir bha an t-eagal oirre. As deaghaidh greis, thuit i na cadal ach dhùisg i a-rithisd agus an làmh fhuar oirre. Fhuair i uisge beannaichte agus chuir i an t-uisge air an leabaidh. Cha do dh'fhairich i an làmh fhuar tuilleadh.

Le Joyce Nic Dhòmhnail

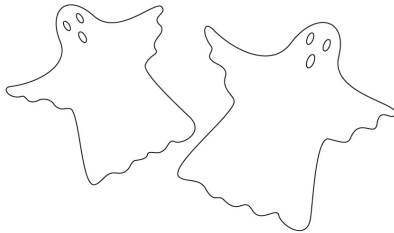
Bha bodach a'fuireach ann an taigh leis fhèin. Air Oidhche Shàmhna, bha i mosach a-muigh. Cha robh a'chlann a'dol dhan taigh aige oir bha an taigh a-measg nan craobhan agus bha a'choille ro dhorcha. Air an oidhche sin, bha am bodach a'coimhead a-mach air an uinneig ach gu grad, dh'fhàs an uinneig ceòthach. Chunnaic e an uairsin bòcan anns an uinneig. Thuirt e, "Seo an taigh agamsa ... fhalbh a-nis." Bha an t-eagal mòr air a'bhodach agus ruith e a-mach ach chaidh e air chall anns na craobhan. Chan fhaca duine riamb tuilleadh e.

Le Màiri Nic Fhraing

Bha bòcan mòr a'fuireach ann an taigh uamhasach mòr anns na beanntan. Aon latha bha Sèdnaid agus Eachann a'coiseachd anns na beanntan. Gu h-obann, thàinig stoirme mòr agus bha an t-eagal orra. Chunnaic iad taigh mòr agus ruith iad dhan taigh. Bha Sèdnaid agus Eachann fliuch ach bha iad sona a bhi anns an taigh. An ath mhionaid, chuala iad fuaim agus bha bòcan anns an rùm còmhla riutha. Thuirt am bòcan: "Ithidh mi sibh ... aaah ... " Bha an t-eagal mòr orra agus ruith iad a-mach agus sìos taobh na beinne. Thuirt iad ri am màthair gun robh bòcan anns an taigh ach thuirt i gun robh iad gòrach. Ach, a'h-uile Oidhche Shàmhna, chuir am bòcan an t-eagal air a' h-uile duine aig an taigh sin!

Le Catrìona Pheatan

Chaidh Iain Mac Neil, o chionn fhada, dhachaidh bho Massachusetts air bàta. Ràinig e Sudnaidh-a-Tuath agus choisich e deich air fhichead mìle gu taigh a mhàthair. Dh'fhuirich e an sin ro fhada agus nuair chaidh e air ais chun a'bhàta bha i air falbh. Chaill e am bàta. Greis às deaghaidh sin, leugh e anns a'phàipear gun deach am bàta sin fodha!



Le Daniel Mac Dhòmhnail

CHAPTER 4:
SEANCHAS AGUS BEUL-AITHRIS /
THE ORAL TRADITION

CHAPTER 4: SEANCHAS AGUS BEUL-AITHRIS / THE ORAL TRADITION

Superstitions

Much of the folk culture of the Gael and other Celts had its origins in the supernatural.

The early Christian priests and ministers found it difficult to approve of the strong superstitious beliefs of the Gaels and their belief in the supernatural. However, it was an innocent form of entertainment that did not seem to weaken their religious beliefs in any way. Many of the Gaelic/Celtic practices were renamed or reinterpreted to fit within the Christian tradition. Their faith grew strong since the new faith blended well with the old. The story-telling tradition survived and, therefore, the tales continued to be woven and transmitted from one generation to the next.

Students can make a list of superstitions commonly known, and then proceed to collect from community elders any long-forgotten superstitions.

Examples collected among the Gaels of Nova Scotia:

- Thunder following a funeral means the person who died has reached heaven.
- If you drop a tablecloth on the floor, you will have a visitor that day.
- It's bad luck to put new shoes on a table.
- A wild bird in the house is a sign of death.
- A bird on the windowsill is a bad omen.
- If you touch a loved one who has died, you will not have dreams about them.
- A rabbit's foot brings good luck.
- If you dream of death, it is a sign of birth. If you dream of birth, it is a sign of death.
- For good luck throughout the year, wear new clothes at Easter.
- If a clock that does not work suddenly chimes, it is a sign of death.
- If a black cat walks towards you, it brings good fortune. If it walks away, it takes its luck with it.
- If you say goodbye to a friend on a bridge, you will never see them again.

- To predict the sex of a baby before birth: suspend a wedding band held by a thread over the palm of the mother to be. If the ring swings in an oval, or circular motion, the baby will be a girl. If the ring swings back and forth in a straight line, it will be a boy!
- If you start to make a bedspread or quilt, finish it or marriage will never come to you.
- A cat aboard a ship is considered to bring good luck.
- If you walk down the stairs backwards at Halloween while looking in a mirror, you will see the person you are going to marry.

Traditional Recipes

Many traditional recipes have been handed down through the generations. People had to be resourceful, as nearly everything consumed came directly from the sea or land. Waste was unheard of as many families were large and had many mouths to feed. Ingredients for recipes and utensils with which to make them were very limited. Most of the cooking and baking was done over an open fire until the advent of stoves. Many of the old recipes do not give exact quantities and may be measured in fistfuls. Likewise, cooking temperatures may be described as “hot” or “medium” rather than in degrees.

Students can make a collection of recipes from their own family traditions and compile them in a notebook. Stories should accompany the recipes. It is often difficult to trace the origins of old recipes; however, students should gather as much information as they can about them and reflect on the ingredients used.

The following are examples of traditional recipes collected in Inverness County, Cape Breton Island.

Deoch Mhionaid

by Katy Campbell

Katy got her recipe from Hughie Phillip Mac Eachen of Hawthorne.

1 pail of cold water
2–3 handfuls of oatmeal
molasses

People used to make it when they were making hay, for a drink to keep their energy up. The water kept them from becoming dehydrated; the oatmeal gave them carbohydrate energy; and the molasses gave those who added it, a sugar rush. To keep the drink cool, the bucket was kept in the well.

Bachelor Boil Cake or War Cake

by Karen Mac Donald

Karen got this recipe from her grandmother Jessie Mac Donald of Rankinville. This recipe is sometimes known as “War Cake” as during the war, many items were rationed, and the bare minimum of ingredients was put into cakes.

2 cups of brown sugar
 2 cups of hot water
 cinnamon to taste
 ginger to taste
 2 tablespoons lard
 raisins to taste
 2 1/2 cups flour
 2 tsp. baking soda

Boil everything but the flour and baking soda, for five minutes. When totally cold, add the flour and baking soda in two parts. Lightly grease and flour a tube pan. Bake at 350°F (175°C) for an hour. (You may add coffee or tea to the mixture to moisten.)

Sour Milk Biscuits

by Russell Campbell

2 1/2 cups flour
 1 tsp. soda
 1 tsp. cream of tartar
 3 tsp. baking powder
 1 tablespoon sugar
 1/2 cup shortening (or less)

Mix well then add enough sour milk to make soft. Bake at 425°F (220°C).

Mabou’s Old-Fashioned Shortbread

by Katy Beaton

2 cups flour
 1/2 cup brown sugar
 1 cup real butter

Mix and knead until soft. Roll out 1/4" thickness. Bake 200°F–325°F (95°–160°C) until brown around the edges. Cool.

Carragain (Carrageenan)

Collect Irish moss or carrageenan from the beaches of Nova Scotia. Dry in the sun. Store in an airtight container until ready to use. This substance is found in most ice creams and in products such as chocolate milk. It was also used for medicinal purposes for people with bad stomachs or for people who were having difficulty swallowing. It has been used for people with throat cancer as it slides down very easily and contains many minerals. Currently, it is used for AIDS patients.

Place a few sprigs of dried carrageenan in a pan with a pint of milk. Bring to just below boiling point. Allow to simmer for about 20–30 minutes. Strain the seaweed out of the milk. Allow to set.

Optional: Add 2 tablespoons sugar and dissolve. Whisk the white of an egg and then the yolk and add to the liquid separately.

Serve as is or with fresh berries and cream!

Fuarag (a Traditional Halloween Dish)

Beat 500 mL of whipping cream until stiff. Slowly add fine oatmeal (roast the oatmeal first), adding as much as you desire. (Start off with a couple of tablespoons.) Drop a wedding ring, penny, and a button into contents. Family and guests would each take a spoonful and whoever receives the wedding ring is the next to get married; the button means you are going to be a bachelor or a maid; the penny means you are going to be rich! (Hint cover the penny, ring, and button in a small piece of plastic food wrap for sanitary purposes!)

Remedies

Over-the-counter medicines were not available to the early settlers and once again they had to be very resourceful. Some home remedies were very effective, but others caused more harm than good. Many have been passed down through the Oral Tradition.

Students can collect examples of remedies within their own homes and then research “old remedies” used by their ancestors.

Following are some examples collected in Nova Scotia. They are listed for information purposes only. They are not recommended to be used.

Colds

Mix molasses with onions. Heat and then drink.

Mix one teaspoon molasses, some hot water, a shake of salt and pepper. Drink.

Sore throat

Put a woollen sock around your neck.

Gargle with salt and water.

Warts

Cut a potato in half and rub it on your wart. Bury it, and as the potato wears away, the wart will decay also.

For a plantar wart, mix scouring powder and water together and place on the wart.

Get a piece of straw and rub on the wart. Bury the straw. As the straw wears away, the wart will also wear away.

Abscess, Sore, or Splinter

Make a poultice of bread and spices (or just bread alone). Make it as hot as is bearable by dipping it in hot water. Place on infected area.

Walking Pain

If you have a walking pain, bend over and pick up a rock that is wet on one side. Rub the wet side of the rock where the pain is. Put the rock back in the same spot as where you picked it up. Your pain should go away.

Diarrhea

Combine 2 tea bags and 1 cup milk. Boil together, then drink. Do this several times.

Splinter

Place a bread poultice on the splinter and keep doing this until the splinter is drawn out.

Wrap either pork or pork fat around the splinter and keep it there overnight. It should draw the splinter out.

Traditional Games

Many of the old games were based on skill and feats of strength. Students could research games played by their grandparents or seniors in their community, when they were children. The first six were collected from guests visiting Dalbrae Academy in 2001. Students can research more examples of games and feats of strength and host a Gaelic games day.

Barrel Jump

Nine barrels in a row. Jump from inside one, into the other without touching your hands on the barrels.

Ceiling Kick

Jump from a standing position on the floor and touch your two feet on the ceiling. This requires a flip in mid-air.

Step Dancing Challenge

Walking home from dances, it was common to have dancing displays on the top of a tree stump. This was often done on upturned buckets also. Balance was the order of the day in this challenge.

Smàladh na Coinnle / Snuffing the Candle

A person who could “snuff the candle” when dancing, was considered to be a skillful dancer. The step dancer would dance all his/her steps around a lit candle on the floor, and with the last step, they would click their heels together and snuff out the candle. Very few people were able to do this.

Threading a Needle

Place a quart bottle on the floor lengthwise and thread a needle while sitting on the bottle.

The Chair Challenge

Two chairs are placed facing each other with a third chair in between. One person places his/her head on one chair and balances his feet on the chair facing. The person then has to lift the middle chair out from under him/her and place it under him on the other side.

A 'Chailleach Oidhche / The Owl

Children choose a leader (*a' chailleach oidhche*) who hides. The children come in a row towards her saying:

*“Tha’ chailleach oidhche ’s a chùil
Is ma bheireas i ort, bheir i asad an t-sùil.”*

The leader jumps out of the hiding place and chases the children who try to run away. The one she catches becomes the next *“cailleach oidhche.”*

Cleas

*“Mar siud ’s mar siud ’s mar siud
’S dona an duine nach dèan siud.”*

One person has a stick in his/her hand and hits it on the ground a certain number of times, puts it in his other hand (this is often missed by those watching), and passes it on, challenging the next person to do the same thing.

New Year and Christmas Traditions

New Year

This time of year was known as *A'Challainn* and some of the traditions associated with it date back to pre-Christian times. It was a time of great celebration especially for the male members of the family who would go out from house to house chanting "*Chall O! Chall O!*" And as they would reach a home, they would walk sunwise around it chanting a *duan* or ballad. Every member of the household would sit in silence and wait for the boys to address the woman of the house and request that she open the door. "*A bhean an taighe, leig a-staigh sinn.*" And she would open the door. The boys would be carrying a "*caiseann*" or torch made from sheepskin, which would be lit from the hearth; and in turn, from oldest to youngest, each member of the family would bless themselves three times and pass it in a circle around their head three times. It was considered death within the year if the *caiseann* went out. On leaving the home, having been given some *bonnach*, the boys would leave a good wish for the family: "*Ma's e math a'nochd, gum bu seachd fheàrr bliadhna nochd.*" If tonight be good for you, may this time next year be seven times better. This custom is still carried on in parts of the "old country."

There are many customs associated with New Year in the "old country" and some have survived in Nova Scotia.

To Ward away Evil Spirits

Bang pots together at midnight to make noise. Some went all around the house with the pots.

Shoot guns in the air at midnight.

Others would go around the house sunwise beating on it with sticks and chanting a *duan*, or rhyme.

Today's noisemakers at New Year's parties are a remnant of this as are fireworks at New Year.

Forecasting Weather at New Year

Light a paper and throw it in the air to see which way the wind is blowing. This would be the prevailing wind for the year.

Some check the pig's spleen when butchered. If it is lumpy then there will be many storms to come.

Cleanliness

Some believed that the home should be perfectly clean for New Year. Whatever shape it was in at midnight was the way it would be all year.

Duain

New year's rhymes or *Duain*, were very popular and were transmitted orally through the generations. The following are two examples.

New Year's Rhyme / *Duan Challainn*

*Thàinig mise nochd do'n dùthaich
A dh'ùrachadh dhuibh na Callaig
Cha ruig sibh leas a bhi ga innse
Bha e ann o linn mo sheanair.*

*A' dìreadh ris an àrd doras
A' tearnadh ris an starsaich
Ar duan a ghabhail gu dòigheil
Mar a b'èòl dhuinn aig a'Challainn.*

This *duan* was collected from Johnnie White of North East Mabou.

*Chan eil gaol agam air càis'
Chan eil gràdh agam air ìm
Ach an drudhag bheag a bh'anns a'bhuideal
Tha mo shlugan air a thè.*

An Nollaig

Christmas was a special time of year in the Gaelic communities of Nova Scotia and carried with it its own traditions. Going to church services was left for the adults until the arrival of good transportation systems, as the journey would often be too far and too cold for the children. As a result, often it was the man of the house who made it to services such as midnight mass.

Some traditions passed down through the generations. The following are examples.

The Animals

Make sure the animals have lots of food on Christmas Eve. Most were given extra feed. Some were superstitious about going into the barn on Christmas Eve as it was believed that the animals talked and it was bad luck to eavesdrop on them. Others believed that the animals would kneel at midnight to welcome the Christ child.

Another story tells of visiting the barn at midnight and ending up deaf because the animals were overheard talking.

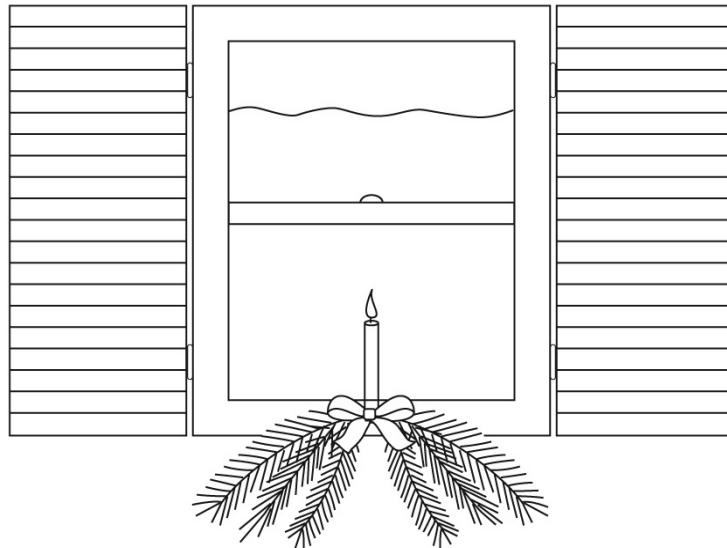
Food

A traditional meal was often served after returning home from midnight mass in the Catholic communities. Traditionally this was the Christmas Sheep, *molt na Nollaig*, that would be slaughtered to provide the first meal after the birth of Christ.

