

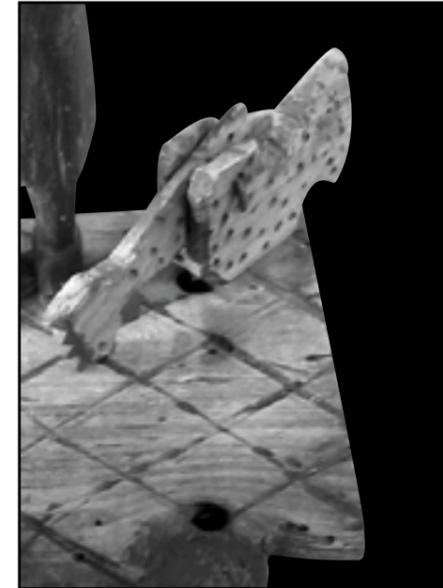
Activity Sheet

What is it? Can you work out what these objects are?
Look through OUR LIVES to find them.
Write what it is under each one.



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2

Activity Sheet

EVACUEE LABEL & IDENTITY CARD

EVACUATION

OFFICIAL PAID

NAME

ADDRESS

.....

1. Evacuees would have worn these labels.

- Fill in your own name and address.
- Thread a piece of string through the label to attach it to your clothes or use a safety pin.

2

Activity Sheet

EVACUEE LABEL & IDENTITY CARD

OFFICIAL PAID

EVACUATION

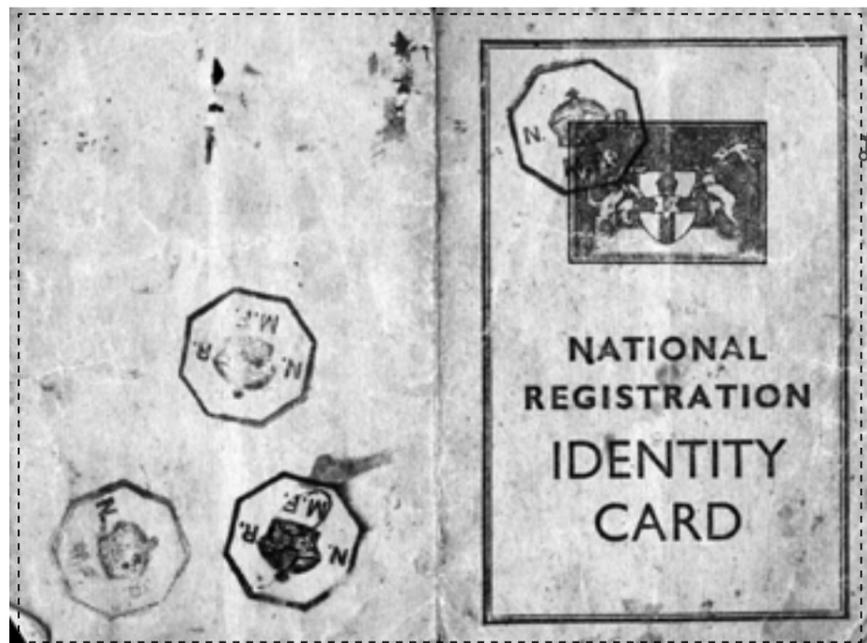
NAME

ADDRESS

.....

1. Evacuees would have worn these labels.

- Fill in your own name and address.
- Thread a piece of string through the label to attach it to your clothes or use a safety pin.



2. Cut out and put the identity card in your pocket.

NATIONAL REGISTRATION

YUPA	35394	----
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DOHERTY
Bernadette

1. This Identity Card must be carefully preserved. You may need it under conditions of national emergency for important purposes. You must not lose it or allow it to be stolen. If, nevertheless, it is stolen or completely lost, you must report the fact in person at any local National Registration Office.

2. You may have to show your Identity Card to persons who are authorized by law to ask you to produce it.

3. You must not allow your Identity Card to pass into the hands of unauthorized persons or strangers. Every grown up person should be responsible for the keeping of his or her Identity Card. The Identity Card of a child should be kept by the parent or guardian or person in charge of the child for the time being.

