

Stór

by Ciarán Taylor

a Dublin City Arts Office Children's Art in Libraries bi-lingual Playwriting Commission
and co-production with axis Ballymun to mark the centenary of the 1916 Rising

Teachers Notes



Comhairle Cathrach
Bhaile Átha Cliath
Dublin City Council



ÉIRE
IRELAND

1916
2016

Clár Comórtha
Céad bliain
Centenary
Programme



Foras na Gaeilge



Introduction

Written by Ciarán Taylor, 'Stór' is directed by Mark O'Brien and stars Roxanna Nic Liam and Eric O'Brien. 'Stór' is touring to schools and libraries in a co-production by Dublin City Arts Office and axis: Ballymun and is supported by Foras Na Gaeilge and Dublin City Centenary Commemoration programme.

The commission and tour, made possible through partnership, makes Dublin City Council's commitment to increase access and provision for children and young people to quality arts experiences visible in local neighbourhoods. This commitment has recently been reaffirmed through the adoption of an Arts, Education and Learning Policy and the through the Cultural Strategy. If you would like more information on this please see our website www.dublincityartsoffice.ie.

We hope children will enjoy the play and that it can support their appreciation of Irish as a living language full of creative expression.

Ray Yeates, City Arts Officer

This Teacher's Resource pack is designed by the Children's Art in Libraries programme to help teachers and their students explore the play Stór by Ciarán Taylor in the following way:

- By encouraging the class group to recap and discuss the play that they have seen.
- By identifying and exploring the themes presented in the play.
- By examining the characters and events depicted in the play.
- By encouraging the group to examine and interrogate the writer's intentions in creating this piece of Theatre.
- By suggesting simple drama devices that can be adapted by the teacher to explore other plays, texts, SPHE or cross-curricular themes.

The active learning strategies utilised in this resource pack include:

- Drama activities
- Co-operative games
- Discussions
- Pictures, images and photographs
- Written activities

1. Remembering the Play

Synopsis

Seán is a thirteen year old boy who loves playing computer games, particularly his current game which is called *Green Tide*. While out shopping with his Mum, in a shop that she still calls *Clerys* and to avoid the task of shopping for clothes, Seán reverses through a revolving door while playing his game, but instead of just entering another room or space, Seán moves backwards in time to the Easter of 1916 and into a storeroom that's located in the old Clerys Department Store on Sackville St. (now O'Connell St.).

Finding himself without phone or shoes and wearing unfamiliar clothes, Seán meets native Irish speaker Mairéad, who has entered the storeroom to escape the gunfire that is taking place outside on Sackville St. Unsure of each other, the two teenagers try to communicate, which proves to be quite difficult, as we learn that Seán only speaks English and Mairéad only has Irish.

Seán quickly begins to experience the reality of war as bullets and explosions come a little too close for comfort and he is urgently asked by a woman he has never met before to bring an important note to the GPO. Slowly with Mairéad's help he begins to piece what is happening to him and he learns about a world that is very different from his own.

Mairéad explains that she is from Ros Muc (which was in 1916 and still is today, within a Gaeltacht area of Ireland) and that she knows Pádraig Pearse having met him when he stayed there to learn Irish. She has moved to Dublin to work in a house and earn money so that she can help her brother emigrate to America. Seán expresses surprise that someone as young as Mairéad is working, as this is very different to his life in 2016.

Mairéad tries to persuade a reluctant Seán to bring the note across Sackville St. to the GPO. Seán realises that the woman who gave him the note thought that he was John – Seán's Great Grand Uncle who was killed in the Rising.

Seán realises that if he doesn't deliver the note that history will change, but he also knows that if he crosses Sackville St. during the Rising, he will probably be killed. Seán begins to connect the *reality* level on his game *Green Tide* with the reality of 1916 and finally begins to understand that he must play the game for real if he is to return to his life in 2016.

Without the use of his phone Seán recreates the game physically and in reverse, going back through every move he had played on his phone, it is these actions that pull him and Mairéad backwards through the revolving door and back into 2016.