Mincemeat pie was a common dessert at this time.

Candles

On Christmas night, every window in the house would have a lighted candle in it to light the way for Mary on the way to Bethlehem. For this purpose, the old people would not use candles that were bought as they were not considered to be good enough; they had to be homemade candles that were used. Today, some people turn on every light in the house all of Christmas night as part of the same tradition. Most Nova Scotians now decorate their homes with lights for Christmas.



An t-Sìde / The Weather

Outcome

Students will be expected to

- engage in traditions unique to the Gael

The Gael are known for spending much time discussing the weather and the seasons. Certain expressions, some more complicated than others, have been passed down through the Oral Tradition.

1. *An cat 'san luath, thig frasan fuara.* When the cat's in the hearth, cold showers will come.
2. The movement of the seasons from winter to spring have been described as follows in the Oral Tradition:

*Mios faoillich, seachdain feadaig
Ceithir latha deug gearrain,
Seachdain caillich
Tri latha sguabaig
Suas an t-earrach*

(Translated: A month of the wolf, a week of the plover, fourteen days of the gelding, a week of the old woman, three days of the little broom, up the spring.)

This gives a total of about sixty-one days from January 15 when the dreaded *Faoillich* (dog days) began, to March 17, around St. Patrick's Day, when winter was swept out the door (*trì latha sguabaig*).

3. *Gaoth tuath fuachd is feannadh
Gaoth deas teas is toradh
Gaoth an iar, iasg is bainne
Gaoth an ear, measair crannaibh*
4. *Mar a gheibh a'Challainn a'ghaoth
Is gnath dhi a cumail*

Whatever way the wind would be at New Year is the way the prevailing wind would blow all year.

5. If seagulls are flying low or inland, there's going to be a stormy day.
6. If cows lie down close together in a field, it usually means there's rain on the way.
7. When a pig is butchered in the fall, the more lumps there are on the spleen, the more storms there will be. If the spleen widens in any part, it is a sign of a severe part of winter.
8. Never butcher when the moon is waning. People believed that the meat would shrink. Always butcher on the waxing of the moon.
9. If a wasp's nest is built up high, it signifies heavy snowfall in the winter to come.
10. Some believed that May snow had a healing quality: the Gael would sometimes collect it, melt it, and drink it!

Toimhseachain/Riddles

Outcome

Students will be expected to

- examine the role of proverbs, weather lore, superstitions, riddles, and humour in the Gaelic oral tradition

Gaelic riddles were a source of great enjoyment and challenge to the Gaels. Challenge the students with the riddles below and observe their sharpness of mind.

1. *Chunnaic fear gun sùilean,
Ùbhlan air craoibh.
Cha tug e ùbhlan dhith
Cha do dh'fhàg e ùbhlan oirre.*
2. *Dè'n taobh d'beth'n phige chruinn
Air a bheil a'chluas?*
3. *Chan eil e muigh 's chan eil e staigh
'S cha tig an taigh as aonais.*
4. *Chì mi fhèin e h-uile latha,
Chì an rìgh e corra latha,
'S chan fhaca Dia riamh e.*
5. *Chaidh mi dhan bheinn's fhuair mi e
Shuidh mi air cnoc's cha d'fhuair mi e
'S nam faighinn e, dh'fhàginn e
Ach bho nach d'fhuair, thug mi leam dhachaidh e.*
6. *Chì mi, chì mi fada bhuan
Trì mìle thar a'chuain,
Fear gun fhuil, gun fhèidil gun anam
A' dannsadh air an talamh chruaidh.*
7. *Is àirde e na taigh an rìgh, agus is na's mìne e na sìoda.*
8. *Dè thionndaicheas agus nach caraich?*

9. *Togaidh leanabh beag le dhòrn e*
'S cha tog dà dhuine deug le ròpa e.
10. *Chan ith thu e, 's chan òl thu e*
'S cha bhi thu beò as aonais

Freagairtean:

- | | |
|--|---------------------|
| 1. Bha aon ùbhal air a' chraoibh agus bha aon t-sùil air an duine. | 6. Clachan meallain |
| 2. An taobh a-muigh. | 7. Ceò no toit. |
| 3. Doras no uinneag. | 8. Bainne |
| 4. A shàmhail fhèin. | 9. Ugh |
| 5. Bior nam chois. | 10. Anail |

Seanfhaclan / Proverbs or Wise Sayings

In the proverbs or “*seanfhaclan*” the wisdom and wit of the Gael is artistically expressed. The proverb, like the riddle, is a reflection of the sharpness of mind of the Gael. To this day, they are used in daily conversation as a means of making a particular point without stating it directly.

Outcome

Students will be expected to

- examine the role of proverbs, weather lore, superstitions, riddles, and humour in the Gaelic oral tradition

This is a sampling from the many thousands of proverbs or wise sayings that exist in the Gaelic language.

Students can select a proverb and illustrate it to convey meaning.

1. *Is leisg le leisgean dhol a chadal ach is seachd leisg leis èiridh.*
A lazy person is lazy about going to bed, but he is seven times lazier about getting up.
2. *An t-ionnsachadh òg, an t-ionnsachadh bòidheach.*
Young learning is beautiful learning (to learn young, is to learn well.)
3. *Le eòlas thig comas.*
With knowledge comes ability.
4. *Am fear as fheàrr a chuireas, is e as fheàrr a bhuaineas.*
The person who sows the best, will reap the best.
5. *An cat san luath, thig frasan fuara.*
When the cat's up at the fire, cold showers will follow.
6. *Cha robh each iasad riamb sgìth.*
A borrowed horse is never tired.
7. *Ged tha bhochdainn againn, tha'n t-socair againn.*
Although we have poverty, we have peace.
8. *A'mhuc shàmhach as motha dh'itheas.*
The quiet pig eats the most.

9. *Is math an coaire an t-acras.*
Hunger makes a good cook.

10. *Am fear a bhitheas a'riarachadh na maraig, bi an ceann reamhar aige fhèin.*

The one who divides the spoils keeps the best part for himself.

Expressions/Similes

These expressions make the language more colourful when creating text.

- | | |
|--|---|
| 1. <i>Cho sean ris a'cheò.</i> | As old as the mist. |
| 2. <i>Cho gòrach ris na h-èòin.</i> | As crazy as the birds. |
| 3. <i>Cho dubh ri tòn na poite!</i> | As black as the bottom of the pot. |
| 4. <i>Cho geal ris an t-sneachda.</i> | As white as the snow. |
| 5. <i>Cho fuar ri puinnsean.</i> | As cold as poison. |
| 6. <i>Cho mìn ri sìoda.</i> | As smooth as silk |
| 7. <i>Cho làn ri ugh.</i> | As full as an egg. |
| 8. <i>Cho marbh ri clach.</i> | As dead as a stone. |
| 9. <i>Cho caol ri pocair</i> | As thin as a poker. |
| 10. <i>Cho reamhar ri ròn.</i> | As fat as a seal. |
| 11. <i>Cho gleusda ri sionnach.</i> | As wise as a fox. |
| 12. <i>Cho luath ris a' ghaoith.</i> | As fast as the wind |
| 13. <i>Cho dubh ri fitheach.</i> | As black as a raven. |
| 14. <i>Cho laidir ri each</i> | As strong as a horse. |
| 15. <i>Cho cinnteach ris a' bhas.</i> | As sure as death. |
| 16. <i>Cho làn ri cnò.</i> | As full as a nut. |
| 17. <i>Cho sean ri Nòah.</i> | As old as Noah. |
| 18. <i>Cho binn ri smeòrach.</i> | As sweet as a thrush. |
| 19. <i>Cho geal ri canach.</i> | As white as bog cotton. |
| 20. <i>Cho toilichte ri luch le lof!</i> | As happy as a mouse with a loaf of bread. |

Samples of Ghost Stories in English Collected from the Nova Scotia Community

A man was walking home from the Mines one night, and he met a horse and wagon on a turn in the road. The wheel had come off the wagon, so he helped the man who was an acquaintance. They put the wheel back on. He was really puzzled that the man whom he knew took off and never even offered him a ride. He told a friend this the next day, and the friend told him that the man he had met had actually died a few days before, on that very turn.

Marion Mac Lellan

Archie Dougald was walking along the meadow by my uncle's house with John Alex Big Dan. They were talking, and all of a sudden Archie pulled John Alex to one side of the road and stood there waiting. John Alex knew that there was something happening and asked what it was. Archie said that there was a funeral going by, but he wouldn't say who it was.

Katie Campbell

This is an example of a forerunner. Tales have been told about the "sluagh" or host, which is a funeral procession that could have already happened.

It was a dark evening in the fall of the year, and a man from Mabou Harbour was walking home from the village. He could see a man ahead of him walking in the same direction. He tried to catch up, but he couldn't. They kept being the same distance apart. Just as they crossed the hill at the church, the other man disappeared over the bank at the left side. There was no sign of him. He went back to tell the priest and then home to tell his family. Weeks later, there was a new road being built between the church and the school. One of the big trucks went over the same bank as the man had done weeks before. The man in the truck died.

Kenneth MacKenzie

An example of a manadh or forerunner.

A mother and her physically challenged child were put out of their home after her husband had died. One day they went out in their wagon and they vanished. The husband's brother, who took over the house, had the house burn down on him twice. Later, he lost his arm in another fire. To this day, no one has been able to live on that piece of land.

A story from western Cape Breton.

A family was sitting together in their kitchen one day, when they heard a noise coming from upstairs. There was no one up there, and after the family had investigated, they couldn't find an explanation. There was no wind and no closed doors. They thought it was rather unusual, but it must have been something they didn't find. Everyone forgot about it until the next evening. Their brother was killed as he was walking home that cold, dark night, but the family did not know this.

On the night of the accident, the people who stopped by to help ran to get blankets from the nearest home, not knowing that the home they entered was that of the deceased. They asked for blankets, and told the people that there had been an accident.

The mother ran and got blankets from a chest upstairs and as the lid slammed shut, she knew what the sound was that they had heard that other night. She knew something terrible had happened. It then dawned on her it was her son who had been killed.

Coinneach Mac Choinnich

Another example of a "manadh."

Am Fear Smàlaidh

My great-grandfather had a special ability to see things that other people couldn't see before they actually happened. Some people call this having second sight. My grandmother, Catherine, didn't know that he had this special ability; but one night, he and my grandmother were talking in the kitchen when, all of a sudden, he saw these two boys come into the room playing near the stove. He put his hand out and said "Go play somewhere else; this is hot." My grandmother was watching him the whole time but she didn't see anyone. My grandmother told him to explain everything to her and my grandfather.

My great-grandfather told them about the special ability he had to see forerunners. He told them about the boys and the stove and that he saw one boy's face and that he was wearing a hat with a high front and long back.

Then, in a few years, when there were kids around, my grandmother and great-grandfather were in the kitchen one day and saw the two boys come in near the stove. The same thing happened ... but no hat! The boy looked up, and it was my uncle.

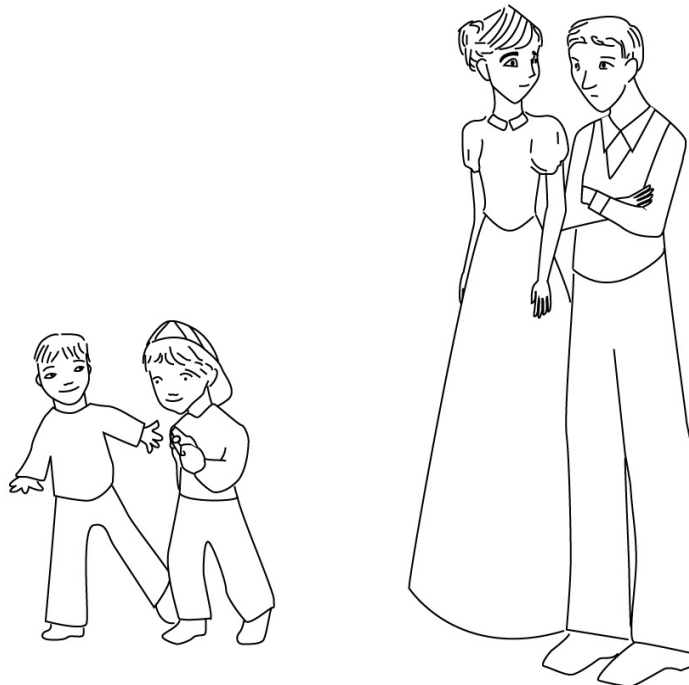
For a very long time they made fun of him saying he was going to be a bishop when he grew up. The story was in the family but hidden in the recesses of the mind.

Years later, after my uncle had tragically died in an industrial accident, his brother, who had been working in the west, was at his grave. On the tombstone was engraved a hat with a high front and a long back, a fire fighter's helmet, which his wife had carved on the stone as he had been in the volunteer fire department.

His brother went home, and grandma asked him if he had seen the tombstone. He knew why she was asking and so did everyone else in the house, but no one spoke a word.

Seònaid agus Ceutag Chaimbeul

Illustration by Ceutag Pheatan



Ghost Stories from Inverness County

Weird happenings!

Once, when I was little, I was in the Glencoe church, during the summer, cleaning with my parents. I was upstairs in the church cleaning, and I looked out the window and saw all kinds of people walking around. I told my brother to come look at all the people. We were both looking out the window, but he could see no one. Well, I was seeing people so I went down the stairs and out the door to look, and when I went out the door there was no one there.

One summer afternoon this girl was home alone. It was a beautiful afternoon. When she looked out the living room window she saw a man all dressed in black from head to toe. There was this big tree on her lawn. This man dressed in black walked from one side and in behind and never came out the other side of the tree.

Carole Mac Donald

Once my grandmother went to an old friend's house to stay for the night. She went to her bed and read for a while and then turned out the lamp. After some time, she heard the porch door open and close. She thought nothing of it until she heard footsteps in the hall. She was worried when her door opened because no one else slept upstairs. It was dark so she couldn't see who or what it was. Then, she felt something get in bed beside her. The only problem was that when she looked there, nothing was there!

Daniel Rankin

Forerunners

About thirty years ago, my cousin was lying in the bed when she heard her uncle and Father Gillis, the parish priest at the time, come into the house and call to her. She got up to see them but they weren't there. This puzzled her but then she forgot about it. Approximately one week later, her uncle and Father Gillis actually came into the house and woke up her parents and told them that their son had just died in a mining accident in Ontario.

