



ABBEY THEATRE

ME MICHAEL



TEACHER RESOURCE PACK

by

HEIDI SCHOENENBERGER

&

SARAH FITZGIBBON

TABLE OF CONTENTS

1	Introduction	26	Post-Performance Questions for Discussion & Post-Performance Drama Activities
2	For the teachers (Memories of theatre)	28	<i>Lesson Six – You Might Think</i>
3	For the teachers (Illegitimacy in Ireland in 1930’s by Lindsey Earner Byrne)	31	<i>Lesson Seven – Composing a Memory</i>
5	Outline of a drama scheme of work	34	<i>Lesson Eight – Hat Swapping Ceremony</i>
6	<i>Sessional Outline</i>	37	<i>Lesson Nine – Times of the Wireless</i>
9	Pre-Performance Questions for Discussion	40	<i>Lesson Ten – The Emergency</i>
9	Pre-Performance Process Drama	43	<i>Lesson Eleven – Composing a soundscape</i>
10	<i>Lesson One – Imagining Ireland in the 1930’s</i>	46	Appendix A: Pre-Performance Materials
13	<i>Lesson Two – Building a Village</i>	48	<i>Historical timeline for Lesson One</i>
16	<i>Lesson Three – A Day in the Life</i>	51	<i>Letter from Michael for Lesson Five</i>
19	<i>Lesson Four – Difference</i>	52	Appendix B: Post-Performance Materials
22	<i>Lesson Five – Defining the New Norms</i>	53	<i>“I Am Who I Am” Poem for Lesson Six</i>
		54	<i>Dramatic Devices for Lesson Seven</i>
		55	<i>Mood words for Lesson Seven and Eleven</i>
		56	<i>Resources and links to sound clips for the Wireless Radio in Lessons Nine and Ten</i>

INTRODUCTION



INTRODUCTION TO THE PROGRAMME

PRIMING THE CANON: *ME MICHAEL*

What is Priming the Canon?

Inspired by the work of Tim Crouch, Priming the Canon takes some of the major works in the Irish Canon and looks at them through the eyes of the child characters. While Crouch's work focuses on allowing the audience to view a play from the perspective of a minor character, The Abbey Theatre's team choose to look at a play from the perspective of a child character. This allows for engagement at a number of levels. These programmes are supported by teacher's resources that link the experience to a wide variety of curriculum strands within the Irish Primary and Secondary School Curriculum.

Our challenge we set ourselves was to create the highest quality of work to tour into a school hall or classroom. The resulting productions are lightweight, designed to tour out of the back of a car. We believe in presenting the purest form of theatre, one actor with minimal technical support and design telling a character's story.

Priming the Canon 2: *Me Michael*

In 2013, The Abbey Theatre commissioned Tara McKeivitt to develop *Me Michael*, a one-man piece based on the character of Micheal from Brian Friel's *Dancing at Lughnasa*.

Set in Donegal in the summer of 1936, *Me Micheal* allows the character of Micheal to describe his life on an eventful day, the day he meets his father for the first time. The play explores family relationships, morality and self-expression in 1930's Ireland through the eyes of a young boy.

The aims of the programme are :

- To explore the social politics in post Civil War Ireland to generate a greater understanding of the world of Brian Friel's *Dancing at Lughnasa*.
- To explore themes of exclusion and discrimination in the social politics in post Civil War Ireland as a fictional lens through which to explore exclusion and discrimination today.
- To facilitate primary school students engaging with a live performance in their school space.

Theatre is a collaborative art form where a group of people with a variety of skills come together to create a piece of theatre. Allow the class to think of how many people might be engaged in a theatrical production. The actors are the visible part but think of others. There are directors; writers; voice coaches; costume designers; props makers; set designers; set construction; lighting designers; lighting operators; sound designers and operators; composers; puppeteers and puppet makers; casting; graphic designers for the poster and programme designs; marketing and press to sell the show to the public.; box office staff; front of house staff who meet and greet the public; script writing departments who help writers write plays; production managers who mind the budgets for particular shows and co-ordinate everyone; stage managers who run the show when it is up and co-ordinate the actors in production; education and community officers who encourage new audiences like yourselves to engage with your National Theatre at The Abbey Theatre.

FOR THE TEACHERS

To teach is a creative act and to assist, inspire and help you beyond the classroom resources, we have put together a section that is just for you.

Can you remember the first time you were at the theatre? The first time you saw a live performance in theatre or music? Do you remember its effect on you? Here are a few of our cast and crews early memories of theatre.

“It was a pantomime and I’m told the elderly couple in front spent the whole show watching me and my siblings. I was entranced. I can’t pretend to remember details, I do have a ghostlike memory of being entranced.”

“I went to see *At The Black Pigs* Dyke by Vincent Woods. There were many striking elements to the production, but I remember being stunned by the theatricality,

simplicity and effectiveness of how the action moved from interior to exterior in the story. The actors’ movement, the set, music and lighting changes were suggestive rather than being represented realistically, yet everything that was happening was clear to the audience, and you felt like you were a part of the story because you were allowed to use your imagination to engage with where the story was going.”

“It was a show my father directed and he had used my baby doll as a prop baby. I remember my mother pulling me back from getting my doll at the end of the show saying something like ‘ don’t disturb the moment.’ I realized the power of the image my doll had created on the audience.”

“A moment that stays with me from an early theatrical experience is watching a woman cry on stage. I couldn’t believe that people could expose themselves like that, that they would really let us see inside how they were

feeling. It was the unveiling of another layer to the craft, another dimension that performance exists in. I was enthralled, sitting right there in the palm of her hand. “

“I remember seeing *Jack and the Beanstalk*, the Gaiety Panto when I was very young. Maybe 6. There was this huge hand that came down from the ceiling in the auditorium that was supposed to be the giants hand. I was really scared and my family still slag me about it.”

“I remember seeing Donal O’Kelly perform in a play he wrote called *Catalpa*. There were about 17 characters in it and he played all of them. It was a story set in Ireland, Australia and on a boat going between them and he conjured it all out of a bed and a sheet. It was magic.”

What is your first theatre memory? Would you share it with your class?

FOR THE TEACHERS

‘ILLEGITIMACY’ IN 1930S IRELAND

by Lindsey Earner-Byrne

Until 1987 children born outside marriage in Ireland were referred to as illegitimate, highlighting the legal, social and cultural understanding that the only family that was legitimate was that which was sealed by the sacrament of marriage. Ireland’s official illegitimacy rate was markedly lower than other Western European countries at 3.3 per cent of live births for the 1930s. However, this was probably as a result of the particularly intolerant moral climate of twentieth-century Ireland, and the fact that this led many women to hide their pregnancies, often with the assistance of their family by, for example, passing a child off as the off-spring of a married sibling.

Those children who were born and registered as illegitimate in 1930s Ireland faced a bleak future: society was not just resistant to unmarried mothers raising their children in its midst, it was also unforgiving of their children, condemning many to premature death. According to the registrar-general; “at least one out of every 3 illegitimate infants born alive in 1923 died before the completion of their first year of life.” If these children survived infancy, the majority were destined to spend much of their childhood in an orphanage and later an industrial school. As the inspector of children for the Department of Local Government and Public Health, Alice Litster, lamented in her

1930 report: “The social significance of birth out of wedlock is far reaching. The fundamental right to a home with their own parents is denied these children.” The recent publications of the Ryan and Murphy reports into these schools have revealed that physical and sexual abuse was endemic.

In 1934 the State introduced an act to allow for the inspection of all mother and baby homes due to the high death rate of illegitimate infants in these institutions, explaining ‘one must come to the conclusion that they are not looked after with the same care and attention as that given to ordinary children’. However, the deaths rates in all the institutions merely increased. In 1933 the Saint Patrick’s home on the Navan Road in Dublin admitted 155 women, 53 of their infants died; in the same year the County Home in Tuam admitted 120 women and 42 of their infants perished. By 1943, the mother and baby home in Bessborough, County Cork had a staggering infant mortality rate of 61 per cent, while in Shan Ross Abbey home in County Tipperary 35 per cent of infants died.

Our understanding of what happened to illegitimate children who did not become institutionalised is very limited. Some were ‘boarded-out’ through the local authorities, which entailed sending children to live in a foster-care arrangement. However,

FOR THE TEACHERS

‘ILLEGITIMACY’ IN 1930S IRELAND

by Lindsey Earner-Byrne

this was very poorly regulated, while some children may have found welcoming loving families, in other cases children were abused and treated like workhorses. Private adoption also took place in limited cases and particular agencies, for example, the Saint Patrick’s Guild and Rescue Society in Dublin (est. 1910) became well-known for making such arrangements. In the 1920s and 30s, the Society charged the unmarried mother between £20 and £30 to have a child privately adopted, an enormous sum that few women could independently raise. State regulated adoption was not introduced until 1952.

The real unknown in the history of illegitimacy are those children who were raised against the odds in their own domestic units. Anecdotally we know this happened in limited circumstances, and it is a feature of Irish literature and drama (see, Brian Friel’s *Dancing at Lughnasa*), but it was done against all social odds and must have required incredible bravery and nerve on the behalf of the mothers. As the departmental inspector, Alice Litster, noted in 1948: ‘If the unmarried mother wishes to keep her baby, and rear it herself, the hand of Society is against her here...’. As a member of the Church of Ireland in an overwhelmingly Catholic civil service, Litster’s courage is remarkable; she bore witness, when the costs to her could have been enormous.

In 1942, an examination of the Dublin board of assistance noted that unmarried mothers and their children in the system were ‘either deliberately or carelessly forgotten by those responsible’. Something similar could be said about their treatment at the hands of Irish society; this was not a hidden history or one revealed to the public by the story of 800 infant corpses in Tuam - it was an ignored history. A public inquiry will reveal more about the 800 babies buried in Tuam, but Ireland may be confronted with a finding as shocking as this: as a society, Ireland looked the other way, it shunned these women and their infants condemning them to institutions in the full knowledge that their infants died in large numbers as a result.

ME MICHAEL TEACHER RESOURCE PACK

Aims of the pack:

- to explore the social politics in post Civil War Ireland to generate a greater understanding of the world of Brian Friel's *Dancing at Lughnasa*.
- to connect primary school students to a classic Irish theatrical text through engagement with a live performance.
- to expand thematic concepts addressed in a theatrical performance.
- to provide cross-curricular connections through the use of drama.

This scheme of pre- and post performance work focuses on History, English and SPHE using Drama and Music. The curriculum strands are outlined in each session, many of which can be done within the context of the production or adapted for use in other contexts.

