

## Development & Design during the Early Free State

A stylized map of Ireland, colored green, set against a light orange background. The map is densely packed with various cultural and historical symbols. A large, golden harp is the central feature. Surrounding it are numerous smaller elements: several Irish tricolor flags (green, white, orange), various heraldic shields (including one with a red cross and a hand, another with a black eagle, and others with crowns or harps), silhouettes of people in traditional dress, a person on horseback, a motorcycle, a spinning wheel, and other folkloric motifs like a dog and a cat. The overall composition is rich and celebratory, representing the diverse heritage of Ireland.

## Junior Cycle Visual Art

### Statements of Learning

SOL 8: The student values local, national and international heritage, understands the importance of the relationship between past and current events and the forces that drive change

Artwork can be used to reflect the needs, hopes and ideals of their wider communities or society as a whole

### Visual Culture and Appreciation

- Students need to understand and decode visual messages, as well as the visual culture of other societies too

## Senior Cycle Art

### Research Strand

1.1 Looking	Analyse an artwork; recognise an art style and identify relevant features; use critical and visual language to describe an artwork
1.2 Recording and Documenting	Collate information from a variety of sources and media
1.3 Interpretation	Extrapolate information from research

### Visual Studies

- What was created?
- How was it created?
- Why was it created?

# Junior Cycle History

## Statements of Learning

SOL 3: The student creates, appreciates and critically interprets material.	Students will interrogate a range of primary and secondary historical sources and using historical knowledge and conceptual understanding.
SOL 8: The student values local, national and international heritage and understands the importance of the relationship between past and current events.	They will investigate the historical roots of a contemporary theme and examine how it has impacted visual materials.

## Key Skills

Managing myself	Being able to reflect on my own thinking
Thinking creatively	Reflect on the thinking and processes of designers

## Strand 1

- Developing historical consciousness

## Strand 2 & 3

- Recognising key change; exploring people, culture and ideas; applying historical thinking

# Leaving Cert History

## Learning Outcomes

Working with Evidence	Varieties and repositories of historical evidence Nature of historical evidence and changing dynamics
Documents Based Study	Varieties of historical evidence How to interrogate

## Objectives

- how elements of the Irish history topics studied fit into a broader international context

## Later Modern Ireland / Topic 4: The Irish Diaspora

Culture and Religion	Links between Ireland and the wider Irish community through tourism and heritage.
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## NLI Sources

- *Making Ireland Irish: Tourism and National Identity since the Irish Civil War* – Eric Zuelow (9A 5783)
- *Brand New Ireland? Tourism, Development and National Identity in the Irish Republic* – Michael Clancy (9A 5796)
- *Irish Tourism 1880-1980* - Irene Furlong (10B 2187)
- *Tourism in Ireland: a critical analysis* – edited by Barbara O'Connor, Michael Cronin (A21775)
- *Ireland, Design, and Visual Culture: Negotiating Modernity 1922-1992* – edited by Linda King and Elaine Sisson (11A 1521)

## Other

- “Nationalism, Sentiment & Economics: Relations Between Ireland and Irish America in the Postwar Years” – Mary E. Daly
- “Renewing Cuchulainn as a National Icon” – Virginie Girel-Pietka
- “Old World Homecomings: Campaigns of Ancestral Tourism and Cultural Diplomacy, 1945-66” - Adam Hjorthén