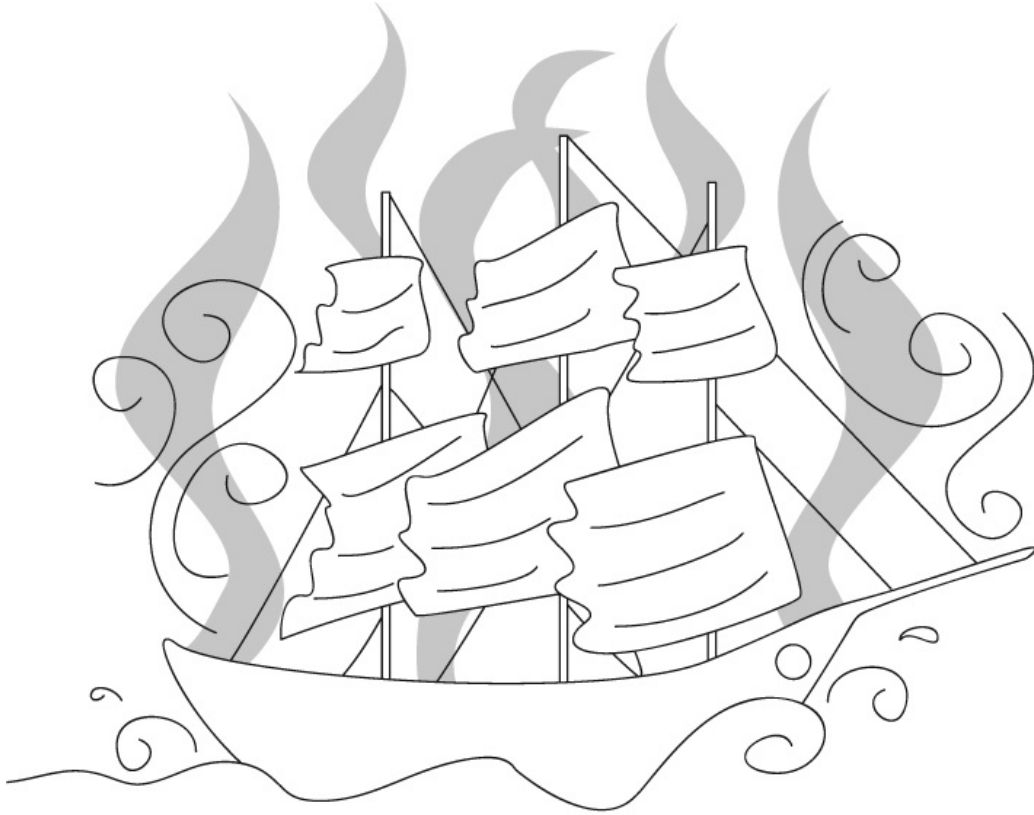
Allen Rankin

The Burning Ship

A number of years ago, my great-uncle was travelling with a buddy, around three in the morning, to catch the ferry to PEI. While they were travelling through Creignish, my uncle looked out onto the water and he saw a bright haze on the water. Then they saw it was a burning ship. They decided to travel up the road to get a better look at it. When they came to a stop on the other side of the trees, it was gone! No burning ship!

Iain Mac Eachern

They are not the only ones to have seen this “ghost ship” in the Northumberland Strait. Refer students to Lenny Gallant, from Rustico PEI, and his song of The Phantom Ship.



Family Trees

“Is mise Mairead Dhòmhnaill Eachainn Mhic Dhòmhnaill Mhic Aonghais Mhic Eòghainn Mhic Dhòmhnaill Mhòr nan each.”

That is my *sloinneadh* or my patronymic, and it is how I would identify myself when asked my name.

In Gaelic communities, it was traditional that children be named after their grandparents. Usually the first male child was named after the father’s father and the first female child was called after the mother’s mother. The second male child would be named after the mother’s father and the second female child after the father’s mother. In larger families, a child would often be called after a childless aunt or uncle, or perhaps after a family member who had died or even, on occasion, after a well-known member of the community who had passed on. As a result, when translated into English, many people had the same name (e.g., John Mac Donald). However, in Gaelic, this was not a problem as the person would be known by his *sloinneadh* or patronymic (and on occasion, matronymic). So John Mac Donald would be known possibly as something like *Iain Dhòmhnaill Iain Dhòmhnaill Aonghais Mhòir Ghleann Dail*. There was no question as to which John Mac Donald he was. He was John, son of Donald, son of John, son of Donald, son of Big Angus from Glendale. In rural areas, this naming method is still very important. However, with the bulk of population living in urban areas now, the method is being lost. The naming tradition has also been lost in many areas as new names made popular through the media, have been introduced to families. However, this traditional naming method has carried over into English in many Gaelic communities.

With the Gaels having spread all over North America over the past two centuries, many of their descendants often come back to Nova Scotia to trace their roots. Tracing a family history is a difficult, never-ending task. The naming tradition often helps in tracking down a particular family. If a name surfaces that is not a traditional family name, then there is a chance that the researcher is following the wrong family line. To many people, finding their roots is part of their identity and who they are.

Students could trace the history and genealogy of one branch of their family. Often, this is a topic of great interest to the students. It has to be pointed out to the student, that this is an ongoing project and not to expect to end up with a complete family tree. Time does not allow that to happen in a classroom setting. Teachers must set a time limit on this assignment. Teachers must be sensitive to variations in family structures and could assign an optional assignment (e.g., students can research the origins of their family name).

Outcome

Students will be expected to

- examine the value of genealogical studies to the Gaels

Suggestions for research:

1. First, collect all the genealogical information you can from your own family members.
2. Check any family records (e.g., Bibles)
3. Research genealogical texts from your own area (e.g., *The History of Antigonish County* [MacDonald 1975]; *To The Hill of Boisdale* [MacMillan 1986]).
4. Check census records, if available.
5. Check local cemeteries and museums and archives.

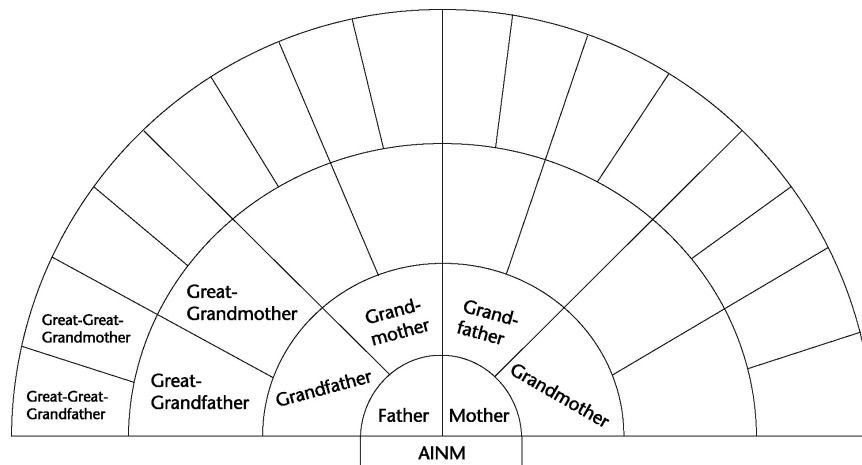
One of the simplest methods of presenting family lineage is the “Fan Method.” In each section, the following information can be included: name, date, or year of birth, death, marriage, occupation, and language spoken. Accompanying this chart, students could include a brief summary of interesting anecdotes and photographs.

Several online, genealogical programs are now available for use by the advanced genealogist (e.g., Familytreemaker and Brother’s Keeper).

On completion of the assignment, students should conclude by reflecting on the value of genealogical studies

- a) in small communities (identification)
- b) to displaced persons (the Gael)

Fan Method



CHAPTER 5:
ÒRAIN GHÀIDHLIG /
GAELIC SONGS

CHAPTER 5: ÒRAIN GHÀIDHLIG / GAELIC SONGS

Songs or *òrain* accompanied most activities in the Gaelic world: *bleoghainn* (milking), *maistreadh* (churning butter), *snìombh* (spinning), *iorram* (rowing), *luathadh* (milling), *sealg* (hunting), *tàladh* (lulling children), *puirt-a-beul* (mouth music for dancing), *gaol* (love), etc. Many of the songs are centuries old and few were written down until the twentieth century. Songs were the medium by which news of happenings were transmitted from one person to another, from one community to another and recorded in history forever. Many are songs of love, and in many cases unrequited love. Others are songs of praise and longing. Nova Scotia's Gaelic songs give a wealth of information about impressions of the first settlers of the new land that they were settling and an insight to life at that time. Good sources for Gaelic songs include the books *Gaelic Songs in Nova Scotia* by Helen Creighton and Calum I. N. MacLeod; *Songs Remembered in Exile* by John Lorne Campbell, and *As a Bhràighe—Beyond the Braes* by Effie Rankin.

Luathadh/Milling

In recent years, many songs in Nova Scotia, have been transformed to suit the milling frolic table. For example, *Mo Rùn Geal Dìleas* is sung in the old country like a lament, but in Nova Scotia it is sung in the tempo used at the milling frolic table. Another popular song where this has happened is the song *Fear a' Bhàta*.

There are three terms often used to describe the same part of the process in the preparation of newly-woven cloth: **milling**, **waulking**, and **fulling** and, in Gaelic, *luathadh*.

In the days when all clothing fabric was made on the loom at home, before the age of the catalogue, milling frolics were a great social gathering. Today, milling frolics are a way to maintain the old songs where singers can freely sing in an informal setting. The singers go through the motions of milling, but the actual milling process rarely takes place.

Brief History of Milling

Waulking is a process for fulling the cloth. This made it wind resistant by tightening the weave. The waulking (14th century Scots word meaning “full”) also shrinks the cloth slightly and raises the nap making it softer to the touch and more comfortable.

The waulking can be done by hand or foot. In Scotland, it was done exclusively by women, whereas in Cape Breton and Ireland, the men often participated.

The name “Walker” may have come from the term **waulking**.

The Process

A trestle (*cliath luathaidh*) made of boards, a table, or door (taken off its hinges) is necessary for the milling. It is necessary to full the cloth to keep out the wind and to preshrink it before making it into pants, jackets, etc.

At one time, oils were used to dress the wool before it was woven into cloth. It was known as *eòlan* and it was made from melted livers of dogfish! In order to neutralize this, before the waulking took place, the cloth was soaked in a solution of stale urine and water!

The cloth was then sewn together at the ends and placed on a board and beaten or rubbed on to it with the feet or hands. Usually the cloth was passed around from person to person in a clockwise direction, anticlockwise being considered unlucky.

Today, machines do the waulking.

As the cloth was being passed around, milling songs would be sung. One person would do the lead singing and the others would join in the choruses.

Some of the songs sung date back to the fourteenth century; others were composed here in Nova Scotia; some were composed at the table and were often a source of gossip; some involved match making; others talked of tragedy; and others of heroic deeds. Many are expressive statements of women’s experiences.

A typical song consists of lines or couplets interspersed with refrains that usually contain vocables (e.g., *ho ri ri ar o*).

Here is an example of a typical milling song.

*Hè mo leannan, hò mo leannan
Se mo leannan a' fear ùr
Hè mo leannan, hò mo leannan.*

*Dh'èirich mise moch 'sa mhadainn
Bràigh na h-aibhne ghabh mi null.*

I got up early in the morning and went over by the river bank.

*Cò thachair rium ach mo leannan
Culaidh air de'n fhasan ùr.*

Whom did I meet but my sweetheart in the latest of fashions.

*Bucaill air na brògan àrda
Tuitidh na sàiltean sin dhiubh.*

Buckles on the high-heeled shoes, those heels will fall off.

*Galar nas miosa nan dèideadh
Air an tè thug bhuam mo rùn.*

A disease worse than toothache on the one who stole my love from me.

*'S tric a chaidh sinn dhan tobar
'S cha tug sinn dhachaidh drùdh.*

Often we would go to the well but didn't bring a drop home.

*Tha mo leannan aig a'chladach
E ri sailleadh sgadan ùr.*

My sweetheart is by the shore,
Salting fresh herring.

*Bithidh a leannan aig gach leannan
Bi thus' agamsa co-dhiù.*

Every lover will have his sweetheart and I'll have you anyway.

There are many more verses in this song and there are several versions of the same song. This is one version that is sung on the north shore of Cape Breton Island.

The following song *Mo Rùn Geal Dìleas*, usually a rather slow, plaintive love song, is sung in Nova Scotia to the beat used at the milling table. (This song has been recorded by the Rankin Family on their CD, *The Rankins*)

*Mo rùn geal dìleas, dìleas, dìleas
Mo rùn geal dìleas, nach till thu nall?
Cha till mi fhèin leat, a ghaoil, chan
fhaod mi
'S ann tha mi, luaidh, na mo laighe
tinn.*

My fair, faithful, faithful, faithful love
My fair faithful love, won't you return?
I will not return love, as I may not,
For I am lying ill!

*Is truagh nach robh mi an riochd na
faoilinn
A shnàmhadh aotrom air bhàrr nan
tonn
Is bheirinn sgrìobag don Eilean Ileach
Far bheil an rìbhinn dh'fhàg
m'inntinn trom.*

*Is truagh nach robh mi 's mo rogha
cèile
Air mullach shlèibhte nam beanntan
mòr
'S gum bi gàr n-èisdeachd ach èin na
speura
'S gun tugainn fhèin dhi na ceudan
pòg.*

*Thug mi mòs ann am fiabhras
claidhte
Gun dùil rium oidhche gum bithinn
beò.
B'e fàth mo smaointean a' là 's a'
dh'oidhche
Gum faighinn faochhadh is tu bhith'm
chàir.*

*Cha bhi mi strì ris a' chraoibh nach
lùb rium
Ged chinneadh ùbhlàn air bhàrr nan
gèig
Mo shoraidh slàn leat na rinn thu
m'fhàgail,
Cha tàinig tràigh gun mhuir làn 'na
dèidh.*

If only I could be like a seagull
Swimming lightly over the waves.
And I would journey to the Isle of Islay
Where lives the girl who left my heart
sad.

If only my chosen one and I
Were on the tops of the big mountains
With only the birds of the sky to listen
to us
And I would give her hundreds of kisses.

I spent a month stricken with a fever
Not expecting that I would survive a
night
The subject of my thoughts by night
and day
Was that I would recover and have you
with me.

I will not struggle with the tree that will
not bend with me
Even if apples grow on the highest
branch.
Farewell since you have left me
Never did the sea ebb without full tide
to follow it.

le Iain Mac Ghill'Eathain

The following example of an action song, *Buain a'Choirce / Reaping the Oats*, is a traditional song from the Isle of Islay.

*Latha dhomb 's mi buain a'choirce
Ghèarr mi beum's cha robh e socair.*

One day I was reaping the oats
I cut a handful and it wasn't easy.

*Ho ro na ho ri ri o
Hi ri ri ri horo eile
Ho ro na ho ri ri o*

*Ghèarr mi beum's cha robh e socair
Ghèarr mi mo ghlùin is leig mi osna.*

I cut a handful and it was not easy
I cut my knee and I let out a sigh.

*Shuidh mi air uaibhir a' ghortain
Dh'fheuch am faicinn fear do choltais.*

I sat on the little hill
To see if I could see anyone of your
likeness.

*Dh'fheuch am faicinn fear do choltais
Fear chùil duinn 's na gruaidhean
dosrach.*

To try to see if I could see anyone of
your likeness
One of the brown hair and the
bushy cheeks.

*Fhaolinn bhig a shnàmhas an caolas
Bheir mo shoraidh uam gu mo
leannan.*

O little seagull that swims the strait
Bring greetings from me to my
sweetheart.

This song was recorded by Rita and Mary Rankin on their CD, *Home*.

This is a popular cèilidh song throughout Nova Scotia. Students should be encouraged to learn at least the chorus.

Faill ill ò agus hò ro èile (repeat 3 times)

A Fhleasgaich dhuinn nach ann dhuinn a dh'èirich.

Brown (haired) man, what happened to us.

Saoil sibh fhèin nach mi bha truagh d'beth

*Feasgar foghair air achadh bhuana
A h-uile tè 's a fear fhèin ra guallainn
'S mo leannan donnsa air bharr nan cuantan*

Don't you think it wearies me,
An autumn evening on a stubble field
Every girl, and her own man at her side
And my brown (haired) sweetheart out at sea.

Shiubhlainn, shiubhlainn, shiubhlainn fhèin leat

*Shiubhlainn fada tro choill nan geug leat
Nuair bha mi òg 's mi air bheagan cèile
Gur e do ghaol-sa a rinn mo lèireadh.*

I would travel, I would travel, I myself would travel with you
I would travel far through the forest of branches with you
When I was young and unexperienced with partners
How your love has tormented me!

*Gheall mo mhàthair fàinne òir dhomh
Gheall m'athair buaile bhò dhomh
'S ged gheibhinn siud 's an saoghal mòr leis*

Gur mòr gum b'annsa leam gaol an òigear.

My mother promised me a gold ring
My father promised me a herd of cattle
Although I would get that and the wide world with it
I would greatly prefer the young man's love.