But unfortunately once they get there Seán realises that he hasn't completed the reality level and everything in 2016, including his mother's voice, seems to be distorted as though reality is breaking down. Quickly the teenagers leave Clerys and run to the GPO. They are welcomed into the GPO Museum as the usher believes them to be actors dressed for a 1916 play.

Seán feels in his pocket for the note and finds his phone once more, it tells him to resume the reality secret bonus level. He clicks it and both teenagers are pulled back through the door to the GPO 1916, where they meet Pádraig Pearse and they can finally deliver the note.

Through the note Pearse discovers that the volunteers still hold the Four Courts and that they can *smash their way through* to join the other volunteers there. As he is being thanked by Pearse, Seán feels an invisible force pulling him back towards his own time. He asks Mairéad to come with him but she acknowledges that she must stay with Pádraig.

Seán is thrown through the door, back into modern dress with his mobile phone in his hand. He looks at the screen which reads *Reality Level Complete, one play mod self-destructing*.

His phone rings and it's his Ma. Seán apologises to her, finally realising just how lucky he is and moves to find her back through the door and into Clerys and his life in 2016.

2. Beginning the conversation/ What do you think?

- Ask the group to identify one thing that they liked about the play.
- Was there anything they didn't like or were confused about?
- Ask the students can they remember how the production managed to create the different places such as Clerys, the Storeroom, the GPO? Were they able to imagine all of these places in their minds?
- Ask the students if they were to draw one scene from the play what scene would they choose? Who would be there? What colours and shapes would they use?
- Who was their favourite character? Why?

3. Exploring the production

The Director:

Explain to the group that before beginning to direct a play the director needs to ask questions such as:

What's this story about? Who are the people in this world? How do they think, feel and behave? How can I make the story of these characters clear to the audience?

In this play *Stór* the Director Mark O'Brien describes his role in the following way:

*My job is to help bring alive the magical world of the play.
I help the actors create the different worlds, have fun, and bring the audience on the journey with them.*

Ask the Group

Based upon the Director's description of his job; list the skills that you feel a Director would need to have when working on a production such as *Stór*?

What do you feel is the most important part of a Director's job during a production?

The Set



In the play *Stór*, the set is comprised mainly of boxes and a doorway that brings the characters to different places in the play.

Set Designer Kieran McNulty describes his job in the following way:

My approach to the design of this production evolves over a number of weeks leading up to the beginning of rehearsals. The first thing the 'set designer' does is to read the script many times over to gain a full understanding the play and its characters. My job is to create a 'set' or environment for the action to take place in. I should also look to add to the 'story' and give ideas of things that may not be explained through the dialogue.

For this production there were two aspects that gave me a starting point, the young characters 'Seán' and 'Mairéad' and also the place that they were in; the 'Clerys' storeroom. Because the play involves time travel back and forth, it was important to create a set that also revolved and changed. Using cardboard boxes also helped to add more texture to the set and to give the suggestion of things 'on the move' or 'in transit'. I have also incorporated a colour scheme that hints at 'department store' and also the black charred effects of fires and explosions, here echoing the conflict of 1916 that is taking place all around Clerys.

Ask the Group:

When you first walked in and saw the set. What do you think the designer was trying to say?

List the many different places that the characters go to in the play.

Do you think using think using boxes in this way was an effective way of telling the story?

Based upon the Set Designer's description of his work, list the skills that you feel a designer would need to have when working on a production such as *Stór*?

The Actors



Explain to the group, that before beginning to rehearse a play the Actors need to ask themselves questions such as:

Who is this character? What is he or she like? What clues can I find in the script about the character? What situation are they in? What can I find out about this person by stepping in to their shoes and pretending to be them?

An actor's job includes:

Reading the script to understand the story of the play and the character that he/she is playing.

Trying out different ways to play a scene.

Working with the director and other actors to understand his/her character and explore what kind of relationship they have to other characters in the play.

Ask the group:

What impressed you most about the actors in the play that you saw? What do you think was the most difficult part of their job?