Learning Outcomes: At the end of this scheme, students will:

- have researched and explored post World War I Ireland.
- have reflected on the characters in *Me Michael* using process drama, poetry, music, writing, and

movement.

- have explored what life was like in Ireland during the 1930's.
- have discussed topics such as difference and discrimination in the social context of the 1930s and today.

Age Group: 5th and 6th Classes, Ages 10-12

Profile of group: This scheme is aimed for various 5th and 6th class primary school students who will see a performance of The Abbey Theatre's production of *Me Michael* in their school. The students' experience using drama in the classroom will be varied depending on the class. The students come from various areas of Dublin and are of mixed abilities. The lessons should be adapted to fit individual students' needs.

Duration: 11 x 45 minute lessons

Special Features: This pack is designed for primary school classroom teachers who are interested in expanding the experience of a live performance. It includes a pre-performance process drama and post-

performance activities, as well as a guide to techniques used in drama teaching. Individual lesson plans include modifications and ideas for extending the lesson, as well as reflection questions. The resources included aim to make the pack accessible to teachers with little or no experience in using drama in the classroom, as well as supporting those with extensive experience maximise the experience of *Me Michael*.

Resources: The main resources needed include access to music and a music player, chart paper, pens, writing materials, resources included in the appendices such as photographs/images/ websites of images from 1930's Ireland, character descriptions of characters from Brian Friel's *Dancing at Lughnasa*, sound clips from the wireless radio, worksheets, definitions of terms, and all other supplemental material.

Differentiation: The lessons should be adapted to the individual needs of the students in each class. Modifications and extensions are noted in each lesson. The use of visual aids, outlines, agendas and attention to spatial organisation are encouraged.

ME MICHAEL TEACHER RESOURCE PACK

Sessional Outline:

Pre-Performance Questions for Discussion: These questions are designed to introduce students to the themes of the play before seeing it. They provide context and give students something to look for and think about in preparation for a discussion afterwards.

Lesson 1 – Imagining Ireland in the 1930’s:

This lesson will be the first in a series of lessons for a process drama. The lesson will introduce students to the historical context in which the play takes place. It aims to engage the students in research of the time and prepares them to bridge past and present. Incorporates strands in History, Drama, and English Curriculum.

Lesson 2 – Building a Village:

In this lesson, students will enter a process drama to create an ideal society in Ireland during the 1930s. They will be asked to plan a town map, decide on roles present in the village, and articulate governing rules for the society. Incorporates strands in History, Drama, English and Social, Personal & Health Education (SPHE) Curriculum.

Lesson 3 – A Day in the Life:

This lesson will take students through a day in the life of the society that they created. Students will be asked to physicalise characters, portray images of families, and begin defining daily tasks and relationships through movement, sound, and interaction. Incorporates strands in History, Drama, English and SPHE Curriculum.

Lesson 4 – Difference:

This lesson will introduce an outsider character in the society through the convention of Teacher in Role. The students will be asked to define who they think this person is and create frozen images of the exclusion that the character faces. Incorporates strands in History, Drama, English and SPHE Curriculum.

Lesson 5 – Defining New Norms:

In this lesson, the students are faced with moral challenges consequential of the boy’s presence in town. They will be asked to write letters to the boy and decide if they should help him or not. Students will also be asked to reexamine the governing rules of their society

and make adjustments together as a class. Incorporates strands in History, Drama, English and SPHE Curriculum.

Post-Performance Questions for Discussion: These questions are aimed to help the teacher lead a reflective discussion about the play. They address aspects of thematic content as well as theatre-making, and expand upon the questions the facilitator asks the students immediately after seeing the play.

Lesson 6 – You Might Think:

In this lesson, the class will reflect on the society’s perception of the characters Michael talks about from Dancing at Lughnasa. They will be asked to fill in a character prompt from one character’s perspective and share it with the class using dramatic devices. Incorporates strands in Drama, English and SPHE Curriculum.

ME MICHAEL TEACHER RESOURCE PACK

Lesson 7 – Composing a Memory:

This lesson is designed to get students thinking about music over multiple generations. They will be asked to find out what kind of music their grandparents and parents listened to and then to create a soundscape to tell a story and/or a memory. Incorporates strands in Music, Drama, English and SPHE Curriculum.

Lesson 8 – Hat Swapping Ceremony:

In this lesson, students will create their own Hat Swapping Ceremony. They will be asked to reflect and discuss traditions and values that stand for acceptance and gratitude and encouraged to give ordinary objects heightened power. The students will be asked to create and name a ritual using gestures or artefacts and movement to go along with it. Incorporates strands in Drama, English and SPHE Curriculum.

Lesson 9 – Times of the Wireless:

This lesson explores the world at the time of the wireless radio, during which the play takes place. Students will be

asked to research how the wireless radio works, listen to original sound clips from the time, and create a present-day radio broadcast for an early 1900's style radio.

Incorporates strands in History, Science, Music, Drama, English and SPHE Curriculum.

Lesson 10 – The Emergency:

In this lesson, students will explore what neutrality in Ireland was like for the general public during The Emergency. They will be asked to go into role as families at the time of the outbreak of WWII, listen to soundclips from the time, and reflect on the social context of the time in and out of role. Incorporates strands in History, Drama, English and SPHE Curriculum.

Lesson 11 – Composing a soundscape:

In this lesson, students will engage with an interview with our sound designer and accept a challenge to compose their own soundscape to reflect a day in their life. Incorporates strands in Music and SPHE Curriculum

Appendix A:

Pre-Performance Materials
Historical timeline
Letter from Michael

Appendix B:

Post-Performance Materials
“I Am Who I Am” Poem
Dramatic Devices
Mood words
References for the Wireless
Links to radio clips for Lesson 9 &
Photographs of the wireless radio

**PRE-
PERFORMANCE
PROCESS DRAMA**



PRE-PERFORMANCE QUESTIONS FOR DISCUSSION

- Define the following: normality, stability, fairness. How is it reflected in your classroom? Your home? Your town?
- What does a 'normal family' look like?
- What was living in Ireland like in the 1930's?
- What was the music like? The food? The technology? Communication with friends and relatives? What kinds of jobs did people have?
- How does your family and your relationships with them define who you are: to yourself? To the outside world?
- How does it feel to be promised something without knowing whether or not you'll get it?

LESSON ONE

IMAGINING IRELAND IN THE 1930'S

This lesson will be the first in a series of lessons for a process drama. The lesson will introduce students to the historical context in which the play takes place. It aims to engage the students in research of the time and prepares them to bridge past and present.

Aims:

In this lesson, students are expected to:

- Research the history of Ireland in the 1930's.
- Identify the leaders in the Irish Civil War.
- Write up a timeline for the events following WWI.
- Work together in groups.
- Take on the role of a historian in order to understand facts.
- Plan and present frozen images with a group.

Learning Outcomes:

At the end of this lesson, students will:

- have developed an interest and curiosity about the past.
- have assessed, summarised, and presented historical information using drama techniques.
- have written major events on a class timeline.
- have worked together to identify and present

historical issues that arose from the time.

- have imagined the life and culture of a changing Ireland in the 1920-30's.

Appropriate Curriculum Strands:

History:

- Skills and concepts development
- Working as an Historian
- Time and chronology
- Cause and effect
- Using evidence
- Synthesis and communication
- Empathy

Strands:

- Story: Storied from the lives of people in the past.
- Eras of change and conflict: World War 1, politics, conflict and society
- 1916 and the foundation of the state.

Drama Strand:

- Drama to explore feelings, knowledge and ideas, leading to understanding.
- Exploring and making drama
- Co-operating and communicating in making drama

English Strands:

- Competence and confidence in using language
- Oral language: developing competence and confidence in using oral language
- Developing cognitive abilities through language
- Reading: developing interests, attitudes, information retrieval skills and the ability to think.

Resources:

Paper, pens, music player/ speakers, Suggestions and links to music from the 1930's, Timeline artefacts (Appendix A).

Spatial Organisation:

Desks and chairs should be moveable to organise table groupings.

Previous Knowledge:

Students have a general idea of rural Ireland during World War I.

Differentiation:

Visual prompts are to be used when discussing leaders, fashion of the times, and housing. Time-appropriate music will be played. Students will work collectively as a group, in smaller groupings, and have the option of working individually.

LESSON ONE

IMAGINING IRELAND IN THE 1930'S

Introduction:

Before the students enter the room place artefacts (a photograph, date, historical information, photo/name of historical figure) on each table. Begin by setting rules for the drama. This can be done by asking the students to list types of behaviour that would sabotage the drama and then listing how not to do so. Arrange the students into groups of 4-6. Invite students to take on the role of historians and set them with the task of arranging and presenting the information they find on their table.

For an added context, go into role as a curator developing an exhibit on the events leading up to the rebuilding of their society in rural Ireland. The exhibit was commissioned for the 90th anniversary of the town, which was established in 1924. This society was built from the ground up shortly after the Irish Civil War, and the artefacts are essential for understanding where this new village developed from.

Development:

- For no more than 20 minutes, students should work together in groups to read their artefacts and decide on 1-3 facts to share depicting that event in history.
- In chronological order, students present their information. One student may take the role of a narrator to present the information orally as the others represent it physically using frozen pictures or

share the artefacts with the class. Afterward, the narrator will place the year and the 'title of event' card on the board or on a long roll of paper to create a collective timeline that will remain in the class for the entirety of the process drama.

- Note: Students should be encouraged to stay in role as historians when presenting their information.

Transitions:

- An aural signifier can be used for students to enter and leave the drama, such as a clap.
- Time period-specific music can be played lightly in the background while the groups are planning their presentations and again during transitions from one time period to the next.
- Groups should present one after the other seamlessly while music plays and questions/observations can be discussed after all time periods have presented.

Conclusion:

- After the timeline is completed thank the students and invite them to leave their roles as historians and gather for a discussion. Points of discussion include the major figures and events that have reoccurred throughout that space in time. The students should

LESSON ONE

IMAGINING IRELAND IN THE 1930'S

reflect on what they've learned about the changes the people in their country went through at that time and they can discuss the reasons a new society may have been built.

- Discuss the effects these events would have had on communities and the potential changes the people living at that time might make moving forward.
- To conclude the session ask students to start thinking about the types of people who may have lived in the society referred to in the lesson.
- What jobs existed, what laws were put in place, what did the village look like?
- End the session with a ritual. For example, all students clap once at the same time as the teacher.

Reflection:

- Have the students accurately and clearly presented historical information?
- Are students in other groups able to connect their pieces of history with those that came before and after?
- What aspects of societal life do the students believe are affected by the political changes?

