

CHAPTER 5:

Past, Present and Future

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5.1 Language Focus: Verb Tenses

Learning Intentions

In this section you will ...

- ✓ Understand how verbs change depending on the tense you are writing in.

DEFINITION

Grammar is the use of the rules about how words change their form and combine with other words to make sentences.

Tense is the form of a verb that shows the time that an action happened.



Studying grammar helps you to create good, clear sentences. You studied verbs on page 10. Verbs are action words and they change tense when they are used to talk about the past, present and the future.

Examples:

Past tense

I walked to school last week.

Present tense

I walk to school everyday.

Future tense

I will walk/am going to walk to school next week.



1. The paragraph on page 175 is written in the present tense. In your copybook, rewrite the paragraph in the past tense.

Example: I was walking ...



2. Working in pairs, make a list of the verbs that you changed.
3. What did you notice about *how* the verbs change? Are there any rules? Are there exceptions?



I am walking to school on a cold, wet Monday morning. Even though I am wearing my winter coat, I can feel my school uniform becoming increasingly damp; the rain is soaking through my jacket. The downpour is so heavy that I am not able to see far ahead; I must keep my head down low to protect my eyes from the storm.

BEEP!

The car horn honks loudly to warn me but it is too late!

SPLASH!

The car drives over an enormous puddle on the side of the road and it creates a wave that reaches my shoulder. I am standing on the footpath and I am drenched from head to toe.

5.2 Graphic Novel Extract: *Celtic Warrior: The Legend of Cú Chulainn* by Will Sliney

Learning Intentions

In this section you will ...

- ✓ Analyse why legends and fairytales are so interesting.
- ✓ Evaluate how graphic novels can be used to tell stories.

Before Reading



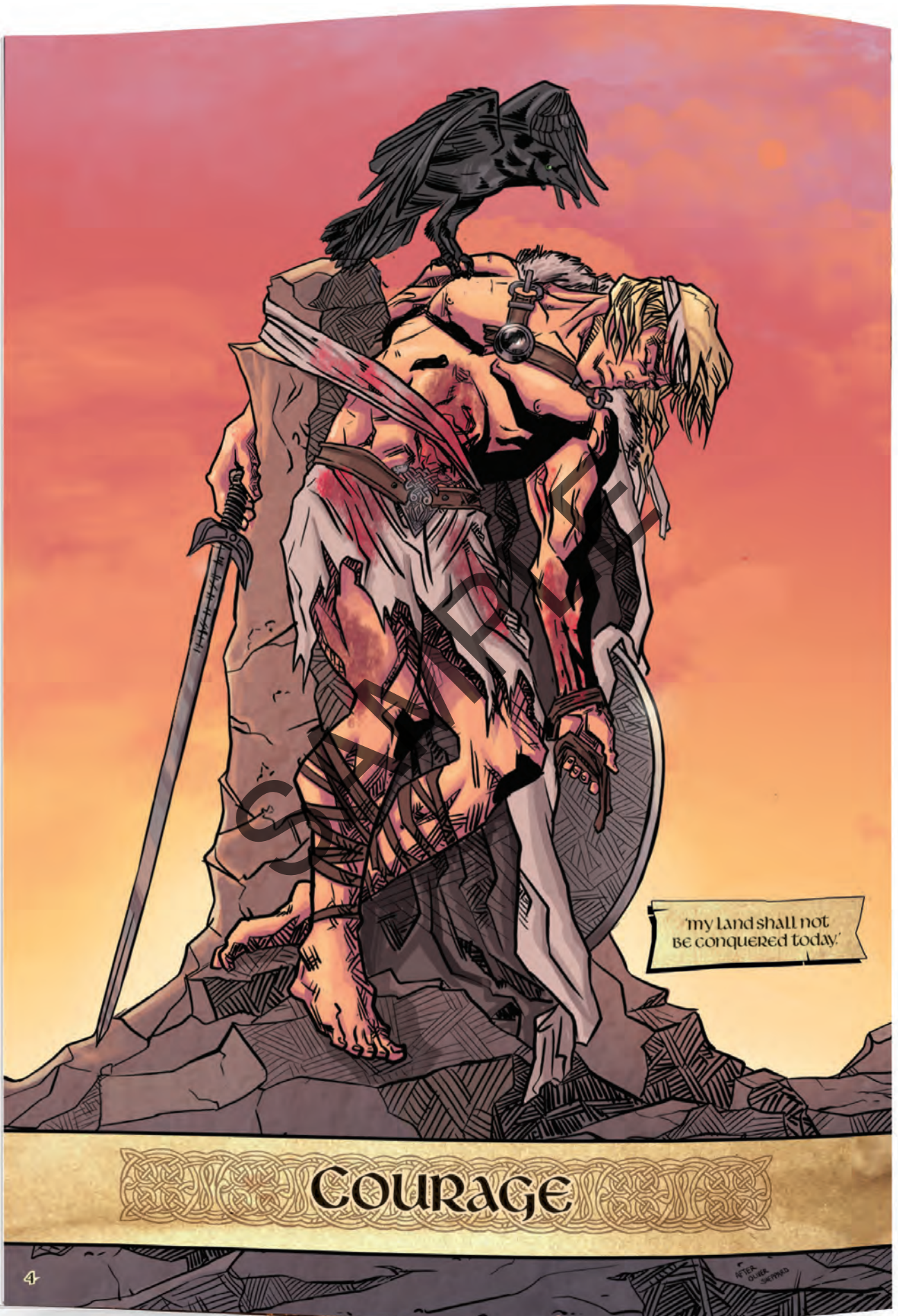
Think about a **legend** or **fairytale** that you remember from your childhood. Write in your copybook:

- What was the name of the story and **what happened** in it?
- **How** were you told this story?
- **Why** was this story so interesting to you?

Share what you have written with your classmates to see if others in your class liked the same stories.

Reading

You are going to read the first four pages from '*Celtic Warrior: The Legend of Cú Chulainn*' by Will Sliney. This story retells the Irish legend of Cú Chulainn through the medium of a graphic novel.



'my land shall not be conquered today.'

COURAGE

4

After Oliver Shepard







SO TAKE YOUR
DRINK IN YOUR HAND.
ENJOY YOUR NIGHT.



TOMORROW WE
CROSS THE PLAINS OF IRELAND,
TO CLAIM BONN CHAIRGE, THE
BROWN BULL OF ULSTER, AND
ITS LANDS FOR MAEVE.



for Maeve



After Reading

Exploring graphic novels



- Page 176**
 - Describe in detail exactly what you see.
 - Imagine if the author had used a descriptive paragraph and not an image to open the book. What difference would this make to the impact of the opening of the book?
- Page 177**
 - When does this story begin?
 - What are the men talking about?
 - Describe the characters on this page.
- Page 178**
 - Describe this warrior.
 - What is he saying to the men?
 - Why do you think he is saying this?
- Page 179**
 - What are the men doing tonight?
 - What will they do tomorrow?
 - Who is Maeve?