*Cinnidh sòbhraichean anns an earrach
Cinnidh ùbhlan air bhàrr nam meanglan*

*Bheir sud nam chuimhne sa pòg mo leannan
'S h-uile tè dhiubh air bhlas nam meala.*

The auriculas bloom in the springtime
The apples sprout on the tips of the branches
They remind me of my sweetheart's kisses
And every one of them tasting like honey.

This song was recorded by The Rankins on their CD, *Fare Thee Well, Love*.

The following is an excerpt from a very popular song of praise, and of longing to be back in Cape Breton as viewed by the poet Allan the Ridge Mac Donald from his vantage point at Cape George, Antigonish County. He had emigrated from Lochaber, Scotland, to the Ridge area of Mabou, Inverness County, in 1816. After living there for a number of years, he then moved to Lower South River in Antigonish County. This song was composed in praise of the land he had left behind on Cape Breton Island.

More information on this song is available in libraries, in the book, *Beyond the Hebrides* by Donald Fergusson.

Cumha Cheap Breatainn

*Chì mi bhuam, fada bhuam,
Chì mi bhuam ri muir làin
Chì mi Ceap Breatainn mo luaidh
Fada bhuam thar an t-sàil.*

I see far, far away from me
I see far from me over the high tide
I see Cape Breton my love
Far away from me over the sea.

*Chì mi Creignis nan craobh
Le cuid aonaichean àrd
'S an Rubh' Fada tha ri taobh
Gheibhte maoin ann is bàrr.*

I see Creignish of the trees
with its high fields
and Long Point alongside
there you will get wealth and crops.

*Chì mi Siudaig nam fear cruaidh
Chì mi Bruaich nam fear àrd
Bha Clann Sheumais ann ri uair
Laoich a bhuainnicheadh blàr.*

I see Judique of the the hardy men
and Braes of the tall men
the Mac Donalds once lived there
warriors who would win battles.

*Chì mi Seastaco nan tùr
'Sam bheil bùthan is sràid
Chì mi Màbu air a'chùil
Bi siud dùthaich mo ghràidh.*

I see Port Hood of the tall spires
where there are streets and shops
To the rear I see Mabou
That's the land that I love.

*Chì mi Cladach Mèinn a' Ghuail
Sam bi buar agus gràn
'S Rubh' an t-Seallaidh fad' mu
thuath
Creagach, fuar agus àrd.*

I see Mabou Coal Mines Shore
where there are cows and grain
And Sight Point far to the north
rocky, cold, and high.

Puirt-a-Beul / Mouth Music

Mouth music substituted for musical instruments when there were none available. Dancing could take place to the nonsense words of the Puirt-a-beul or mouth music. A well known nonsense song is *Brochan Lom*.

*Brochan lom, tana, lom, Brochan lom
sùghain*

*Brochan lom, tana, lom, Brochan lom
sùghain*

*Brochan lom tana, lom, Brochan lom
sùghain*

*Brochan lom 's e tana lom, 'Se brochan
lom sùghain.*

Thin gruelly watery porridge, porridge
that's thin and gruelly (3 times)

Thin gruelly watery porridge, porridge
that's thin and gruelly.

[Nonsense words!]

The songs were also a means by which tunes were transmitted and preserved. The songs are easy to learn as there is much repetition involved, however, they can become real tongue twisters as the speed at which they are sung increases to suit the dance.

*Tha trì chasan deiridh air a'choileach
aig MacCarraig*

*Tha trì chasan deiridh air a'choileach
aig MacCarraig*

*Tha trì chasan deiridh air a'choileach aig
MacCarraig*

*T trì chasan deiridh agus ceithir chasan
dearga.*

MacCormick's rooster has three rear
legs (3 times)

Three rear legs and four red ones.

*Tha trì, trì, trì, trì, trì chasan deiridh
air*

*Tha trì, trì, trì, trì, trì chasan deiridh
air*

*Tha trì, trì, trì, trì, trì chasan deiridh
air*

*T trì chasan deiridh agus ceithir chasan
dearga.*

He has three, three, three, three, three
rear legs (3 times)

Three rear legs and four red ones.

The following is an excerpt from a song written in praise of Cape Breton Island by Dan Alex Mac Donald of Framboise, Richmond County. In recent years, it has become like an anthem to the Gaels of Cape Breton. A complete version of the song can be found in the book *Gaelic Songs in Nova Scotia* by Helen Creighton and Calum Mac Leod. While the song praises the beauty of Cape Breton, it also gives the listener an insight to events that happened at particular times of year. For example, winter was the time for weddings, unlike the present day where summer is the preferred time for the majority of weddings. For people in a rural community, there was too much work to be done in the summer to party. Winter was the time for relaxation. The song also describes the milling frolic and how to measure the cloth. The composer mentions the boys at the milling table and girls with the energetic voices following them rather than the women, which was the custom in “*an t-sean dùthaich*”—“the old country.” *Òran do Cheap Breatainn* is an example of how oral history is transmitted through song.

Òran Do Cheap Breatainn

*'Se Ceap Breatainn tìr mo ghràidh,
Tìr nan craobh, 's nam beanntan àrd,
'Se Ceap Breatainn tìr mo ghràidh,
Tìr is àillidh leinn air thalamh.*

Cape Breton is the land of my love,
Land of trees and high hills;
Cape Breton is the land of my love,
The most beautiful land, to us, on
Earth.

*'S bhon a tha mi anns an àm,
Còmhnaidh ann an tìr nam beann;
'S ged a tha mo Ghàidhlig gann,
Nì mi rann do thìr nan gleannan.*

Since I am, at this time,
Living in the land of hills;
And although my Gaelic is sparse,
I will compose a song to the land of
glens.

*Àit' as maisich tha fo'n ghrèin,
Smeòraich seinn air bhàrr nan geug;
Gobhlain-gaoithe cluich ri chèil',
'San nead glèidhte fo na ceangail.*

The most beautiful place under the
sun,
Thrushes sing on the tips of
branches;
Swallows playing with each other,
With their nests safe under the
rafters.

*Anns a'gheamhradh àm an fhuachd,
Àm nam bainnsean, àm nan luadh;
Chluinntean air clèith-luaidh,
'S gruagaich le guth cruaidh gan
leanaid.*

In winter, the time of the cold,
The time for weddings, the time for
milling frolics,
Boys are heard at the milling table,
And maidens with energetic voices
following them

*Chan urrainn dhomhsa leth dhuibh
inns',
Na tha mhaisealachd san tìr;
Stadaidh mi bhon tha mi sgìth,
Beannachd leibh, 's oidhche mhath
leibh*

I can't tell you the half of it,
Of the beauty in this land.
I'll stop now as I'm tired,
Blessings be with you and goodnight
to you.

CHAPTER 6:
OBRAICHEAN AGUS
RANNSACHADH /
PROJECT IDEAS

CHAPTER 6: OBRAICHEAN AGUS RANNSACHADH / PROJECT IDEAS

Many of the outcomes in Gaelic 10 can be achieved through project work. The following are some suggestions.

Life and Work of a Local Bard

Outcome

Students will be expected to

- examine the role of song, story, and poetry in the lives of the Gaels

Study the life of a local bard and his or her work and present findings using a slide presentation software. Digital cameras and scanners can be used to reproduce photos of the bards (if available) or photos that would help interpret the bard's work or enhance the presentation. These projects can be presented orally by the students with renditions of Gaelic songs playing in the background (if available).

Project Steps:

- A. Select a bard who was born in Nova Scotia.
- B. Study the life of a local bard and his or her work and detail personal information such as place of birth, location of home, etc.
- C. Select several of the bard's works. Study the songs/poetry and try to categorize (e.g., nature, satire, unrequited love, etc). Comment on the works of the bard.
- D. Find suitable photographs for your presentation (e.g., pictures to complement the words of a song or songs, or pictures of the bard, his/her family, birthplace, home, burial place, etc). Digital camera or scanner can be used to reproduce photographs.

- E. Examine the role of the bard's work in the lives of the Gaels. Present findings using slide presentation software or orally with songs playing in the background.
- F. Preserve the presentation on CD for future reference.

Assessment

Some points to consider:

- Effective time management
- Collaboration with teacher and peers
- Appropriate song selection
- Accuracy of spelling, grammar, punctuation, etc.
- Quality of presentation
- Relevance of content

See multimedia rubrics in Chapter 7.

Interview with Gaelic Speakers

Different types of interviews could be conducted with Gaelic speakers from the community on a variety of topics. While most of these would be conducted in English, students are encouraged to use some Gaelic in the interview. As students' knowledge of the language increases, more and more Gaelic could be incorporated into the interview. Interviews could be videotaped, audio-taped, carried out by telephone, letter, or e-mail. Students should make sure that all interviews are prearranged at the convenience of the person being interviewed.

Topics could be as follows, depending on the outcome to be attained:

- General interviews (e.g., the role of Gaelic in their lives)
- Interviews with a particular focus (e.g., Gaelic language usage pre-WWII, during the Depression years)
- Interviews about a list of particular Gaelic expressions (see examples below)
- Interviews as part of a larger multimedia presentation on a prescribed topic
- Interviews with a number of people, on the same topic, presented in a photograph album with a photograph of each person being interviewed accompanying each interview (this is an excellent historical record also)

Example 1

Outcome

Students will be expected to

- identify words and expressions from diverse Gaelic dialects
- A. Students and teachers can compile a list of common expressions and request the Gaelic translation for those expressions from the interviewee.

Examples

Expressions of greeting.
 Expressions for a stormy day.
 Expressions of indifference.
 Expressions of endearment.
 Expressions of astonishment.
 Expressions of satisfaction.

Individual Examples

What's new?
 Have a seat.
 That's it! I must go.
 Hello!
 Look at that.

- B. Students and teachers can identify a list of Gaelic speakers who could be contacted.
- C. Students set up the interviews and plan the type of interview, such as video or phone (video or audio tape would be preferred as the whole class could listen to the results and develop an awareness of dialectal differences).
- D. Students should interview a minimum of five people.
- E. Students should compare the expressions and note origin of source.
- F. Note dialectal differences. Students should choose to use the expressions most familiar in their home location. If not living in a *Gàidhealtachd*, students should choose a target dialect to follow.

Example 2

Project Description

Outcome

Students will be expected to

- investigate cultural experiences and present findings using multimedia

Students will interview seniors born between 1918 and 1939 and living in Gaelic-speaking communities.

Purpose

- To record what life was like between the world wars for children growing up in the Gaelic-speaking communities
- To research the use or decline of the language between 1918 and 1939
- To record life experiences, in oral and written form
- To learn to use software to create slide presentations (include audio and video clips, and digital photographs)

Final product will be a CD copy of the presentation.

Materials/Equipment

- Digital camera/still camera
- Video camera
- Tape recorder
- Notebook
- Computer access

Skills

- Communication
 - Be able to speak clearly
 - Prepare suitable questions
 - Be able to conduct a successful interview
 - Transfer information to a Word document
- Technology
 - Use of camera(s) (digital/video/still)
 - Use of tape recorder
 - Transfer information into a PowerPoint presentation

- Use of CD burner
- Create Word documents
- Editing techniques
 - Select appropriate material from the interview
 - Edit video
- Writing skills
 - Correct use of grammar, spelling, punctuation, sentence construction

Sample Time Line

Week 1 Introduce project

Week 1 Assign project detail

Week 2 Select subject; plan interview

Week 4 Complete interview; begin to develop PowerPoint presentation

Week 6 Complete presentation
Present projects

Week 7 Burn CDs

Hints for students:

- Begin your project immediately.
- Contact your interviewee and explain what you are doing. Be polite at all times!
- Respect the interviewee's wishes of not discussing certain personal matters.
- Make arrangements for the interview at the convenience of the interviewee.
- Make prior arrangements for borrowing cameras, tape recorders, etc.
- Prepare appropriate questions.
- Use spell check.
- Do not use a program on your computer at home that cannot be transferred to the school system. Class time will be made available.
- Have fun with your project.
- As some students are a little hesitant about communicating with elders, you may work in pairs, if you so desire. More will be expected from a group of two.
- Create a rubric with the teacher for the evaluation at early stages of project.

Value : __ % term mark (to be determined by the teacher)

Folklore Collection

Outcome

Students will be expected to

- engage in traditions unique to the Gael

With the decline of the rich, Oral Tradition of the Gaels throughout Nova Scotia, it is important that an attempt be made to expose the students to that wealth, and to collect, preserve, and share the traditions that make up the fabric of the Gaelic culture. Students can collect stories, recipes, cures, weather lore, proverbs, riddles, customs, etc., from the local community. These could be presented in book form with illustrations and/or photographs. This could be a class project or a small group project.

Teachers can note the extent to which students

- categorize the collections
- credit the sources
- illustrate where appropriate
- collaborate when working in groups
- take care in editing
- use details to add interest or for effect
- include samples of the Gaelic language

See samples of riddles, cures, superstitions, etc., in Chapters 3 and 4 of this resource book.

Research

Outcomes

Students will be expected to

- engage in traditions unique to the Gael
- examine the role of story, song, and poetry in the lives of the Gaels
- establish a connection between the traditional instrumental music of Nova Scotia (e.g., fiddles and bagpipes) to Gaelic song
- examine the origins of the Gaels and events leading to their settlement in Nova Scotia

A variety of topics could be researched to gain an insight to the life and the influence of the Gael on community life.

Examples of topics:

- Gaelic place names in local area / Nova Scotia / Canada
- Traditions to do with festivals of Celtic origin (e.g., Halloween)
- Nicknames and genealogy
- Words to do with fishing, farming, etc.
- The role of Gaelic song in relation to work
- Traditional games
- The work of the bards
- Gaelic in education in the twentieth and twenty-first centuries
- The effect of the educational, political, and socio-economic establishment on the decline of Gaelic
- Positive ventures in Gaelic language reclamation worldwide
- Family history
- The role of women in traditional Gaelic society
- A woman's view of life through Gaelic song and poetry

Cèilidh

Outcomes

Students will be expected to

- create text reflective of material covered in Gaelic 10
- create and perform dramatic works
- demonstrate the role of song in traditional daily work
- engage in traditions unique to the Gael
- use the correct linguistic elements in the appropriate context
- engage in formal and informal conversation with their teacher, peers, and community members

Organize and produce an all-Gaelic *cèilidh* involving all the Gaelic learners and speakers in your school.

This could be a class project or a small group project. It would be too much of an undertaking for one student. Provincial Gaelic Awareness Month (May) would be a good time to host this *cèilidh*.

Suggestions

1. Prepare a plan including: time, date, admission, and list of possible participants. Check for availability of school theatre/auditorium.
2. Present plan to teacher and then to school administration for approval.
3. Divide the tasks between the members of the group.
4. Contact possible participants. For example, if you know someone who plays the pipes, talk to them and discuss the *cèilidh*. Invite them to participate.
5. Prepare acts from the Gaelic classes in the school (e.g., Gaelic songs, recitations, fashion show, action songs, plays). Every member of the class should participate. This could be part of the final evaluation.
6. Invite the music classes to present a Gaelic number.
7. Invite the staff to participate.
8. Prepare the program. Alternate acts that are singing, instrumental, dancing, and skits.
9. Engage someone to operate the sound and lighting equipment.
10. Advertise the *cèilidh* in the school and community.
11. Prepare commentary by either one *Fear an taighe* / Master of Ceremonies or several. Commentary should be mostly in Gaelic.
12. Have a great time!

Drama

Outcomes

Student will be expected to

- create text reflective of material covered in Gaelic 10
- create and perform dramatic works
- demonstrate the role of song in traditional daily work

Produce (and possibly write) and dramatize a play based on

- stories the students already know (e.g., Little Red Riding Hood)
- stories from the Nova Scotia Gaelic tradition (e.g., a *Rèiteach*)
- everyday events
- a song or poem (e.g., *Mo thogair*; see poem below)

The following English short poem is based on the Gaelic expression *Mo thogair*. This is a Gaelic expression of indifference: What the heck! Who cares! It is a great expression for when things go wrong in life and there's not much you can do about it.

Mo thogair! (author unknown)

His name was Neil, a Highland lad
In ragged kilt of tartan clad.
A by-name queer the youngster had
Mo thogair!

He got it thus when he was wee
He fell from off his mother's knee
He cried as clearly as could be
Mo thogair!