4. Exploring the Play's Themes

In addition to supporting the implementation of the drama curriculum, the following exercises - designed to actively explore the play *Stór* by Ciarán Taylor, can also support the class teacher in meeting the following curricular objectives:

SPHE

- Supporting the child to become aware of elements of his/her own cultural heritage and traditions.
- Enabling the child to begin to recognise and understand the role of the individual.
- Supporting the child to explore and practise the many verbal and non-verbal ways in which people communicate with each other.
- Enable the child to listen actively to others and respect what each person has to say.

History

- Support the class group to actively explore the History Strand *Eras of Change and Conflict* for fifth and sixth class.

Language

- Supporting both the individual and group's receptiveness to language by encouraging the exploration of context, tone of voice, gesture and facial expression.

General introduction to the play's themes:

Exercise 1

Class are divided in to small groups. Each group are given the following themes written upon small pieces of paper and placed in an envelope. The group must pick the three themes that they feel are the most important in the play. When feeding back to the rest of the class, each group must explain why they picked each one of their three themes.

1. Communication
2. Fantasy v's reality
3. War
4. Heroes
5. Taking chances
6. Friendship
7. Understanding
8. Anger
9. Fear
10. Trust
11. Death
12. Appreciation for what we have
13. How we are affected by our environment
14. Home
15. Time

Exercise 2

Each group could be asked to display one frozen picture/photograph from the play which highlights one of their chosen themes.

For Example: If a group picked the theme **communication** they must identify a moment in the play that captures this theme. One such moment could be a frozen picture/photograph depicting Mairéad and Seán in the store room trying to understand on another.

Exploring some themes in more detail:

Theme 1. Heroes

Note: Participating in the following drama scenes should encourage team-work and support the children in problem-solving both individually and collectively.

Sean: "Now that's a hero, fights alone, not like Pearse and those losers sitting for a week waiting to be killed".

Ask the children:

Do you agree with Seán's statement about the character in his *Green Tide* Game?

Why do you think Seán likes playing this game?

Do you think that you would like to play *Green Tide*? Why?

What do you think a Hero is?

Exercise 1.

Class could draw a body map and ask the children to identify what they feel a hero is by writing in the words that they think are synonymous with the term *Hero*.

Exercise 2

To broaden the classes' frame of reference, it might be worth showing the children, photos or images of what *you* think *they* might deem a hero to be and exploring the potential role of each of the people/characters in the photographs.

Exercise 3

Ask the children to find their own place in the room. To think of a hero and on your count of three to freeze as that Hero.

When you place your hand on each child's shoulder, ask them to tell you, which hero they have frozen as and why.

Exercise 4

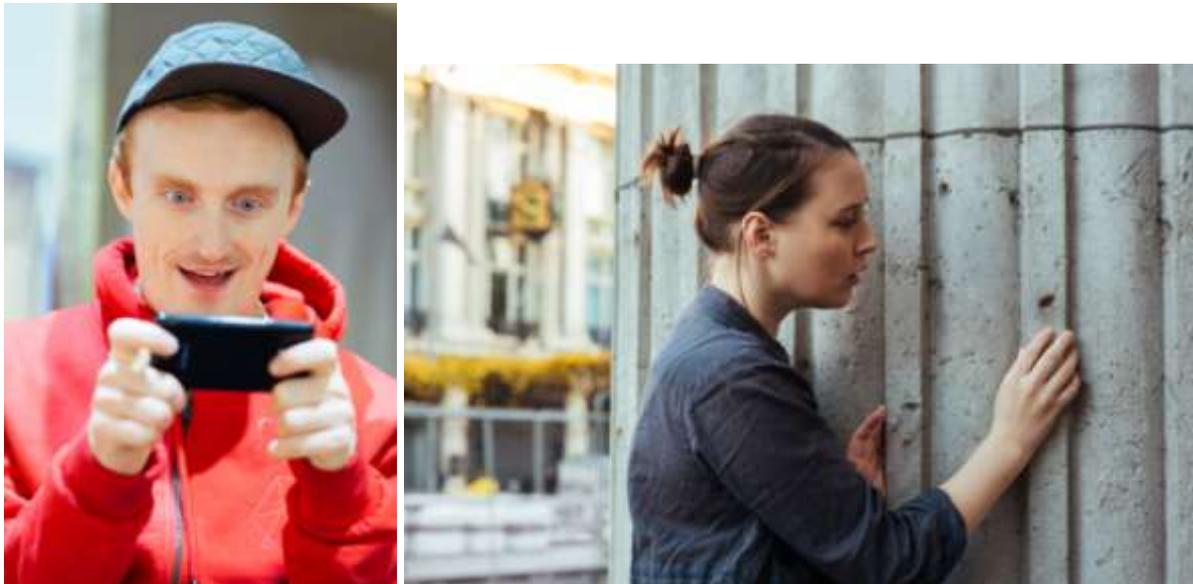
Ask the children to think about the play that they have seen and see if they can identify any times in the play when a character behaves in a heroic way.