Techniques in graphic novels

Sepia

The word *sepia* refers to the name of the rich brown pigment that was widely used by photographers in the early days of photography. Sometimes in graphic novels or on film, it is used to make the reader understand that what is happening in the story is taking place in the past. Bright sepia tones can be used to imply peaceful memories and darker tones can suggest conflict.



- Describe the colour tones that appear in the panel on page 176.
- Sometimes the colour tones that are used are selected to match the mood of the extract. How would you describe the mood in pages 177-179?
- On pages 178 and 179 the illustrator uses light and darkness. Select one panel which is bright and one panel which is dark, and compare them.

DEFINITION

The space between the panels is called **guttering**. It organises the scenes of the story and tells the reader that some time has passed between the panels.



This is the guttering.

The guttering is normally structured so that the reader can read each panel from left to right and it forms panels at right angles. Sometimes the guttering is formed through slanted lines which increases the speed at which the reader reads the panels.

Graphic vs words

Work in small groups and answer the following questions about '*Celtic Warrior: The Legend of Cú Chulainn*'.

1. Do you think the story is suited to a graphic novel medium?
2. Would this story be just as interesting if it were written with words?
3. How do images contribute to the story?

**Create**

1. Choose one panel or a collection of panels and transform them into a series of descriptive paragraphs. When you have completed your work, share it with a classmate and ask them to find the corresponding panel.

OR

2. Create a storyboard for a graphic novel based on the legend or fairytale you described at the start of this section.

Workbook
page 64

5.3 Memoir: *Anseo* by Úna-Minh Kavanagh

Learning Intentions

In this section you will ...

- ✓ Learn what a memoir is and read an extract from a memoir.
- ✓ Practise writing an extract from a memoir.

Before Reading

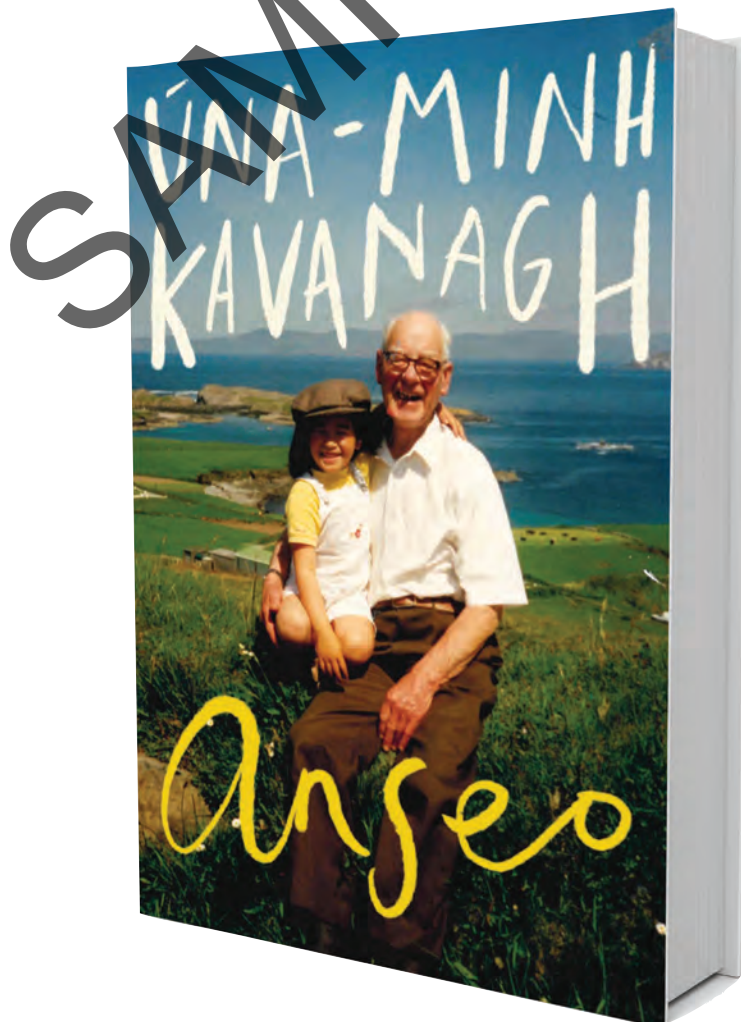


A memoir is a type of writing that features a person discussing a time in their life. It is different to an autobiography which aims to address a person's entire life.



Discuss the following questions with a partner and be ready to answer them for a class discussion:

- Why would someone **write** a memoir?
- Why would someone **read** a memoir?
- What **celebrity** memoir would you like to read?
- Are there any **non-celebrities** or people that you know whose memoir you would like to read?



Reading

You are going to read an extract from *Anseo*, a memoir from Úna-Minh Kavanagh. Úna-Minh Kavanagh was born in Vietnam and adopted by a family from Tralee, Co. Kerry. One way that Úna-Minh Kavanagh has presented her story is by marking out different parts with an Irish phrase. As you read through the text, pause at the phrase used by the author and think of a reason why it was included.

ANSEO

by Úna-Minh Kavanagh

When Mom brought me home to Ireland to live with herself and Grandad in Tralee, they had no idea what kind of life would be ahead of me. But I had a fantastic childhood, thanks to their love and support. By the time I arrived, my grandad had retired from An Garda Síochána so he had loads of time for me. He was a cainteoir dúchais (native Irish speaker) who spoke Irish from the cradle and his love of the language trickled into my consciousness almost immediately. His influence never felt forced or like a chore.

The new granddaughter of the famous storyteller and retired Garda Kavanagh instantly became a talking point both within and outside of our family. He was a traditional, fuss-free Irishman so no doubt they wondered what my story was. There were looks of awe around Tralee as he was spotted wheeling this small Asian baby in her buggy and he speaking as Gaeilge to her. I was an ‘exotic’ new addition to the town. There was even an article in the local newspaper about me; there’s no better way to know you’re the talk of the town than an appearance in *Kerry’s Eye!* As he walked around town with me, ‘Does she speak English?’ became a regular inquiry. And he would declare to anyone who would actually listen, ‘Ní hamháin Béarla, ach Gaelainn, ambaiste’ (Not only English but Irish, indeed). He volunteered this information even when it might seem like no one was taking any notice, satisfying only their own curiosity with the question. More on these ‘innocent’ kinds of questions later.

“ A swell of pride:
Taom mórtais ”

Time and time again he would have to explain our situation and though it must have been exhausting, he never let his pride in me falter. There was even one time when Grandad had me out in the buggy in downtown Tralee and a woman came up to him, saying in all seriousness:

‘Oh Paddy, what will you do when she grows up and starts speaking Vietnamese? You won’t be able to understand her.’

Well, I snorted my tea right out of my nose the first time Mom told me that story. I would love to have seen Grandad trying to maintain his composure. He never rolled his eyes, but he could give a deadpan stare that would rattle a snake.

“ Ignorance is bliss:
Seachnaíonn súil ní nach bhfeiceann ”

But like so many children who are loved, I didn't notice how precious and finite my time with my grandad would be. 'Labhair Gaelainn liom, a chailín' (Speak Irish to me, girleen), he would say to me, and I, in my thick Kerry-shtyle accent, would talk back to him in English. I loved to act the playful pup and he knew it. Since his death in my teens, there have been countless times that I wish I could have spoken in Irish with him again, even just for a few minutes. Writing this book, I am reminded of the many questions that I would love to ask him about his life, questions that never even occurred to me as a child.

