

Friday, March 4, 2022

IN ASSOCIATION

Irish Independent 

*Thomas F. Meagher*

FOUNDATION

#FlagDay2022

# THE *People's* FLAG

PRIDE, RESPECT, PEACE

FOUND A

PROMOTING PRIDE IN AND  
IRISH FLAG AND ITS MEANING  
ENCOURAGING ACTIVE CITIZENSHIP THROUGH  
SCHOOLS, AWARDS AND SCHOLARSHIPS

Special  
classroom-  
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supplement

**Lesson Plans:**  
Exclusive content  
by history teachers

**The President's  
Award:**  
The work of Gaisce

**Flag  
Protocol:**  
Cut out and  
keep guide







## Ideals of our national flag

Thomas Meagher lived in turbulent times. The emancipation bill passed in 1829 finally gave Roman Catholics in Ireland pretty much the same freedoms as Protestants. After a long struggle, Catholics had even been allowed by law to stand for election as Members of Parliament. There had been considerable anxiety about the consequences, with one commentator proclaiming that “Within a week of emancipation, Catholics and Protestants would be cutting each others throats”.

For Ireland, the next step would be Independence from Britain; but what became known simply as ‘The Famine’ exacerbated the enmity between the two countries, when British governmental inactivity (either accidentally or purposefully) failed to prevent humanitarian disaster. Sadly, sectarian ‘religious’ belief also became closely identified with the wider struggle for national freedom, the hunger almost uniquely affecting Catholics who were already living at a subsistence level.

Meagher – an educated, gifted orator and member of the Young Ireland movement – recognised that it was politics, rather than the exercise of faith, that was the real dividing issue. That led to his description of the significance of the Irish tricolour first flown from 33 the Mall in Waterford in 1848 at the height of rebellion.

“The white in the centre signifies a lasting truce between the orange and the green, and I trust that beneath its folds the hands of the Irish Protestant and the Irish Catholic may be clasped in generous and heroic brotherhood.”

Ireland was to be for the Irish – independent and united as a nation irrespective of doctrine. The Flag’s message remains true to Meagher’s original intention, but now no longer only applies to Catholic and Protestant (although it certainly still does apply to both) – but to the people of the Irish nation, whoever they are, of all backgrounds, ethnicities, Cultures, Genders and Sexual orientation.

Sadly, times are still turbulent. But the meaning of the Flag remains significant – perhaps even more so. The lifestyle and choices that people make are not, and have never been, reasons for division – there are issues that concern us all, whoever we are. Climate Justice. Gender-based violence. Aching poverty and social inequality. Access to healthcare and education. Mindless racism and sectarianism itself. We own a duty to continue and complete the work of all those before us who have struggled to bring freedom in the face of prejudice.

In 2023, the flag will fly to celebrate its 175th Birthday. In the months leading up to the anniversary, the Thomas Francis Meagher Foundation is committed to working with schools and young people across Ireland to ensure that, unlike other national flags which display symbols of religious faith or nationalism, the Tricolour proclaims Peace and Unity. The Foundation’s vision is to see our Flag flying free, the white in the centre shouting out a declaration that we are a nation together, united against the real causes of division. Meagher’s dream will become reality, when the New Irish – the young people of our nation – understand it and are challenged and empowered to make it happen.

*Rev Michael Cavanagh, Chair,  
Thomas. F. Meagher Foundation*



Pride: Young people are proud of the flag

# Our flag flies for all

The work of the Thomas F.Meagher Foundation has inspired thousands of Irish children as it prepares for next year’s 175th anniversary of the first flying of our beloved tricolour.

BY ANDREA SMITH

For hurler Zak Moradi, being part of the honorary board of the Thomas F. Meagher Foundation makes him feel part of the change taking place in Ireland as it becomes a more diverse country.

Zak was born in Iraq and plays for the Leirim senior team, and the ethos of the foundation resonates with him. He likes that it encourages young people to work together under the Irish tricolour to proclaim and live its message of peace and unity, irrespective of ethnicity, creed or gender.

“Ireland has its own history with immigration and it has become very multicultural in the last 15-20 years,” he says. “Irish people have never made me feel like I don’t belong here, and I always say I have Kurdish blood and an Irish heart.”

The foundation was established in 2013 and is named after the Irish patriot Thomas F. Meagher, who was a US army general and governor of Montana. He flew the first tricolour flag on March 7th, 1848, from 33 The Mall in Waterford. He also made a significant contribution to both Irish nationalism and the assimilation of the Irish into American society.

The foundation was established in his name to support second-level schools in putting the symbolism of the Irish flag into practice. It also works with Gaisce as a challenge partner. Over 400 schools are taking part this year in the annual Flag Day, which takes place on the eve of St Patrick’s Day.

“Flag Day provides the students from all

backgrounds the opportunity to celebrate active citizenship and inclusivity,” says foundation trustee Mickey Ned O’Sullivan, who captained the Kerry GAA team to senior all-Ireland victory in 1975.

“The tricolour represents a vision for Ireland, which is an aspiration to be a peaceful country where all traditions are respected and reconciled.”

Schools who register for Flag Day can also enter the foundation’s awards and scholarship programme. They do so by submitting an entry expanding on the theme of how the flag’s message of pride, respect and peace can be put into practice in modern-day Ireland.

The prizes include an annual scholarship of one year’s third-level fees, and the awards ceremony is held at Leinster House. Students get a tour of the Oireachtas to encourage them to be aware of the democratic process, as they will eventually become part of it.

According to Sarah Moore, national development officer and administrator of the Thomas F. Meagher Foundation, there were 176 entries from schools around the country this year and 17 award-winners.

“We had amazing artwork, poetry, essays and music and were blown away by the standard,” she says. “The theme was ‘What the Irish flag means to me,’ and it really got the students thinking and their creative juices flowing. The level of participation is growing each year, which is wonderful, and it’s great to see the viewpoints of the students.”

Another facet of the foundation’s work is providing flag lapel pins and a fundraising

pack to schools free of charge. The students then sell them to raise money for local or international charities or projects of their choosing.

While every year is important, Barbara Nestor is working on the 2023 celebration of the 175th anniversary of the first flying of the Irish flag, which promises to be a very special occasion.

The director of group culture transformation and internal communications at Bank of Ireland joined the foundation’s board of trustees last year, as she loved its emphasis on inclusion and diversity and, in particular, its focus on belonging.

“While we celebrate the raising of the Irish flag, it’s also about celebrating the flags of other countries around the world,” she says. “We’re a very diverse nation, so it’s not just about Irish-born people, but people from every background, ethnicity, culture, gender and sexual orientation in our community.”

The ongoing focus on the country’s new communities is also something that Senator Mark Daly feels is very important. He is chair of Seanad Éireann, and is co-founder and honorary board member of the Thomas F. Meagher Foundation.

Mark enjoys visiting schools when their flag-raising ceremonies are taking place, and explains that displaying the flags of all of the students of different backgrounds is a very important part of the annual celebrations.

“The students love the flag-raising ceremonies, particularly when members of An Garda Síochana, defence forces, and



emergency services attend and the whole community comes together,” he says. “It’s important that one the eve of our national holiday, we ensure that we celebrate the people from all over the world who live here now.”

“The message of the Irish flag is about peace between communities,” he adds. “It’s about being inclusive and understanding that this flag is for everybody, whether you were born here or not.”

This is a message that Sanita Puspure truly understands, as she was born in Latvia and is



Understanding: schools are essential to the TFM mission.

## Níos mó ná Tricolore

TONAÍ Ó RODUIBH, GAEOIDEACHAS

Céard í bratach? Níl mórán athraithe tagtha ar an bhfocal seo ón Sean-Ghaeilge, an teanga a labhair ár sinsear idir 600-900 AD, nó thart air sin. Ba é an tslí ba choitianta len é a litriú ag an am sin ná bratach, agus is dóigh go raibh fudairnéis ar dhuine nó beirt faoin nasc idir an focal sin agus an focal bratt! Is dóigh gur tháinig an dá fhocal ón bhfocal brattos i gCeiltis, focal ar comhchiall le fallaing; de bhuinús Laidine é féin. Mar sin is bratach a bhionns ar foluain ar chuaille agus is brat a chlúdaíonn rud, tú féin ar lá fuair fiú.