Examples could include:

- Mairéad leaving Ros Muc and coming to Dublin for the first time to make money so that other members of her family have the opportunity to emigrate.
- Mairéad and Seán bringing the note to Pádraig Pearse in the GPO.
- Pádraig Pearse staying with his men and waiting for news in the GPO.

Theme 2: Fantasy V's Reality:

In the play Seán is playing an action computer game called *Green Tide*.



Ask the children:

What do you think is happening in the game? Ask them to describe the action.

Do you think playing the game *Green Tide* prepares Seán for the reality of war and the fighting that he experiences in 1916?

What would have been most scary about what Seán saw in 1916?

Exercise 1.

Drama Scene to try with the class

Who: Seán and his best friend Paul.

Where: Seán and his best friend are sitting on a wall near his house.

What: Seán is telling his best friend about what happened to him when he journeyed back to 1916, hearing all the gunfire and explosions and how scared he was. His best friend plays

Green Tide also and thinks it all sounds very exciting. Seán wants to explain to his friend that it wasn't exciting, that he was really scared.

Point of focus for Paul: He wants to hear more about the dramatic explosions and the warfare that he thinks must be like *Green Tide*.

Point of focus for Seán: He wants to explain how scary the experience of back travelling to 1916 was and what the difference was between this experience and playing the game *Green Tide*.

De-briefing questions from teacher after the children have tried the scene:

Does Paul understand what Seán is trying to tell him? How is Seán feeling? Is there anything else that Seán could say to Paul to get him to understand how serious and scary the situation was?

Exercise 2: Creating our own computer game:

Begin this exercise by asking the group some of the following questions:

What do you think the game *Green Tide* in the play was about?

Why do you think Sean liked this game?

Do you think you would like to play this game? Why?

Brainstorm:

Divide the class into groups and ask the following:

What would make a good computer game for 9/10/11 year olds? On a piece of paper each group must list their answers and once they have done that each group are told that they must design their own new computer game and to start with they must answer the following questions:

1. Where is your computer game taking place? Give examples: Is it on the moon? On a racing track? A football field? In a forest?
2. Who is the main character in the game and what is his/her task? Again give examples. Does he/she have to win the match or the game? Rescue the princess? Find the potion?
3. What other characters are there in the game? What are they like?

Possible Outcomes:

1. After they have brainstormed together, each group could work together to draw the world of the game and the characters within it on a large piece of paper.
Or
2. Physically, each group could be asked to make a frozen picture/ photograph, clearly showing what is going on in their computer game. The teacher could then allow each game to come to life for a few seconds to show the rest of the class the action that is taking place in the game.

Or

3. Teacher could go in role as the chief executive of a large gaming company, who wants to produce some new computer games for children. Each group must present their gaming idea to the teacher in role, telling him/her all about it.

Theme 3: Communication:



Mairéad speaks Irish and Seán speaks English.

Ask the children

From your watching of the play- How do the characters learn to communicate with each other?

What do they learn about each other during the play?

Exercise 1:

Divide the children into pairs and label them A&B. Write a simple message on a piece of a paper and give all children that have been labelled A the message.