“ Childhood innocence:
Soineantacht na hóige ”

When I was very small, Mom worked as a múinteoir (teacher) in one of Tralee's local primary schools and I attended a Gaelscoil up the road from our family home in St Brendan's Park, a housing estate in town. The decision that I would attend a Gaelscoil was an obvious one and by going to a different one to her own, Mom hoped I could avoid the pressure of being a teacher's daughter. She also wanted me to have the freedom that some distance would give me. Throughout my primary education, I was the only brown child in my school. I was also the only 'foreign' child in my class. Mind you, not that I noticed, as I was much more interested in play dough than what people were saying about me. It was only towards the end of my primary school years that my peers began to make sly 'slanty eyes' remarks or slipped in words like 'ching chong' at the end of their digs. I didn't understand why and was deeply hurt. For years there had never been an issue and all of a sudden, this? We were in the same class, I could speak and write in Irish just as well as they could, I didn't mock them, and my mother and grandad were white like theirs – I just couldn't grasp why I was part of a 'joke'.

Eventually, this bullying had got so bad that I was very down and didn't want to go to school anymore. And I adored school! Even at a young age, not yet ten years old, I managed to open up to my mother. Her reaction was immediate, and I felt safe knowing that she was rooting for me. She marched up from her school to my school to put an end to it, once and for all. And she did so with compassion and reason. She met with the principal and explained how I was feeling and how it was affecting my progress. The bullying ended and I was so relieved.

“ The unacceptability of bullying:
Ní raibh aon ghlacadh le bulaíocht ”

The relief of not having to deal with any more bullies brought me back to the happy child I had been. I was back to being a 'normal' child again, playing games like Gardaí 'gus Gadaí (Cops and Robbers) in the school yard without fear. When Grandad would walk me to school, we would always be late, strolling and chatting as Gaeilge, so that I often missed the roll call in the school yard ('Anseo!'). After many a 'tá brón orm' (I'm sorry), the teachers accepted my absolutely valid excuse of 'Bhíos ar siúlóid le mo sheanathair' (I was on a walk

with my grandad). We marvelled that we got away with it for so long. And I remember those walks as truly some of the best moments of my young life.

Why is it that you are always late?:
Canathaobh a mbíonn tú i gcónaí déanach?

Despite our tardiness, education was very important to my grandad. Much like his immense pride in our Kerry GAA team, he was also very proud of speaking Gaelainn na Mumhan (Munster Irish; note that ‘Gaelainn’ is Kerry-Irish for ‘Gaeilge’). So, I know where I got my loyalty and ambition for learning from. While I was fortunate to be able to go into education with ease and live well throughout my childhood, my grandad had a very different and much tougher upbringing in the early-1920s.

After Reading



Check your understanding

1. Discuss the five Irish phrases with a partner. Why do you think they are included?
2. What job did Úna-Minh’s grandfather have?
3. Why was Úna-Minh considered to be an ‘exotic’ new addition to the town?
4. What happened to make Úna-Minh not want to go to school?
5. How do you know that Úna-Minh and her grandfather had a close relationship? Use the **REEL** technique to support your response.
6. In this extract, Úna-Minh describes growing up in Kerry in the early 1990s. Based on the extract that you have read, what are the differences between life then and life now? Would you like to have lived in this place and time? Use the **REEL** technique to support your response.
7. Did you like this extract? Would it encourage you to read the whole book? Give reasons for your answer.
8. Imagine that your classmate was absent and didn’t read the extract. Summarise it for him or her in 50 words. *It’s about ...*



Create

1. Imagine that you are the celebrity or the person you identified from your ‘Before Reading’ discussion. Write a passage from the memoir that you would like to see them write.

OR

2. Create a passage from a memoir about a time in your life where you were presented with some challenges.



Success Criteria:

- My piece of writing is written in the past tense.
- I am using the first person (‘I’) in my writing.
- My writing reflects how I responded emotionally to the event.



5.4 Drama Extract: *The Boy in the Striped Pyjamas* by John Boyne

Learning Intentions

In this section you will ...

- ✓ Consider why true stories from history are transformed into novels and plays.
- ✓ Read an extract from a play and identify elements which draw the reader's interest.
- ✓ Consider how to dramatise an extract.

Before Reading



You are going to read an extract from *The Boy in the Striped Pyjamas*. This story was originally created as a novel, but was retold as a film and a play. It is set in the middle of World War II and follows Bruno, a young boy who has to leave Berlin to follow his father who works in a concentration camp. It is one of countless stories inspired by World War II.

In small groups, discuss your answers to the following questions:

- When was World War II?
- Who was Der Führer?
- List **three** things you know about Auschwitz.



Reading

The story takes place in occupied Poland during World War II. Bruno, the young boy, is very upset because he has had to move home and he misses his extended family and friends. His father has got a job running the concentration camp, Auschwitz. Even though his father is a high-ranking Nazi officer, Bruno is unaware that there is a war taking place because he is so innocent. In this scene, Bruno enters his father's office to try to convince him that the family should return to Berlin.

Note: Bruno pronounces *Auschwitz* as Out-With and *Der Führer* as The Fury.

THE BOY IN THE STRIPED PYJAMAS

by John Boyne

On the back wall the typing appears again...

Out of Bounds at All Times and No Exceptions

A lavish office. The writing fades.

After a moment, BRUNO enters.

FATHER: Bruno. My boy!

BRUNO: Hello, Father.

FATHER: Bruno, I was coming up to see you in a few minutes, I promise I was. I just had a meeting to finish and a letter to write. You got here safely then?

BRUNO: Yes, Father.

FATHER: You were a help to your mother and your sister in closing the house?

BRUNO: Yes, Father.

FATHER: Then I'm proud of you. *(beat)* Sit down, boy.

BRUNO sits in a vast armchair. His feet don't touch the floor.

So, what do you think?

BRUNO: What do I think? What do I think of what?

FATHER: Of your new house. Do you like it?

BRUNO: No. I think we should go home.

FATHER: *(glancing at a letter on his desk)* Well, we are home.

BRUNO: Out-With is our new home?

FATHER: Yes.

BRUNO: But when can we go back to the house in Berlin? It's so much nicer there.

FATHER: Come, come. Let's have none of that. A home is not a building or a street or a city or something so artificial as bricks and mortar. A home is where one's family is, isn't that right?

BRUNO: Yes, but –

FATHER: And our family is here, Bruno...

BRUNO: ... at Out-With?

FATHER: At what? Oh, yes. Ergo this must be our home.

BRUNO: But Grandmother is in Berlin. And she's our family too. So this can't be our home.

Pause. FATHER stands.

FATHER: Yes, Bruno, she is. But you and I and Mother and Gretal are the most important people in our family and this is where we live now.

BRUNO: I don't like it here.