Am eicint in aimsir na Sean-Ghaeilge bhí gá ann le focal nua chun chur síos ar éadach a crochadh thuas san aer agus pobal ag tiocht le chéile. Cén chuma a bhí ar na bratacha agus ar na meirgí a bhí á n-iompar ag ár sinisir? An raibh scal gréine, lámh dhearg, torc, fia nó crann darach le feiceáil? Ní bheidh a fhios againn choíche, ach tá a fhios againn gurb iad sin cuid desna suaitheantais atá tagairt orthu agus atá fós le feiceáil i measc fheathail ár n-armas.

Faraor, le linn tréimhse Réabhlóid na Fraince bhí gluaiseacht i dtreo bratach bunúsach bunaithe ar dhathanna traidisiúnta. Ní aon iontas gur bhunaigh an Meacharach a bhatach ar Le Tricolore agus é sa bhFrainc i measc na réabhlóidí úra in 1848. Déanta as síoda, bhí sí le feiceáil i bPort Láirge agus i Loch Garman ag tús Márta, roimh í a bheith bronnata ar shaoránaigh Bhaile Átha Cliath os comhair sua mhóir Dé Sathairn 15ú Aibreán 1848. Bhí lámh dhearg curtha ag an Meacharach i lár na brataí in ómós d’Aodh Mór Ó Néill agus dá nia Eoghan Ruadh Ó Néill, gné ealaíonta a léirigh a mheas ar chultúr agus stair na tíre.

Níl ann i mbratach ach éadach, ach corraíonn siad mothúcháin ionainn agus ar uairibh griosaíonn siad muid chun gnímh. Is ionann meas a thaispeáint do bhatach agus meas a léiriú ar dhaoine eile agus ar a sinisir.

Getting ready for Flag Day 2022

now an Irish citizen living in Cork. The world champion rower is an honorary board member of the foundation, and says that holding the Irish flag when she competes gives her an important sense of acceptance.

“I’m grateful for the lovely country we live in and for an opportunity to represent it, as I can fly the Irish flag as far and high as possible to promote it’s true meaning of peace and inclusion,” she says.

*Further information on the Thomas F. Meagher Foundation can be found at [www.tfmfoundation.ie](http://www.tfmfoundation.ie)*

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Partnership CEO, Mary Sugrue with Chairman, Mike Clune, and Vice President, Clodagh Boyle



Partnership Board, with Baroness May Blood of the Integrated Education Fund at Cliftonville Integrated Primary School, Belfast

# 2022 Irish American Partnership Awards & Scholarships Programme

## Investing in Ireland's Future

This year's entrants displayed creativity and passion. From the incredible videos, poems, artwork, essays, songs, spoken word and social media entries, it is clear that the Irish Flag holds particular meaning to Ireland's youth.

The Irish American Partnership (the Partnership) is delighted to support the Thomas F. Meagher Foundation in promoting active citizenship among the next generation of Irish leaders. The organizations' shared vision for Ireland's future is one where all children prosper, have access to education, and have an equal and meaningful opportunity to participate in Irish society.

Spending over thirty-five years connecting Irish America and friends of Ireland to their heritage through direct and grassroots charitable giving, Partnership supporters in the United States also still cherish the tricolour which Thomas Francis Meagher first flew in Waterford city in 1848. While symbolizing peace, the flag is also an instant visual connection to home whether Irish born, or generations removed.

The message of the flag – inclusion – irrespective of background, ethnicity, culture, creed, gender and sexual orientation – is



powerful to our young people, and one they take pride and inspiration from, as an emblem of a future that can be as great as their dreams allow.

Dublin-born and Chicago-based Partnership Chairman Michael Clune endorsed the Partnership's support for this educational initiative. - "I have been associated with this wonderful organization for over twenty years, and I have seen firsthand the benefits to schools and programmes that we support in Ireland."

"I want to congratulate all this year's entrants to the Irish American Partnership Awards & Scholarships Programme. We have



Above, GPA Educational Scholars, left, Children In Crossfire 'Educating the Heart' programme participants

loved seeing your work, and your creativity in spreading this message of peace and inclusion," said Clune.

"It is only fitting that as a leading transatlantic educational charity connecting people back to Ireland, the Partnership would be involved in the Awards and Scholarships programme," said Chief Executive Mary Sugrue.

A former teacher herself, Sugrue knows only too well the value of the overall cash prize to students – "As well as resourcing primary schools, the Partnership is involved with all major Irish universities, and their Access programmes. We work to give scholarships to deserving students reaching third level education, who without the proper supports may not be able to seize that opportunity. The Partnership is delighted to support the important message of the Thomas F. Meagher Foundation and to sponsor the Foundation's annual Awards & Scholarship programme"

The Partnership has raised more than \$50 Million since its inception in 1986, for Irish students, schools, and communities in need - across the island of Ireland. By investing in the people, culture, and ideas that build a peaceful and prosperous Ireland, the Partnership strives to build a more inclusive and equitable society for all.

"There is no better way to celebrate Flag Day, and St. Patrick's Day than empowering Ireland's youth, instilling in them the principle of peace. The Partnership is proud to support the Thomas F. Meagher Foundation in their mission" said Sugrue.

Further information on the work of the Irish American Partnership can be found at [www.irishap.org](http://www.irishap.org) or follow @IrishAPorg.



## GPO Museum, O'Connell Street, Dublin

The GPO Museum is proud to partner with the Thomas F. Meagher Foundation and host the first permanent exhibition to the Irish flag.

This award winning museum is a must-see experience on any list of things to do in Dublin. Step inside the walls of the iconic GPO (General Post Office) and witness the events that transformed a nation!

The GPO was the centre of communications in Ireland in 1916 and headquarters of the men and women who took part in the 1916 Easter Rising. The historic and tumultuous Easter Rising set into motion an unstoppable chain of events which would ultimately lead to the creation of the Irish Republic.

The museum brings to life key events in modern Irish history which transformed the nation. Don't miss the spectacular specially created centre piece film 'Fire & Steel' that puts you right in the middle of the action during the Rising as it happened at the GPO and other locations.



Compose newspaper reports, examine and send Morse code to declare the Irish Republic and play interactive games – there is something for everyone!

### EDUCATION

The GPO Museum offers a range of educational tours for primary and secondary schools which are closely linked to the Primary SESE curriculum and both the junior

and senior history curricula. Worksheets are available for pre and post visit analyses. Specific tailor-made tours are also available for third level and language schools.

A core part of the experience focuses on the 1916 Easter Rising and students will be able to analyse this momentous event and the resulting consequences in detail. The museum also tells the story of the other key events which shaped who we are today including:

the Irish War of Independence, the signing of the Anglo-Irish Treaty, The Irish Civil War and the 'Troubles' and peace process in Northern Ireland.

For further information visit [www.gpowitnesshistory.ie](http://www.gpowitnesshistory.ie)

Tel: 01 872 1916  
Email: [info@gpowitnesshistory.ie](mailto:info@gpowitnesshistory.ie)

## 2022 Award Winners

We were delighted with the number and quality of the entries to the scholarship and awards programme 2022. It is clear that the young people of Ireland are increasingly aware of the meaning and relevance of the flag's symbolism in this decade of commemoration. The message of unity and peace was expressed with real creativity in each of the award categories - and it was particularly pleasing to see the number of entries from people from other birth nations who were eager to identify with Meagher's vision".

Chair of the Thomas F. Meagher Foundation Michael Cavanagh (Rev'd.)