4. Anyone finding this Card must hand it in at a Police Station or National Registration Office.

Registered Address of Above Person
Mr. Jay Lamas
Walden

OFFICIAL STAMP
REGISTRATION OFFICE - WOOD
U.S. DEPT. OF JUSTICE
U.S. GOVERNMENT PRINTING OFFICE
R-410
S.I.A.C.O.L.T.D. N.R.410
7,915

(Signed) Bernadette Doherty

Date: 25th November 1941

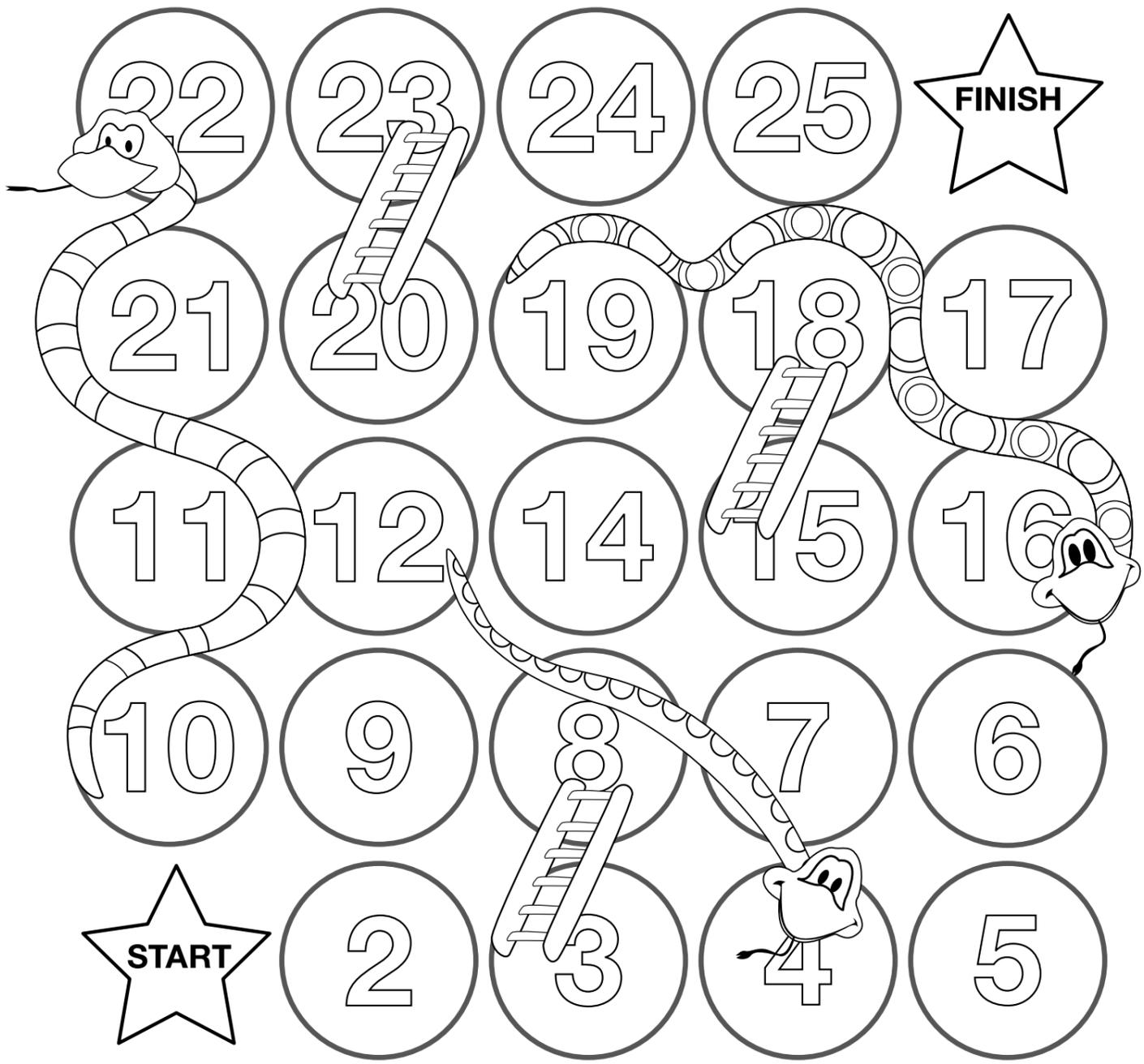
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2. Cut out and put the identity card in your pocket.