The boy became a man and still
He fought each battle with his will
His bold reply to every ill
Mo thogair!

Then love knocked upon his door
And told of happiness in store
It seemed as if he'd say no more
Mo thogair!

But oh how sad a thing is life
Neil married with a scolding wife
His answer to her in each strife
Mo thogair!

But then at last her spirit fled
The doctor whispered “She is dead”
Neil lit his pipe and calmly said
Mo thogair!

***Nighean Bheag a’Chòta Dheirg* / Little Red Riding Hood (adapted for Gaelic 10)**

Plays are one of the most effective ways to get students to use general conversational phrases in context and to remember them. The following are three adaptations of familiar tales for students to perform. As the content is familiar, a non-Gaelic-speaking audience would have no difficulty following the tale.

Cluicheadairean/Cast

<i>Nighean Bheag a’Chòta Dheirg</i>	Little Red Riding Hood
<i>Mama</i>	Mother
<i>Madadh</i>	Wolf
<i>Fear na Coillidh 1 & 2</i>	Woodsmen 1 & 2
<i>Granaidh</i>	Granny
<i>Sgeulaiche</i>	Storyteller

Sealladh 1 Aig an taigh aig *Nighean Bheag a’Chòta Dheirg* / At Little Red Riding Hood’s House

Mama: *Trobbhad an seo, a ghràidh.*

Nighean: *Dè tha sibh ag iarraidh, Mama?*

Mama: *Seo aran agus bonnaich airson do sheanmhair. Bheir thusa seo gu Granaidh.*

Nighean: *Glè mhath, Mama.*

Mama: *A-nis, na stad ’s a’choille idir, idir, idir oir tha am madadh mòr anns a’choille. Fuirich air an rathad.*

Nighean: *Glè mhath, Mama.*

Falbhaidh Nighean Bheag a-mach às an taigh / Little Red Riding Hood exits.

Sgeulaiche: A-nis dh'fhalbh Nighean Bheag a'Chòta Dheirg dhan choille agus i trang a'seinn.

Sealladh 2 Anns a'Choille / In the Woods

*Nighean Bheag: O seall na flùraichean brèagha!
Is toigh le Granaidh flùraichean. La la la la ...*

Thèid i far an rathad air son flùraichean / She leaves the path to pick flowers. Wolf appears among the trees.

*Madadh: Ah ha! Cò tha seo? Nighean Bheag a'Chòta Dheirg!
Hallo nighean bheag.
Ciamar a tha thu?*

*Nighean Bheag: O hallo. Tha mi gu math.
Ciamar a tha thu fhèin?*

*Madadh: Glè mhath, tapa leat.
Càite bheil thu a'dol?*

Nighean Bheag: Tha mi a'dol gu taigh Granaidh.

Madadh: Càite bheil i a'fuireach?

Nighean Bheag: Shìos an rathad faisg air an drochaid.

Madadh: Mmmm ... dè tha agad anns a'bhascaid?

*Nighean Bheag: Aran agus bonnaich do Ghranaidh.
Feumaidh mi falbh a-nis.
Beannachd leat.*

Sgeulaiche: Dh'fhalbh Nighean Bheag a'Chòta Dheirg sìos an rathad ... ach, dh'fhalbh am madadh cuideachd!

Sealladh 3 Taigh Granaidh / Granny's House

Madadh: Gnog, gnog.

Granaidh: Cò tha sin?

Madadh: Nighean Bheag a'Chòta Dheirg a th'ann.

Granaidh: O thig a-staigh a m'eudail bhig.

Slaodaidh am madadh Granaidh a-mach às an leabaidh agus cuiridh e i anns a'phreasa. Leumaidh e dhan leabaidh. The wolf grabs Granny and pulls her out of bed, ties her up and hides her in the closet. He jumps into bed.

Nighean Bheag: Gnog, gnog.

Madadh: Cò tha sin?

Nighean Bheag: Nighean Bheag a'Chòta Dheirg a th'ann, a Ghranaidh.

Madadh: O thig a-staigh, m'eudail bhig.

Nighean Bheag: Ciamar a tha sibh, a Ghranaidh?

Madadh: O tha mi tinn, tinn, tinn ... (a'casadaich/coughing)

Nighean Bheag: O ach cho mòr 's a tha na sùilean agaibh, a Ghranaidh.

Madadh: Sin mar as fheàrr a chì mi thu.

Nighean Bheag: O ach cho mòr 's a tha na cluasan agaibh, a Ghranaidh.

Madadh: Sin mar as fheàrr a chluinneas mi thu.

Nighean Bheag: O ach cho mòr 's a tha na fiaclan agaibh, a Ghranaidh.

Madadh: Sin mar as fheàrr a dh'itheas mi thu ... grr ... grrrrr

Nighean Bheag: Eek! Eek! (a'ruith far an àrd-ùrlar ag èigheachd agus am madadh às a deaghaidh/running off the stage screaming and the wolf chasing her.)

Fear na Coillidh 1: Coimhead seo!

Fear na Coillidh 2: Beir air!

(a'ruith às deaghaidh a'mhadaidh agus beiridh iad air/running after the wolf and catching him)

*Nighean Bheag: Càite bheil Granaidh? Càite bheil i?
A Ghranaidh! A Ghranaidh!
O siud i! O Granaidh bhochd.
Tha'm madadh marbh! Tha am madadh marbh!*

Fir na Coillidh, Granaidh agus Nighean Bheag a'Chòta Dheirg:

(A'seinn agus a' dannsadh mun cuairt / singing and dancing)

*Mharbh sinn am madadh ruadh,
Madadh ruadh, madadh ruadh,
Mharbh sinn am madadh ruadh,
'S cha bhi e beò gu sìorraidh.*

A'Chrìoch / The end

Na Trì Gobhair / The Three Billy Goats Gruff (adapted for Gaelic 10)

<i>Troich (T)</i>	Troll
<i>Gobhar Mòr (GMM)</i>	Great Big Billy Goat Gruff
<i>Gobhar Meadhanach (GM)</i>	Middle-sized Billy Goat Gruff
<i>Gobhar Beag (GB)</i>	Little Billy Goat Gruff

Air An Drochaid ...

- Gobhar Mòr: O tha an t-acras orm!*
- Gobhar Meadhanach: Agus ormsa cuideachd. Cluinn mo bhrù!*
- Gobhar Beag: Seall am feur snog tha thall an sin!*
- Gobhar Mòr: O seall e! Ach chan fhaigh thu null an sin!*
- Gobhar Beag: Carson?*
- Gobhar Meadhanach: An cuala tu idir mun troich a tha a' fuireach a-staigh fon drochaid?*
- Gobhar Beag: Troich? Dè tha sin?*
- Gobhar Mòr: O sin agad bodach beag grànda, grànda làidir.*
- Gobhar Meadhanach: ... agus ithidh e thu ...*
- Gobhar Beag: Chan eil an t-eagal ormsa idir. Tha mise a' dol a-null oir tha an t-acras orm.*
- Gobhar Meadhanach: Fuirich an seo amadain!*
- Gobhar Beag: Tha mise a' falbh!*
- Gobhar Mòr: Fhalbh matà. Tha mise coma.*
- Tha gobhar beag a' coiseachd suas air an Drochaid / The little goat walks up onto the bridge.*
- Troich: Cò tha a' coiseachd air an drochaid agamsa?*

- Gobhar Beag:* *Mise th'ann.*
- Troich:* *Mise th'ann. (Ag aithris air GB/imitating GB) Cò thusa?*
- Gobhar Beag:* *Is mise Gobhar Beag agus tha an t-acras orm.*
- Troich:* *Mise cuideachd.*
- Gobhar Beag:* *Coimhead am fear snog tha shuas an sin. Tha mise ag iarraidh a dhol an sin.*
- Troich:* *Fhalbh thusa air ais no thèid mise suas an sin agus ithidh mi thu.*
- Gobhar Beag:* *Na ith mise idir. Tha mo bhrathair a'tighinn agus tha easan na's motha na mise. Ith easan.*
- Troich:* *A bheil thu cinnteach?*
- Gobhar Beag:* *Tha.*
- Troich:* *Fhalbh matà mus tèid mi suas.*
- Gobhar Beag:* *(a'seinn ... hè mo leannan, hò mo leannan/singing ... hè mo leannan, hò mo leannan ...)*
- An uair a chunnaic GM GB a'falbh suas dhan fheur uaine thuir e ... / When GM saw GB going up to the green hay he said ...*
- Gobhar Meadhanach:* *Tha mise a' falbh cuideachd.*
- Gobhar Mòr:* *Na bi gòrach. Ithidh an troich thu.*
- Gobhar Meadhanach:* *Tha an t-acras orm. Tha mise coma. Tha mi a'falbh.*
- Troich:* *Cò tha a' coiseachd air an drochaid agamsa?*
- Gobhar Meadhanach:* *Mise th'ann, Gobhar Meadhanach agus tha mise cho còir ...*
- Troich:* *(Ag aithris air GM / imitating GM) Tha mise cho còir ... (loudly) Tha mise coma. Na bi thusa a' coiseachd air an drochaid agamsa no thèid mise suas an sin agus ithidh mi thu!*

Gobhar Meadhanach: *O na ith mise idir. Chan eil mise ach beag. Tha mo bhràthair Gobhar Mòr dìreach a' tighinn. Seall e thall an sin.*

Troich: *Ceart matà ... Bi falbh matà!*

Agus tha Gobhar Meadhanach a' coiseachd suas dhan phàirce.

Gobhar Mòr: *Tha iad uile shuas an sin. Tha mise a' falbh cuideachd.*

Troich: *Cò tha a' coiseachd air an drochaid agamsa? GRRRRR ...*

Gobhar Mòr: *Mise th'ann. Gobhar Mòr.*

Troich: *Gobhar Mòr? Dè cho mòr 's a tha thu?*

Gobhar Mòr: *Trobhad an seo agus chì thu.*

Troich: *Na bi thusa air an drochaid agamsa idir. Fhalbh no ithidh mi thu!*

Gobhar Mòr: *Ha! Ha! Ha!*

Troich: *Grrrr. Tha mise a' tighinn.*

Gobhar Mòr: *'S tha mise coma.*

Troich: *Grrrrrrrrrrr! Ithidh mi thu.*

Gobhar Mòr: *Is tu nach ith!*

(Dh' fheuch T. ionnsaich a thoir air GMM, ach bhual GMM. T. far an drochaid.)

(Troll tries to attack Gobhar Mòr but he butts him right off the bridge.)

Gobhar Mòr: *Chan eil thu cho bragail a-nis!*

All: *Sin agad e!*

Na Trì Mathain

Air a dheasachadh airson dealbh-chluich le Mairead Pheatanach, Màbu, Ceap Breatainn

Adapted as a play by Margaret Beaton, Mabou, Cape Breton, for Gaelic 10.

<i>Sgeulaiche</i>	Storyteller
<i>Sìne</i>	Jane, young girl
<i>Mama</i>	Goldilock's mother
<i>Ceannan Òr (CO)</i>	Goldilocks
<i>Mama Mathan</i>	Mama Bear
<i>Papa Mathan</i>	Daddy Bear
<i>Mathan Bheag</i>	Little Bear

A' Chiad Sealladh

(Nighean bheag, Sìne, na suidhe air leabaidh a'leughadh sgeulachd "Na Trì Mathain.")

(A little girl, Sìne, seated on a bed reading the tale "The Three Bears.")

Sgeulaiche: Tha nighean bheag a'fuireach anns an taigh seo còmhla ri a màthair.

Sìne: Dè'n t-ainm a th'oirre?

Sgeulaiche: Ceannan Òr.

Sìne: Cò às a tha i?

Sgeulaiche: Tha i às a'choille.

Èist thusa.

(Thoisicheas sgeulaiche sgeul Na Trì Mathain a leughadh gu Sìne.)

(The storyteller starts to read Sìne the story of The Three Bears.)

Sealladh 2 (anns an taigh aig Ceannan Òr)

Ceannan Òr: *Hallo Mama!*

Mama: *Càit' an robh thu?*

CÒ: *Bha mi a-muigh anns a'choille.*

Mama: *Anns a'choille! Obh! Obh! Na bi thusa a'dol dhan choille idir, idir, idir, idir!*

CÒ: *Carson Mama?*

Mama: *Tha mathain mhòra anns a'choille agus beiridh iad ort!*

CÒ: *Ach ... tha mise coma!*

(Tha i a'falbh a-mach às an taigh agus ise a'seinn agus a'ruith a' measg na craobhan.)

(She goes out of the house, running and singing among the trees.)

Sealladh 3 (Taigh na Mathain)

Mathan Bheag: *(a'seinn) (singing)*
O brochan lom, tana lom
Brochan lom sùghain
Brochan lom, tana lom,
Brochan lom sùghain.
Brochan lom, tana lom
Brochan lom sùghain ...
Ummm! Yummy, yummy, yummy ...
(e a'suidhe aig a'bhòrd.)
(sitting at the table)

Papa Mathan: *(a' cuir spàin de bhrochan gu bheul)*
(putting a spoon of porridge to his mouth)
AAAGH! Tha am brochan seo teth, teth!

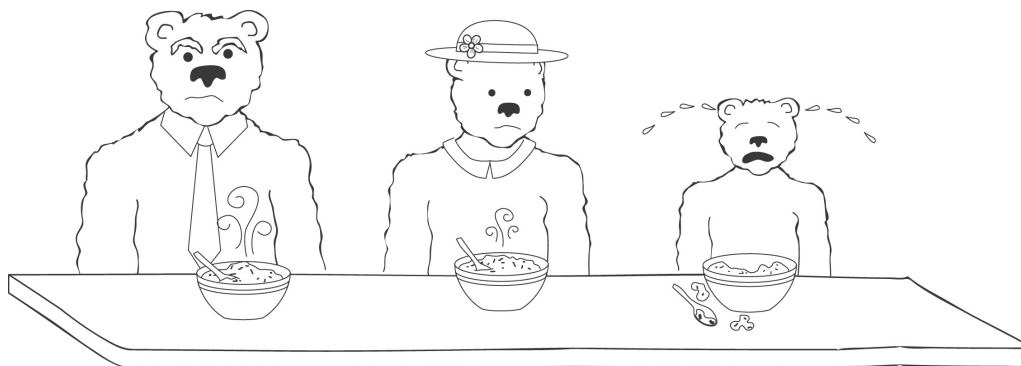
Mama Mathan: *O tha mi duilich.*

Mathan Bheag: *AAAAAAGH!*
Tha mi air mo bhruich!
Uisge, uisge ... tha mi ag iarraidh uisge!
Obh! Obh!

Mama Mathan: *Tha e ro theth. Thèid sinn a-mach greiseag.*

Papa Mathan: *Glè mhath. Trobhad an seo, Mathan Bheag. Cuir ort do chòta.*

(Na mathain a'falbh agus iad a'seinn / The bears go away singing: ... "Chì mi bhuan, fada, bhuan, chì mi bhuan ri muir làn, Chì mi Ceap Breatainn mo luaidh, Fada bhuan thar an t-sàil.")



Sealladh 4

(Nochd CÒ air taigh beag 'sa choille, agus rach i dlùth air)
(Ceannan Òr comes upon a little house in the woods and approaches.)

CÒ: *Hallo! Dè tha seo?*
Taigh! Taigh beag bìodach!
(i a'dol suas chun an taighe.)
Hallo! A bheil duine 'staigh?
(She sneaks in. She sees the porridge)
(Thèid i a-steach air a socair. Chì i am brochan)
Mmmm! Dè tha seo? Brochan! Mmmmm!

(aig truinnsear Papa / at Papa's bowl) Ugh ... tha seo ro fhuar!
(aig truinnsear Mama / at Mama's bowl) Ugh .. tha seo cho fuar cuideachd.
(aig truinnsear Mathan Bheag / at the little bear's bowl) Mmmm ... tha seo math, math, math, math!
(Thoisicheas i am brochan a dhithe, ach bhristeas a' chathair fodha 's thuiteas i air an ùrlar.)
(She starts to eat the porridge but the chair breaks under her and she falls on the floor.)