### ● Scholarship / Overall Winner –

Song "Children of the Flag" Written and performed by three 6th year students: Donal Ojiekhu, Hakim Ali and Olumide Ogunlela from Nagle Community College, Mahon, Cork. Video filmed and edited by 6th year student Wiktor Owczarek. Available at the following youtube link: <https://www.youtube.com/watch?v=LgZRSj-M-Dk>



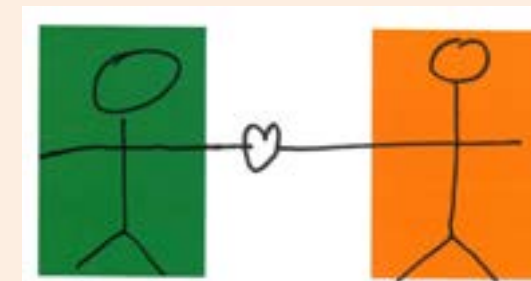
### ● Best Overall Entry Junior Cycle –

Artwork by Jan Ronan Macatangay 5th Year, Coláiste Muire Mathair, Galway



### ● Senior Cycle Runner up –

Artwork by Oluchukwu Uwechue 5th year, St. Joseph's College, Lucan, Dublin



● Best Overall Entry Junior Cycle – Artwork by Pádraig Mac Donnacha, Coláiste Cholmcille, Indreabhán, Galway



● Junior Cycle Runner up – Artwork by Hannah Curtan 2nd year, Middleton College, Cork

● Best Special /ASD Class Entry – Artwork by James Moore Mac Donnacha, Coláiste Cholmcille, Indreabhán, Galway

● Best Poem – "Flag of Peace" by Amy Walsh 3rd Year, St. Mary's College Naas, Kildare

● Best Essay – "What the Irish Flag means to me in 2022" by Anne Grundy, St. Louis Secondary School, Monaghan  
● Best Artwork – by Sadhbh Sheehy, Pobalscoil Inbhear Sceine, Kenmare, Kerry

● Best Video/Audio Clip – Joint winners "Tar Abhaile 2022" by CBC Monkstown Park, Dún Laoghaire, Co. Dublin and "Saoirse sa Ghaith" by Robyn Appelbe, Sacred Heart Clonakilty, Cork

● Best Music / Song / Dance – Audrey Ryan and Hannah Scarlett, Presentation Listowel, Kerry

● Best Social Media – Joint winners Yulia Seale & Annija Vanaga and Zofia Gorska, all from Coláiste Muire Mathair, Galway





Board member Mark Mellett

## Vice Admiral Mark Mellett joins the Thomas F. Meagher Foundation Honorary Board

The Thomas F. Meagher Foundation is delighted to welcome Vice Admiral Mark Mellett, former Chief of Staff of the Defence Forces to its board. Mark who has championed diversity and inclusion throughout his career, said: "It is a privilege to join the honorary board of the Thomas F. Meagher Foundation. I have long admired the leadership and commitment of all those associated with the Foundation. In the final analysis, there is no other symbol that better represents the sovereignty of the Irish State and her people than the Tricolour".

As Ireland's 31st Chief of Defence and the first Naval Officer to rise to this position, Vice Admiral Mellett is an experienced senior leader who rose through the ranks of the Defence Forces to become the longest serving Irish Chief of Defence in over 50 years. Leading and transforming one of Ireland's most complex organisations in the role as Ireland's highest ranking military officer, the Government's principal military adviser and National

Security Committee member, his focus is always on operational delivery to produce sustainable outcomes for the enterprises he leads, work for, influence or their key stakeholders.

Since leaving the Defence role his skills have easily transferred into other leadership roles working with enterprise and government on climate security and sustainable development, in particular in the Offshore Renewable Energy (ORE) Sector with his company Green Compass ([www.greencompass.ie](http://www.greencompass.ie)).

The Foundation looks forward to having Mark involved in its work promoting the flag's message of peace. Flag Day, the yearly initiative of The Thomas F. Meagher Foundation, will be celebrated on Wednesday March 16 with the support of the honorary board who will join forces encouraging second-level school children to engage in active citizenship and inclusivity, reinforcing the positive message behind the Irish flag and also providing an opportunity to recognise the flags of all nationalities within the school community.

Active citizenship, Irish culture, sports and the Irish flag often come hand-in-hand. Chair of the Foundation Reverend Michael Cavanagh commented: "We are honoured to have such an esteemed person as Mark join our honorary board alongside members such as world champion rower Sanita Puspure, 10-time All-Ireland



Left: Ireland Six Nations rugby assistant coach Niamh Briggs and, above, Leitrim hurler Zak Moradi

champion Kilkenny hurler and now Galway manager Henry Shefflin, five-time GAA football All-Ireland winner with Kerry, Colm Cooper, soccer legend Packie Bonner, women's rugby union Assistant Coach Niamh Briggs, hurler Zak Moradi, soccer player Stephanie Roche and and footballer Cora

Staunton, professional rugby player Adam Byrne, award-winning garden designer Diarmuid Gavin and US politician Joe Kennedy III amongst many others."

Having role models such as Mark and the current honorary board involved in the Foundation provides great inspiration for the students of Ireland as to how they can get involved in their own communities and embody the flag's message.



Senator David Norris, former president Mary Robinson and Senator Mark Daly  
Photo: Houses of the Oireachtas

## 100th anniversary plans

BY SENATOR MARK DALY

In 2013 I was honoured to have co-founded the Thomas F Meagher Foundation with Reverend Michael Cavanagh (Church of Ireland). I am as proud of the work the work the Foundation has done since in spreading the message of the flag as I am of my current role in Seanad Éireann. This year is the 100th anniversary of Seanad Éireann and I am honoured to serve as its 24th Cathaoirelach in its centenary year. The Seanad was established amid a bitter, tragic, and divisive Civil War in which many families, including my own, lost loved ones. The Seanad played a role in establishing and consolidating the democratic institutions of our State. Between November 1922 and February 1923, 37 Senators had their homes destroyed. They were intimidated and kidnapped, but none resigned.

The first Seanad was described as having the most diverse bunch of politicians in our history. It had 36 Catholics, 20 Protestants, three Quakers and one member of the Jewish faith.

Its members included, famously, W. B. Yeats, as well as Michael Duffy, a road worker from County Meath, Eileen Costello, a civil rights campaigner, Bryan Mahon, the commander-in-chief of the British forces in Ireland between 1916 and 1918, Jennie Wyse Power, President of Cumann na mBan and Thomas Henry Grattan Esmonde, the great-grandson of Henry Grattan, of Grattan's Parliament.

The creators of the Seanad ensured it was diverse to give a platform for the unionist and minority communities who found themselves in the new Free State. Over time, it evolved to give different minorities and communities a forum to ensure their views were heard, voices and calls for change, that society was often not yet too ready or willing to make or hear. Those voices often included a sole voice. My colleague, the father of the House and the longest continuously serving Senator in the history of the State, Senator Dávor Norris, is

the embodiment of the Seanad, as one of the minority voices that has led to major change. We are fortunate that Senator Eileen Flynn was appointed by you to represent the Traveller community in this Seanad. She is using that position to bring change and to have a voice for her community, a community that has suffered on the margins of our society for too long.

Next year as the foundation celebrates its 10th anniversary, we will be also celebrating the 175th anniversary of the first flying of the tricolour by Meagher and the 200th anniversary of his birth. In doing so we will have a full program of events and all of us will continue to work together to spread the message of the true meaning of the flag as envisioned by Thomas F. Meagher

"The white in the centre signifies a lasting truce between Orange and Green and I trust that beneath its folds the hands of Irish Protestants and Irish Catholics may be clasped in generous and heroic brotherhood."

## NAPD: Get involved!

RACHEL O' CONNOR,  
PRESIDENT, NAPD.

As a Waterford woman who spent part of my life growing up on Parnell Street, the flag flying at 33 The Mall is a very familiar sight to me.

Its significance when I was younger was lost on me however! Also lost on me was any knowledge of the 'guy on the horse' opposite the Tower Hotel.

Now, thanks to the Thomas F. Meagher Foundation, I can share my knowledge of both: the first place that the Tricolour was flown, and the Thomas Francis Meagher statue, to anybody who will listen to me.