Modifications:

- This lesson can be split into two in order to dedicate more time: the first day could be dedicated to compiling information and the second day could be the presentations and discussion.
- Students can mix and match dates/descriptions/photographs and work together to sort the order of each.
- You can choose which events in history students should present and which are already placed on the timeline. You can also provide all dates on the timeline to start, and students can order the events themselves as a class.
- If introducing frozen picture to the class for the first time, begin with a warm up activity asking all of the students to individually freeze according to simple prompts such as: "Freeze as if you just found out you won a million quid" "ate a really large dinner" "are caught in a thunderstorm." This can move to freezing with one or two other people to create an image of friends, siblings, classmates. You can also do active large-group images such as "elephants falling from the sky" or another imaginative, improvisational prompt.

LESSON TWO

BUILDING A VILLAGE

In this lesson, students will enter a process drama to create an ideal society in Ireland during the 1930s. They will be asked to plan a town map, decide on roles present in the village, and articulate governing rules for the society.

Aims:

In this lesson, students are expected to:

- enter into role as citizens of a village in 1930's rural Ireland.
- as a group, collectively brainstorm the layout of the village.
- work in groups to create politics, family life, and school life.
- discuss the terms normality, stability, fairness.

Learning Outcomes:

At the end of this lesson, students will:

- have planned and established an ideal society by deciding on the politics, family life, and school life.
- have created a map of the class' ideal village.
- have connected and reflected on the terms normality, stability, and fairness in relation to the village created.
- have established what roles they will take in their village.

Appropriate Curriculum Strands:

History:

- Skills and concepts development

ME MICHAEL RESOURCE PACK

- Working as an Historian
- Change and continuity
- Synthesis and communication
- Empathy

Strands:

- Local studies: schools & my locality through the ages
- Story: Storied from the lives of people in the past.
- Politics, conflict and society : 1916 and the foundation of the state.
- Language and culture in the late 19th and early 20th century Ireland.
- Continuity and change over time: homes, housing and urban development, food and farming, schools and education.

Drama Strand:

- Drama to explore feelings, knowledge and ideas, leading to understanding.
- Exploring and making drama
- Co-operating and communicating in making drama

English Strands:

- Emotional and imaginative development through language
- Oral language: developing competence and confidence in using oral language
- Developing cognitive abilities through language

SPHE Strands

- Myself and the wider world
- Developing citizenship (living in the local community, national, european and wider communities)*SPHE Strand: Myself and the wider world: Developing citizenship (Living in the local community and National, European and wider communities)*

Resources:

Large paper, pens, Photographs from Ireland in the 1930's (Appendix A), Irish historical timeline.

Spatial Organisation: Desks and chairs should be readily accessible to move into a large circle and moveable to organise table groupings.

Previous Knowledge:

Students have the historical context of Ireland leading up to WWI and through the Irish Civil War. A timeline should be a point of reference for students.

Differentiation:

Visual prompts are to be used when discussing the time period. Teacher should notate all information on a large sheet of paper, including geographical map of the village. Time-appropriate music will be played. Students will work collectively as a group, in smaller groupings, and have the option of working individually.

LESSON TWO

BUILDING A VILLAGE

Introduction:

- Introduce the context of the play and the time period that it will take place. Our story is set in 1930 when everything had calmed down and we had a chance to create an ideal new society.
- Now that the students have an idea of what was going on historically at the time, ask them to comment on what the social life might have been like in the 1930's.
- Collectively brainstorm a list of food, types of music, technology such as the wireless radio, daily jobs, social organisations, etc. and play music from the time.

Development:

- Enter into the drama through a Town Council Meeting. You may go into role as a visiting researcher sent to work with the villagers to help the members plan the rebuilding of their village, a fellow citizen who organised the meeting of the town, or a related role of your choice.
- Begin by welcoming students and thanking them for being present at the Town Hall for the first meeting of the season. Express enthusiasm for the reasons that Ireland is now a free state and we have the opportunity to build a town from the ground up together. Explain that Ireland has been through horrific times since the first World War and acknowledge the timeline that the other visiting researchers helped put together to remind us of where we came from.

- Ask the question: What are the essential elements that make up our society? Invite the students to introduce themselves with a name and their role in the village before sharing one thing that they would like to see in the rebuilding of the society.
- Draw the town hall on the map and have the students direct where to place the various buildings/ parts that make up the village.
- Some suggestions for roles are: farmers, blacksmiths, cobblers, butchers, mayor, teacher, priest, shopkeeper, merchant, student.
- Some suggestions for places are: town hall, farms, shops, church, school, green spaces, market.
- Explore key words: Stability, normality and fairness by having students define them and decide whether or not they think these words are important for an ideal society, and how they might be reflected in their village.
- Have a group chat about what they imagine family life, school, and politics might be like at that time. Invite the students to step out of role for the next activity.
- Designate groups of 4-5 students/group, distribute photo prompts for each of the following groups: Family Life, School, Politics and news. Each group's task is to write at least 5 governing rules according to their topic on a large sheet of paper. (Photos can be used to help the students with a mental image of people from the time).

LESSON TWO

BUILDING A VILLAGE

- Suggestions for brainstorming questions:
- How large/small were typical families at the time?
- What type of leaders were present in the town? Was a voting system in place? If so, who could vote?
- How did schools run? What was an average class size? What were the group dynamics in a school?
- Have each group share the rules they've created with the class.

Transitions:

- An aural signifier can be used for students to enter and leave the drama, such as a clap.
- Time period-specific music can be played lightly in the background during the introductory discussion and small group work.

Conclusion:

- To conclude the session have the students think of a name for their village that best describes what they have established. Ask them to continue to think about the people who live there and what their daily life would be like.
- End the session thanking the students for their participation in the drama and with a ritual. For example, all students clap once at the same time as the teacher.

Reflection:

- Have the students created a layout of the town that aligns with the time period?
- Are students able to identify governing rules for their society during group work?
- Were students able to adopt a role with sincerity and contribute to the discussion?

Modifications:

- Depending on the size of the group, the governing laws can be established collectively or in larger groups.
- As an extension, students can create frozen pictures of families at the time.

LESSON THREE

A DAY IN THE LIFE

This lesson will take students through a day in the life of the society that they created. Students will be asked to physicalise characters, portray images of families, and begin defining daily tasks and relationships through movement, sound, and interaction.

Aims:

In this lesson, students are expected to:

- physically become and interact with other characters present in their created society.
- establish space and environment.
- create frozen pictures of characters at various times of the day.
- reflect on daily life in the village.

Learning Outcomes:

At the end of this lesson, students will:

- have established more specific roles and daily routines in the village.
- have established relationships to others in the town.
- have a greater understanding of life in the 1930's through enactment in the drama.

Appropriate Curriculum Strands:

History:

- Skills and concepts development
- Working as an Historian
- Empathy

Strand:

- Life, society, work and culture in the past
- Language and culture in the late 19th and early 20th century Ireland.

Drama Strand:

- Drama to explore feelings, knowledge and ideas, leading to understanding.
- Exploring and making drama
- Co-operating and communicating in making drama

English Strands: *Emotional and imaginative development through language

- Oral language: developing competence and confidence in using oral language
- Developing cognitive abilities through language

SPHE Strand:

- Myself and the wider world

- Developing citizenship (living in the local community)

Resources:

Irish historical timeline, apron or other signifier for Teacher in Role as Mrs. Mansfield.

Spatial Organisation: Desks and chairs should be cleared from the space, but readily accessible to arrange into a circle for discussions.

Previous Knowledge:

Students have developed an ideal society based on the history of post Civil war Ireland.

Differentiation:

Geographical map of the village and the historical timeline should be visible for all students. Students will be separated into groups and drama will have an appropriate discussion/ lead-in about roles before beginning. The 'walk the space' activity is a high-focus exercise that requires concentration. It may be adapted to meet the needs of the class. Another option is arranging the students in small groups and having them work together in a low-focus activity such as developing frozen pictures in groups.

LESSON THREE

A DAY IN THE LIFE

Introduction:

- Together as a group, recall the rules that were created for the village in the last session. Focus in on the family and go over what an average, or 'normal' family might look like. Review their definition of normal: what does that mean in the context of this society?
- Begin to discuss and decide roles, or group students together as family units. Ask the questions:
- Who are you? What role do you play? What are your daily responsibilities?

Development:

- In a standing circle, introduce students to 'neutral position,' and encourage them to drop their normal stance and adjust their body to become a character in this village, taking a physical pose that demonstrates age, demeanour, etc.
- Ask them to walk the space, adjusting pace and stride to fit their character as you establish the environment. Ask them to begin to notice and greet one another.
- Freeze the group with a sound and transition to

times of the day. For a few minutes, have the students do what they would be doing at 8am, 12pm, 4pm, and 8pm. Freeze the students at any of the times to create a frozen picture and to do some thought-tracking. How is your day going? What are you doing? How do you feel?

- After going through an entire day, break role and discuss what you noticed going on in the town that day. What relationships appeared?
- Introduce a new character, Mrs. Mansfield, to the village through Teacher in Role. Have her speak about each family, things she's noticed going on in the town and gossip with the students. A dialogue is encouraged, or questions may be asked.

Sample text for Mrs. Mansfield:

My name is Mrs. Mansfield. I live right in the middle of our town and I do a bit of dress making and sewing. From where I live, I can see the comings and goings of everyone in this town. And I am from here... born and reared.. a couple of generations of us so I know everyone, kith, kin and generation. I am in my late forties now, reared three children and I have seen lots in my lifetime.

Lost my husband in WW1, then there was the 1916 Rising. There was the war of independence and then the worse of all the civil war. Bad times.

Have you heard about Eamon DeValera? Well he is the leader of the country now and the world is better. Everything is calm, stable and normal. He got the support of the church and we have new schools and hospitals. DeValera is a great man. My youngest is in Maynooth Training for the priesthood, so that he and hundreds like him can help this new state, for the good of all the families of Ireland. Everyone expected to do their bit for the better of all. Nice proper families? But I'll be straight with you now, not everybody in the area abides by the rules... some of families on the outskirts might be different- those people are allowed to go to the local school in plain sight of everyone?? Would you credit it? Well I'm not a gossip!! It's not my place to say anything.'