3

Activity Sheet

Snakes & Ladders



Activity Sheet 3

Snakes & Ladders

Children didn't have television or computers during the Second World War so they played more board games and enjoyed colouring in.

To Play

- You will need a dice and small objects to use as counters.
- Take it in turns to throw the dice.
- You have to throw a six to start.
- If you land on a circle with a ladder you can go up to the circle at the top of the ladder.
- If you land on a circle with a snake you have to go down to the circle at the bottom of the snake.
- The winner is the first person to land on the finish star.

Create your own Home Front board game

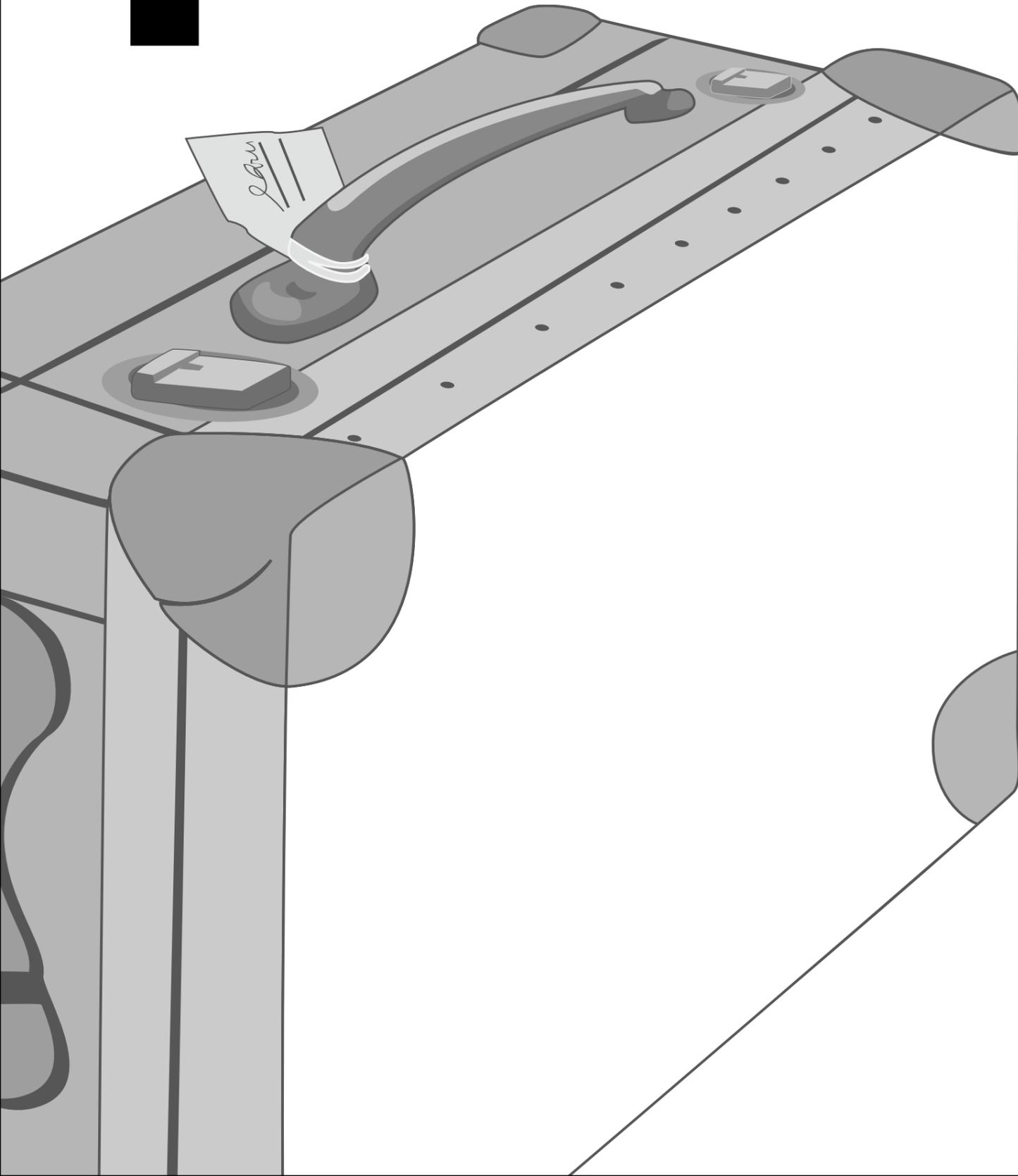
- Divide your page into 12 squares (4x3)
- Fill in as many squares as you can with commands like these.
- Get lost in the black out. Back two!
- Have to queue for butter. Back one!
- Forget to take your gas mask to school. Back three!
- Your aunt gives you her sweet coupons. Forward two!
- Your mother knits you a new jumper. Forward one!