NAPD is delighted to be a supporting partner of the Thomas F. Meagher Foundation since its beginnings in 2013. It was established to promote pride in and respect for the Irish Flag and the understanding of its symbolism and meaning for peace.



The Foundation runs many awareness campaigns, competitions, and scholarships and NAPD encourages all school leaders to get their schools involved. Annually, registered schools, receive flag pins and/or a Tricolour which spent time hanging outside 33 The Mall.

At our NAPD national conference in 2018, the TFMF teamed up with An Gaisce as a Challenge Partner.



Annually, the Foundation provides an incredibly insightful supplement in the Irish Independent in conjunction with the National History Teachers Association. Full information of all the Foundations' programmes and activities can be found at [www.tfmfoundation.ie](http://www.tfmfoundation.ie).

In summary, in the words of one of our former Presidents, Mary McAleese: "The flag is a statement of intent. It holds aloft our aspiration to be a peaceful country where all traditions are respected and reconciled. It flies high to

remind us we are not there yet but it is the mission of each generation to bring us nearer to permanent peace one heart at a time."

Good wishes to all those involved in the Thomas F. Meagher Foundation School's Scholarship and Awards Programme. Our flag flies over one of the best countries in the world and, for all its man-made problems and imperfections, Thomas Francis Meagher would be proud of its noble achievements and ambitions. Ar aghaidh le chéile,



## ACCS is a proud flag bearer

JAMES DUIGNAN, PRESIDENT ACCS

On behalf of the Association of Community & Comprehensive Schools, I am delighted to lend our support and thanks to all involved in the Thomas F. Meagher Foundation for the important work that they do in fostering a richer understanding of the history and meaning of the Irish Tricolour among our young people and our school communities all over Ireland.

We are living in times where an upsurge of extreme forms of nationalism is evident throughout the world. More than ever, in our own country, there is a need for a greater appreciation of inclusion, tolerance and a deeper respect for diversity and difference in others. The enduring symbol of harmony and respect that is the Irish Tricolour is an emblem of peace in this country. It is one that is recognised by many nations across continents and reminds us of democratic processes, freedom, and rights of the individual to live full and rich lives in liberty.

The promotion of wellbeing, personal responsibility, inclusion and respect for others is embedded in the school curriculum in both Junior cycle and Senior cycle. This investment is a vital one in contributing to the holistic development of young people who are able to take their place confidently in a complex and often challenging society. The work carried out by the Thomas F. Meagher Foundation in its annual awards & scholarship programme is significant in supporting the vision that young people of all backgrounds can make important and meaningful contribution as active citizens in their local communities and beyond.

As a nation we remember this man, Thomas Meagher, a patriot, and rebel who dreamed of seeing "that flag one day waving, as our national banner." We congratulate the 300 schools that celebrated Flag Day both virtually and on a socially distant on-site manner despite widespread and challenging school closures last year and we encourage and look forward to even more schools getting involved in this work this year and in years to come.





## Local Authorities lend their support to annual Flag Day

The Thomas F. Meagher Foundation was once again delighted to receive the support of the Mayors and Cathaoirleachs of the Local Authorities in Ireland for the Foundation's annual Flag Day, held in registered schools on the eve of St. Patrick's Day. Schools have the opportunity to celebrate active citizenship and inclusivity in their school by raising the Irish flag and recognising the flags of all nationalities in their school communities. Local authorities with an ever-keen interest in active citizenship

play an important role supporting their local communities and voluntary initiatives and have been supportive of the Foundation's Flag Day throughout the last few years. Thomas F. Meagher flew the first tricolour flag from 33 The Mall in Waterford and in 2014 the Foundation presented flags to all Mayors and Cathaoirleachs to hang in all city and council chambers in the State. In 2015, the Foundation, along with the Councils of Waterford and Kilkenny, renamed the largest bridge in the State as the Thomas F.

Meagher Bridge. President of Ireland Michael D. Higgins, dedicated this bridge in March 2015 as part of the Foundation's first Flag Presentation Ceremony, held in Waterford. Last year, due to the covid pandemic, Mayors and Cathaoirleachs were unable to attend local schools in person, however the Foundation is delighted that this year will be different and the wonderful opportunity to attend Flag Day events in person in their local communities has once again returned.

#FlagDay2022



1 Carlow, Cathaoirleach Fintan Phelan 2 Cavan, Cathaoirleach Clifford Kelly 3 Clare, Cathaoirleach PJ Ryan 4 Cork County, Mayor Gillian Coughlan 5 Cork, Lord Mayor Colm Kelleher 6 Donegal, Cathaoirleach Jack Murray 7 Dublin, Lord Mayor Allison Gilliland 8 Dun Laoghaire-Rathdown, Cathaoirleach Lettie McCarthy 9 Fingal, Mayor Seána Ó Rodaigh 10 Galway, Cathaoirleach Peter Keaveney 11 Galway, Mayor Colette Connolly 12 Kerry, Mayor Jimmy Moloney 13 Kildare, Mayor Naoise Ó Cearúil 14 Kilkenny, Cathaoirleach Fidelis Doherty 15 Laois, Cathaoirleach Conor Bergin 16 Leitrim, Cathaoirleach Paddy O'Rourke 17 Limerick City & County, Mayor Daniel Butler 18 Longford, Cathaoirleach Peggy Nolan 19 Louth, Cathaoirleach Pío Smith 20 Mayo, Cathaoirleach Michael Smyth 21 Meath, Cathaoirleach Sean Drew 22 Monaghan, Cathaoirleach Aidan Campbell 23 Offaly, Cathaoirleach Declan Harvey 24 Roscommon, Cathaoirleach Joe Murphy 25 Sligo, Cathaoirleach Paul Taylor 26 South Dublin, Mayor Peter Kavanagh 27 Tipperary, Cathaoirleach Marie Murphy 28 Waterford City & County, Mayor Joe Kelly 29 Westmeath, Cathaoirleach Frankie Keenan 30 Wexford, Cathaoirleach Barbara-Anne Murphy 31 Wicklow, Cathaoirleach Shay Cullen



Silver Gaisce participants Caoimhe Martin and Joel Osaghae with Gaisce Council member and former Dublin footballer Philly McMahon at the Bulbs For Bees launch in the Phoenix Park, September 2021



# In full bloom: small actions making a big impact

In the Autumn of 2021, Gaisce – The President's Award celebrated its 35th anniversary by undertaking one of its biggest challenges yet; to deliver its #BulbsForBees pollination project, a campaign that every member of society, regardless of age, location, or size of garden, could get involved in.

While Gaisce's core self-development programme is aimed at those aged 14-25, the #BulbsForBees pollination project was a nationwide call-to-action to create an Ireland where pollinators can survive and thrive. Working closely with the All-Ireland Pollinator Plan, the project had a small but significant ask, calling on every member of society from toddlers to centenarians to plant a pollinator friendly bulb to protect and preserve our native bee population.

The campaign was officially launched in early September in the Phoenix Park by Silver Gaisce participants Caoimhe Martin and Joel Osaghae alongside Gaisce Council Chairperson John Cunningham and former Dublin footballer and Gaisce Council member Philly McMahon.

During the campaign, over 50,000 pollinator-friendly bulbs were delivered to every post-primary school in the country and to Gaisce



Gaisce Bulb planting at the Central Remedial Clinic

Award Partners including disability services, prisons and volunteer centres. A further 300,000 Gaisce bulbs were distributed to community and youth groups across Ireland

via 48 Irish Local Development Network offices with support from the Department of Children, Equality, Integration, Disability and Youth with thousands of volunteers collecting

Gaisce's #BulbsForBees campaign has been a buzzy success!

bulb packs for community planting events. An additional 250,000 pollinator friendly bulbs were also sold by nationwide retailer Lidl in conjunction with the campaign.