Obh! Obh!
A! Mo thogair!

Òran: (Chuiridh an sgeulaiche cead air a' luchd-èisdeach Brochan Lom a ghabhail nuair a dh'itheas i am brochan.)
(Storyteller gets the audience to sing *Brochan Lom* while she eats the porridge.)

O tha mi sgìth! (a'coimhead mun cuairt / looking around)

Seall an leabaidh.

(aig leabaidh Papa / at Papa's bed) Ugh! Chan eil seo math idir. Tha i ro mhòr!

(aig leabaidh Mama / at Mama's bed) Ugh! Tha seo ro bhog.

(aig leabaidh Mathan Bheag / at the Little Bear's bed) O tha seo math, math, math, math.

(Thuiteas i na cadal, agus chuireas an sgeulaiche cead air luchd-èisdeachd an tàladh a ghabhail)

(She falls asleep and the storyteller gets the audience to sing a lullaby),

"Sùilean dubha, dubha, dubh, sùilean dubh aig m'eudail. Sùilean dubha, dubha dubh. Cuin' a thig thu chèilidh?"



Sealladh 5

(Na mathain a' tighinn agus iad a'seinn / The bears enter singing)

"Faill ill ò agus ho ro eile, faill ill ò agus ho ro eile, Faill ill ò agus ho ro eile, A fheasgaich dhuinn nach ann dhuinn a dh'èirich."

Papa Mathan: O bha siud math! (a' suathadh a bhrù/rubs his tummy)

Tha na t-acras orm!
 (ghabhas e grèim air agus chrathas e a spàin / grabs and brandishes his spoon)
Haoi! Cò bha aig mo spàin-sa?

Mama Mathan: *Cò bha aig mo bhrochan-sa?*

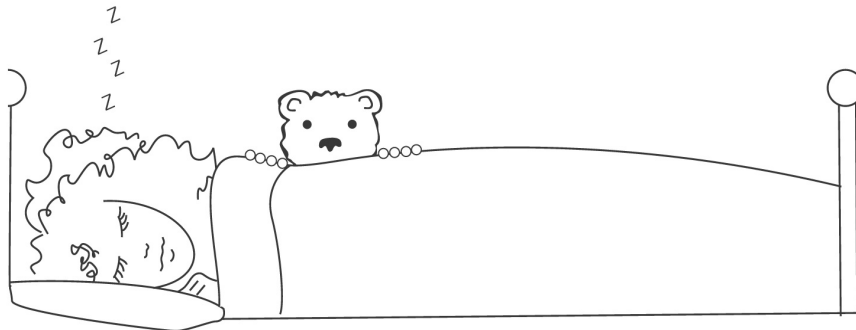
Mathan Bheag: *(bheir e 'n aire gun deach a bhrochan a dh'itheadh, thig fearg air agus breabaidh e mun cuairt / notices that all his porridge is gone and gets very upset and stomps around)*
Cò dh'ith am brochan agamsa ... boo hoo ... agus cò bhris an seathar agam?

Papa Mathan: *Cò bha anns an leabaidh agamsa?*

Mama Mathan: *Cò bha anns an leabaidh agamsa?*

Mathan Bheag: *Cò THA anns an leabaidh agamsa ... grrrrr ...*
(feuchaidh e a fhaighinn istigh a leabaidh ach tharraing Mama air ais e / he tries to get to the bed but Mama drags him back and says ...)

Mama Mathan: *Èist ... (a'seinn)*
Sùilean dubha, dubha, dubh, sùilean dubh aig m'eudail ...



(Ceannan Òr a'dùsgadh / CÒ waking up)

Ceannan Òr: *EEEEK! O Dhia cuidich mi!*
(Tha i a'ruith a-mach às an leabaidh agus a-mach an doras / She leaps out of bed and runs out the door.)

Sin agad e!
 That's it!

Create an Illustrated Children's Story Book in Gaelic.

Outcome

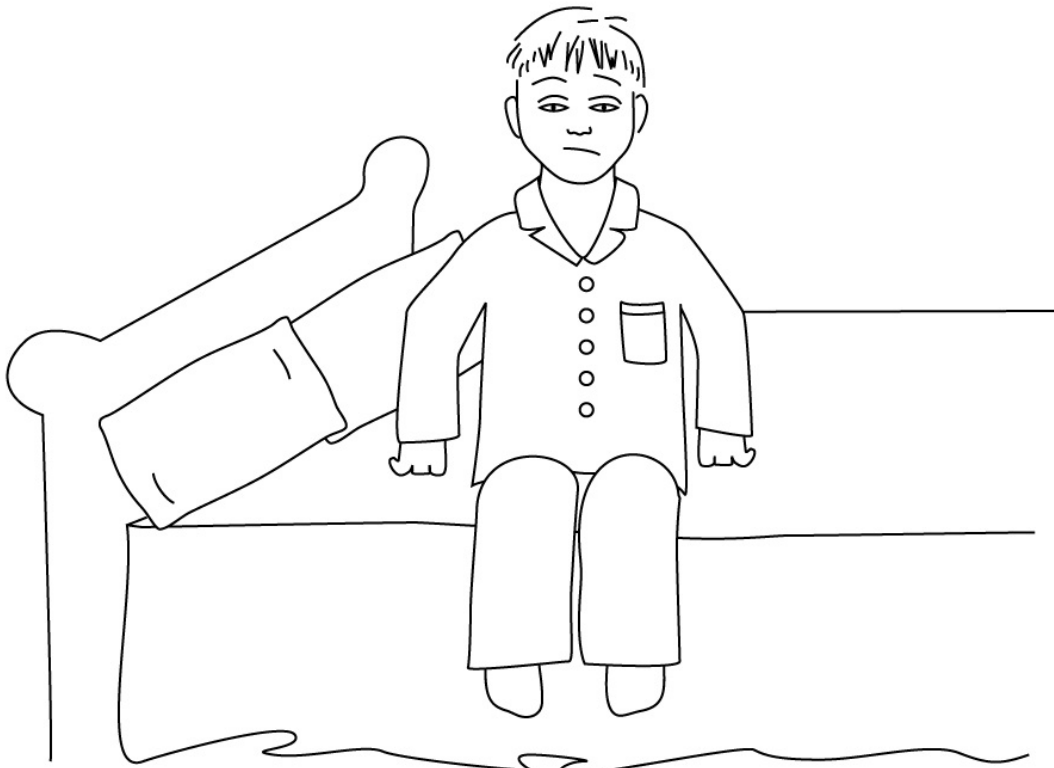
Students will be able to

- create text reflective of material covered in Gaelic 10

Example of script for a children's story:

Mo Phlaide

le Mairead G. Pheatanach



Aon latha, aig an taigh Chamshronach, dhùisg Seoc agus bha e fiadhaich. Cha robh sgiall air a' phlaide aige. Bu toigh leis a phlaide agus fhuair e a' phlaide nuair bha e na leanaban. Bha e ga h-iarraidh air ais. Ach càit' an robh i?

An uair a dhùisg Calum, bràthair Sheoic, chaidh Seoc agus thuir e ri Calum, “Am faca tu mo phlaide?”

“Hmmm. Chan fhaca mi do phlaide. Tha mi duilich.”



Thoisich Seoc a’ rànaich. An uair a dhùisg Sìne, piuthar Sheoc, chaidh Seoc agus thuir e ri Sìne,

“Am faca tu mo phlaide?”

“O tha mi duilich ach chan fhaca mi idir i!”



Bha Seoc glè bhrònach. Cha robh a'phlaide anns an taigh aige idir. Ach càit' an robh i?

Chunnaic e Dadaidh agus chaidh e a bhruidhinn ris.

“Am faca tu mo phlaide, a Dhadaidh?”

“O m'eudail. Chan fhaca mi do phlaide. Gabh sìos gu Mamaidh.”



Chaidh Seoc dhan chidsin agus dh'èigh e ri Mamaidh.

“O Mhamaidh,. Am faca tu mo phlaide?”

“O Sheoc. Bha mi gad shireadh. Nigh mi do phlaide! Seo dhut i! Tha i snog glan a-nis.”

Bha Seoc glè thoilichte. Fhuair e a'phlaide air ais agus cha chaill e i a-rithis! Shìn e air an ùrlar agus thuit e na chadal!

Sin agad e!

Illustrate Pictorially Several Gaelic Songs (or proverbs) to Convey Meaning

Outcomes

Students will be expected to

- explore the role of song, story, and poetry in the lives of the Gaels
- engage in traditions unique to the Gael
- identify the main ideas in a text
- use technology to present research findings and to develop text

This assignment can be completed by creating drawings or using digital photographs with a computer-generated presentation.

Students can

- research a variety of locally composed Gaelic songs (many are available with English translation)
- select one song
- research the origins of the song
- discuss the historical content of the song, if any
- discuss the purpose of the song
- for each verse, sketch an illustration or use photographs of suitable images to convey the meaning or imagery in each verse of the selected song and superimpose the words of each verse on the corresponding illustration
- write a brief biography (with photographs, if available) about the *bàrd*
- present the biography, a summary of the purpose and content of the song, photographs, and comments and personal reflections in a PowerPoint presentation

An example of a song would be *Òran Bhroad Cove* by Alexander (the Big Painter) MacDonald. The Big Painter emigrated with his father and two brothers from Lochaber, Scotland, about the year 1816. He settled in the Mabou area, like so many from Lochaber, but later moved to Antigonish County. He died in 1910.

From the song, much information can be gleaned about the history of the area and its coal mining, and the inevitable changes that took place in the environment with economic development.

This song can be found on the CD *Tàlant Nam Bàrd* by Margo Carruthers, produced by B & R Enterprises. The lyrics in Gaelic and English are on page 56 et seq. of *Fad air Falbh às Innse Gall / Beyond the Farthest Hebrides*, by Donald S. Fergusson.

Culture in Cloth Specific

Outcomes

Students will be expected to

- engage in traditions unique to the Gael
- engage in formal and informal conversation with their teacher, peers, and community members
- make simple requests in a variety of situations

Groups of two or three design a square that will represent an aspect of Gaelic language or culture and will appliqué the square. All the squares from the class will be sewn together and quilted. This project can be very time-consuming so keep it simple and perhaps invite a community group to assist with the quilting. The quilt could then be displayed in the school.

- Brainstorm for ideas
- Select groups
- Decide on topic for each group
- Design square
- Collect lightweight material (could be from scraps of old clothing from home, or a piece of clothing with some meaning to the student)
- Cut out cloth, lay out on the design, begin appliqué (give deadline for completion)
- Sew squares together
- Attach batting and backing and begin quilting (Either invite a community group, or invite other students to help with the quilting.)
- Apply trim and display

Other examples would be to create a quilt illustrating the Gaelic alphabet or illustrate a Gaelic song.

Suggestion: If the teacher or students are not familiar with the skill of quilting, invite a quilter to assist with the planning and quilting techniques.

Teachers can

- encourage students to speak Gaelic while working
- converse in Gaelic
- encourage students to learn new vocabulary while working
- invite a quilter to class
- make arrangements to borrow sewing machines
- note the extent to which students participate
- collaborate to develop work plans
- generate a variety of ideas
- organize and sequence information
- select relevant information to represent
- work together to overcome problems
- manage time wisely

Research Paper

Outcomes

Students will be expected to

- examine the origins of the Gaels and events leading to their settlement in Nova Scotia
- describe the contribution of Gaels to societal growth in Nova Scotia

Teachers and students can formulate thesis statements for research papers.

Examples of Topics

- A. Research the impact of wool on the lives of the Gaels, from the Highland Clearances to the present day. (Discuss economy; Napoleonic wars; Highland Clearances; emigrations; the process of producing clothes—shearing, washing, dying, carding, spinning, weaving, milling, sewing; the advent of the catalogue; songs; the Devco sheep immigrations of 1975; the coyote and much more!)
- B. “The demise of the Gaelic language in Nova Scotia is a result of improvements in communications.” Discuss.
- C. “*Tìr gun chànan, Tìr gun anam.*” Research the state of minority languages worldwide and discuss the validity of the proverb, “A land without its language is a land without a soul.”

- D. World War II was a cause of the decline in Gaelic on Cape Breton Island.
- E. Research the origins of the Gaels in Nova Scotia and their impact on societal growth.

Field Trips and Programs

As well as the countless community activities with a Gaelic focus that are hosted in Nova Scotia throughout the year, there are several centres in the province that could be of interest to the Gaelic student to enhance learning.

1. *An Clachan Gàidhealach* / The Nova Scotia Highland Village, Hector's Point, Iona

This is a living-history museum devoted to the early Gaelic settlers. A walk through the village takes the students through the years of settlement. Featured are a “*taigh dubh*” / black house—the type of house the original Gaels would have left behind in Scotland; a log house; three frame houses dating to the early 1900s; a church; a school; a forge; a store; and a carding mill. Residents in period costume are bilingual—Gaelic and English. At the visitor centre, a vast genealogical database is available for consultation. The picturesque location of the village overlooking the Barra Strait adds to its attraction as the students go back through time.

2. The Gaelic College of Celtic Arts and Crafts, St. Ann's, Victoria County, Cape Breton

As well as offering Gaelic language classes (including an online course), the Great Hall of the Clans offers exhibits on Scottish history and culture from early times to the present, including a brief account of the migrations of the Gaels from the Highlands. Lessons are also given in fiddling, piping, piano, harp, step dancing, highland dancing, and drumming.

3. The Hector Heritage Quay, Pictou, Nova Scotia

At this interpretive centre, the story of the eighteenth-century Scottish emigrations to the New World is told with an emphasis on the role of the ship “Hector.” A full-size replica of the ship is moored outside the interpretive centre.

4. An Drochaid Museum, Mabou, Inverness County

www.mabou.ca/gaelichistorical.htm

This museum and archives has been in operation since 1980 and is owned and run by volunteers from the Mabou Gaelic and Historical Society. The local school and the museum work closely together as is evident on the second floor where school projects are displayed. Highlights in the museum include a historical quilt depicting the history of the community, a display of the Rankin Family musical group's awards, interviews with veterans, house histories, and much more.

5. Celtic Music Interpretive Center, Judique, Inverness County

www.celticmusicsite.com

This centre is located in a purpose-built structure in Judique. It offers a variety of educational seminars and classes for students of all ages and abilities throughout the year and has regular presentations and classes during the summer. Over the years, a great deal of effort has gone into collecting Celtic music-related items and preserving them at the Centre. Visit the website for more information.

6. Eilean nan Òg / Isle of Youth

This is a cultural apprenticeship program hosted by the Nova Scotia Highland Village each year for students ages 14–18 and managed by the Nova Scotia Gaelic Council. It is an employment training opportunity and learning experience in Cape Breton's Gaelic culture, history, and language.

7. Radio Nan Gaidheal

The BBC Alba website has a store of interesting Gaelic programs in the "*Èist a-rithist*" section where the week's programs of Gaelic song, conversation, and lessons can be accessed for seven days.

8. Radio communautaire de Chéticamp

The local radio station in Cheticamp runs a weekly Gaelic program of song and conversation (CKJM 016.1 FM), Saturdays, 6 p.m. to 7 p.m.

9. Local “feisean”

Educational workshops based on the Gaelic culture and language. These are held throughout the province all year.

Other sources are available in the resource list.

Mìos na Gàidhlig / Gaelic Awareness Month

May is recognized as Gaelic Awareness Month in the province of Nova Scotia, May 1st being *Latha Buidhe Bealltuinn* or the traditional Celtic feast of the Beltane. During this month, teachers are encouraged to bring an awareness of Gaelic language and culture to all students and teachers.

Suggested Activities (Note: All activities should be carried out only with prior approval from the school administration.)