Rules: Throw a six to start. Follow the command on the square you land on. First to the finish square wins.

4

Activity Sheet

If you were an evacuee what would you take with you?
Draw the things you would take in this case.



Activity Sheet 4 Teachers' notes

Activities

- Read some of the first hand accounts of evacuees in OUR LIVES.
- Explain how children were evacuated and could only take a small case with them.
- Ask them to decide what they would take and draw it in the case.
- Get the class to fill in the labels and ID cards. Attach the label to the children's clothes.
- Use these activities to lead into circle time and/or role play.

Circle Time

Use circle time to talk about

- what the children would like to take if they were evacuated and why
- what they would miss and why
- what they'd be thinking and feeling on the train.

Role Play

- One Saturday morning your mother and father get a letter saying that you have to be taken to the railway station in two days time, and will be evacuated to the country.
- They don't know where you will be sent. Since you are over five your mother can not come with you.
- What do your parents say to each other before they tell you?
- What do they say to you and your brother/sister when you come in from playing?
- What do you say?

Role Play for Older Pupils

- Packing a case can be used as an introductory exercise.
- Use the first hand accounts in OUR LIVES in the section on Evacuees and Air raids in Belfast and Derry to stimulate roleplay. Aspects that pupils can explore include: how your parents react, what the children say and feel when they are told, going to the station, on the train, what happens when you arrive at the railway station and when you arrive in the home where you have been billeted.

Further activities available at
www.derrycity.gov.uk/ww2

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Activity Sheet

Home Front Quiz

Home Front Quiz

1. Can you complete the five foods below that were rationed?

m_ _ _ s_ _ _ _ b_ _ _ _ t_ _ s_ _ _ _

2. What fruit was it impossible to get during the war?

b_ _ _ _ _

3. What did every child have to carry to school during the war?

A g_ _ _ _ _

4. The air raid warden make sure that there was complete darkness.

This was called the b_ _ _ _ _.

5. To share food and clothing fairly, they were r_ _ _ _ _ed.

6. To buy food and clothes you needed money and also c_ _ _ _ _.

Activity Sheet 5 Word Search

W	A	R	N	A	L	A	N	A	N	A	B	G
T	G	N	I	N	O	I	T	A	R	O	N	E
A	A	B	E	I	R	U	E	M	A	I	W	N
N	O	E	L	S	O	R	A	E	L	A	O	S
K	E	A	M	K	I	R	A	G	U	S	W	A
S	S	B	C	A	K	E	G	L	O	E	M	N
E	N	A	N	O	P	U	O	C	E	S	A	D
N	L	C	M	Y	M	U	S	T	U	R	K	M
B	O	O	K	S	E	A	S	T	O	N	E	E
S	U	N	N	Y	A	I	R	R	A	I	D	N
N	O	H	O	M	E	G	U	A	R	D	O	D