The rallying cry rang out, and was duly answered, with more than half a million bulbs making their way into gardens, pots and planters the length and breadth of Ireland. Gaisce bulbs were planted by community groups on the islands off the west coast of Ireland, on windowsills in city centres, by Tidy Towns groups in towns and villages and by sports clubs eager to take an active role in promoting biodiversity and protecting our bees.

Social media platforms were also awash with stories and photos of people planting bulbs in flower beds and roundabouts, of posters and research projects created by students on our declining bee population, and of community gardens which rely so heavily on their bands of volunteers eagerly preparing flower beds on cold winter mornings for the following Spring.

Among the many success stories of Gaisce bulbs being planted include at the Ursuline



Pat Casey, Ann McGrath, Rhiannon Laubach, Ger Duggan, Catherine Herbert, Maura Quane and Dylan Dawson, at the Launch of the Bulbs for Bees an Gaisce Award Challenge at Ardpatrick County Limerick. Picture Brendan Gleeson

Secondary School, Blackrock in Cork where all 250 students at the school were able to play their part in protecting the country's bee population by planting a pollinator friendly bulb on the school grounds.

Teacher and PAL Bernard Carr from the Ursuline called on his young climate activists to help plant an entire roundabout near the school entrance as well as creating a bee hotel to welcome any potential future visitors to the school this Spring. His students have also written a song "Do you care enough to do enough" as their interpretation of what #BulbsForBees was all about.

"Our students were already passionate about the environment and climate justice but Bulbs For Bees really awakened their interest and made everyone realise that small actions can have a big impact. Our hope is that when people see the flowers in bloom this Spring it will be a 'look what we've done, you can do this too' moment," he says.

Similarly teacher and PAL Jennifer Buckley from Colaiste Muire Cobh said her students "jumped at the chance to play their part in the

climate change battle."

Students initially planted bulbs in the school polytunnel before transferring them into the ground along the school's avenue in recent weeks.

Speaking about the #BulbsForBees project, she said: "This challenge complemented the work our students are doing in their Environmental Studies class and links in with the work some of our students do with Cobh Tidy Towns who have also had their own campaign to save our bees."

Today #BulbsForBees is the largest ever pollination project in Ireland thanks to the thousands of volunteers who helped make Gaisce's vision a reality. Children and adults alike played their part by planting Gaisce bulbs to ensure a vibrant burst of colour will bloom over the coming weeks, months and years to come.

Thank you sincerely for helping us to celebrate our 35th anniversary.



Above, Students from Wexford CBS taking part in Gaisce's Bulbs For Bees campaign. Below, Pictured at the Bulbs For Bees campaign launch in Galway were Coláiste Eínde students Sive Sampietro Daly and Cian Burke with Kate Kelly development officer with Gaisce - The President's Awards



## GAISCE THE PRESIDENT'S AWARD

Gaisce – The President's Award is a self-development programme for young people which enhances confidence and wellbeing through participation in personal, physical, community and team challenges. It was established in 1985 – UN International Youth Year – as the nation's highest recognition of a young person's initiative, achievement and voluntary contribution. Since then, more than a quarter of a million Gaisce Awards have been achieved. A direct challenge from the President of Ireland to all young people to dream big and fulfil their potential, Gaisce has become an important rite of passage – and a national treasure.



**'In a changing landscape, programmes like Gaisce are becoming only more relevant and vital'**

YVONNE MCKENNA, CEO, GAISCE – THE PRESIDENT'S AWARD

I'm sure every finger in the country is crossed that we are finally emerging from the Covid-19 pandemic: not only the threat to life and heartache of loss, but the restrictions that we had to live within, the impact they had on almost every aspect of our lives.

The pandemic affected young people particularly – and they and their wellbeing must be at the forefront of our minds as we recover, reconnect and, to some extent, recreate society. In undertaking their Gaisce Award, young people get physically active, develop new skills, participate in their community and undertake a team adventure journey.

In addition to becoming more proficient and fitter, they develop a host of social and emotional competencies, including confidence, resilience and empathy. It is these very aptitudes that proved vital to weathering Covid-19 and will be key to facing the challenges and opportunities ahead, from climate change to creating a more equal society.

The world may be changed – but programmes such as Gaisce are becoming only more relevant and vital.

Much like everything over the last two years, the global Covid-19 pandemic had a significant impact on the Thomas F Meagher Foundation's Flag Day, with events taking place socially distant, if not virtually.

So it's fabulous that, this year, whilst not entirely back to normal, there is more scope to creatively engage with Flag Day's challenge to discuss and celebrate the values of peace, respect, diversity and inclusion.

And we're certainly delighted in Gaisce – The President's Award to partner once again with Flag Day whereby Gaisce participants can utilise and shape their involvement in Flag Day towards achieving their Gaisce Award.

If you're not already doing so and are interested to learn how, speak to your fabulous President's Award Leader and check out the Foundation's website for more information.



# Protocol for the National Flag

**When Bunreacht na hÉireann/the Constitution of Ireland was enacted in 1937 the Tricolour was formally recognised as the Nation's Flag.**

**“The national flag is the tricolour of green, white and orange.”**

Article 7 - Constitution Of Ireland  
Airteagal 7 - Bunreacht Na hÉireann.

The following guidelines are intended to assist individuals in giving due respect to the National Flag. There are no statutory requirements, so observance of these guidelines is a matter for each person. It is expected that the National Flag will be treated at all times with appropriate respect by those who use it. The Department of the Taoiseach has general responsibility in relation to the National Flag. This responsibility is primarily concerned with the guidelines for the flying of the Flag. The Department's role, therefore, is an advisory one. The protocols for the National flag were first adopted by a unanimous resolution of Seánad Éireann on the eve of the 165th anniversary of the first flying of a tricolour by Thomas F. Meagher. In the chamber on that occasion for the ceremony was the Great Great Grandson of Brigadier General Thomas F. Meagher. The resolution was tabled by Senator Mark Daly and was supported by all sides of the house. It was the first time either House of the Oireachtas formally adopted protocols for the National Flag.

## Design

- The National Flag is rectangular in shape, the width being twice the depth (measurement from top to bottom). The three colours – green, white and orange – are of equal size and vertically disposed.
- Sometimes shades of yellow or gold, instead of orange, are seen at civilian functions. This is a misrepresentation of the National Flag and should be actively discouraged.
- The Flag should normally be displayed on a staff, the green being next to the staff, the white in the middle and the orange farthest from the staff. Provided that the correct proportions are observed, the Flag may be made to any convenient size.
- The addition of a gold fringe or tassels to a national flag is a long-standing international tradition. A fringe is not considered an integral part of the flag so cannot be said to interfere with its design, unlike say lettering or emblems superimposed on the flag, which should never be used. The fringe is considered to be purely for decorative purposes and can therefore be used when the flag is displayed indoors or on ceremonial occasions outdoors.

## Flying, displaying and placing

- No flag or pennant should be flown above the National Flag.
- Only one National Flag should be displayed in each group of flags or at each location. In all cases, the National Flag should be in the place of honour.
- When the National Flag is flown at a building or entrance along with other flags of equal height, it should be first on the right (on an observer's left). See Section 6 for guidelines on flying the National Flag with flags of other nations.
- When the National Flag is carried with another flag or flags, it should be carried in the place of honour: on the marching right – that is, on the left of an observer towards whom the flags are approaching.
- While being carried, the National Flag should not be dipped by way of salute or compliment, except to the dead during memorial ceremonies.
- When the National Flag is used to drape a coffin, the green should be at the head of the coffin.
- When displayed on a platform, the National Flag should be above and behind the speaker's desk.
- When the National Flag is displayed either horizontally or vertically against a wall or other background, the green should be on the right (an observer's left) in the horizontal position or uppermost in the vertical position.
- In the event of a display of crossed staffs the National Flag should be to the right and to the fore, that is to the left of an observer who is facing the flag. Its staff should be in front of the other flag or flags.