- A. Get students to collect photographs of community members or relatives who speak Gaelic and designate a section/wall/bulletin board of the school as a “Gaelic Wall.”
- B. Select one student each day to announce a “phrase or expression of the day” over the school public address system. The same phrase or expression with its pronunciation and meaning could be posted in a prominent place in the school.
- C. If the school has a SOCAN license, play Gaelic songs over the P. A. system for an allotted time period each day (recess or lunch or before school). If the national anthem is played each morning, introduce the Gaelic version and play it several times during Gaelic Awareness Month.
- D. Set aside one day of the month and designate it as Gaelic Day at the school. Invite community members in to share traditional skills and knowledge (e.g., storytelling, songs, traditions, games, genealogy, history, and general lore). Set up a schedule for interested classes (e.g., Atlantic studies, music, art, Gaelic studies, Canadian literature). The Nova Scotia Gaelic Council may be able to assist schools in identifying local resource persons.
- E. Organize a Gaelic concert in the school, drawing from talented students and teachers within the school. This should be prearranged months in advance in order to avoid conflict with other school activities in the auditorium. Invite the public to attend. (See projects page for more detail.)

- F. Submit student writings (in Gaelic) to the local paper for publication.
- G. Have students create their own Gaelic newspaper for Gaelic Awareness Month and distribute to the community (on approval by administration). It could include a What's New in the Gaelic World? section, student-generated text, games, puzzles, feature articles, cartoons, etc.
- H. Encourage the cafeteria to display the menu in Gaelic.

CHAPTER 7:
SGRÙDADH/
ASSESSMENT

Deuchainn Gàidhlig

Deabh-chluich

Sgoil

<i>Dealbh Chluich</i>	<i>Math 1</i>	<i>Meadhanach math 2</i>	<i>Uabhasach math 3</i>
Pronunciation			
Fluency			
Performance			
Meaning of words			
Use of script			
Preparedness			
Costume and props			

General Impression Scoring: General Conversation

1. Has difficulty responding and comprehending.
2. Responds reasonably well some of the time.
3. Responds reasonably well most of the time.
4. Responds very well.
5. Responds with high degree of accuracy and has high level of comprehension.

Assignment: _____

Grade: _____ Date: _____

Name	Date	1	2	3	4	5	Total

Scoring Rubric and Record

Multimedia or PowerPoint

Name: _____

Teacher: _____

Date: _____

Title of Work: _____

Score	Criteria				Points
	1	2	3	4	
Communication	Student mumbles; incorrectly pronounces terms; speaks too quietly for students in the back of the class to hear; reads off screen with back to class.	Student incorrectly pronounces terms; audience has difficulty hearing presentation; rarely looks at audience.	Student's voice is clear; pronounces most words correctly; refers to screen rarely and to audience often.	Student addresses audience clearly; precise pronunciation of terms; interacts with audience.	_____
Mechanics	Presentation had ten or more spelling and/or grammatical errors.	Presentation had five to nine misspellings and/or grammatical errors.	Presentation has no more than four grammatical and/or spelling errors.	No errors in grammar or spelling in either Gaelic or English.	_____
Content	Student appears to have not fully grasped the purpose of the project and presentation is incomplete. Little or no Gaelic content.	Student has focussed on the correct information but does not have sufficient information. Some Gaelic content.	Student is at ease with the content but fails to elaborate. Good Gaelic content.	Student demonstrates full knowledge of the topic with explanations and elaborations. Gaelic content included in appropriate places.	_____
Technology	Student has used the bare minimum in technology; student has used little in graphics, photos, etc., to enhance the project.	Student has used the bare minimum of media sources to complete the project or to enhance it. Several graphics used.	Student has used several technological sources effectively and has created interesting visuals.	Student demonstrates elaborate use of a variety of media sources to complete the project using audio and visual effects.	_____

Score	Criteria				Points
	1	2	3	4	
Organization	Little proofreading apparent; slides out of sequence; presentation jumps around and audience has difficulty following it; little thought apparently given to graphics.	Presentation does not follow a logical sequence and graphics have little connection to written material.	Student presents information in a logical interesting sequence with some thought given to positioning of graphics.	Student presents information in a logical interesting sequence, interspersed with appropriate graphics.	—
				Total	—

Teacher Comments:

Còmhradh/Conversation

Name: _____ Teacher: _____

Date: _____ Title of Work: _____

Score	Criteria				Points
	1	2	3	4	
Fluency of Conversation	Has difficulty conversing and needs assistance.	Hesitates in conversing. Uses basic expressions	Converses with ease. Uses basic expressions. Little elaboration	Converses with ease and uses challenging words, phrases, and expressions.	_____
Response to questions	Has difficulty responding to questions.	Responds to questions with assistance.	Responds to questions with ease.	Responds to questions with ease and elaborates on the answers.	_____
Conversing with accuracy	Numerous errors in sentence structure and use of vocabulary.	Several errors in sentence structure and language usage.	Few errors in sentence structure and language usage.	Converses with high degree of accuracy.	_____
Pronunciation	Has difficulty with accurate pronunciation.	Pronounces some words correctly. Difficulty with some sounds.	Very good pronunciation and “blas.” Very few errors.	Excellent pronunciation and “blas.”	_____
Comprehension	Exhibits difficulty understanding conversation. Translation necessary.	Exhibits some difficulty but understands on repetition of statements/questions.	Demonstrates an understanding of most conversation.	Demonstrates a complete understanding of conversation.	_____
				Total	_____

Teacher Comments:

Sgrìobhaidhean/Writing

Name: _____

Teacher: _____

Date: _____

Title of Work: _____

Score	Criteria				Points
	1	2	3	4	
Accuracy	Numerous errors in spelling and language structure.	Several errors in spelling and language structure.	Few errors in spelling and language structure.	Fewer than three errors in spelling and language structure.	_____
Sequencing	Ideas are scattered and follow no particular sequence.	Ideas are focussed but little sequencing is evident.	Ideas are focussed and tend to follow a definite sequence in most cases.	Ideas are focussed and follow a definite sequence. Conveys clear ideas and is well organized.	_____
Use of vocabulary, expressions, and idioms	Very basic vocabulary and expressions used. Lacks detail.	Attempts to use newer material in developing text. Little detail.	Introduces new material with a fair degree of accuracy. Some detail.	Uses a wide range of vocabulary, expressions and structures. Much detail. A challenging text!	_____
Following directions	Does not heed directions.	Follows some directions.	Follows most directions.	Follows directions fully.	_____
Punctuality	Assignment is 2–4 days late with no valid reason.	Assignment is one day late with no prior arrangement with the teacher.	Assignment is one to four days late with prior arrangement with the teacher.	Assignment is submitted on or before due date.	_____
				Total	_____

Teacher Comments:

Deuchainn Gàidhlig

Ainm _____

<p>Còmhradh 20</p> <p><i>Duilgheadas</i></p> <p><i>Ceartas</i></p> <p>Dealbh Chluich 10</p>	<p>ceist 10</p>	<p>freagairt 10</p>	
<p>Leughadh 10</p> <p>Fuaimneachadh 5</p>	<p>Fileantachd 5</p>		
<p>Tuigse fuaime 10</p> <p>Iomlan 50%</p>			

Report Rubric

	Beginning 1	Developing 2	Accomplished 3	Exemplary 4	Score
Topic	Totally unrelated.	Remotely related.	Somewhat relevant.	Directly relevant.	
Organization	Not organized; events make no sense.	Some organization; events jump around. Start and finish are unclear.	Organized; events are somewhat jumpy.	Good organization, events are logically ordered. Sharp sense of beginning and end.	
Quality of Information	Unable to find specific details.	Details are somewhat sketchy.	Some details are non-supporting to the subject.	Supporting details specific to subject.	
Grammar and Spelling	Very frequent grammar and/or spelling errors.	More than two errors.	Only one or two errors.	All grammar and spelling are correct.	
Interest Capacity	Insufficient descriptive words.	Vocabulary is constant. Details lack “colour.”	Vocabulary is varied. Supporting details adequate.	Vocabulary is varied. Supporting details are vivid.	
Neatness	Illegible writing. Loose pages.	Legible writing; some ill-formed letters; print too small or too large. Papers stapled together.	Legible writing; well-formed characters. Clean and neatly bound in a report cover. Illustrations provided.	Computer printed or typed. Clean and neatly bound in a report cover. Illustrations provided.	
Timeliness	Report handed in more than one week late.	Up to one week late.	Up to two days late.	Report handed in on time or early.	
				Total	

Source: www.sdcoe.k12.ca.us/score/actbank/reportrub.html
Used with permission.

Collaboration Rubric

4—Thorough Understanding

- Consistently and actively works toward group goals.
- Is sensitive to the feelings and learning needs of all group members.
- Willingly accepts and fulfills individual role within the group.
- Consistently and actively contributes knowledge, opinions, and skills.
- Values the knowledge, opinion, and skills of all group members and encourages their contribution.
- Helps group identify necessary changes and encourages group action for change.

3—Good Understanding

- Works toward group goals without prompting.
- Accepts and fulfills individual role within group.
- Contributes knowledge, opinions, and skills without prompting.
- Shows sensitivity to the feelings of others.
- Willingly participates in needed changes.

2—Satisfactory Understanding

- Works toward group goals with occasional prompting.
- Contributes to group with occasional prompting.
- Shows sensitivity to the feelings of others.
- Participates in needed changes, with occasional prompting.

1—Needs Improvement

- Works toward group goals only when prompted.
- Contributes to group only when prompted.
- Needs occasional reminders to be sensitive to the feelings of others.
- Participates in needed changes when prompted and encouraged.

Source: www.sdcoe.k12.ca.us/score/actbank/collaborub.html
Used with permission.

Multimedia Project

Project-Based Learning with Multimedia

Multimedia Project Scoring Rubric: Scoring Guidelines

Levels	Multimedia	Collaboration	Content
	The integration of media objects such as text, graphics, video, animation, and sound to represent and convey information. Videotapes that include sound and images fit this definition.	Working together to accomplish a common intellectual purpose in a manner superior to what might have been accomplished working alone.	The topics, ideas, concepts, knowledge, and opinions that constitute the substance of the project.
5	Students have used multimedia in creative and effective ways that exploit the particular strengths of the chosen format. All elements make a contribution. There are few technical problems and none of a serious nature.	Students were a very effective team. Division of responsibilities capitalized on the strengths of each team member. The final product was shaped by all members and represents something that would not have been possible working alone.	Meets all criteria of the previous level and one or more of the following: reflects broad research and application of critical thinking skills; shows notable insight or understanding of the topic; compels the audience's attention.
4	Presentation blends 3 or more multimedia elements in a balanced, attractive, easy-to-follow format. Elements include original student work. With minor exceptions, all elements contribute to rather than detract from the presentation's overall effectiveness.	Students worked as a team on all aspects of the project. There was an effort to assign roles based on the skills/talents of individual members. All members strove to fulfill their responsibilities.	The project has a clear goal related to a significant topic or issue. Information included has been compiled from several relevant sources. The project is useful to an audience beyond the students who created it.
3	Presentation uses two or more media. There are some technical problems, but the viewer is able to follow the presentation with few difficulties.	Students worked on the project as a team with defined roles. Most members fulfilled their responsibilities. Disagreements were resolved or managed productively.	The project presents information in an accurate and organized manner that can be understood by the intended audience. There is a focus that is maintained throughout.

2	<p>Multimedia</p> <p>Presentation uses two or more media, but technical difficulties seriously interfere with the viewer's ability to see, hear, or understand content.</p>	<p>Collaboration</p> <p>Presentation is the result of a group effort, but only some members of the group contributed. There is evidence of poor communication, unresolved conflict, or failure to collaborate on important aspects of the work.</p>	<p>Content</p> <p>The project has a focus but may stray from it at times. There is an organizational structure, though it may not be carried through consistently. There may be factual errors or inconsistencies, but they are relatively minor.</p>
1	<p>Multimedia is absent from the presentation.</p>	<p>Presentation was created by one student working more or less alone (though may have received guidance or help from others).</p>	<p>Project seems haphazard, hurried, or unfinished. There are significant factual errors, misconceptions, or misunderstandings.</p>
Score	Multimedia score =	Collaboration score =	Content score =

Source: pblmm.k12.ca.us/PBLGuide/MMrubric.htm
Used with permission.

Written Report Based on an Interview

Rating	Criteria
A	<ul style="list-style-type: none"> Engaging, creative, and thoughtful overall Precise, vivid, and sophisticated vocabulary; varied patterns and lengths of sentences Coherent and organized structure Chosen form effectively and innovatively conveys content Relevant and intriguing use of details to convey personality and experience of person interviewed Few surface feature errors; only noticeable if looking for them
B	<ul style="list-style-type: none"> Clear and thoughtful overall Complex, precise vocabulary and varied sentences Logical organization Chosen form effectively conveys content Relevant and careful use of details to convey personality and experience of person interviewed Few surface feature errors; occasional spelling or punctuation errors
C	<ul style="list-style-type: none"> Quite well-developed and detailed overall Generally precise vocabulary and complex sentence structure containing minimal errors Obvious organization Chosen form appropriate for content Relevant use of details to convey personality and experience of person interviewed Generally few surface feature errors; some punctuation, spelling, or pronoun reference errors
D	<ul style="list-style-type: none"> Direct and usually clear overall Straightforward vocabulary and effective sentences that are rarely complex or varied Organization evident Chosen form generally appropriate for content Competent use of details to convey personality and experience of person interviewed Surface feature errors such as comma splice, spelling, or pronoun reference errors
Rewrite	<ul style="list-style-type: none"> Limited clarity and thought overall Unsophisticated and, at times, inappropriate vocabulary with simple sentences Evidence of little organization Chosen form rarely conveys content effectively Inconsistent use of details to convey personality and experience of person interviewed Surface feature errors may at times distract reader

Source: www.sdcoe.k12.ca.us/score/actbank/interview.html
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Research Report Rubric

Criteria	Points Earned				
The topic of research was clearly defined.	1	2	3	4	5
Concepts are accurately identified and clearly understood.	1	2	3	4	5
The information researched addressed a problem.	1	2	3	4	5
The information researched addressed alternatives for solution.	1	2	3	4	5
The information researched addressed the best solution.	1	2	3	4	5
The report has a visual aspect.	1	2	3	4	5
The student demonstrated understanding of the topic during small group discussion.	1	2	3	4	5
Total points possible: 35	Total points earned:				

Source: www.sdcoe.k12.ca.us/score/actbank/projectrub.html
Used with permission.

Oral Presentation Rubric: Bruidhinn anns a'Ghàidhlig

Teacher Name: _____

Student Name: _____

Category	Rating			
	4	3	2	1
Clarity of Speech	Speaks clearly and distinctly all (100–95%) the time. Words are properly pronounced.	Speaks clearly and distinctly all (100–95%) the time. Mispronounces no more than two words.	Speaks clearly and distinctly most (94–85%) of the time. Mispronounces no more than three words.	Often mumbles or cannot be understood or mispronounces more than four words.
Vocabulary	Uses appropriate vocabulary and tries out new words and expressions.	Uses appropriate vocabulary but hesitates to take risks with new words.	Uses suitable vocabulary but makes no effort to introduce new words.	Uses several (5 or more) words or phrases that are not understood by the audience. Uses limited vocabulary.
Showing Understanding of Content	Shows a full understanding of the topic.	Shows a good understanding of the topic.	Shows a good understanding of parts of the topic.	Does not seem to understand the topic very well.
Using Complete Sentences	Always (99–100%) speaks in complete sentences.	Mostly (80–98%) speaks in complete sentences.	Sometimes (70–79%) speaks in complete sentences.	Rarely speaks in complete sentences.
Posture and Eye Contact	Stands up straight, looks relaxed and confident, establishes eye contact with everyone in the room during the presentation.	Stands up straight and establishes eye contact with everyone in the room during the presentation.	Sometimes stands up straight and establishes eye contact.	Slouches and/or does not look at people during the presentation.
Staying on Topic	Stays on topic all (100%) of the time.	Stays on topic most (99–90%) of the time.	Stays on topic some (89–75%) of the time.	It was hard to tell what the topic was.
Time Used	Presentation is 5–6 minutes long.	Presentation is 4–5 minutes long.	Presentation is 3–4 minutes long.	Presentation is less than 3 minutes or more than 6 minutes.