FATHER: Bruno ...

BRUNO: Karl's not here and Daniel's not here and Martin's not here –

FATHER: Bruno. Sometimes there are things in life that we don't have a choice in.

And I'm afraid that this is one of them. This is my work. Important work. Important to our country.

BRUNO: Is this all because of The Fury at dinner?

FATHER: The what? Oh, yes. You'll understand some day.

BRUNO: I want to go home. (*Holds back tears.*)

FATHER: You need to realise that you are home. This is home for the foreseeable future.

BRUNO *closes his eyes*. FATHER *approaches BRUNO, takes a cigarette out of a cigarette case, taps it on the desk and lights it.*

I remember when I was a child. There were certain things that I didn't want to do, but when my father said that it would be better for everyone if I did them, I just put my best foot forward and got on with them.

BRUNO: What kind of things?

FATHER: Oh, I don't know. It's neither here nor there anyway. I was just a child and didn't know what was for the best. Sometimes, for example, I didn't want to stay at home and finish my schoolwork. I wanted to be out on the streets playing with my friends just like you do.

BRUNO: So you know how I feel –

FATHER: Yes, but I also knew that my father, your grandfather, knew what was best for me. Do you think that I would have made such a success of my life if I hadn't learned when to argue and when to keep my mouth shut and follow orders?

BRUNO: Did you do something wrong? Something that made The Fury angry?

FATHER: Me? What do you mean?

BRUNO: It's all right. I'm not cross. But he'd hardly send you to a place like this if he wasn't punishing you for something.

FATHER: (*laughing*) You don't understand the significance of such a position.

BRUNO: I think you should go and apologise to The Fury and maybe he'll forgive you whatever you've done wrong.

Pause. FATHER walks back to his desk.

FATHER: (*quietly*) I wonder if you are being very brave, rather than merely disrespectful. Perhaps that's not such a bad thing.

BRUNO: I didn't mean –

FATHER: But you will be quiet now. I have been very considerate of your feelings here, Bruno, because I know that this move is difficult for you. And I have listened to what you have to say, even though your youth and inexperience force you to phrase things in an insolent manner. And you'll notice that I have not reacted to any of this. But the moment has come when you will simply have to accept that –

BRUNO: I DON'T WANT TO ACCEPT IT!

FATHER: (*quietly*) Go to your room, Bruno.

BRUNO: (*going to the door*) Father?

FATHER: Bruno, I'm not going to –

BRUNO: It's not about that. I just have one other question. (*beat*) Who are all the people outside?

- FATHER: Soldiers, Bruno. And secretaries. Staff workers. You've seen them all before.
- BRUNO: No, not them. The people I see from my window. In the huts in the distance. They're all dressed the same. In striped pyjamas.
- FATHER: Ah, those people. (*smiles slightly*) Well, they're not people at all, Bruno.
- BRUNO: They're not?
- FATHER: Well, at least not as we understand the term. But you shouldn't be worrying about them right now. They're nothing to do with you. You have nothing whatsoever in common with them. Just settle in to your new home and be good, that's all I ask. Accept the situation in which you find yourself and everything will be so much easier.
- BRUNO: Yes, Father (*starts to go*).
- FATHER: Bruno...

BRUNO thinks for a moment and then clicks his heels and salutes his FATHER with his arm as the soldiers did.

- BRUNO: Heil Hitler.

BRUNO smiles at his FATHER and runs off.

After Reading



Check your understanding

1. Where is this scene set?
2. Why does Bruno's father tell him that he is proud of him?
3. Why does Bruno become close to crying?
4. What impression do you get of Bruno's father?
Use the **REEL** technique in your response.
5. What kind of boy do you think Bruno is?
Develop your answer using the **REEL** technique.



Drama in performance

1. Read through the drama extract again and focus on how you **imagine** it would look if you saw it performed by professional actors. Write a sentence about each character:
I imagine that Bruno looks ...
I imagine that the father looks ...
2. *The Boy in the Striped Pyjamas* was originally published as a novel. It was then adapted as a film and as a play. When a story is changed from **one form to another**, there can be changes to make the story suitable for its new form. Watch this clip from the film, the second scene corresponds to the scene that you have just read, although it's not exactly the same.
Link: [The Boy in the Striped Pyjamas](#)
Search Terms: The Boy in the Striped Pyjamas 'They're Not Really People' – Vera Farmiga, Asa Butterfield
3. What similarities and differences were present between the **version you imagined** and **how it is performed** in the film?
4. Work in pairs. Imagine that one of you is Bruno and the other is Father. Act out the extract.



Success Criteria:

- I am projecting my voice and speaking clearly so that everyone in the room can hear me □
- I am paying attention to the stage directions and what they tell me about how some lines should be performed. □
- I am expressing the personality of the character I am portraying. □

5.5 Short Film: *Rockmount* by Dave Tynan

Learning Intentions

In this section you will ...

- ✓ Identify and comment on different camera angles.
- ✓ Develop your knowledge of film.

Before Watching



1. You are going to learn about camera angles. Below are three different images which showcase three different types of **camera angles** that you will learn about:



1. the close-up, 2. the medium-shot and 3. the long-shot.
- Describe what your eye is immediately drawn to in each of the three photographs.
 - Discuss your answers with a partner.



2. The camera is an important tool for telling a story through film. Different camera angles are used to draw your attention to different parts of the story. Study the following images and answer the questions in red.



Camera Angle	Effect	Example
<p>Close-up The camera focuses on the actor's face or object.</p>	<p>There is a focus on an emotion or an important detail.</p> <p>What is the important detail and emotion revealed in these two close-ups?</p>	 
<p>Medium-shot The camera shows half of an actor's body and face.</p>	<p>There is a focus on plot. This angle allows the actors' expressions and dialogue to be clearly communicated.</p> <p>What is happening in each of these pictures?</p>	 
<p>Long-shot The camera shows the location and all of an actor's body.</p>	<p>There is a focus on location. It allows the audience to know where the story is set.</p> <p>What is the setting in these images?</p>	 

First Viewing



Roy Keane, Republic of Ireland. FIFA 2006 World Cup Qualifier

You are going to watch a short film called *Rockmount*. This film explores the childhood of Roy Keane, a famous Irish soccer player from Cork.

- Before watching, write down three things you already **know** about Roy Keane.
- Watch the film and write down **three things you find out** about Roy Keane from watching the film.

Link: [Rockmount](#)

Search Terms: Rockmount short film

- Did you enjoy your first viewing of the film? **Why? Why not?** Give two reasons to support your answer

Second Viewing



Film techniques

DEFINITION

Frame is one of the single pictures that together form a television or cinema film.