## Occasions and times when the National Flag is flown

- The National Flag is flown daily at all military posts and from a limited number of State buildings.
- It is also flown on St Patrick's Day (the National Holiday), Easter Sunday and Easter Monday (in commemoration of the Rising of 1916), and the National Day of Commemoration (on the Sunday closest to 11 July, the date of the Anglo-Irish Truce in 1921).
- On these occasions the National Flag is flown from all State buildings throughout the country that are equipped with flagpoles, and many private individuals and concerns also fly it.
- The National Flag is flown at other significant national and local events such as festivals and commemorations.
- The National Flag is normally displayed in the open only from sunrise to sunset, except on the occasion of public meetings, processions or funerals, when it may be displayed for the duration of such function.

The National Flag may be flown by night as well as by day as long as it is properly illuminated at all times, preferably by spotlight.

## Flying and displaying the National Flag with Flags of other Nations

- When the National Flag is flown with the flags of other nations, each flag should have the same width and should fly from a separate flagpole of the same height.
- International protocol prohibits the flying of any nation's flag higher than another in peacetime. If, however, one flagpole happens to be higher than the rest, then the National Flag is flown from that flagpole. In such cases, no additional National Flag can be flown.
- When the group of flags of the European Union are flown, the sequence is alphabetical, based on the first letter of the country's name in its primary local language (see appendix). The flags should be flown from an observer's left to right with the European Union flag flown from the first flagstaff (figure 6l).
- An alternative order of flags is to begin on the left with the National Flag and place the European Union flag on the far right of the group, as seen by an observer.
- Where either an even or an odd number of flags is flown in line on staffs of equal height, the National Flag should be first on the right of the line (i.e. on an observer's left). Where one of these flags is that of the European Union, the European Union flag should be flown on the immediate right of the National Flag as seen by an observer.
- Where, however, an odd number of flags is displayed from staffs grouped so that there is one staff in the centre and higher than the others, the National Flag should be displayed from the central staff. Where one of these flags is that of the European Union, the European Union flag should be flown from the first flagstaff on the observer's left.

## Carrying of the National Flag

- When the National Flag is carried with another flag, or flags, it should be carried in the place of honour: the marching right - that is on the left of an observer towards whom the flags are approaching.
- Where one of these flags is that of the European Union, the European Union flag should be carried on the immediate right of the National Flag as seen by an observer.
- In the event of a display of crossed staffs, the National Flag should be to the right and to the fore, that is to the left of an observer who is facing the flag. Its staff should be in front of the other flag or flags.

## Half-masting the National Flag and its display during times of mourning

- The half-masting of national flags is a well-established procedure whereby countries bestow an honour and express a collective sense of sorrow.
- Half-mast means the flag is flown two-thirds of the way up the flagpole, with at least the depth (measurement from top to bottom) of the flag between the top of the half-masted flag and the top of the flagpole (figure 1). Traditionally, this is con-sidered to leave space for the invisible flag of death. The National Flag is at half-mast in any position below the top of the staff but never below the middle point of the staff.
- When being hoisted to half-mast, the Flag should first be brought to the peak of the staff and then lowered to the half-mast position. It should again be brought to the peak of the staff before it is finally lowered.
- Where the National Flag is flown at half-mast, no other flag should be flown.
- On the death of a national or international figure, the National Flag is flown at half-mast on all prominent government buildings equipped with a flag pole, under advice from the Department of the Taoiseach. The Department may also advise the half-mast display of the flag after other tragic events. The death of a prominent local figure may be marked locally by the National Flag being flown at half-mast.
- A National Flag at half-mast may be displayed, day and night, for the duration of a funeral provided the flag is illuminated.
- While being carried, the National Flag should not be dipped by way of salute or compliment except to the dead during memorial ceremonies.
- When used to drape a coffin, the green should be at the head of the coffin.

## Folding of the National Flag

If a coffin has been draped with the National Flag, the military tradition for the ceremonial folding of the National Flag (which may be followed by others) is as follows:

- Once removed from the coffin, the Coffin Bearers (ideally six people) fold the Flag in the following manner:
  - Orange passed under to white - white and orange passed under to green (following in this manoeuvre, green is on top, orange in the middle and white underneath) - green, orange and white folded once, with green remaining facing outwards and complete Flag draped over extended left arm of a Coffin Bearer (this assumes the use of a standard size flag; larger flags may need to be folded twice, with green always facing out-wards).
- The folded Flag is then normally presented to the next of kin of the deceased.

## Hoisting and lowering

- In raising or lowering, the National Flag should not be allowed to touch the ground.
- When being hoisted to half-mast, the Flag should first be brought to the peak of the staff and then lowered to the half-mast position. It should again be brought to the peak of the staff before it is finally lowered.
- The National Flag is at half-mast in any position below the top of the staff but never below the middle point of the staff. As a general guide, the half-mast position may be taken as that where the top of the flag is the depth of the flag below the top of the staff.

## Saluting the National Flag

- On ceremonial occasions when the National Flag is being hoisted or lowered, or when it is passing by in a parade or when the National Anthem is being played, all present should face it, stand to attention and salute. Persons in uniform who normally salute with the hand should give the hand salute. Persons in civilian attire should salute by standing to attention.
- When the National Flag is being carried past in a parade, the salute is rendered when the Flag is six paces away and the salute is held until the Flag has passed by. Where more than one National Flag is carried, the salute should be given only to the leading Flag.

## The National Flag and the National Anthem

When the National Anthem, Amhrán na bhFiann, is played in the presence of the National Flag, all present should face the National Flag, stand to attention and salute it, remaining at the salute until the last note of the music.

## Respect for the National Flag

- Care should be taken at all times, including when raising or lowering, to ensure that the National Flag does not touch the ground, trail in water or become entangled in trees or other obstacles.
- The National Flag should never be defaced by placing slogans, logos, lettering or pictures of any kind on it, for example at sporting events.
- The National Flag should not be draped on cars, trains, boats or other modes of transport. It should not be carried flat, but should always be carried aloft and free, except when used to drape a coffin; on such an occasion, the green should be at the head of the coffin.
- The National Flag when used as a decoration should always be treated with due respect. It may be used as a discreet lapel button or rosette or a small version may be used as part of a centrepiece for a table. When used in the latter context with the flags of other nations, the National Flag should also be displayed in the place of honour on a nearby flag staff.
- Where more than one National Flag is flown on festive occasions, they should be of uniform dimensions. Bunting of the National Colours may also be used on festive occasions.
- When displayed on a platform, the National Flag should not be used to cover the speaker's desk, nor should it be draped over the platform.

## Proper disposal of a worn or frayed National Flag

When the National Flag has become worn or frayed it is no longer fit for display, and should not be used in any manner implying disrespect. It should be destroyed or disposed of in a dignified way.

## Use in printed or electronic format

When the National Flag is being reproduced in printed or electronic format, the principles of respect outlined in these guidelines apply.

**“The White in the Centre signifies a lasting truce between Orange and Green. I trust between its folds the hands of the Irish Catholics and the Irish Protestants may be clasped in generous and heroic brotherhood”**

Thomas F. Meagher 13Th April 1848







Derek Bell,  
legendary  
Chieftains  
harpist

Lesson  
Plan 1

# Symbols of the new Free State

DEIRDRE MAC MATHÚNA PRO,  
History Teachers'Association of Ireland

In his address to the National Literary Society, Dublin in November 1892, Douglas Hyde delivered his seminal speech entitled *'The Necessity for De-Anglicising Ireland'*. This powerful and influential speech lamented the extent to which the Irish language, its culture and traditions were being overtaken by English culture and customs. He had a strong vision of what it meant to be Irish whom he saw as:

*'one of the most original, artistic, literary and charming peoples' of Europe.'*

and he ended his address with an appeal to the Irish people to reclaim our culture and traditions in order to restore our sense of national identity.

After the signing of the Anglo-Irish Treaty in December 1921, reclaiming this rich, cultural tradition was at the heart of the newly formed Irish Free State or Saorstát Éireann. The Provisional Government embarked on a campaign to reinforce the nation's sovereignty by decolonising the image of Ireland and redesigning everyday objects such as our currency, stamps, postboxes and all official documents of the state and replacing them

with designs inspired by our Celtic and mythological past.