An example of the message could be, ***it's going to rain*** or ***there's a deadly snake in the classroom***. A's must communicate this message to b without using words. Children can only gibberish to communicate or a simpler version would be asking that the children only speak using numbers.

Ask the children:

How did it feel trying to communicate with someone when you couldn't understand what they were saying?

What did your partner do to make communication easier?

Theme 4: Going on a Journey:



Ask the children

To identify the different places that the characters journey to in the play.

What other places could you journey to? Ask them how they would get there? How long would it take? Would you go on your own or would you bring someone with you?

Exercise

Explain to the group that each one of them is going to now go on their own individual journey. They can decide where they are going, how they are going to get there and whom they are going to meet along the way.

Children are asked to find their own place in the room. They are told that they will need to work on their own. All children will work individually but at the same time. The teacher brings the children on their journey by telling them it is the day of their journey and it is 7.00am in the morning. The teachers asks the children to show him/her what they are doing at 7.00am in the morning.

The teacher takes the children through the entire day of their journey each hour from 7.00am until 6.00pm (at 6.00pm they have reached their destination). As the teacher calls out each hour in the day seven o'clock, eight o'clock, nine o'clock the teacher asks the

children to show him/her where they are and what they are doing at each hour in this imaginary day as they are going on a journey.

Debriefing

When the children have ended their journey. Each child can discuss where, they went, whom they met and anything that happened along the way during their imaginary journey.

Exploring the play's characters

In addition to supporting the implementation of the drama curriculum, actively exploring the main characters and their motivations in the play should help to *support the class teacher* in meeting the following objectives that are contained within the 5th and 6th SPHE class curriculum:

- Supporting the children to acquire the ability and confidence to identify, discuss and explore a range of feelings, especially those that are difficult to express.
- Enabling the children how to discuss and practise how to express and cope with various feelings in an appropriate manner.
- Enabling the child to understand how feelings help in understanding himself/herself.
- Enabling the child to reflect upon the reasons a young person might have to take different courses of action.

Seán



Exercise 1.

Divide the class into small groups. Each group is given a number of extracts from the play relating to Sean. ***(For character extract see appendices.)***

Each group must then read all the extracts provided and from this information students are then asked to identify what they think are this character's main personality traits. Eg. He's Uptight or aggressive or headstrong etc.

It is important to stress that this is the group's own opinion and there are no "wrong" answers however participants will be asked to explain their choices.

Exercise 2:

Discuss: How did Seán's experience of 1916 differ from life back in his own world in 2016?

Divide the class into groups and ask them to depict 3 freeze frames/photographs depicting Seán's life in 2016.

Exercise 3. Drama Scene:

Delivering the note: A major source of conflict for Seán in the play is whether or not he should deliver the note to Pádraig Pearse in the GPO. Ask the students, how they would feel in this situation.

Divide the class into pairs.

Who: One child is Seán, one child is Mairéad.

Where: The storeroom in Clerys in 1916.

What: Mairéad is trying to persuade Seán to take the note to the GPO. Seán does not want to deliver it.

Point of focus: Mairéad has to think up as many reasons as she can to persuade Seán to take the note. Seán must keep explaining why he will not.

Swap: When the children have practised the scene with each other, ask them to swap over and experience the scene from the other character's perspective.

Debriefing questions: How is Seán feeling? How is Mairéad feeling? Ask the students to discuss some of the arguments that they made when in role.

Ask the group to give examples of other possible situations when people have to make difficult choices. (this conversation could have a current affairs focus, or a focus in relation to school or sport or recreational activities).

Mairéad



Exercise 1.

Divide the class into two groups. Each group is given a number of extracts from the play relating to Mairéad. ***(For character extracts see appendices.)***

Each group must then read all the extracts provided and from this information they are then asked to write down what they think are Mairéad's main personality traits. Eg. She's Uptight or funny or aggressive etc.

It is important to stress that this is the group's own opinion and there are no "wrong" answers however participants will be asked to explain their choices.

Exercise 2.