1. Describe the first two frames of the film. What type of camera angle is used and what does it tell the audience?
2. Where and when is this story set? (00:37 – 00:41)
3. How do you know that Roy is dedicated to soccer? (0:45 – 1:10)
4. Which word do you think best describes Roy's personality during his confrontation with his teammate (2:00 – 2:30). Give reasons for your answer.
(a) Brave (b) Argumentative (c) Silly
5. When Roy is at the boxing club, he is told by his coach that eventually he will have to choose between boxing and soccer. Describe the camera angle used and what impression it gives the viewer. (5:00)

6. Roy repeatedly asks his teammate Pádraig a question after their training session. How many times does he do this? Describe the manner in which Roy asks this question. (6:00 – 7:00)
7. A **montage** is a film editing technique which sees a series of short shots sequenced together, often set to music. Montage sequences often imply that time has passed and they can be used to heighten how the audience should feel. This technique is used to emphasise the preparation that Roy is making for his soccer trial (7:35 – 8:00).
What camera angles are used for the montage? What impression does it leave on the audience?
8. When the soccer coach finds out that Pádraig is not coming to training anymore, a close-up of his face is shown. What detail does the close-up reveal? (8:15)
9. Why does Roy tell his teammate 'You'll never get your head to a ball down there?' (9:45)
10. Describe the last frame of the film. (10:59 - 11:15)



Create

In small groups, make your own film.

1. Complete the sequencing map for *Rockmount* on page 70 of your workbook. This will help you to consider the **structure** of a film.
2. Consider the **premise** of *Rockmount*. (A premise is a starting idea.)

'It's a week in the life of a little boy called Roy in 80s Cork as he tries to get onto the football team. He's a little too short but he's not taking no for an answer. That boy is Roy Keane,' said Dave Tynan (writer and director of *Rockmount*) of the premise for the film.

3. Think of a famous person now.
4. Imagine or research an event when they were little or when they were your age.
5. This is the **premise** for your film.
6. Think of the story. Copy the template from page 70 of your workbook and use it to develop a structure for your story.
7. Write the script.
8. Decide who will play each role, including the camera operator.
9. Consider the location or setting.
10. Practise the camera angles.
11. **Shoot!**



Workbook
page 70

5.6 Podcast: *Irish History Podcast* by Fin Dwyer

Learning Intentions

In this section you will ...

- ✓ Listen to a podcast noting its key ideas, content and impact.
- ✓ Create a podcast.

Before Listening

DEFINITION

A **podcast** is a digital audio file of speech, music, broadcast material, etc. made available to stream or download.

You are going to listen to the story of Mary Doheny, a nineteenth century 'witch' from Tipperary. Think about what you know about witches and write down **three predictions** for what her story will feature.

Listening

As you listen to the episode of *The Irish History Podcast* by Fin Dwyer check if your predictions were correct.

[Irish History Podcast The Witch Mary Doheny](#)

Search Terms: Irish History Podcast The 'witch' Mary Doheny and a 19th century supernatural scam



Second Listening



Check your understanding

Listen again and stop at the end of each extract to answer the questions.

Extract 1: 00:00 – 4.45

1. When and where is Mary Doheny's story set?
2. Why were fairy doctors so common?

Extract 2: 4:45 – 8.20

Mary comes into contact with the Reeves family. Listen to learn about who the Reeves family are and why they are so interested in Mary.

3. What was so tragic about the Reeves' family history?
4. Why did the Reeves family make contact with Mary Doheny?

Extract 3: 8:20 – 11.20

As the Reeves family become more convinced of Mary's abilities, the plan to take advantage of the family's misfortune take shape.

5. Why did Mary Doheny tell John Reeves that she was a necromancer (a person who communicates with the dead)?
6. How did Mary Doheny deceive the Reeves family?

Extract 4: 11:20 – 14.10

The Reeves family come into contact with a strange and mysterious letter.

7. What did the letter that Terrence Reeves receive seek?
8. What did the Reeves family receive from their dead relatives?

Extract 5: 14:10 – End

Find out about what happens to Mary Doheny when she is brought to court in Carrick-On-Suir.

9. Why do you think the Reeve's family supported Mary Doheny at the trial?
10. What impression do you have of Mary Doheny?



Oral language production

A successful podcast needs to:

- (a) have interesting content.
- (b) be delivered in a way that keeps the listener interested.

One way of keeping the listener interested is by the careful selection of dramatic words:

In early 1863 Mary Doheny and her husband, a blind beggar, moved to the town of Carrick-On-Suir in south Tipperary. While they were poor and of little means, Mary had become one of the most famous and controversial characters in the town gaining both national fame and notoriety. When in 1864, she was hauled before a court in Carrick-On-Suir, accused of orchestrating one of the bizarrest scams of the nineteenth century, the room was thronged with her opponents and supporters.

From the opening of the podcast, you are encouraged to feel sympathy for Mary Doheny: her husband is a blind beggar, and they are a couple who do not have much money. The use of the verb 'haul' suggests that Doheny might have been unfairly treated. Your interest should also grow as you are told her story is 'one of the most famous and controversial!'

The voice presenting Doheny's tale has a serious tone which creates a sense of credibility to this story. It is easy to believe that this story is well researched.

- Which word do you think best describes the **delivery** of this podcast? Give a reason to support your answer.
 - Interested
 - Sympathetic
 - Informed
- Do you like how the speaker presented Mary Doheny's story? Give reasons to support your answer.



Create

Write the text of a podcast introducing yourself and describing your life today. The podcast is part of a series called '**Two-Minute Me**'. Feature the following in your podcast:

- Information about your school and where you live.
- The object you cannot live without and why.
- What your current passions are.

You can either present this material to your class in the voice of a podcaster or record it on a phone / device and play it back for the class.



Success Criteria:

My podcast / text should ...

- Only have content relevant to the topic, 'Two-minute Me!'
- Show that I have thought about how I present my voice.
(It can be serious, dramatic, funny etc., it's up to you.)
- Include a very brief introduction for listeners.
- Use at least one tip, trick or element of style that I picked up from listening to Fin Dwyer's podcast.
- Include a closing statement and thank my listeners for listening.

5.7 Poem: *To Do List* by Brian Bilston

Learning Intentions

In this section you will ...

- ✓ Examine the structure of a poem.
- ✓ Learn about using bullet points.

Before Reading

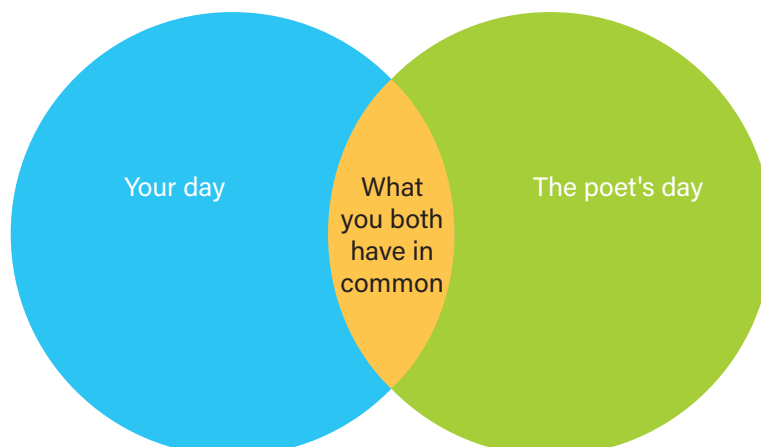
You are going to read a poem that shares all of the events that take place in the poet's normal day. Before reading, make a to do list of all the things that **you** have to do in your day. Start from the moment you wake up to the moment you go to sleep.