Can you find these words:

GAS MASK

BLACKOUT

SMUGGLING

RATIONING

COUPON

AIR RAID

MAKE DO AND MEND

MEAT

TEA

BACON

SWEETS

SUGAR

BANANA

HOME GUARD

6

Activity Sheet

Reminiscence

Using Our Lives to Encourage Reminiscence

Selected readings from OUR LIVES and illustrations, or parts of the attached CD can encourage reminiscence about subjects like schooldays, working lives, housework, entertainment and change, as well as about the Second World War.

You may wish to engage with older members of your community in reminiscence. Key to reminiscence is the idea of respecting and valuing participants and what they have to say. It should be a sociable and enjoyable activity. It may lead to recording memories - perhaps through writing, drawing, drama or music, or taping - but the focus should be on the participants and their social experience.

Preparing Yourself to Engage in Reminiscence

Working with a larger group requires considerable skill and training is advisable. This is provided by the Northern Ireland Reminiscence Network (contact details overleaf).

Community groups or pupils who visit old people's homes might want to try reminiscence with small groups or individuals. A good way to prepare initially is to try reminiscing yourself. If you are going to be successful in engaging in reminiscence you should enjoy it.

Work in pairs (or in small groups). Choose something you all have in common like first memories of school. Agree to share your memories of this for ten or fifteen minutes. Are there other topic you could try?

Discuss afterwards how it felt. Did you enjoy it? Did everyone get a chance to contribute and

be listened to? Did anyone dominate? Did it take time to build up trust in the group?

Did you have a group leader? What do you think their role should be? A key role is making members feel secure enough to share ideas, feelings and experiences by giving everyone an opportunity to talk, and be listened to. Each member needs to feel valued and appreciated. A leader needs to be a facilitator or enabler rather than a director or didactic teacher. You may choose to have co-leaders.

Setting up a Reminiscence Group

If you are setting up a reminiscence group you need to agree basic ground rules with the group: where and when you will meet, how long meetings will last and how many weeks you will meet for; how many people will be in the group and whether there is a limit to others joining.

Agree some initial topics. These might be relatively easy ones such as schooldays and holidays. You may choose to decide the topics in advance or to let later ones develop out of the groups' interests. Difficult issues are not a good starting point, but if painful issues arise it is important for the group and leader to respond sensitively.

Objects that trigger reminiscence can be useful like dip pens, writing copy books or school bells. Some museums such as the Ulster Museum offer loan boxes for reminiscence. Participants may want to bring objects or photographs of their own and to start by talking about these.

Tea and biscuits before or after the meetings can make your group feel welcomed and help build relationships.

Activity Sheet 6 Reminiscence

Checklist

Professor Faith Gibson of the Northern Ireland Reminiscence Network outlines six key points that you need to consider if working with a reminiscence group.

Planning

Planning influences the effectiveness of the work undertaken and the satisfaction which participants and leaders experience.

Purpose

Purpose should arise from the needs of the members, and there should be respect for each individual and willingness to understand and value their life experience.

Place

The place should be quiet, private, warm and comfortable.

Programme

The programme should mirror the shared life experience of the group members. One way of shaping a programme is to look at the course of life from birth to death, through childhood, adolescence, young adult life, midlife and later life.

Alternatively sessions could be devoted to aspects of life experience such as schooldays, adolescence, starting work, courtship and marriage, raising a family, grandparenting and retirement. Some groups may focus on places lived, the changing seasons, particular occupations, health and illness, holidays, special interests, recreation and pastimes.

Process

Groupwork is best learned through practice and reflecting on that practice. Can you learn from your experience of other groups that worked well or did not? Do you have colleagues who can help? Can you access training? Work with others on this.