Comparing the World of Mairéad in 1916 to the students own world

What strikes you most about life Mairéad's life in the play?

From your own experience when you compare Mairéad's life to the life of young people in Ireland now, what do you think are the main differences?

Divide the class into groups ask each group to create:

A: 3 freeze frames depicting Mairéad's life in 1916.

B: 3 freeze frames depicting school life as it is in Ireland now.

Exercise 3.

Mairéad's Diary

Ask participants to imagine that Mairead keeps a diary/journal, ask them to write a journal entry that explores her first day in Dublin after leaving Ros Muc, asking them to describe, who she saw, whom she met and most importantly, how she felt.

Exercise 4.

Script work:

Group are divided into pairs and each pair is given a piece of script from the play.

(For script extract see appendices)

Participants are asked to read the play three times.

Students read the extract once for understanding. (To get a general sense of what is going on).

Students read the extract a second time to ascertain the facts that they have been given in the script.

Students read the extract a third time to try and identify how the characters are feeling.

Stop the group after each reading and ask them the following questions:

After the first reading: Tell me what's going on in this piece?

After the second reading: What facts have you discovered? (this should not be the students opinion about what is happening but clear facts that are mentioned in the script).

After the third reading: What are the emotions that each character is feeling during this scene? Do the emotions change? Eg. Does a character begin the scene in a calm state and then grow angry.

Ask students to list the emotions that they feel are present in the scene.

Moving the Drama On:

Some suggestions for other scenes that students could try in the classroom include:

- a. Mairéad in conversation with her mother back in Ros Muc after the Rising explaining what happened and telling her about the boy Sean that she met in the storeroom of Clerys.
- b. Sean trying to communicate with a new student who has joined his class in 2016 from another country and doesn't speak any English.
- c. A news reporter interviewing Sean about the amazing time travelling experience that he had journeying back to 1916.
- d. Mairéad discussing with her friend should she return the necklace that she found on the street during the rising or should she sell it to help her family.

Finally

What was the writer trying to say?

Explain to the group that most good plays should have a message. In this play the writer is trying to say something to his audience. Ask the students to write down what in their opinion what do they think is the message of the play *Stór* and most importantly do they agree with him?

Appendix 1

Character Exploration: Mairéad

Small Group Work

Below are some of the things that Mairéad says at different points in the play. Write down the words that you think best describe Mairéad from reading these extracts:

Remember this is about your opinion based upon what you're reading, so there are no wrong answers!

1. **Mairéad:** Déan deifir. Amadán!
2. **Mairéad:** (*Impatient. Gesturing to aid understanding*) Ní thuigim focal uait, ach tá na saighdiúirí Briotanacha sin, *British Soldiers*, ar ár dtóir toisc an nóta sin is dócha, so tabhair dom é. / *Give me it!*
3. **Mairéad:** *I must go back to Mr Burke...nó caillfidh mé an jab, agus beidh mo mháthair ar buile, agus ní bheidh airgead ag mo dheartháir Seán le dul go America chun na dollars a chur ar ais chugainn.*
Seán: Wha?
Mairéad: Beidh mo jab caillte, *lost!*
4. **Mairéad:** Bhí buamaí. Daoine ag rith, *bullets*, saighdiúirí ag screadaíl orm 'Miss! Missy! Ge' Off fe fee! [the street]'. Rith mé..Rith mé... Rith mé síos an tsráid seo ag lorg foscaidh 'Ge' off! Ge' off!'. (*She's been getting upset. On the verge of tears*) Chuaigh *bullet* thar mo chluas. Chonaic mé an doras seo (*indicating the door*), tháinig mé isteach agus (*looks at Seán*)....*I see you Seán. (He looks away) Cad a dhéanfimid? Geobhfamid bás anseo. Ba mhaith liom dul abhaile, go mo mhamaí.....(She looks away, embarrassed at her tears)*

Appendix 2

Character Exploration: Seán

Small Group Work

Below are some of the things that Seán says at different points in the play. Write down the words that you think best describe Seán from reading these extracts:

Remember this is about your opinion based upon what you're reading, so there are no wrong answers!