Well! the new thing in the town is the radio. They are big boxes that you can turn on and hear things from all across the world. Music from all over the world! There is even talk of a Radio Eireann. Wouldn't that be brilliant for our country. I like religious music or classical music but see these radios can get music from all over... from

LESSON THREE

A DAY IN THE LIFE

the BBC world service!! So people are listening to music from all over. Pagan music! Big Band, American Jazz! Tapping their toes! It can give people all sorts of feelings and ideas that they wouldn't get if they heard with other good people in the local hall. People are going mad! Dancing in their homes. It will turn people mad, into lunatics, hearing things they don't know or understand. It can't be good for them. Radio Eireann might be a good thing. Calm it all down!

Transitions:

- An aural signifier such as a clap can be used for students to freeze while they walk the space, and for when they enter and leave the drama.
- A scarf, apron, or any other type of clothing can be added as a signifier for Teacher in Role as Mrs. Mansfield.

Conclusion:

- To conclude the session, ask students to reflect on Mrs. Mansfield's character and what it tells them about their village.

- What expectations does their society put on them? What expectations do they put on one another? How do they live up to these expectations?
- End the session thanking the students for their participation in the drama and with a ritual. For example, all students clap once at the same time as the teacher.

Reflection:

- Have the students begun to demonstrate relationships and characters that belong in the society they created? What roles did they take on? What kinds of thoughts were brought up in relation to their daily routine during thought tracking?
- Were students able to adopt a role with sincerity and contribute to the discussion?
- How did the class react to Mrs. Mansfield's character? Is it someone they are interested in having in their society? Are they skeptical about her? Why?

Modifications:

- Before entering role, group the students into families and have them create a frozen picture of the family at

each time of the day. Ask them to decide on a family name and what role each person will take in the family. Then have them create a frozen image of the family for each time in the day.

- To introduce the students to the idea of rumours and gossip, you can warm them up with the activity 'Chinese Whispers' where one student passes a word or phrase around the circle by whispering. Each person passes on exactly what they heard from the person before. When it gets to the last person, they must say what they heard aloud. Explore the way information gets lost in translation when communicating, and how rumours are similar.

LESSON FOUR

DIFFERENCE

This lesson will introduce an outsider character in the society through the convention of Teacher in Role. The students will be asked to define who they think this person is and create frozen images of the exclusion that the character faces.

Aims:

In this lesson, students are expected to:

- take on the role of a child in school in the 1930's.
- create frozen pictures of a student being excluded.
- articulate how a character sees himself on the inside and how the society perceives him.
- question other characters to understand difference.

Learning Outcomes:

At the end of this lesson, students will:

- have considered the perspective of the excluded.
- have engaged their curiosity about a character in their town.
- have enacted and shared what it would feel like to be the excluded as well as the excluder.

Appropriate Curriculum Strands:

History Strands:

- Drama to explore feelings, knowledge and ideas, leading to understanding.
- Exploring and making drama
- Co-operating and communicating in making drama

Drama Strand:

- Drama to explore feelings, knowledge and ideas, leading to understanding.
- Exploring and making drama
- Co-operating and communicating in making drama

English Strands:

- Emotional and imaginative development through language
- Oral language: developing competence and confidence in using oral language
- Developing cognitive abilities through language
- Writing: developing emotional and imaginative life through writing.

SPHE Strands:

- Myself and others: my friends and other people
- Relating to others (Communicating)
- Myself and the wider world
- Developing citizenship (living in the local community)

Resources:

Irish historical timeline, signifier for the teacher and Mrs. Mansfield, large paper, pen.

Spatial Organisation:

Desks and chairs should be lined up as if in a school classroom.

Previous Knowledge:

Students have developed roles in their society.

Differentiation:

Geographical map of the village and the historical timeline should be visible for all students. Students will have an appropriate discussion/ lead-in about roles in the school before beginning. Some of the frozen images can be more structured by giving each group a specific task to depict.

LESSON FOUR

DIFFERENCE

Introduction:

- Discuss the class' ideas of the typical school in the 1930's. Would boys and girls sit together? Would they have the same lessons? What would each learn? What was punishment like then?
- Tell them that you will go into role as their schoolteacher with some news.

Development:

- As the schoolteacher, tell the students about a new pupil who will begin in their school tomorrow called Michael. Advise the students that they must not look at, talk to, or have any interaction with this boy. He is to sit separate from both the boys and the girls and no one is to play with him at recess. If asked why, tell them that you cannot give them any information other than the fact that he is different and they are not to interact with him so that he does not corrupt them.
- Come out of role and discuss reactions with the class. What do you think makes this boy different?
- Break students up into groups to create a frozen image for different types of social interactions with the boy including when he first

arrives to the school, at the playground, when he asks for a pencil in the classroom, and at lunchtime.

- Take a look at each image and have each character say a word or phrase about how they are feeling. Ask the students in the audience to observe and tell the class what they think the characters are feeling as well.
- Bring the students together as a group and fill out a Role on the Wall (an empty body outline) for Michael. On the inside write words describing how he sees himself, and on the outside of the outline write words describing how society sees him. How does the way society sees and treats him make him feel about himself?
- Ask students to turn to a partner and come up with 1-2 questions they may have about Michael to understand who he is. Re-introduce Mrs. Mansfield and have her answer each one of the questions, without giving away too much information. She can speak about the family, but she does not go into detail about the father. Michael has always lived in the town but was being homeschooled before this, and was raised Christian.

LESSON FOUR

DIFFERENCE

Transitions:

- An aural signifier can be used for students to enter and leave the drama, such as a clap.
- A scarf, apron, or any other type of clothing can be added as a signifier for Teacher in Role as Teacher and Mrs. Mansfield.

Conclusion:

- To conclude the session, ask students to reflect on what Mrs. Mansfield told them. What clues has she given?
- Ask students to reflect on the question brought up last time about their society: What expectations are put on them? What classifies a normal family? How might Michael “break the rules”? How does this information about the boy affect your society? What do we know about the boy? What do we want to find out?
- Ask the students to think about whether or not they would help this boy out if he needed it.
- End the session thanking the students for their participation in the drama and with a ritual such as a collaborative single clap.

Reflection:

- What kinds of questions were asked about Michael? Did these touch upon the norms of their society? How so?
- Did the words the students came up with for Role on the Wall reflect those mentioned during thought-tracking? How?

Modifications:

- Extension: Children write a letter for the boy and leave it in his desk introducing themselves, asking him more about himself, and why they can't speak to him.
- Students also have the option of writing a letter/ journal entry as Michael describing how he feels after his first day of school.

LESSON FIVE

DEFINING NEW NORMS

In this lesson, the students are faced with moral challenges consequential of the boy's presence in town. They will be asked to do scene work and decide if they should help him or not. Students will also be asked to reexamine the governing rules of their society and make adjustments together as a class.

Aims:

In this lesson, students are expected to:

- create and share a short scene in groups.
- make a decision whether or not to help another student in the class.
- enter into role as students in a 1930's school.
- write amendments to their society's original laws.

Learning Outcomes:

At the end of this lesson, students will:

- have engaged in a group collaboration to develop a short scene.
- have discussed and interpreted a scenario in role.
- have discussed and reflected on a scenario out of role.
- have comprehended the difference in familial norms at the time of *Me Michael* and today.
- have compared the laws they created with the laws created in Irish history at the time, and connected the

Constitution of Ireland to the society according to the historical context of the time.

Appropriate Curriculum Strands:

History Strands:

- Life, society, work and culture in the past.
- Language and culture in the late 19th and early 20th century Ireland.
- Politics, conflict and society: 1916 and the foundation of the state, Ireland Europe, and the world, 1960 to the present.

Drama Strand:

- Drama to explore feelings, knowledge and ideas, leading to understanding.
- Exploring and making drama
- Co-operating and communicating in making drama

English Strands:

- Emotional and imaginative development through language
- Oral language: developing competence and confidence in using oral language
- Developing cognitive abilities through language
- Reading: developing interests, attitude, information retrieval skills and the ability to think.

SPHE Strands:

- Myself: making decisions
- Myself and others: my friends and others
- Relating to others (communicating, resolving conflict)
- Myself and the wider world
- Developing citizenship (living in the local community)

Resources:

Irish historical timeline, large paper, pen, letter from Michael (Appendix A) or drawing of Michael with his Aunties.

Spatial Organisation:

There should be an open space for scene work. After, chairs should be set up in rows like a classroom at the time.

Previous Knowledge:

Students have learned about the boy who is new and different in school and contemplated his situation and how he is seen by the rest of the village.

Differentiation:

Geographical map of the village, rules of the society and the historical timeline should be visible for all students.

LESSON FIVE

DEFINING NEW NORMS

Introduction:

- Discuss what the students know about the new student and any other observations or guesses they have made about what makes him different.
- Discuss the true reason for Michael's difference: his parents are not married and he is illegitimate (outside the law meaning he has no rights to his father's estate or money).
- Split the class into small groups for scene work.

Development:

- In groups, ask students to prepare short scenes based on the following scenarios in which the boy needs help:
- he needs to get something in the shop but does not have enough money.
- he has fallen and cut himself.
- he is trying to carry too many books and falls
- he needs homework help and no one is offering it.
- Share each scene and afterwards, each student must decide whether or not they would help him. Remind them that they will get into trouble if they do. Have the students vote.
- Once they have voted, go into role as the class before school begins.

Everyone is taking their seat to start the day when they notice that Michael has not come in today. In his place there is a letter and/or drawing about his family life. Encourage one student to read the letter out loud/show it to the rest of the class.

- The teacher (in role as teacher) enters and reprimands the students for misbehaving. She is cross: she takes the letter from the students, re-affirms the date (1930's) and says that if we want our stable, normal and fair society to work, the boy cannot be involved as he is not from a stable or normal family. His parents are not married and do not live with each other. We have to keep things calm and stable and if you can't we have to ban things that excite people like music...
- Discuss this in role and out of role keeping the frame of society in 1936.
- If you have discovered any new information add it to the role on the wall.
- Review the ideal society rules and create a new version for today. Discuss stability, normality, and fairness.
- What do we keep and what do we change? How can we make sure that everyone is treated fairly?
- Discuss the development of the 1937 Irish Constitution. What would the class put into their own constitution?

LESSON FIVE

DEFINING NEW NORMS

Transitions:

- An aural signifier can be used for students to enter and leave the drama, such as a clap.
- A scarf or any other type of clothing can be added as a signifier for Teacher in Role.

Conclusion:

- Conclude the session by writing up some important facts in their new town constitution.
- End the session thanking the students for their participation in the drama and with a ritual such as a collaborative single clap.