Product

Some groups may decide that they want to produce something like a special event, an exhibition or life story books. This enables them to share their work with a wider public. This could be the motivation for older people to learn computer skills which your local library will facilitate. Contact your local museum to see if they are interested in having a copy of any work you do.

FOR TRAINING AND ADVICE

Contact: **Hilary Glenn**
Northern Ireland Reminiscence Network
23 Scolban Road, Dromore BT25 1NZ
Telephone 028 9269 9859

RECOMMENDED READING

Faith Gibson *Reminiscence and Recall Age Concern Books, London, 2006 (2nd edition)*

Faith Gibson *The Past in the Present: Reminiscence in health and social care Baltimore, MD: Health Professions Press*

LOAN BOXES FOR REMINISCENCE

Loan boxes on Childhood, Schooldays, Men and Work, Housework, Handcrafts and Going Out are available from **Rosemary Stewart** in the Ulster Museum Telephone 028 9038 3030

Activity Sheet

Oral History

Researching Your Local History

Be clear exactly what you want to research. Define your topic, such as the history of Finvoy, or farming in the past. This will help you shape your research and it is fairer to your interviewees to set clear limits.

Equipment

Using a tape recorder means that you have a record of exactly what is said and you do not have to keep writing notes. It is best to use a tape recorder with a separate microphone. Sometimes these can be borrowed from museums. Familiarise yourself with your equipment first so that it doesn't distract from your interview.

While video cameras are now easily available you will need to think about whether the video can be set up with a tripod or whether it needs another person to hold it, and whether this will be off putting for your interviewee.

Interview Technique

Introduce yourself and what you are doing. Set up your interview but be careful not to discuss it in detail there and then, or you may find that your informant feels they have little to add when you do the interview. Arrange to have your interview somewhere quiet and comfortable. Make sure your interviewee knows if you would like to tape the interview.

On the day set up your equipment in advance. Start with an easy open question, and once your interviewee has got going, ask if they mind you switching the tape recorder on.

Listening receptively is the key. Your informant is the important person. Outline clearly at the beginning of the interview what your subject is. By defining this at the start you help ensure that they will return to the subject even if they sometimes wander from it.

You should have some questions in mind to ask. They should be open questions rather than closed ones and should be as broad as possible. *Do you remember what kind of work people did around here?*

Narrow questions risk closing things down rather than opening them up. *Did you know anyone who worked in the new factory? No.*

Your role is not to keep firing questions, but to listen to what is said and to take your cues from your interviewee. You should nudge rather than cross-examine. Throughout it is important to be straightforward and honest.

Your interest will encourage your interviewee to continue talking and to develop their ideas. Remember your body language. Try and maintain eye contact and look receptive and relaxed. Give them space and don't be too intense.

It is important to do some research in advance, so you understand the area and can form some key questions. Don't show off your own knowledge as this may make your interviewee feel there is little they can tell you. If you feed in too much information you may find they merely agree. Don't interrupt. When the informant falls silent try comments like 'You were saying that ...' to help them recapture their train of thought.

Activity Sheet 7

Oral History

Whatever the purpose of your interview it is important that this is understood by the interviewee. At the end of the interview you should make clear what you intend to do with the interview and ask them to sign a permission form to allow you to do this. (This may include the interviewee's name and address and undertakings by both sides that the recording will only be used for educational, research and non-profit making purposes. If there is some sensitive material the interviewee may wish to impose special conditions about this.)

After the interview it is courteous to write and thank your interviewee. They have taken time to share part of their lives with you and writing a simple note of thanks recognises this.

Preparing for Interviews

In your group practise some of these interview techniques on each other in pairs. Then try it with another person observing.

Look at body language, eye contact, and whether you are dominating the interview. Write down some questions. Are they broad enough? Are they likely to encourage responses?

You may find that people in your group have different strengths in research, networking or empathy. Think of how you can best use these different skills.