Reading



Read this poem three times – once silently in your head, and twice as a class. As you read through the poem, create a Venn diagram in your copybook of the events that take place in the poem compared with the events from your list of daily events.



To Do List

by Brian Bilston

- delay; defer; equivocate
- make some tea, procrastinate
- scroll through the news; stroke the cat
- readjust the thermostat

- dawdle; dither; hem and haw
- fill the kettle, chew my jaw
- write nine words, spin on chair
- play six games of solitaire

- observe the merry, dappled light
- dancing on a screen of white
- print out my words, paper scrunch
- stroke the cat, break for lunch

- prioritise new tasks to shirk,
- resolve myself to do some work
- look at Twitter, spin on chair
- make a brew; loiter; stare

- scroll through the news, stare some more
- reorganise the kitchen drawer
- write nine words, cross out six
- stroke the cat, stoke self-doubt

- make tea; stroke cat; scroll news; stare
- Twitter, chair-spin; solitaire
- stroke tea, spin news, scroll cat, wallow
- write To Do list for tomorrow

After Reading



Check your understanding

1. What items on the poet's list appeared more than once?
2. Is this a busy day for the poet? Why do you think so?
Use the **REEL** technique to support your answer.
3. Find four uses of alliteration in this poem. Remember: alliteration is the repetition of a consonant sound that appears at the start of closely connected words.
4. Do you like or dislike this poem? Use the **REEL** technique to support your answer.



Vocabulary builder: useful verbs

1. The following verbs all appear in the poem. Most of them are connected with doing things slowly. With a partner match each word with its meaning.



1. Defer	(a) to wait a long time before doing something that you have to.
2. Equivocate	(b) to avoid doing something because it is difficult or unpleasant.
3. Procrastinate	(c) to walk very slowly or do something very slowly in a way that wastes time.
4. Stroke	(d) to stand or wait without purpose.
5. Dawdle	(e) to lie or move around in soil or water, especially for pleasure.
6. Dither	(f) to decide which of a group of things are the most important so that you can deal with them first.
7. Prioritise	(g) to gently move your hand over a surface.
8. Shirk	(h) to speak in a way that is intentionally not clear, especially to hide the truth.
9. Loiter	(i) to arrange for something to happen at a later time, to postpone.
10. Wallow	(j) to spend too much time trying to make a decision.

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.

2. Select **four** of the verbs and put them into sentences or scenarios to highlight their meaning.



Structure of the poem

DEFINITION

Structure is the way the poet has organised the poem on the page e.g. number of stanzas, lines per stanza, breaks in between lines and stanzas.

The way the poem appears on the page can be linked to its meaning. This poem has a special structure. It is written using bullet points.

- Bullet points are used to make important points clear and easy to see.
- They create a sense of productivity and efficiency. They make the poet *look* busy.

How to write powerful bullet points:

- Think of bullet points as a mini headline.
- Highlight what is important.
- Keep it simple.
- Keep bullet points related to each other.
- Make the bullet points all fall under each other.
 - And not over here.
- Think in terms of key words.
- Don't overdo it.

The poet uses bullet points to **create an effect** of productivity. He wants to appear busy. However, based on the content of his list we can see that his day isn't productive. Consider the two options below and explain why you think the poet writes with bullet points.

(a) The poet is using humour. He is creating a list to make his life seem organised, meaningful and busy, but it would seem his life isn't busy at all.

OR

(b) The poet is making a meaningful and deep poem about how busy our lives have become. We are so focused on working that even on our days off we must make them event-driven and task-focused.



Create

1. Create a PowerPoint or Google slideshow about the poem. Your PowerPoint should have one slide for each stanza.

- Include a line you liked.
- Explain why you enjoyed the line.
- Include an image to accompany the line.

Examples:

scroll through the news; stroke the cat

I chose this line because I like the relaxed feeling it implies. We all spend our days slowly scrolling. Also I have a cat at home and stroking her is very relaxing. This line appears a few times and by the end of the poem the poet mixes up the verbs – he 'spins' the news and 'scrolls' the cat. I find this very funny.

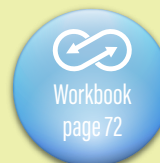


reorganise the kitchen drawer

I chose this line because I can really relate to it. The only time I actually tidy is when I should be studying or if I have a deadline for an assignment and I suddenly decide that I have to tidy my bedroom! I know exactly how the poet feels.



2. Rewrite the poem imagining the speaker to be a student. What would their to do list look like? The first stanza is done for you as an example. Write out your final draft in your workbook



Example:

Original	New
● delay; defer; equivocate	● wake up, rush out of bed, go
● make some tea, procrastinate	● brew coffee, revise verbs I need to know
● scroll through the news; stroke the cat	● put on uniform; go to school
● readjust the thermostat	● prepare for test on molecules

5.8 Media Studies: Advertising

Learning Intentions

In this section you will ...

- ✓ Consider how advertising influences our decisions.
- ✓ Analyse different elements of an advertising campaign.



Favourite advertisements


Advertising is all around us. You will experience advertising through poster-based campaigns and video campaigns that appear on your television or phone. Advertising impacts the decisions we make, such as what products we choose to buy, what television shows we stream and which brand of clothes we like to wear.

1. What's your favourite ad? In your copybook, write about an advertisement that really appeals to you. The ad can be in any medium. In your response, include the following details:
 - What happens in the ad?
 - What colours were used?
 - Were any words featured?
 - Where did you come across the ad?
 - Why you liked the ad.
2. Next, describe an ad that annoys you. Use the same questions, but analyse why you **dislike** the ad and why it **doesn't** appeal to you.
3. Discuss your favourite and least favourite ads with your class.



Features of advertising

- While different companies choose to market their products and services in different ways, there are usually several of the same features present in most campaigns. Some of these features are listed below. Read them and provide two more examples in each case.

Advertising features		Examples
Slogan	Slogans are designed to be memorable or relate to something important about the product. They are often a play on words.	1. Nike: Just do it 2. 3.
Logo	A logo is a unique and recognisable symbol which represents the product	1. Apple logo.  2. 3.
Mode of address	How the advert, as a media text, speaks to us. This could be a celebrity appearing to speak to us directly.	1. Idris Elba and Sky box sets 2. 3.
Hard sell	The 'Hard Sell' is short, loud and concise – telling you the price of the product and why you need it.	1. Ronseal: It does exactly what it says on the tin. 2. 3.
Soft sell	The 'Soft Sell' promotes the product with an associated lifestyle or a mysterious story. This may have the audience wondering what the product is, right up until the final image.	1. Chanel perfume ads 2. 3.

- Study the advertisement for the GAA and answer the questions that follow:



- Describe the image in the advertisement.
- What is the slogan?
- What is the main message of this advertising campaign?
- Who do you think is the target audience for this ad and why?
- Do you think the ad is effective? Give reasons for your answer.