In this article I will give a brief history of the creation of a new and distinctive Irish coinage and notes. I will also include a lesson plan specifically centred on the Harp and its significance as the central symbol of the nascent state.

**Irish Coinage: '...the silent ambassadors of the State'.**

*(W.B Yeats on Irish coinage)*

The design of a new coinage was a subject of considerable debate in the early years of the Free State. For centuries, Ireland's currency had been illustrated with the heads of kings and queens of England. According to Padraic Pearse in 1913, he said that these British coins symbolised-

*'the foreign tyranny that holds us.*

*A good Irishman should blush every time he sees a penny'.*

The Irish Free State set about designing a new coinage and notes that would make the new currency a reflection of Gaelic culture. A committee for coinage was formed in 1926 and the poet, dramatist and newly created Senator W.B.Yeats was appointed Chairman. A number of artists were invited to submit their



designs and eventually the commission was awarded to Percy Metcalfe from Yorkshire. The Department of Finance, led by Ernest Blythe as Minister recommended that the new coins should feature Irish domestic animals rather than effigies of historical figures. In the end it was decided that the new Irish coinage would have farmyard animals representing 'the produce of the nation'. These included the following:

Horse	- Half crown
Salmon	- Florin
Bull	- Shilling
Wolfhound	- Sixpence
Hare	- Threepence
Hen & Chicks	- Penny
Pig & Piglets	- Halfpenny
Woodcock	- Farthing

The initial reaction to the circulation of these coins was mixed. Maud Gonne was critical of

the designs and their creator:

*'designed by an Englishman, minted in England, representative of English values, paid for by the Irish people.'*

Others objected to the design and condemned them as beastly, pagan or godless! Some British politicians objected to the absence of the King (who was still Head of State as set down in the Articles of Agreement between Great Britain and Ireland) and others at home thought that the inclusion of a sow and her litter as a 'pig in the parlour' depiction of Ireland which reinforced the stereotype.

However, the general response was favourable and Matcalle's designs were to grace Irish coinage from 1928 up to 2002 when Ireland joined the Euro. It can be said that the coins were eventually held in great affection by the Irish people - so much so that our Nobel Laureate Seamus Heaney wrote the following farewell to the Irish coins in 2002:

*A Keen for the Coins*

*O henny penny! O horsed half-crown!*

*O florin salmon! O sixpence hound!*

*O woodcock! Piglets! Hare and Bull!*

*O mint of field and flood, farewell!*

*Be Ireland's lost ark, gone to ground,*

*And where the rainbow ends, be found.'*

A Currency Bill was introduced in March 1927 where it was proposed that, while designing and printing new Irish notes, that the Irish Free State currency would be on a par with sterling. Joseph Brennan was the Secretary of the Department of Finance who advised Professor Henry Parker Willis who was invited to chair the new Currency Commission. He was attached to Columbia University and had advised the banking and currency committee in the US House of Representatives in 1912-13. He has been described as one of the intellectual founders of the Federal Reserve. According to the writer Eoin Drea, he was chosen to head this committee because 'he was not British, available, willing to act and of sound international standing'.

The Irish Painter Sir John Lavery was chosen to design the new notes and he painted his wife, Hazel as Kathleen Ni Houlihan on one side and had the theme of the rivers of Ireland on the reverse side. The watermark was 'The Head of Erin', which was a representation of a sculptor taken from the Custom House in Dublin.

Notes were produced for the following amounts- 10/-, £1, £5, £10, £20, £50, £100.

A permanent exhibition is on display in the National Museum. Collins's Barracks entitled 'Airgead' which explores 1000 years of Irish coins and currency.

**The Harp – Emblem of Ireland**

The Harp was adopted as the official symbol of Saorstát Éireann in 1922 and has graced all official documents from State papers to the Irish passport ever since. It is a symbol of Irishness that resonates around the world and it has been synonymous with Irish customs and traditions going back centuries. The earliest records contain many examples of the role of the harpist who held a special place of privilege in the entourage of Gaelic Chieftains. History teachers will be familiar with the woodcut by John Derrick of his 'Image of

Ireland' (1581) which is an illustration of a harpist performing for the local chieftain and his guests at an Irish feast. Henry VIII was the first English monarch to place a harp on the Irish currency but made his authority clear by placing a crown on top. During the 1641 Rebellion Eoghan Rua O'Neill carried a flag with a harp placed on a green background. The United Irishmen of 1798 embellished their flag with a harp but added the slogan:

*'It is now strung and shall be heard.'*

Robert Emmet used the same flag and included the motto:

*'Erin go Bragh'*

and the Fenians used a flag with a golden harp on a green background in 1867.

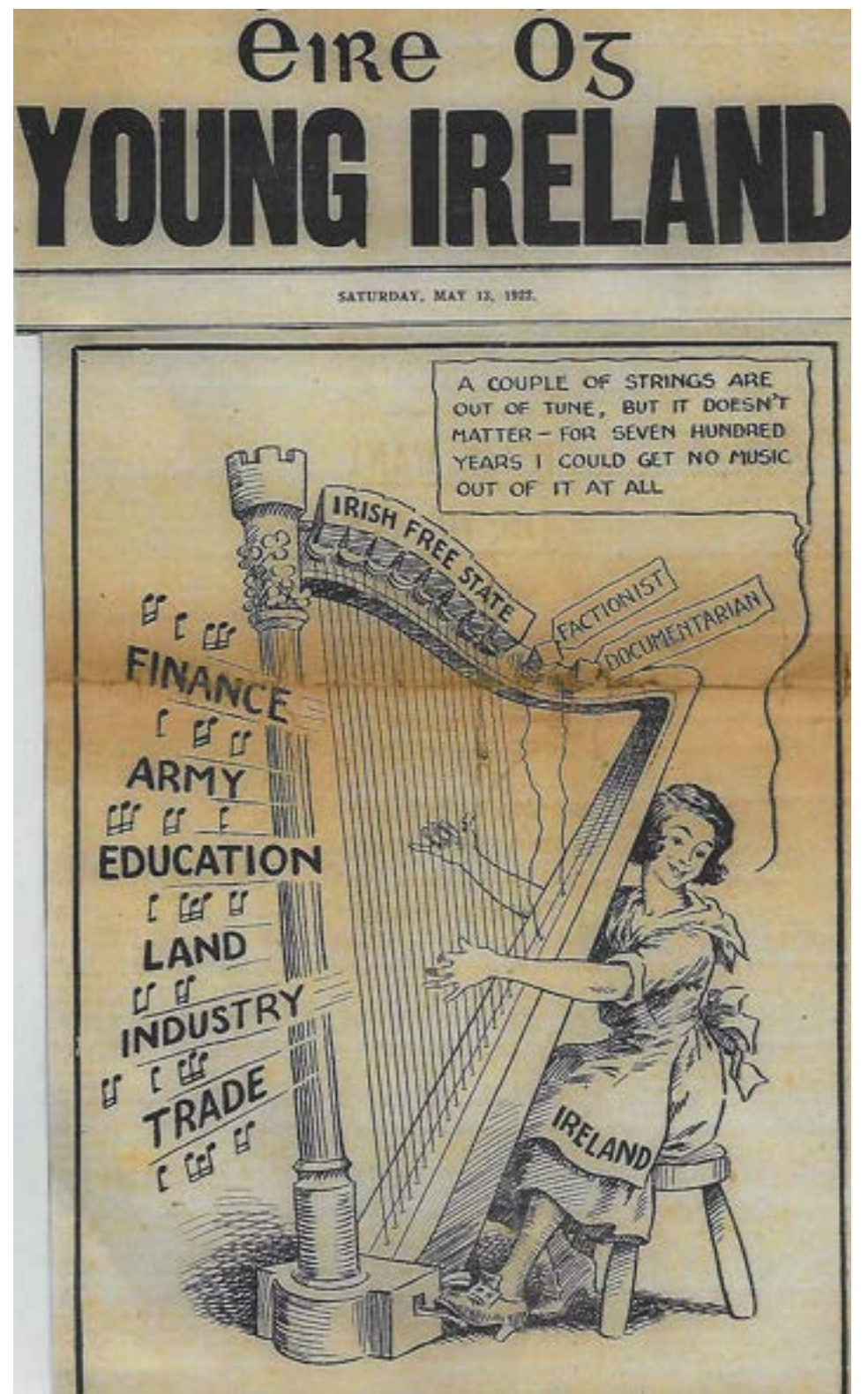
**LESSON PLAN:  
'The Free State Harp' - 13May 1922.**