Archiving your Material

Any material you gather is valuable and probably unique. The Ulster Folk and Transport Museum at Cultra in Holywood (contact **Tony Buckley** or **Peter Carson** on 9042 8428) holds the

Sound Archive for Northern Ireland and would like to archive a copy of your material. Your local museum will also be interested in any original research you do in your local area. You can contact them at:

Ballymoney Museum
Ballymoney Borough Council
14 Charles Street, Ballymoney
contact **Keith Beattie** on 028 2766 2280

Causeway Museum Service
Cloonavin, 66 Portstewart Road
Coleraine BT52 1EY
contact **Helen Perry** on 028 7034 7034

Derry City Council Heritage and Museum Service
The Tower Museum, Union Hall Place
Derry BT48 6LU
contact **Margaret Edwards** on 028 7137 2411

Scanning Photographs

Photographs and documents can now be easily scanned and again your local museum will be happy to do this with images of local interest.

Guidelines for Oral History

The Heritage Lottery Fund produces guidelines on oral history and funds oral history projects. The guidelines can be downloaded from www.hlf.org.uk or you can contact HLF at 51-53 Adelaide Street, Belfast BT2 8FE Telephone 028 9031 0120

8

Activity Sheet

Post-Primary History, Geography and Employability

OUR LIVES provides valuable primary source material in a local context for Keystage 3 work in History, Geography and Employability. In the post-primary curriculum applicable from 2007 it supports the general learning area: Who am I? offering local material to explore a sense of identity and belonging. In History it supports the exploration of living history in my community and in Geography a sense of place and belonging at a local level.

The New Keystage 3 Curriculum: History

Knowledge, skills and understanding

Our Lives provides unique primary source material in a local context that can be used as a basis for critically evaluating evidence.

The activity sheets on Reminiscence and Oral History can be used to guide pupils in collecting and recording such primary information themselves.

Investigate the impact of key events/ideas of the 20th century and their impact on our way of life or culture

The evidence in OUR LIVES allows pupils to investigate how the Second World War impacted on people's lives during and after the war.

Investigate how the skills developed through history will be useful in a range of careers

The interviewing techniques described in the Oral History sheets will give pupils an opportunity to develop a key transferable skill.

Investigate history in the local and global environment

The information on local historical Second World War sites can be used as a basis for examining the measures taken to promote and preserve or to create a case for their preservation.

The New Keystage 3 Curriculum: Geography and Employability

OUR LIVES offers primary evidence in a local context to explore the jobs available to people in the Northwest and Causeway regions during the Second World War and the post-war period (in the Postwar Jobs and Unemployment section and elsewhere). First hand accounts give evidence of change in specific Northern Ireland businesses, employment trends, the effect of globalisation, the interdependence of people and places and the impact of conflict on local settlements.

Activity Sheet 8 Title?

History

Primary Sources and Key Events of the 20th Century

- What different sources do you find in this booklet?
- What are the advantages of first hand accounts?
- Are they always going to be the truest accounts of the past?
- What might be the limitations?

Write down reports of a common experience

(such as what happened in assembly this morning or history class yesterday).

- List five key things that happened.
- Do you all share the same list?
- What changes how different people see the same event?

Compare some of the accounts of the same events in OUR LIVES

- The behaviour of servicemen in Derry during the war by Mary Hughes and Paddy Gillespie in *The Yanks are Coming*.
- The surrender of the U-boats by Maeve Kelly and Ian McQuiston in *Victory*.
- The introduction of school dinners by Ian McQuiston and Chrissie Willsher in *Schools for All*.

Why do you think these accounts take different views?

Key Element: Moral Character

Read the account of William Balmer as a prisoner of war (in *A Heavy Price*)

- How fair do you think the treatment of the prisoners is?
- How fair do you think the treatment of the German soldier is?
- Read the account of Ian McQuiston and caning in his school. Do you think this was reasonable?
- What legislation protects prisoners of war and children today? (in *CITIZENSHIP*)

GCSE History Syllabus

OUR LIVES offers local primary source material to explore the experience of the Second World War including the blackout, rationing, evacuation, joining up, the Blitz, and the strategic importance of Northern Ireland naval bases.