Reflection:

- Were students able to clearly portray a decision-making scenario that considered the role of Michael and his classmates?
- What concerns were brought up in response to Michael's situation?
- Were students able to adopt a role with sincerity and contribute to the discussion in role? How did the discussion differ out of role?
- What amendments were made to the students' original laws? How did this reflect Michael's story?

- What connections to history did the students make when redefining laws of the time?
- How did their definitions of stability, normality and fairness change from the beginning of the process drama?

Modifications:

- Extension: Take some time to review the Irish Constitution, going through the separate amendments and what they hoped for. Discuss how these laws reflected society at the time and how they may have transformed over time.
- Split the class into groups to develop their new constitution. Take elements from the constitution and present them either as a silent movie, frozen pictures, or statue in a gallery.
- Rather than using the letter, reintroduce the character Mrs. Mansfield to the group to answer any questions. Have students come up with one main argument why she should not treat Michael any differently and present it to her. Allow a conversation in and out of role to continue.

**POST-
PERFORMANCE
DRAMA
ACTIVITIES**



POST-PERFORMANCE QUESTIONS FOR DISCUSSION

Questions are broken down into the following four categories some of which will be addressed by the facilitator on the day:

- **Post-Performance Discussion:** Asked by the facilitator immediately after the students have seen the production. Teachers can use these to recall information in later class sessions.
- **Thematic Questions:** Relating to the themes to be explored in relation to the play's characters.
- **Questions about the Production:** Relate to the technical aspects of live performance. Meant to engage the students in further thinking about theatrical productions.
- **Questions for further exploration:** Deepens themes the play brings up. Many of these are also addressed in the post-show activities.

Post-Performance Discussion

Before seeing the performance, students are asked to think about the effect the radio has on this family. They are also asked to listen and see if they can figure out why the town thinks this way about the boy. Why do they treat him a certain way?

- Why was Michael treated differently by other people in the village?
- In what ways was Micheal treated differently?
- Can you remember, who treated him differently?
- Do you think it was fair that he was treated differently?

The word 'discrimination' means 'to notice the difference of or between things and people.' Often it is a negative word as it also can mean 'to treat people differently because of a difference, or prejudice.'

- Do you think Michael was discriminated against in his town?
- How can people (grown ups or society) stop kids like Michael from being discriminated against today?
- How can your school stop people from being treated badly because they seem different?
- What can you do to stop someone from being discriminated against?

POST-PERFORMANCE QUESTIONS FOR DISCUSSION

Thematic Questions:

- How do you think life in the 1930's was different from today? What parts of the play made you realise those differences?
- Do you think what people considered 'different' about Michael would matter today? Why or why not?
- If you were in Michael's situation, what would you do?
- Talk about a time when you depended on someone to help you with something, but were left to do it on your own. How did that make you feel? How did it relate to Michael's situation?
- What choice or choices has someone in your family made that reflected on you?
- What might it feel like to see your parent or someone who takes care of you cry?
- How does Michael feel about living with his aunts and his mother?
- What does dancing mean to Michael? To his family?
- Why does Michael ask for your help to build and fly the kite?

Questions about the Production:

- Can you describe the effect of music in the family?
- How did the production team use music to help tell Michael's story?
- How did the artefacts help tell Michael's story?
- Which part of the play excited you?
- Which part of the play confused you?

- What moment of the play will you remember tomorrow? Next week? In a month? Longer...?

Questions for Further Exploration:

- Do you think society is more accepting of differences today? How?
- If you were writing a Constitution today what would you put into it to protect people with different views like Michael and Mrs. Mansfield?
- How do you keep from excluding someone from something that is outside of their control?
- What kind of music would you use if you were telling the story of your life? Would it always be loud music? Fast beats? What other kinds of music would you use?
- What kind of music best describes the time you live in? Your school? Your town?

LESSON SIX

YOU MIGHT THINK

In this lesson, the class will reflect on the society's perception of the characters Michael talks about from *Dancing at Lughnasa*. They will be asked to fill in a character prompt from one character's perspective and share it with the class using dramatic devices.

Aims:

In this lesson, students are expected to:

- brainstorm words to describe characters in '*Me Michael*'.
- work together in pairs to describe a character using descriptive words.
- identify and use dramatic devices in the presentation of a poem.

Learning Outcomes:

At the end of this lesson, students will:

- have reflected on the characters in the play.
- have written an abstract poem based on a character in '*Me Michael*'.
- have presented a poem using dramatic devices.

Appropriate Curriculum Strands:

Drama Strand: Drama to explore feelings, knowledge and ideas, leading to understanding; Reflecting on drama

English Strands:

- Receptiveness to language: Writing: creating and fostering the impulse to write
- Competence and confidence in using language: Writing: developing competence, confidence and the ability to write independently
- Developing cognitive abilities through language: Writing: clarifying thought through writing;
- Emotional and imaginative development through language: Oral language: developing emotional and imaginative life through oral language; Writing: developing emotional and imaginative life through writing

SPHE Strand: Myself and others: My friends and other people; Relating to others (Communicating)

Resources:

'You Might Think' poem prompt (Appendix B), writing utensils, use of the board or large sheet of paper and pen, list of dramatic devices (Appendix B).

Spatial Organisation:

Tables and chairs should be accessible for students to complete group work. They should also be moveable to create a stage space for the students' poem presentations. Previous Knowledge: Students have seen the performance of *Me Michael*.

Differentiation:

Students can create the poem independently, work in pairs, or in small groups. Lists and visual devices should be used, and handouts should be provided for all of the students. A demonstration of the activity (in this case the poem) is valuable for each class. Brainstorm ideas on the board first, or create a poem together as a class before breaking into groups.

LESSON SIX

YOU MIGHT THINK

Introduction:

- Begin with some questioning about reactions to the play and the characters. Ask the students to describe the characters they met throughout the play. How did Michael portray them?
- What did the actor playing Michael do to show us how old he is? What he likes to do? How did he show us his aunties? His Uncle Jack? His dad? His mom?
- To brainstorm descriptive adjectives, ask the students to share one word describing Michael. What did we learn about him? How would you describe his personality?
- Write these words on the board / a sheet of paper to create a list of descriptive adjectives. What other words could we use to describe someone?
- Discuss dramatic devices used in the performance and discuss more for poetry recitation with examples including: perspective, literal, abstract, voice, echoing, choral effect, onomatopoeia, repetition, chant, whisper, and gesture. What others can you think of?

Development:

- Split the class into pairs. Each pair receives the poem prompt. Read it out loud together as a class and then ask the pairs to choose one character from the show. They will then fill in the blanks from the perspective of Michael, Michael's mother Christina Mundy, Michael's father Gerry Evans, or Mrs. Mansfield. They can also choose Aunt Rose, Aunt Maggie, Aunt Agnes, or even Marconi (the wireless radio).
- Discuss abstract and literal interpretations of the lines in the poem, and encourage students to make informed decisions about their character when writing.
- After they fill in the blanks they can also draw a picture to go along with the poem.
- Once the poems are completed, ask each pair to share their poems with another pair.
- Ask the students to come up with a way of reciting this poem to the class using different poetic/dramatic devices. How would you speak these words? Are they musical? Would you say any of them together? Would you use gesture for any of them? What music would you choose to play underneath it?
- Present poems one at a time to the class.

LESSON SIX

YOU MIGHT THINK

Transitions:

- Use the transitions to highlight one or two things the students notice about each poem. Ask students to present their poems before or after another group's character poem as if in conversation.

Conclusion:

- Conclude with reflective questions:
- What was difficult about writing this poem? What was your favorite question? How did it feel to have your poem read aloud?
- What did you learn about your character? About other characters?
- What sounds, colors or taste did you have in common in your poems? Which were very different?
- How might what you decided about a character affect the play you saw?
- End the session thanking the students for their participation in the drama and with a ritual such as a collaborative single clap.

Reflection:

- Were students able to decide on one description of their character?
- Did students successfully use dramatic devices to share their poem?
- Were students able to reflect on their character in relation to some of the other characters presented?

Modifications:

- The work on dramatic and poetic devices can be extended to explore each term individually. Students can recite another poem using one or all devices before they create their own poem.
- The class can create a poem together as a group for one of the characters.
- Individual students can each create a poem for themselves.

LESSON SEVEN

COMPOSING A SOUNDTRACK FOR A MOMENT

This lesson is designed to get students thinking about music over multiple generations. They will be asked to find out what kind of music their grandparents and parents listened to and then to create a soundscape to tell a story and/or a memory.

Aims:

In this lesson, students are expected to:

- listen and respond to sounds, instruments, and expressive feelings in various songs.
- identify the effects of different instruments in music.
- discuss the connection between music and storytelling.
- explore and classify moods in relation to music.
- share intergenerational musical influences.

Learning Outcomes:

At the end of this lesson, students will:

- have responded to music used in *Me Michael*.
- have written about a memory separated into at least three moments.
- have created a soundtrack for a memory.

- have shared their story with a partner.
- have conveyed three different moods during a retelling of their story.

Appropriate Curriculum Strands:

Music Strands:

- Listening and responding
- Exploring sounds (instruments)
- Listening and responding to music
- Composing: improvising and creating

Drama Strands:

- Drama to explore feelings, knowledge and ideas, leading to understanding.
- Reflecting on drama

English Strands:

- Receptiveness to language
- Emotional and imaginative development through language
- Oral language: developing receptiveness to oral language
- Oral language: development emotional and imaginative life through oral language.

SPHE Strand:

- Myself: self identity (self awareness)

Spatial Organisation:

Chairs can be organised in a circle or students can sit at their desks throughout the lesson.

Previous Knowledge:

Students have seen the performance of *Me Michael*.

Before doing this lesson set students on a research task to find out what pieces of music their grandparents, parents, carers, older siblings, aunts/uncles, etc. listened to when they were their age.

Differentiation:

Be sure to include a visual aid for adjectives describing moods and any other required material you see fit. Students can work in pairs, independently, or in small groups. A paper brainstorm can be used for coming up with words to describe music or mood.

LESSON SEVEN

COMPOSING A SOUNDTRACK FOR A MOMENT

Introduction:

- Begin by asking the class to identify an earworm, or a catchy tune that gets stuck in their heads.
- What is it about it that makes you want to sing it over and over?
- What kind of music do you sing absentmindedly?
- Identify and play a song that runs through Michael's mind during the play such as Anything Goes: <https://www.youtube.com/watch?v=MCjhFru6m7g>
- Have the students listen to the song with eyes closed or head down and ask them to respond to the instruments they hear, the mood created, and the images they see.
- Connect this to Michael's family life and the history of Ballybeg and Ireland. Recollect a moment that has this song playing throughout it (when Marconi first plays).
- Ask students to share names of musicians/songs that they found out their family members listen to from other generations as well as their favourite songs. You can choose to play a few of these so that students can identify the difference in sound/mood.