Category	Rating			
	4	3	2	1
Volume	Volume is loud enough to be heard by all audience members throughout the presentation.	Volume is loud enough to be heard by all audience members at least 90% of the time.	Volume is loud enough to be heard by all audience members at least 80% of the time.	Volume often too soft to be heard by all audience members.
<i>Blas</i> (Accent, Production of Gaelic Sound)	Pronounces words well and has excellent <i>blas</i> .	Pronounces most words well and has good <i>blas</i> .	Has difficulty pronouncing words but maintains good <i>blas</i> .	Has trouble with pronunciation and <i>blas</i> .
Accuracy	Student has no mistakes in language usage.	Student has few errors in language usage.	Student has several inaccuracies in language usage.	Student is apparently poorly prepared and has many errors in language usage.
			Total/40	

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rubistar.4teachers.org
Used with permission.

A' Còmhradh anns a' Ghàidhlig

Ainm: _____

Deich ceistean: 2 2 2 2 2 2 2 2 2 2

Gnìomh	Tomhas	Puingean
Dè cho deiseil 's a bha thu?	Deiseil	5
	Beagan deiseil	3
	Cha robh thu idir deiseil	0
Blas na Gàidhlig	Uabhasach math	5
	Meadhanach math	3
	Meadhanach	1
Dè cho ceart 's a bha na ceistean agad?	Uabhasach math	5
	Meadhanach math	3
	Cus obair ri dhèanamh orra	1
Freagair na ceistean aig daoine eile	Uabhasach math	5
	Meadhanach math	3
	Caran slaodach	1
	Iomlan/40	

50% Oral

Gnìomh/Criteria		Puingean/ Points
Leughadh		10
<i>Fuaimneachadh/Pronunciation</i>	3	
<i>Blas/Fluency</i>	3	
<i>Tuigse/Comprehension</i>	4	
Còmhradh (10 ceistean)		20
<i>Tuigse/Comprehension</i>	1	
<i>Freagairt/Answering</i>	1	
Òran (8 lines plus chorus)		10
<i>Faclan/Words</i>	4	
<i>Fuaimneachadh/Pronunciation</i>	4	
<i>Seinn/Singing</i>	2	
Talk about a topic or picture		10
You may choose three topics/pictures and the teacher will select which one you do.		
<i>Iomlan/Total</i>		50

Puppet Show

Ainmean: _____

Gnìomh agus Tomhas/Criteria and Rating

Dè cho deiseil's a bha sibh/How prepared were you?

Deasachd an còmhraidh/Quality of conversation:

Did you use the new material that was learned?

Did you use a variety of questions?

Usaid nam pupaid / Use of puppets:

Were the puppets and the conversation working together?

Blas na Gàidhlig/Pronunciation/fluency

Puingean/Points

5

10

5

5

Iomlan/Total 25

Project

Name: _____ Date: _____

Project Title: _____ Teacher(s): _____

Gaelic	Below Average			Satisfactory			Excellent		
Content (percentage required)	1	2	3	4	5	6	7	8	9
Accuracy	1	2	3	4	5	6	7	8	9
Pertinence to project	1	2	3	4	5	6	7	8	9
Originality	1	2	3	4	5	6	7	8	9

Process	Below Average			Satisfactory			Excellent		
Has clear vision of final product	1	2	3	4	5	6	7	8	9
Properly organized to complete project	1	2	3	4	5	6	7	8	9
Managed time wisely	1	2	3	4	5	6	7	8	9
Acquired needed knowledge base	1	2	3	4	5	6	7	8	9
Communicated efforts with teacher	1	2	3	4	5	6	7	8	9

Product (Project)	Below Average			Satisfactory			Excellent		
Format	1	2	3	4	5	6	7	8	9
Mechanics of speaking/writing	1	2	3	4	5	6	7	8	9
Organization and structure	1	2	3	4	5	6	7	8	9
Creativity	1	2	3	4	5	6	7	8	9
Demonstrates knowledge	1	2	3	4	5	6	7	8	9
Other	1	2	3	4	5	6	7	8	9

Total Score: _____

Teacher(s) Comments:

Source: www.teach-nology.com/cgi-bin/project_rub.cgi
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CHAPTER 8:
STÒRAS-TAICE/
RESOURCES

CHAPTER 8: STÒRAS-TAICE/ RESOURCES

Most of the videos, CDs, and texts can be purchased from

Sìol Cultural Enterprises
3841 Highway 316
P. O. Box 81, St. Andrews
Antigonish, NS B0H 1X0
Tel/Fax 902-863-0416
gaelicbooks.com

Print Resources

Gaelic Songs in Nova Scotia
Helen Creighton and Calum Mac Leod, 1979
NSSBB: 22772

Everyday Gaelic
Mórag Mac Neill
Birlinn Limited, 2006
Origin: United Kingdom
Student/Teacher Resource

A collection of useful phrases, questions and expressions in Gaelic with English translation and pronunciation.

Tales until Dawn/Sgeul gu Latha
Joe Neil MacNeil and John Shaw, 1987
NSSBB: 22773

Speaking Our Language Series 1, Part 1 Programmes 1–9
Scottish Television and Cànán, 1993
Origin: United Kingdom
Student/Teacher Resource

This is the text that accompanies the video series *Speaking Our Language*. It is an excellent resource for those beginning to learn the language. It deals with conversational Gaelic in a variety of dialects in various situations, using puzzles, cartoons, and news items alongside grammar and language exercises. It encourages the student to practise Gaelic in everyday situations with family and friends. (Gaelic/English) [out of print]

As True as I'm Sitting Here
Ron Caplan (ed.)
Breton Books, 2000
Origin: Canada
Teacher Resource
Courses: Ae 10/11/12 and Gaelic Studies 11

Short stories (*naidheachdan*) in English from Cape Breton Island from a variety of story tellers.

Bluenose Ghosts
Helen Creighton
Nimbus Publishing Ltd., 1994
Origin: Canada
Teacher Resource

A collection of ghost stories and unexplained happenings from throughout Nova Scotia. (English)

Cape Breton Book of the Night, Expanded Edition
Ronald Caplan (ed.)
Breton Books, 2002
Origin: Canada
Teacher Resource

Stories of tenderness and terror as told by the storytellers in their own words. Most deal with strange happenings and the supernatural. Teachers should select appropriate tales from this resource.

Gaelic Proverbs

Alexander Nicholson
 Birlinn Limited, 1996 and 2006
 Origin: United Kingdom
 Teacher Resource

A collection of Gaelic proverbs with their English translation.

Gràmair na Gàidhlig

Michel Byrne
 Stòrlann Nàiseanta na Gàidhlig, 2000
 Origin: United Kingdom
 Teacher Resource

For the finer grammatical points, this is the resource to use

An Stòr-data Briathrachais Gàidhlig/The Gaelic Terminology Database

Clò Ostaig, 1993
 Origin: United Kingdom
 Student/Teacher Resource

A collection of more modern Gaelic words and terminology. (English-Gaelic)
 [out of print]

Abair Fhèin e! Leabhar 1

Adrienne Shard
 Stòrlann Nàiseanta na Gàidhlig, 2002
 Origin: United Kingdom
 Student Resource

Abair Fhèin e! Leabhar 2

Adrienne Shard
 Stòrlann Nàiseanta na Gàidhlig, 2003
 Origin: United Kingdom
 Student Resource

Brìgh nam Facal/Faclair Ur don Bhun-sgoil

Richard Cox

Oilthigh Ghlaschu, 1991

Origin: United Kingdom

Student Resource

A Gaelic to Gaelic dictionary for elementary schools (for second year or more advanced students). [out of print]

The Essential Gaelic–English Dictionary

Angus Watson, compiler

Birlinn Limited, 2001

Origin: United Kingdom

Student Resource

Current orthography, many modern terms, idioms.

The Essential English–Gaelic Dictionary

Angus Watson, compiler,

Birlinn Limited, 2005

Origin: United Kingdom

Student Resource

Current orthography, many modern terms, idioms.

New English-Gaelic Dictionary

Derick Thomson

Gairm Publications, 1981 and 1994

Origin: United Kingdom

Student Resource

[out of print]

A basic word list, no idioms, grammar, or explanations.

The Gaelic–English Dictionary

Colin Mark, compiler
Routledge, 2004
Origin: United Kingdom
Student/Teacher Resource

Detailed, current information throughout. Over 125 pages of appendices of Gaelic grammar, use of numbers, points of the compass, telling time, proper names, etc.

Scotland Touring Map

Harper-Collins, 2006
Student/Teacher Resource

Wartime Recipes from the Maritimes, 1939–1945

Devonna Edwards
Nimbus Publishing, 2001
Origin: Canada
Teacher Resource

Clan and Family Names Map of Scotland

Harper-Collins, 2006
Student/Teacher Resource

Scenic Travelways Map

Nova Scotia Dept. of Transportation and Communication, 2007
Origin: Canada
Student/Teacher Resource

Heinemann Storyworlds Streath 1

Titles:

Anns an Sgoil

An t-Uilebheist

Càite bheil e?

Càite bheil an leabhar?

Diana Bentley

Stòrlann Nàiseanta na Gàidhlig, 1999

Origin: U.K.

Student Resource

Simple readers for the Gaelic learner. The content of these readers is rather simple for the grade level but the language used is appropriate for Gaelic 10. It gives students encouragement to be able to read and understand the text. (Gaelic)

Heinemann Storyworlds Streath 1

Titles:

A'Chearc Bheag Ruadh

An Tuineap Mòr

An Leòmhann agus an Luchag

Am Bonnach Mòr

Diana Bentley

Stòrlann Nàiseanta na Gàidhlig, 1999

Origin: United Kingdom

Student Resource

Suitable for the Gaelic learner, these traditional children's stories are presented in Gaelic (e.g., *The Little Red Hen*). Students will be familiar with the content making comprehension easier. These stories will give students confidence in reading, although the material is not age-appropriate.

Feuch Facal

Eadaidh Climo
 Gairm Publications, 1995
 Origin: United Kingdom
 Student/Teacher Resource
 Gaelic, Gaelic Studies

This text contains a collection of maps with Gaelic place names and a variety of charts. For example, parts of the body, computer parts, bicycle parts. (Gaelic) [out of print]

Cuir Ainm Gàidhlig air an Taigh Agad / Give Your Home or Cottage a Gaelic Name

David and Debra Livingston-Lowe
 Celtica Publishers, 1998
 Origin: Canada
 Teacher Resource
 Gaelic 10/11/12 and Gaelic Studies 11

The first section of this book deals with a selection of names for houses, and the second section deals with a selection of Gaelic and Gaelicised place names of Scotland and Canada. (Gaelic/English) [out of print]

Às an Talambh

Bernadette Campbell
 ÉISD and Sandy Publishing Group, 1995
 Origin: Canada
 Gaelic 10 and Elementary Gaelic

This is a basic text suitable for the early beginner stage of Gaelic language learning. It reflects the language, music, and way of life of the Gael and includes expressions, stories, songs, and traditions. (Gaelic/English) [out of print]

Às an Talamh Volume 2

Bernadette Campbell

ÉISD and Sandy Publishing Group, Mabou, 1995

Language: Gaelic and English

Origin: Canada

Student Resource

Gaelic 10 and Elementary Gaelic

This is an instructional book with accompanying audio cassette tape of Cape Breton language and culture suitable for the early beginner stage of Gaelic language learning that reflects the language, music, and way of life of the Gael. It is the second in a series of language learning modules entitled *Às An Talamh*. It includes expressions, stories, songs, and traditions focussing on the land, sea, and the flora and fauna of Cape Breton Island. (Gaelic/English) [out of print]

Chì mi bhuan (book and audio cassette tape)

Sandy Publishing Group, 1995

Origin: Canada

Gaelic 10 and Gaelic Studies 11

Student Resource

English/Gaelic. [out of print]

The Changing Highlands

Iain Johnston

Hodder, 1999

Origin: United Kingdom

Student/Teacher Resource

Gaelic 10/11, Gaelic Studies 11

This text enables students to become familiar with a range of sources of evidence and the concepts of change, continuity, and cause as it deals with changes that took place in eighteenth- and nineteenth-century Scotland, changes that eventually led to mass emigration to places like North America. It deals with topics such as the Highland Clearances from the viewpoint of the lairds and of those being evicted; famine; the crofting system; role of the highland chiefs; changing economics and much more. Each topic is presented on a two-page spread, and each is accompanied by a section on activities. (English)

Òrain nan Gàidheal, Volume 1

Bruce Campbell

Gairm Publication, 1989

Origin: United Kingdom

Student Resource

Gaelic/English. [out of print]

Magazines

Am Bràighe

175 Mac Intyre Rd., Queensville, NS B9A 1S6

Celtic Heritage

Clansman Publishing Ltd., P. O. Box 8805, Station A, Halifax, NS B3K 5M4

Cape Breton's Magazine

Wreck Cove Publishing

Wreck Cove, NS B0C 1H0

Videos

Speaking Our Language, Series 1, Video Set 1

Scottish Television and Cànán, 1993

Programmes 1–9 (NTSC format) [out of print]

Music in the Blood

Seabright Productions

Celtic musicians, dancers, and Gaelic speakers from Nova Scotia travel to the land of their ancestors to teach their traditions to the Gaels of highland Scotland.

[out of print]

Heart of the Gael
Dongael Video Productions

An insight into the life of the Gael on Cape Breton Island. [out of print]

Celtic Spirits with Songs of Nova Scotia
National Film Board of Canada, 1978
LRT: 22951

A journey into the history and music that marks the Celtic soul.

The Blood Is Strong: The Gaelic Scots Abroad
Grampian Television
Scotland

NTSC format.

A Family Tradition
Seabright Productions
P. O. Box 1801
Antigonish, NS B2G 2M5
seabrightproductions@ns.sympatico.ca

An instructional video for beginner stepdancers.

CDs

A Tribute to the North Shore Gaelic Singers
B & R Heritage Enterprises, 1996

Mostly a collection of milling songs.

“Bho Thìr Nan Craobh”/From the Land of Trees
Mary Jane Lamond
B & R Heritage Enterprises

A collection of traditional Gaelic songs. [out of print]

The Rankin Family
The Rankin Family, Inc., 1989

Còmhla Cruinn/Gathered Together
Produced by Wendy Bergfelt
CBC and Fèis an Èilein, 2002
www.feisaneilein.ca

A collection of Gaelic songs from a variety of singers from across Nova Scotia. Contains excellent liner notes on settlement in Cape Breton and on the oral tradition with emphasis on the milling process. Nineteen milling songs, one hymn.

Tìr mo Ghràidh (The Land I Love)
B & R Heritage Enterprises

Gaelic song, story, and music from Nova Scotia. [out of print]

A' Seol Here
Lewis MacKinnon
Lewis MacKinnon (self-produced), 2006

A collection of traditional and contemporary Gaelic songs. Includes an informative booklet giving Gaelic words, English translations, and notes.

Useful Gaelic Websites

Please note that some websites may have changed.

gaelicbooks.net	Comhairle nan Leabhraichean—The Gaelic Books Council
gaelicbooks.com	Site for purchasing Gaelic books in Nova Scotia
www.storlann.co.uk	Includes details of teaching materials and other Gaelic links
acgamerica.org	An Comunn Gàidhlig America

www.bbc.co.uk/scotland/alba	BBC Education pages, live and recorded programmes
www.acgamerica.org/links/scotlinks.html	Links to useful Gaelic sites
celticroutes.com	General sites of Celtic matters
www.ccep.org/ambraighe/noframes	Cape Breton's Gaelic magazine, <i>Am Bràighe</i>
www.cnag.org	Comunn na Gàidhlig website
feisean.org	Provides information on feisean and music
www.gaelicandscottish.uk	Gaelic chat room / Gaelic-related topics
gaelicworld.co.uk	Information on Gaelic playgroups
www.gaelic.ca	Comhairle na Gàidhlig, Alba Nuadh
acairbooks.com	Acair Gaelic books
internetradio.co.uk	Good site for learners / lessons provided
www.Itscotland.com	IT Scotland, Business Information Technology
www.mabou.ca/gaelichistorical.htm	An Drochaid Museum Mabou, Inverness County
www.celticmusicsite.com	Celtic Music Interpretive Centre, Judique, Inverness County

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TEISTEANASAN/ BIBLIOGRAPHY

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