Digital advertising

Digital advertising is the practice of delivering promotional content to users through various online and digital channels. Digital advertising uses social media, email, search engines, mobile apps and websites to show advertisements to audiences. Some of the techniques used in digital advertising include:



Types of digital ads	Description
Pop-ups	These ads appear when you are using a specific web page. They often offer prizes and competitions.
Web banners	These ads are placed on a website; if you click on the banner you are re-directed to another website.
Email marketing	If you sign up to particular company and give them your email address, they send you ads and special offers.
Contextual marketing	These ads are linked to your online searches. For example, if you have been looking for a new mobile phone online, suddenly ads for mobile phones appear in your searches.
Vloggers and bloggers	Some vloggers and bloggers receive payment for advertising and talking about particular products.



Research



- Work in groups. Consider all of the advertisements that you have been exposed to in the last **24 hours**. Brainstorm and list as many as you can.
 - Choose one advertisement per person.
 - Analyse the advertisement by filling in the table below, either in your copybook or see the grid in your workbook.

Ad	What group, company, or organization is responsible for the ad?	What does the ad say or suggest about the product?	What is the ad trying to get you to buy, do, or think?
1.			
2.			
3.			
4.			

- In groups discuss your answers to the following questions:
 - How are the four advertisements alike?
 - How are they different?
 - Which is the best of the four advertisements and why?
- Create your own advertisement. See your workbook for details.



5.9 Media Studies: Newspaper Articles

Learning Intentions

In this section you will ...

- ✓ Identify the differences between a tabloid and a broadsheet article.
- ✓ Practise writing in different styles.



DEFINITION

Tabloid is a type of popular newspaper with small pages that has lots of photographs and short, simple reports.

Broadsheet is a newspaper regarded as more serious and less sensationalist than tabloids.

Traditionally, there have been two main types of newspapers in Ireland: broadsheets and tabloids. Physically they looked different because tabloids used to be smaller in size than broadsheets. Nowadays, broadsheet newspapers have become more compact, and most newspapers are read online. However, the two formats have maintained major differences in style and content.

Features of Broadsheets	Features of Tabloids
<ul style="list-style-type: none"> ● Articles focus on current affairs, opinion pieces and political analysis. ● Headlines will be information-based and fact-driven. ● The stories are information-focused. ● Longer sentences and paragraphs are used. 	<ul style="list-style-type: none"> ● Articles focus on current affairs, celebrity gossip and opinion pieces. ● Headlines are written in large, bold, font that is typed using CAPITALS. Red is sometimes used for emphasis. Often the headline will use a pun or rhyme. ● The stories keep an emphasis on emotional and sensational reporting. ● Generally, the font size is much larger for tabloid stories. ● Shorter sentences and paragraphs are used.

Broadsheet

THE NATIONAL TIMES

1.

Minister's pre-budget speech signals trouble ahead.

2.

ECONOMY TO CONTRACT SHARPLY, BY AS MUCH AS 3% IN COMING MONTHS, SAY EXPERTS.

3.

BY MIRIAM O'DOHERTY

Yesterday in the Dáil Heather O'Leary TD made her second pre-budget speech since becoming Minister for Finance. The minister had a difficult message to deliver, with the economy forecasted to contract sharply between now and the middle of next year. Announcing a range of proposed policies, she stated that the coming budget would 'certainly be tougher on some' and that this was 'regrettable'.

It is understood that Ireland's economy will reduce in size as a result of global factors over



4.

which the government has little control. Addressing a packed Dáil chamber, Minister O'Leary revealed a range of cuts impacting the budgets of the Department of Health and the Department of Social Welfare. 'We simply must reduce our outgoings,' O'Leary stated, 'in order to prepare us for the choppy seas ahead'.

The Taoiseach, speaking afterwards about the proposed measures, told reporters, 'Nobody is saying this is going to be easy, but the Irish people have weathered hard times before and

come through'. The government would do its very best, the Taoiseach said, to 'protect those most vulnerable in our society'.

Opposition Finance spokesperson Seán Kildee was quick to criticise the announcement, claiming that 'not for the first time, the Minister's party is preparing to betray those less well-off'.

See the Business Section (45-50) for in-depth coverage of the Minister's announcement plus analysis from our thinkers and writers on the economy.

1. Masthead	Appears at the top of the front page. Typically written in black and often in a font associated with the newspaper.
2. Headline	Written in black, the headline indicates the core of the main news story of the day. It is centred on facts, not emotion.
3. Strapline	This is a headline printed below the main headline, in smaller font, giving more information on the story.
4. Pictures	Though pictures do appear, they play a much lesser role in a broadsheet than a tabloid. A front page might include one medium-sized picture and one or two smaller pictures.
5. Copy	Copy is the journalistic term for the words of the story. As with many forms of writing, the copy is organised in paragraphs. Often, the first paragraph will contain all the main elements of the story. The language is formal and serious. A broadsheet newspaper typically has much more copy than a tabloid, with about 60-70% of most pages occupied with columns of copy.

TABLOID (often referred to as 'red top' newspapers)

THE COMET 1.

POOL'S FRED IN SHOCK PITCH COLLAPSE 2. 3.

Fans in Torrent of Good Wishes for Beloved Midfielder on Social Media 4.

By Ruth Murphy, Sports Desk.

Stunned fans held their breaths at Anfield yesterday as Liverpool's beloved midfielder, Ted Jones (29), collapsed during a clash with Chelsea. 5.

Shortly before half time, Jones fell to the ground without warning, causing docs to rush on to the field. As medics aided the stricken player his teammates formed a circle around him to shield his privacy. Jones's partner, actress Christine Anderssen (26), was clearly tearful as she made her way to the star's side. 5.

'It seemed an endless wait,' admitted Mohammed Omar, a veteran Reds supporter. He told *The Comet*. 'There was huge relief when we saw Jonesy salute the fans from his stretcher.' Paramedics rushed the downed player by ambulance to Royal Liverpool Hospital where he was soon stabilised.

MORE FOOTBALL: In-depth coverage on pages 31-40.

Late last night Liverpool's official social media accounts posted pictures of Jones sitting up in bed and chatting to Ms Anderssen and several teammates. The official pics were shared widely by fans. Doctors have not yet revealed the cause of the star's collapse. Jones's prospects for recovery are unclear too. Some sources suggest he could miss out on the remainder of the season.

CONTINUED ON PAGE 5.

1. Masthead	Appears at the top of the front page, is often written in either white or black font on a red background.
2. Headline	Typically written in block capitals in black or white. Red is often used for emphasis. Headlines will regularly contain puns or wordplay, especially when the lead story is light-hearted.
3. Pictures	Images, typically photographs, play a major role in the front pages of tabloid newspapers.
4. Strapline	This is a headline printed below the main headline, in smaller font, giving more information on the story.
5. Copy	Copy is the journalistic title for the words of the main story. As with many forms of writing, the copy is organised in paragraphs. Often, the first paragraph will contain all the main elements of the story. The language in a tabloid is informal.