Development:

- Similar to how Michael told the story of the day he met his father, ask the students to choose one significant memory that they would like to share.
- Ask them to decide on a beginning, middle, and end to their memory and to write these down as three moments within the memory.
- For example, Michael talked about his aunts dancing in the kitchen, his Uncle Jack coming home, and his mother and father dancing.
- Once they have come up with at least three moments, ask them to decide on how this moment felt or the mood they want it to create when shared. Write these words down next to the moments. *Sample mood words are included in the appendix.
- Ask them to decide on one song to use for each moment and then share their story soundtrack with a partner.
- Ask a few volunteers to share their story with the class. If there is time, you can look up the songs and play samples of their playlist as they tell their story.

LESSON SEVEN

COMPOSING A SOUNDTRACK FOR A MOMENT

Transitions:

- Use a drum or other instrument to transition between independent work and group work, or in between presentations with a single beat.

Conclusion:

- Conclude with reflective questions such as:
- What was exciting about creating your soundtrack? What was challenging?
- How did it feel to share your memory? How does music change it?
- End the session thanking the students for their participation in the drama and with a ritual such as a collaborative single clap.

Reflection:

- Were students able to identify emotions associated with a variety of music?
- Were students able to separate a story into at least three different parts?
- Did students convey three different moods in their story?

Modifications:

This lesson can be modified, developed, and expanded in multiple ways:

- Instead of choosing songs that already exist, students can create their own music or sounds to go along with their story.
- Students can respond to listening to the music using drawings, or draw their musical moments before talking about them.
- Students can also create a storyboard for their memory.
- Consider having the students work in pairs to create a playlist or soundscape for one memory or an imagined story which they can present in pairs or small groups.
- Make it into a performance: Have students collect the songs on their own and create a dance, images, or a short scene to present to the class using the music in the background or for transitions.

LESSON EIGHT

HAT SWAPPING CEREMONY

In this lesson, students will create their own Hat Swapping Ceremony. They will be asked to reflect and discuss traditions and values that stand for acceptance and gratitude and encouraged to give ordinary objects heightened power. The students will be asked to create and name a ritual using gestures or artefacts and creating movement to go along with it.

Aims:

In this lesson, students are expected to:

- reflect on the use of objects in *Me Michael*.
- understand and discuss the concept of a ceremony.
- work together in pairs to create a ceremony that demonstrates acceptance.

Learning Outcomes:

At the end of this lesson, students will:

- have demonstrated a ritualistic ceremony through the use of gesture, and/or the swapping of objects.
- have made observations about the rituals that others shared.

- have made connections between Michael's experiences of ceremony and their own.

Appropriate Curriculum Strands:

Drama Strands:

- Drama to explore feelings, knowledge and ideas, leading to understanding.
- Reflecting on drama

English Strands:

- Receptiveness to language
- Emotional and imaginative development through language
- Oral language: developing receptiveness to oral language
- Developing emotional and imaginative life through oral language

SPHE Strands:

- Myself and others: myself, my friends and others
- Relating to others (communicating)
- Myself and the wider world

- Developing citizenship (living in the local community)

Resources:

Ordinary objects found in the classroom.

Spatial Organisation:

Chairs and tables should be able to be moved to create an open space for students to rehearse their ceremonies.

Previous Knowledge:

Students have seen the performance of *Me Michael*.

Differentiation:

Give students the option of working in pairs or small groups. A collective paper brainstorm can be done to give suggestions of familiar ceremonies or gestures. Teacher can create a visual aid/handout explaining the Hat Swap so that students can refer back to it.

LESSON EIGHT

HAT SWAPPING CEREMONY

Introduction:

- Speak to the students about the tradition of a Hat Swap. In Brian Friel’s *Dancing at Lughnasa*, Uncle Jack swaps his British colonial tricorne hat (a gift from a British governor) for Michael’s father’s straw hat. This ceremony indicates a swap in experiences, and gives ordinary objects deeper significance. For Jack, it comes from Ugandan tribal ceremonies and symbolises Gerry’s next adventure going abroad to fight in the Spanish Civil War, while Jack settles into his home country. The ceremony can be a symbol for acceptance and gratitude, showing how someone is integrated into the community.
- Discuss the use of Uncle Jack’s hat in the play.
- What did Michael tell us about it? How did he bring it to life? What did it signify?
- Discuss ways to show acceptance and gratitude.
- What artefacts from your life today could you share with Michael to welcome him into your community? What objects in your classroom could you give greater meaning to? What gestures would you use? What artefacts might he give to you?

Development:

- Break students up into pairings. With a partner ask them to decide on a ritual together: something familiar that they could do with an added degree of ceremony. This could be a handshake, type of High 5, or a creative dance.
- Add constraints:
- both people must physically switch places
- must include one moment of eye contact
- optional: use ordinary objects (“artefacts”)
- Ask students to share their ceremonies with the class and explain the significance of any gestures or artefacts used.

Transitions:

- You can play music while they work in pairs. To freeze action, clap or use an instrument. This aural signifier can be used in between presentations.

LESSON EIGHT

HAT SWAPPING CEREMONY

Conclusion:

- Reflect on the significance of various objects in the classroom and how they may have differed from those of the 1930s.
- What types of rituals do you see today that people use to welcome others? What rituals or gestures are used to say thank you?
- Discuss with the class what surprised them when creating their ceremonies and when watching others.
- End the session thanking the students for their participation in the drama and with a ritual such as a collaborative single clap.

Reflection:

- Were students able to give ordinary objects deeper meaning through gesture or sound?
- Did students create a ceremony in pairs using all of the constraints?
- What observations did students make about the artefacts in the play and the ceremonies created in the class?

Modifications:

- All student pairings can receive two of the same objects. Together they must create a ceremony using these objects with sound and gesture.
- Students can use music to go underneath their ceremony or incorporate singing.
- The class can come up with a collective ritual that they would use to welcome someone into their classroom.

LESSON NINE

TIMES OF THE WIRELESS

This lesson explores the world at the time of the wireless radio, during which the play takes place. Students will be asked to research how the wireless radio works, listen to original sound clips from the time, and create a present-day radio broadcast for an early 1900's style radio.

Aims:

In this lesson, students are expected to:

- research the creation of the wireless radio.
- listen and respond to sound clips from the early 1900's.
- explore ways to alter voice and sound.

Learning Outcomes:

At the end of this lesson, students will:

- have answered questions about the science and history of the wireless radio.
- have worked together to create and present current radio announcements.
- have used the voice to adapt current stories to the radio of the 1900's.

Appropriate Curriculum Strands:

History Strands:

- Story: stories from the lives of people in the past

- Life, society, work and culture in the past
- Language and culture in Late 19th and early 20th century Ireland
- Continuity and change over time (communications)

Music Strand:

- Listening and responding : exploring sounds

Science Strands:

- Energy and forces: sound
- Environmental awareness and care
- Science and the environment

Drama Strands:

- Drama to explore feelings, knowledge and ideas, leading to understanding.
- Exploring and making drama
- Reflecting on drama
- Co-operating and communicating in making drama

English Strands:

- Receptiveness to language
- Emotional and imaginative development through language
- Oral language: developing receptiveness to oral language
- Developing emotional and imaginative life through oral language

SPHE Strands:

- Myself and others: relating to others (communicating)
- Myself and the wider world
- Media education

Resources:

Speakers, Video/Projector, Images and videos for reference on the wireless (Appendix B).

Spatial Organisation: The space should be flexible enough to move chairs around into groupings. The use of a projector or speakers that stream from the internet is encouraged.

Previous Knowledge:

Students should have an understanding of Irish history from WWI through the outbreak of WWII. Students have seen the performance of *Me Michael*.

Differentiation:

Include images and sound clips as resources for students to give context for development. Allow various opportunities to contribute in the group work. For example, not all people have to use their voice as announcers. Some can take the role of radio producer, technician, etc. as long as they justify their roles.

LESSON NINE

TIMES OF THE WIRELESS

Introduction:

- Discuss the history of telecommunications:
- What was the name of the radio in the play?
- Why was it called a wireless?
- How was it important to Michael and his family?
- How was it important to Ireland at the time?
- Distribute materials outlining the history of the wireless radio, including images, videos, and articles. Frame a discussion with the following questions:
- Who invented the wireless?
- Where did the first signal travel?
- What benefits did the wireless have?
- What did it look like?
- What did it sound like?
- What kinds of programmes were broadcasted?

Development:

- Listen to an example of a radio broadcast (<https://www.youtube.com/watch?v=iuKx93NTgZ0>: 17:30-19:00) and discuss the sound quality.
- Discuss the difference between live theatre and radio drama and lead a vocal warm-up with the class.
- Ask students to think of one phrase (or give a phrase from the play

such as, “That there’s Marconi, our new radio”). Explore variations of saying this phrase.

- Using the voice and/or materials in the classroom, explore ways to change or surround the sound of the voice so that it sounds as if it is being transmitted through a radio. Try this using the phrase from before.
- Discuss the role of a radio announcer (In ‘Oldtime Radio’ video from 19:02-21:13).
- Break students into small groups and assign each group a type of current event to present as a radio broadcast. Roles students can take include radio announcer, voices in an advertisement, celebrities, and others who might be interviewed today.
- Events to include in group work are:
- An interview with a celebrity
- A current event going on in Ireland
- A current event going on in the world
- An advertisement that may be seen in commercials or heard on modern day radio
- Students create a short radio piece to present to the class. During presentations, encourage the class to close their eyes and imagine themselves next to the large wireless in a comfortable space where they would be sitting and hearing this while their classmates are present.

LESSON NINE

TIMES OF THE WIRELESS

Transitions:

- Freeze group work with a steady beat/sound from an instrument.
- Transition between presentations with the use of music from the time period and/or one student announcing each group's work.

Conclusion:

- Discuss observations of the use of sound and voice to present information.
- Reflect on the joys and challenges of creating your broadcast.
- Conclude with a discussion about what was actually going on at that time in history right after 1936/ the time of *Me Michael*.
- End the session thanking the students for their participation in the drama and with a ritual such as a collaborative single clap.

Reflection:

- How did students react to the sounds of the original radio? What sounds did they pick out?
- Were students able to translate current events to past times?
- What were some of the observations that students made about the work presented by other groups?