- 1. Seán:** (*To himself*) I'm sick of all this 1916 rubbish - Nan bangin' on 'you should be proud your great grand uncle John - died for Ireland in 1916, and he only a chizzler your age - he knew Pearse our greatest hero (in game) boom! - some hero Nan, he flippin' died didn't he - 'they died so you could be free, and so we could speak our own language' - yeah, wish you'd leave me alone - who cares about *aon-dó-trí-conas-atá-tú-Garda-Síochána?* - (to game) Ow, one weapon left, still two thousand points to get, come on.-
- 2. Seán:** Why are you speaking Irish.. and what are you wearin' anyway? Do you work here?
Are you a maid or somethin'? - And what am I wearin'... shorts in April. Is this a joke? (*sudden realisation*) Oh no. No ...it's another one of those 1916 recreations isn't it - eejits runnin' around in costume bein' Countess Narkybitch - as my Da calls her.
- 3. Seán:** / Wha? Wha?! Too fast [*her Irish*]. - Aaagh If this was *Green Tide* I'd just shoot my way out of here- and get all the coin as well...
- 4. Seán:** (*Indignant, angry*) Your Ma.... at least your 'Mommy' is out there in the bog in Connemara somewhere. Mine's in the old Clery's in O'Connell Street in 2016 and I'm stuck here with an eejit who can't even speak English - and I can't even understand half what you're, sayin' - and I'm wearin' shorts in April and these stupid clown boots - and I'm missin' my dinner - trapped here, with guys tryin to shoot us and bombs goin' off, and a dead horse - and it's gettin' really hot in here (*undos some buttons*) - and all I want is to play vanilla *Green Tide*, like I used to, and forget that blasted over eighteens *bonus reality level* mod I downloaded for free, instead of being stuck in the middle of someone else's war....
- 5. Seán:** If I change history maybe everything will be different when I go back - That's if I ever get back. Or maybe there won't even be a me to go back to, or to be, to be me. Oh my head is melted. How did I get here? The door I

came through? Gone. Must only exist in 2016. The only door is out to the street and I'm not goin' out there!

Appendix 3:

Script Exploration:

Seán: I'm not deaf. Ok, so you got to Dublin six days ago. (*Gesturing*) Where did you come from?

Mairéad: Ó Ros Muc.

Seán: Oink

Mairéad: Oinc?..

Seán:Go on ye mucky pig.

Mairéad: Ní hea! Ros Muc i gConamara. Is as...

Seán: ...Ros Muc in Connemara. I get it. That's why you speak bloody Irish.

Mairéad: *Irish.* Sea, Gaeilge, agus tá an nóta sin as Gaeilge so tabhair dom é!

Mairéad looks at him.

Seán: Can you read it for me so?

He holds note out to her. Mairéad puts hand on it. Seán keeps hold of other side.

Seán: I'm holdin' on to it though.

Mairéad gives a withering look and he releases the note.

Mairéad: (*Reading*) 'P. M.A.C. P., Uachtarán Poblacht na hÉireann , Ard Oifig an Phoist. A

Uachtaráin, Táimid fós i seilbh na *Ceithre Chúirteanna*, ach tá an (*difficulty reading the word*) *Mendi..*..ní féidir liom (*shows to Seán*)

Seán: '*Mend-i-city Instituté*'..

Mairéad: .. 'caillte ag Seán Heuston *Troid fhíochmhar leis na South Staffordshires faoi láthair. Scór Óglaigh caillte. Easpa armlóin. Ag fanacht go práinneach le hordaithe uait a Uachtaráin. Mise le meas, do chomráidí, J. Daly. P.S. Tógfaidh John O. do ordaithe ar ais chugam.'*

Seán: Wha? What does it mean?

Mairéad: Eh (*trying to comprehend*) Is litir é do na hOglaigh. *'Ag fanacht go práinneach', waiting le freagra, answer.... (handing him the note).*

Seán: (*Refusing*) What?

Mairéad: Nach bhfuil tusa..*you work for Óglaigh na hÉireann?*