Reading

Read the following articles, A and B, to find answers to the following questions:

1. Which article is the broadsheet article, A or B? Find **three** pieces of evidence to support your answer.
 2. Which article is the tabloid article? Find **three** pieces of evidence to support your answer.
 3. Which style of writing is more suitable for a political story?
 4. Which style of writing do you prefer? Give reasons for your answer.
- Compare your answers with your classmates.

A

President Awards Record Number of Gold Gaisce Award Winners

The President has presented 45 young people with this award.

Georgina Fox
Current Affairs Editor

The President Michael D. Higgins has awarded 45 young people with a Gold Gaisce Award for what he has outlined as ‘incredible demonstrations of commitment to personal growth and community spirit’.

The Gaisce Award challenge is offered to young people who participate in personal development, physical activity and community development. For someone to achieve the Gold Gaisce Award, participants are required to complete 52 weeks of personal skills development, physical activity and volunteering as well as completing an adventure journey and a residential project. The ceremony featured guest speeches from Niall Horan and Saoirse Ronan congratulating awarded youths.

Many of the Gold Gaisce award winners have developed talents that they used to advance their careers and horizons. Cork based award recipient Laura Philpott baked each week as part of her personal skills development and has been able to create an online order bakery which was launched through the @CakesbyLaura Instagram account. Westmeath winner James Power participated

in weekly hour-long running sessions. He also used social media to share his progress. He posted his running routes and times recorded with the Strava app to Twitter. He has since received a sponsorship deal from Adidas.

Also at the award ceremony in Dublin Castle was Maurice Pratt, Chairperson of the Board of Management for Barretstown, a camp for children with serious illnesses. Pratt commented on the high quality of volunteering that many of the award winners completed while participating in the residential project. ‘So many children’s lives have been uniquely touched by the kindness and generosity that the Gaisce participants brought with them to the camp.’ This year ten of the forty-five award winners selected Barretstown as the venue for their week-long residential volunteering programme.

Michael D. Higgins closed the ceremony by encouraging other young people in Ireland to start developing their own skills and talents. He mentioned that the Gaisce programme is an excellent opportunity for young people to make new friends, develop new skills and broaden their view of the world.

B

NIALL HORAN and SAOIRSE RONAN congratulate Irish Youths for Golden Gaisce Greatness

The Irish duo presented at the annual awards ceremony for Irish Golden Gaisce award winners in Dublin Castle.

Denis Fitzgerald

Senior Current Affairs Analyst

The Gaisce Awards were held last night in Dublin Castle. President Michael D. Higgins was the host of the event. At this event Irish young people’s achievements in personal development, physical exercise and community voluntarism were recognised.

Niall Horan and Saoirse Ronan both attended and made speeches which celebrated the Irish winners.

At the event, Saoirse Ronan wore a strapless, black Vera Wang dress with an accompanying black Gucci clutch. Niall Horan came in a black Tom Ford suit.

‘It was so cool seeing celebs like Saoirse Ronan and Niall Horan,’ said award winner Oliver Greene. ‘Many of us looked towards music or acting for our personal skills development, and we admire people like Saoirse Ronan and Niall Horan.’

When asked about the value of the Gaisce programme, Oscar-nominated Saoirse Ronan responded with ‘it is a great chance for young guys and girls to learn something new and challenge themselves’.



After Reading



Check your understanding

1. Decide which of the following headlines are most likely to have come from a broadsheet and which have come from a tabloid.

(a)

Primark's plan to save the high street

(b)

HOLLY WILLOUGHBY shimmies in **SKIN-TIGHT** sequins showing **This Morning** outfit

(c)

'SELFISH' Strictly star Keing Fletcher **SLAMMED** for jabbing wife with toy as she drove

(d)

Cabinet agrees plan to increase pay for judges

(e)

Solskjaer's issues run deeper than Pogba distraction

(f)

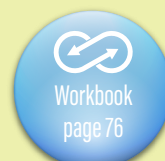
BRENDAN: MY LATE LATE HEART OP SCARE

2. Rewrite the broadsheet headlines to suit a tabloid publication and the tabloid headlines to suit a broadsheet publication. Remember to make the tabloid sentences more emotive and make the broadsheet sentences more fact-focused.



Create

Choose your preferred style, tabloid or broadsheet. Write an article for a local newspaper telling readers about a recent event in your school which had a big impact on all of the students and teachers.



5.10 Oral Presentation: *My Future Life*

Learning Intentions

In this section you will ...

- ✓ Develop your oral literacy.
- ✓ Practise your presentation skills.

My future

In your copybook, write about how you would like your life to be in the year **2040**. In your response include:

- How you imagine your life will be.
- What Ireland will look like.
- Will there be any new rules or laws in society?
- Will there be anything in the year 2040 that is still the same as today?
- Any other points that you think are worth mentioning about the possible shape of 2040.



Evaluating an oral presentation



Oral presentation skills have become increasingly important. The key reason that competency in oral language is useful is because you need to be able to express your thoughts and ideas to others.



Tips for delivering good oral presentations

- Be familiar with the content that you are discussing. (Content)
- Take your time – do not speak too fast or too slowly. (Pace and pitch)
- Use a voice that is loud enough to be heard clearly at the back of the room. (Pace and pitch)
- Maintain eye contact with those listening. (Body language)
- Engage the audience – ask questions, tell a joke, use a 'show of hands' poll. (Engagement with audience)
- Have a strong opening that catches attention. (Engagement with audience)



Listening to an oral presentation

1. Angela Oguntala is a director at Greyspace – a design and futures consultancy. Greyspace works with organisations to think, plan and design for the future. You are going to watch Angela Oguntala discuss her vision of the future.

Link: [Angela Oguntala Re-imagine the future](#)

Search Terms: Ted Talk
Angela Oguntala Re-
imagine the future

As Oguntala is speaking, see how well she uses the tips for delivering good oral presentation from page 210. Copy the grid below into your copybook and as Oguntala is speaking, use the grid to analyse the content of her speech. Note: if you wish, you can watch just the first six minutes of the speech.



	Describe how Angela Oguntala performs in each of these categories	Marks out of ten
Content <i>(What is she discussing and any visual aids used)</i>		
Pace and pitch <i>(Can you hear her voice clearly?)</i>		
Body language <i>(How does she hold herself during the talk? Is eye contact being made?)</i>		
Engagement with the audience <i>(Do the audience participate in any way?)</i>		
Total		

2. Work in small groups and compare your assessment of the talk.
3. As a group, discuss what aspect of Oguntala's speech was the most effective. Explain your answers.
4. As a group, discuss which area Oguntala performed least well on. Explain your answers.



Creating an oral presentation

Prepare the content of a two-minute presentation on what you hope your life will be like in the future. Create a PowerPoint presentation to accompany your talk. Use your points from the *My future* activity on page 210 to help you in your planning.

Once you have written your presentation, practise saying it in front of a mirror. Practise again and again until you are almost fluent.

Present your talk to your class.



Reflect

In your copybook, write down how you felt you performed in the oral presentation. Mention **two** areas that you performed well in and identify **one** area that you can improve on the next time you are to deliver an oral presentation.

Go to page 79 of your workbook for a vocabulary review of this chapter.



SAMPLE