Modifications:

- Students can investigate the history and science of the radio in greater depth by researching individually or in groups. They can present the information to the class similar to Lesson One in the pre-drama.
- To add a bit of writing, ask students to write up a radio script for their broadcast.
- Assign 1-2 students to be the radio announcers and narrate each group's presentation in between.
- Option to record their radio show on a voice recorder.

LESSON TEN

THE EMERGENCY

In this lesson, students will further explore what neutrality in Ireland was like for the general public during The Emergency. They will be asked to take the role of people in the late 1930's living in rural Ireland at the time that war was announced.

Aims:

In this lesson, students are expected to:

- imagine life in Ireland in the time of war and define The Emergency.
- go into role as families during the outbreak of war, the declaration of neutrality, and the end of The Emergency.
- explore the concept of neutrality and its importance for the Irish people at the time.
- examine various perspectives toward war.

Learning Outcomes:

At the end of this lesson, students will:

- have discussed opinions in and out of role.
- have a better understanding of the political events of WWII Ireland.

- have made connections between the society during 'Me Michael' and the developments of the Irish people leading up to and during WWII.

Appropriate Curriculum Strands:

History :

- Skills and concept development: working as an Historian
- Time and chronology
- Change and continuity
- Cause and effect
- Using evidence
- Synthesis and communication
- Empathy

History Strands:

- Story: stories from the lives of people in the past
- Life, society, work and culture in the past: life in World War 2
- Eras of change and conflict: World War 1, Modern Ireland
- Politics, conflict and society
- Continuity and change over time (communications)

Drama Strands:

- Drama to explore feelings, knowledge and ideas, leading to understanding.
- Exploring and making drama
- Reflecting on drama
- Co-operating and communicating in making drama

English Strands:

- Competence and confidence in using language: Oral language: developing competence and confidence in using oral language
- Developing cognitive abilities through language: Oral language: developing cognitive abilities through oral language; Writing: clarifying thought through writing
- Emotional and imaginative development through language: Oral language: developing emotional and imaginative life through oral language; Writing: developing emotional and imaginative life through writing

SPHE Strands:

- Myself: making decisions
- Myself and others: relating to others (communicating & resolving conflict)

LESSON TEN

THE EMERGENCY

- Myself and the wider world
- Media education

Resources:

Images and sound-clips (Appendix B).

Static:

<https://www.youtube.com/watch?v=wwffldhOCZWs>

Britain declares War on Germany:

https://www.youtube.com/watch?v=rtJ_zbz1NyY

DeValera addresses Churchill:

<https://www.youtube.com/watch?v=zbGpG8pO8U>

Churchill announces the end of WWII:

<https://www.youtube.com/watch?v=Iq-zjE1yfDM>

Spatial Organisation:

The space should be arranged so that there is plenty of open area to play in. Desks should be pushed aside and a projector should be set up so that students can refer to images from the time.

Previous Knowledge:

Students should have an understanding of Irish history from WWI through the outbreak of WWII. They have

done research on the development of the wireless radio.

Students have seen the performance of *Me Michael*.

Differentiation:

Include sound clips as well as visual aids for activities.

Post the timeline created in the pre-drama for an historical context.

Introduction:

- Recall the political times that Ireland was going through during the time of *Me Michael* in the 1930's.
- If the class has completed the pre-drama lessons, use the timeline that was developed and add to the events:
- September 1939: War is declared by Adolf Hitler
- May 1945: WWII Ends
- Explain to the class that they are going to go into role for two periods of time: the outbreak of WWII and the end of the war.
- Discuss 'Neutrality' with the class in terms of war.
- Ask students to imagine characters from the town of Ballybeg or, if they created a village in the pre-drama, to recall the characters from the village they created.
- Go over the various jobs and responsibilities of the

people in the community during the 1930s in rural Ireland.

- Transition students into role by having them stand and participate in a physical warm up rolling up through the spine to a neutral position. From neutral, guide them through a transformation of character into a pose their character would take.
- Advise the students to gather into groups of 4 or 5 as families.

Development:

- Guide the students through a drama, setting the scene- a warm evening in the fall of 1939. Each family should find a space in the classroom and create their living space, designating where the wireless radio is.
- The kids have just come in from playing out in the field. Some families have just finished dinner and are settling in around the radio to hear their favourite evening radio programme.
- Ask a few students in each group to improvise a radio programme in their groups.
- After a couple of minutes play 'Radio Static' to interrupt the programmes. Go into role as the radio

LESSON TEN

THE EMERGENCY

announcer saying that their programme is being interrupted for an emergency announcement, live from Britain's Neville Chamberlain.

- Play BRITAIN DECLARES WAR ON GERMANY.
- Have students react in role once the announcement is complete.
- What does this mean for Ireland?
- For their community?
- For their family?
- Come up with three frozen pictures: life before the announcement, during, and after. Turn these into moving pictures to share with the group. What has to be decided?
- Come out of role to speak about what Ireland decided to do during WWII and discuss 'The Emergency' with the class.
- What was it?
- Who led it?
- What type of resistance did it cause?
- How do you think people felt about it?
- Go back into groups and imagine that years have passed and it is now 1945 and the family has

gathered to hear Eamon DeValera address Winston Churchill. Play a few clips from his speech: DEVALERA ADDRESSES CHURCHILL.

- Discuss reactions to this speech in role.
- Play the final clip, CHURCHILL ANNOUNCES END OF WWII to the class.
- Break from role and discuss reactions to neutrality and Ireland's place in the war.

Transitions:

Use music from the time while students plan and get into role and in-between group sharings.

Conclusion:

- Lead a written reflection in response to the times: What would you do? Do you agree/ disagree with Ireland's neutrality?
- Have a discussion about the town Ballybeg and how characters from the play might react to the war.
- End the session thanking the students for their participation in the drama and with a ritual such as a collaborative single clap.

Reflection:

- Were students able to go into role in a way that was logical considering the timeframe context?
- What reactions did students have to the radio announcements in role? Out of role?
- What do students know and understand about neutrality?
- How did they explain the effect of Ireland's choice on the whole country? Europe? On the town they created?

Modifications:

Have the class write journal entries from their characters' perspective in reaction to the outbreak of war and/or Ireland's neutrality.

LESSON ELEVEN

COMPOSING A SOUNDTRACK TO LIFE

This lesson is designed to get students thinking about the sounds they hear everyday and how to create it themselves.

Aims:

In this lesson, students are expected to:

- listen and respond to sounds, instruments, and expressive feelings in various sounds.
- identify different sounds on www.freesound.org
- discuss the connection between sound and storytelling.
- explore how music can be used to reflect a mood in everyday life.
- share music and sound ideas and influences.

Learning Outcomes:

At the end of this lesson, students will:

- have responded to a sound in everyday life
- have written about a memory separated into at least three moments.

- have created a soundtrack for a day in their life.
- have conveyed different stages of the day with sound effects.

Appropriate Curriculum Strands:

Music:

- Musical Concepts: a sense of pulse, a sense of temp and a sense of style

Music Strands:

- Listening and responding: exploring sounds (instruments)
- Listening and responding to music
- Composing: improvising and creating

SPHE Strands:

- Myself : self identity (self awareness)

Resources:

The extract of the interview with Carl Kennedy.

Internet access / ipod to play music, paper, pens, list of ‘Mood words’ (Appendix B), found objects to create soundscapes such as different containers, rice, pasta, shoes, tubing.

Spatial Organisation:

Chairs can sit at their desks throughout the lesson. It would be nice for some students to be able to sit in the middle of the space for any soundscape performance.

Previous Knowledge:

Read through the Extract of the interview of sound designer, Carl Kennedy.

Differentiation:

Be sure to include a visual aid for adjectives describing moods and any other required material you see fit. Students can work in pairs, independently, or in small groups. A paper brainstorm can be used for coming up with words to describe their daily timetable.

LESSON ELEVEN

COMPOSING A SOUNDTRACK TO LIFE

Introduction:

- Begin by reading through the extract of the interview with Carl Kennedy.
- Ask the class in groups to write a timetable for their day from the moment they wake up.
- Invite the class to put sounds to each element of their morning, afternoon and evening.
- Use the props and web resources at their disposal to re-create the sounds of their day.
- Identify and play a song that runs through Michael's mind during the play such as Anything Goes: <https://www.youtube.com/watch?v=MCjhFru6m7g> - Ask each group to think of any music they may hear during the day and insert it into their time table.
- Allow the groups to practice the sound timetable for their collective day.
- Inform the group that they should consider if their audience was sitting in the middle of the room where should they position themselves for the maximum effect.
- Invite different groups to act as the audience by sitting in a group and covering their eyes. Allow the performance group to perform part of their day and collect the audiences' feedback.
- Repeat this so that each group gets an opportunity to listen and to perform.
- Discuss what sound effects were successful and evocative.

Interview with Carl Kennedy, Sound designer on *Me Micheal*.

“Sound Design and Music within theatre can overlap in many ways. Some sound design can have musical elements and by the same token some music for theatre will use sound design elements.

But they can also be broken up in simple terms as a starting point.

Sound Design for example in it's basic form could be said to be all the sound effects and background sounds in a play such as the sound effect of a phone ringing or the sounds of waves on beach with seagulls in the background. It also can cover technical elements such as placement of speakers and use of microphones and amplification.

A theatrical score then would then be the music that you hear in play that is composed specially for that production - during a scene change perhaps, or a song sung by the cast or music that plays during a spoken scene to heighten the atmosphere or mood of a scene. It can be live or recorded.

After the script I like to start by discussing with the director his/her vision of the play and how they plan to stage it. It is also great to hear the actors perform the play and discuss with the other designers what might be the best way to tell the story of the play.

A great challenge in music and sound design in theatre is also a very exciting aspect, which is the search to find just the right elements that suit the particular production of the particular play you are working on.

LESSON ELEVEN

COMPOSING A SOUNDTRACK TO LIFE

In terms of starting points for creating soundscapes I would encourage students to go record sounds on whatever device they can - be it a phone or a tape recorder - and try to listen for the sounds that they hear everyday in a different way. Sometimes it can be a good exercise to decide on what you need for a soundscape and then try to re-create it with everyday found objects.

There is a website called freesound where you can download sounds for free to give you some ideas.”

Development:

- Look at the movements that people use in their daily lives that create sounds. Create a movement piece that reflects the sounds of daily life by selecting, exaggerating and repeating these movements.
- Create a narrative to accompany the soundscape.
- Discuss how you might stage the soundscape of daily life.

Transitions:

- Use a drum or other instrument to transition between independent work and group work, or in between presentations with a single beat.

Conclusion:

- Conclude with reflective questions such as:

- What was exciting about creating your soundtrack? What was challenging?
- How did it feel to share your experience? How does music change it? How does a narrative add to it?
- End the session thanking the students for their participation in the drama and with a ritual such as a collaborative single clap.

Reflection:

- Were students able to identify emotions associated with certain sounds?
- Were students able to separate a story into at least three different parts?
- Did students convey three different moods in their story?

Modifications:

- This lesson can be modified, developed, and expanded in multiple ways:
- Students can respond to listening to the sounds using drawings and the creation of a storyboard.
- Make it into a performance: Have students collect the soundscape on their own, develop it further by creating a dance, movement sequence, still images and narrative to present a performance piece to the class using their soundscape.

APPENDIX A



PRE-PERFORMANCE MATERIALS

SUGGESTIONS AND LINKS TO MUSIC FROM THE 1930'S

***Me Michael* Playlist – Youtube**

https://www.youtube.com/playlist?list=PLoE3-0iMS-cOzBVwzIaurAF350c6yxl_N

Anything Goes

<https://www.youtube.com/watch?v=MCjhFru6m7g>

or on CD of the music from *Me Michael* from
the Education and Community Department

PRE-PERFORMANCE MATERIALS

TIMELINE OF IRISH HISTORY: 1886-1923

Research Document for Lesson 1

Group 1

1886 *First Home Rule Bill*

1893 *Second Home Rule Bill; Gaelic League founded.*

Questions to consider

What was the aim of the Gaelic League? Who did it affect? Who was the main founder? Where was it first established?

Task

Create a frozen picture of The Gaelic League at the time. Be sure to include a depiction of the people in the league as well as those people targeted.

Artefact can be found at:

REFERENCE IRISH HISTORICAL TIMELINE:

http://one-ireland.org/history_timeline/timeline.htm

HOME RULE: http://www.historylearningsite.co.uk/home_rule_and_ireland.htm

HOME RULE CARTOON: <http://multitext.ucc.ie/d/>

Cartoon by John Porter 1889

Group 2

1903 *Land Purchase Act (Wyndham Act)*

Questions to consider

What was the Act for?

How does it work?

Who does this help?

Information for teachers

- Meant for tenant land purchase
- Government pays the difference between the price offered by tenants and that demanded by landlords
- The resulting Wyndham Land Purchase (Ireland) Act (1903) finished off landlordism control over tenants and made it easy for tenants to purchase land, facilitating the transfer of about 9 million acres (36,000 km²) up to 1914

Artefact can be found at:

LAND PURCHASE ACT: <http://www.askaboutireland.ie/reading-room/history-heritage/pages-in-history/Ireland%20in%201904/bloomsday-diary-june-16th/near-castlebar-mayo-12noo/>

Group 3

1912 *Third Home Rule Bill introduced to Parliament*

Questions to consider

What did this do for the Irish? The British?

How many times was it suggested to Ireland?

Why were so many against it?

Task

Create a frozen picture that shows why people were for Home Rule, and why people were against it.

Information for teachers

- Home Rule was the name given to the process of allowing Ireland more say in how it was governed.
- This freed them from the rule of London and made peace with those in Ireland who wanted Ireland to have more home derived power.

Artefacts Available

THE GAELIC LEAGUE: <http://www.askaboutireland.ie/learning-zone/primary-students/looking-at-places/meath/fr.-eugene-ogrowney/the-gaelic-league/>

PRE-PERFORMANCE MATERIALS

TIMELINE OF IRISH HISTORY: 1886-1923

Research Document for Lesson 1

Group 4

1914 *First World War begins: a fight for others and freedom*

1916 *Easter Rising: Irish Nationalists fight against the rule of Great Britain*

1918 *First World War ends*

1919 *First Dáil Eireann*

Questions to consider

What were they fighting for?

How long did it last?

Who led the group?

Where did the fighting take place?

What were the results?

How many groups were represented in the leadership of the Rising?

Task

Create a frozen picture depicting the group that led the Easter Rising.

Artefact can be found at:

EASTER RISING: <http://www.iol.ie/~dluby/history.htm>

Questions to consider

Was the Easter Rising a success at the time? What happened to the leaders? What happened to public opinion when the executions in Kilmainham happened?

Task

Create a frozen image of the creation of the Irish Republic Army 191

Group 5

1919-21 *Irish War of Independence: a fight for freedom and independence*

Questions to consider

What were the Irish fighting for? Against whom?

Where did the fighting take place?

What was the resulting treaty called?

What did the Treaty do for Ireland?

Who signed it?

Artefact can be found at:

MICHAEL COLLINS: <http://www.irishcentral.com/roots/history/Top-ten-quotes-of-legendary-Irish-hero-Michael-Collins.html>

IRISH WAR OF INDEPENDENCE: http://en.wikipedia.org/wiki/Irish_War_of_Independence

Task

Create two frozen images: one of the start and one of the end of the Irish War of Independence.

PRE-PERFORMANCE MATERIALS

TIMELINE OF IRISH HISTORY: 1886-1923

Research Document for Lesson 1

Group 6

1922 *Sinn Féin pass Anglo-Irish Treaty*

Artefact

“Give us the future..we’ve had enough of your past...give us back our country to live in—to grow in..to love.”

-Michael O’Collins

Questions to consider

What is Sinn Féin - what did they want?

Which leader emerges that is against the Irish Free State?

What happens to Michael Collins?

How many counties of Ireland had independence?

Task

Create a frozen picture of a unified Ireland.

Artefact can be found at:

EAMON DEVALERA: <http://www.nationalarchives.gov.uk/cabinetpapers/themes/irish-independence.htm>

Group 7

1922- 1923 *Irish Civil war: a fight where neighbour fought neighbour*

Questions to consider

What brought about civil war?

What buildings were occupied?

What kind of fighting occurred?

How did the fighting end? Was anything resolved?

What happened to anti-treaty prisoners?

Task

Create a frozen image of the outbreak of the civil war.

Information for teachers

The Civil War cost the lives of more than had died in the War of Independence that preceded it and left Irish society deeply divided.

Artefacts

IRISH CIVIL WAR: <http://irishvolunteers.org/2012/03/irish-civil-war/> AND <http://www.theirishstory.com/2012/07/02/the-irish-civil-war-a-brief-overview/#.VG3t5GSsV3o>

IRISH CIVIL WAR LETTERS: <http://www.mooregroup.ie/2009/07/irish-civil-war-letters-on-the-eve-of-execution/>

SAMPLE LETTER FROM MICHAEL

(to be handwritten)

Dear Class,

I'm writing because I'm not allowed to come to class anymore and have to stay at home with all of my aunts. If I stick around at school Aunt Kate might lose her job and all the money we need to keep living in the house.

It didn't feel good to be made fun of for not being normal, and I thought I would finally make a friend or two my age. My mother and my aunts say they're happy to have me at home but I wish I had someone to play with there...

Maybe I'll see you in town,
Michael

APPENDIX B



POST-PERFORMANCE MATERIALS

“I AM WHO I AM” POEM

Title: _____

I am who I am.

My Name is _____,

but I'm known as _____.

You might think I'm _____,

but I'm really _____.

You might say that I _____,

but the truth is I _____.

When I look out from my eyes, I see _____.

When I open my ears, I hear the world telling me, “_____”.

The colour of my life is _____.

The sound is _____.

If life had a taste, it would taste like _____.

If I had one dream, it would be _____.

If I had one fear, it would be _____.

If I held the world in my hands, the one thing I would change would be _____.

You might think I'm _____,

but I'm really _____.

I am who I am.

Written by: _____

DRAMATIC DEVICES

Lyric Voice

expressing the reader's emotions; using a light, clear register

Echoing

repeating a word or parts of a word through sound after the original sound has stopped

Choral effect

saying something at the same time by many people

Onomatopoeia

forming a word from a sound - example: sizzle, pop

Repetition

saying something that was already said more than once

Chant

saying or shouting repeatedly in a sing-song tone, usually done together with a group

Whisper

speaking very softly using the breath

Gesture

moving a part of the body to express an idea

MOOD WORDS

Adapted from Fall River Schools

fallriverschools.org/

Positive Mood Words

amusing	liberating
bouncy	light-hearted
calm	loving
cheerful	mellow
confident	nostalgic
content	optimistic
determined	passionate
dreamy	peaceful
ecstatic	playful
empowering	refreshing
energetic	rejuvenating
enlightening	relaxing
exciting	relieving
exhilarating	sentimental
flirtatious	silly
giddy	surprising
grateful	sympathetic
harmonious	thoughtful
hopeful	touching
hyper	warming
joyous	welcoming

Negative Mood Words

angry	lazy
annoying	lonely
anxious	melancholic
boring	nervous
cold	nightmarish
confusing	numb
cranky	overwhelming
depressing	painful
disappointing	pessimistic
dreary	rejected
embarrassing	restless
envious	serious
exhausting	somber
foreboding	stressed
frustrating	suspenseful
gloomy	tense
grumpy	terrifying
haunting	threatening
heartbroken	uncomfortable
hopeless	worrying
jealous	

RESOURCES FOR THE WIRELESS

History of the Radio (with images)

<http://www.knowitall.org/kidswork/etv/history/radio/>

Information on Guglielmo Marconi

<http://www.history.com/topics/inventions/guglielmo-marconi>

Article About First Wireless Transmission

<http://www.history.com/this-day-in-history/marconi-sends-first-atlantic-wireless-transmission>

Example of a Phonograph's Sound (Pre-Wireless)

<http://www.history.com/topics/inventions/guglielmo-marconi/speeches>

Video About The Science Of Radio Waves and Sound Transmission

<https://www.youtube.com/watch?v=JszhyeW73Q4>

Sample of the Sound of the Wireless Radio (Marconi spoken about at 3:10)

<https://www.youtube.com/watch?v=iuKx93NTgZO>

Example of Radio Broadcast

<https://www.youtube.com/watch?v=iuKx93NTgZO>

Radio Soundclips:

Radio Static

<https://www.youtube.com/watch?v=wffIdhOCZW8>

Britain Declares War On Germany 1939

https://www.youtube.com/watch?v=rtJ_zbz1NyY

Devalera Addresses Churchill 1945 (6:17–7:31 and 8:55–End)

<https://www.youtube.com/watch?v=zbGpG8pO8U>

Churchill Announces End Of WWII

<https://www.youtube.com/watch?v=lq-zjE1yfDM>

Christmas Music, Glenn Miller, 1941 (3:53:43)

<https://www.youtube.com/watch?v=BIO8fe756-8>