*Source: Eire Óg - Young Ireland  
(Editor- Arthur Griffith)*

Ireland has often been portrayed in paintings and drawings as a beautiful woman placed alongside a harp or surrounded by romantic images from Celtic mythology. In this cartoon Arthur Griffith, the editor of 'Eire Óg' chose to place this large drawing on the front page of his publication to persuade his readers to support the terms of the Treaty that had been negotiated five months earlier. A critical study of this image provides students with the opportunity to explore the strengths and weaknesses of the terms of the Treaty. While the harp is incomplete and has some broken strings, it is still able to play its tune in spite of its limitations. In deconstructing the image, students can be made aware of the craft and method of the cartoonist and the message he is trying to convey. All cartoons have a bias and this 'Free State Harpist' is a classic example of propaganda printed by one of the chief negotiators and architects of the Treaty, exercising his editorial prerogative!



The harp: it's  
royal music for  
some



**The Cartoon in detail:**

A class could begin by analysing the following elements of the cartoon.

**1. The Harpist.**

Who is this young woman?

How would you describe her facial expression? Examine her clothes and shoes. What do these tell us about her?

**2. The Harp.**

Is the harp in perfect condition? Explain your answer.

Are there any symbols on the harp that re-inforces its Irishness?

Can you find a reference to Dublin Castle in the drawing?

Who is 'playing the tune'? To what extent is the harpist in control of the harp?

To what extent is the tune being played 'Political'?

**3. The Notes and Lyrics of the Melody.**

In what way are the Lyrics *'Finance, Army, Education, Land, Industry, Trade'* linked to the Treaty?

**4. The Caption.**

What do you think the Harpist means by her reference to the harp being silent for seven hundred years?

This is a good exercise in seeing the Treaty as incomplete, just as the harp is missing some strings. This could be interpreted as a reflection of Collins's remarks when he said that the Treaty was a 'stepping stone' to a Republic and gave Ireland 'the freedom to achieve freedom'. The harp is still able to play a melody that 'sings' out areas of political, economic and social life that are now under the control of the harpist herself (ie. Ireland). Griffith's publication 'Eire Óg' allows the student to examine an event through the lens of the time and to appreciate how it was perceived at the time from a particular point of view. It also reinforces the importance of Gaelic imagery and symbolism that was so prevalent in the early years of Saorstát Éireann.

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# The Irish National Anthem: Origins, Symbolism and Status – An inquiry focus for senior students

BY SHANE FITZGERALD (HTAI)

## Rationale

By the late 1920s an emerging Irish State searched existentially for an increasing sense of identity, through peaceful yet symbolic convictions. The goal was to mould a conspicuous and exalted set of symbols and traditions, distinct both nationally and internationally. Whilst the Harp and Tricolour were well established in State use by this point, there was no defined national anthem for state occasions. The national anthem of most modern countries enshrines its shared values, histories and identities which is synonymous with a nation. However, in the nascent Irish state it was not as clear, nor was it as shared. Britain's suzerain dominance for centuries had more recently endorsed the division of the state which stymied it from creating a distinct and contrasting culture and customs. Fresh from a bitter Civil War it is perhaps understandable that vacillation on the national anthem occurred. So how then was it that the Soldier's Song rose to prominence as the national anthem? The story of a 'Soldier's Song', its provenance, use and official adoption is a story worth researching and imparting upon students of History. The anthem's inception stirred controversy over its militaristic sentiments. Such sentiments which have been championed for decades by Republicans and Nationalists, admonished by Unionists and met with hesitation by modernists whose aim is reconciliation on the island.

Anthem: It brings the nation together on special occasions



Peadar Kearney and Patrick Heeney, were responsible for the creation of a 'Soldier's Song' in circa 1910. The text of "The Soldier's Song" was published in 1912 in Irish Freedom, a radical newspaper run by Bulmer Hobson of the Irish Republican Brotherhood (IRB). As the Independence movement grew "The Soldier's Song" became more widely known when it was adopted by the Irish Volunteers as

a marching song. At the end of Easter week, before the evacuation of the GPO, the garrison of Irish Volunteers, Irish Citizens Army and Cumann na mBan took a few moments to sing "A Soldier's Song". The song was frequently sung in the internment camps of the War of Independence and its aftermath. Liam O'Rinn translated the song into "Amhrán na bhFiann" and the Irish version was first published in

## ““““ The anthem's inception stirred controversy over its militaristic sentiments

1923. Some of those interned would join the Free State government who concomitantly struggled to find an appropriate and consistent anthem for state and international occasions, often rotating 'Let Erin Remember', 'God Save Ireland' and 'A Nation Once Again'. The minutes of an Executive Council meeting on 12th July 1926 indicate that a decision was then made to adopt "The Soldier's Song" as the official anthem. There was no formal announcement of this to the public at the time, this was merely for official use. Quite an ignominious beginning then.

This lesson is set for senior students who will focus on investigation, enhancing research skills, evaluating sources, analysing source provenance and using the Internet ethically. It may be assimilated into a Transition Year module or modified for senior students studying the Pursuit of Sovereignty and Partition. I have tried to allow for maximum flexibility to both teacher and learner. In our hands the future is shaped and the past understood.

## INITIAL ENQUIRY

### Comparison of a Soldier's Song and Amhrán na bhFiann

		Time Allocated (1 hour class)
Initial Stimulus	Students discuss (Think-Pair-Share) their interpretation of this using only prior knowledge on National Anthem and a brief background by teacher Share with students the lyrics of a Soldier's Song (Think-Pair-Share)	15 mins
Lesson Development	Analysis of Irish and English of lyrics and meaning/implications Students analyse sources on use of songs before anthem was selected Teacher leads students in understanding diversity within anthem Group/table evaluate data and offer historical judgements using questions from Effective Questioning.	30 mins
Lesson Conclusion	Students write a brief reflection on what they learned from the lesson and interpret a new understanding of the adoption of Soldier's Song Students offer one key sentence from their reflections to the class group	10 mins
Learning Intentions	1. Students understand the emergence of a need for a national anthem in the Irish Free State 2. Students assess impact of the anthem on the island of Ireland at the time 3. Students evaluate the consequences of the anthem on the tradition of Unionism on the island	
Learning Outcomes	1. Students understand the role of P. Kearney and P. Heeney in the creation of the anthem 2. Students can assess the emergence of the Soldier's song using primary sources 3. Students evaluate the symbolism of the anthem's adoption 4. Students use Internet to research ethically	
Success Criteria	Students can use numerous sources to objectively evaluate the origins of the Irish national anthem, its consequences and the significance of it in shaping the Irish State and its importance on the identity of the nascent state	
Differentiation	Students will have access to IT, paper resources and visuals. Each area can be divided by teacher. Effective Questions can be targeted to challenge each learner in a different way. Each cohort can be tasked with answering a selected question and presenting conclusions based on historical references and sources.	
Effective Questioning	1. What is the context of the need for a national anthem? 2. What were the main songs used before a national anthem was adopted? 3. What historical references are in each verse? 4. Why did it take so long to adopt an anthem for the free state? 5. How might those with unionist sympathies dislike the anthem? 6. What role did each of the following play in choosing "Amhrán na bhFiann" as the national anthem: religion, ethnic origins, culture and political aspiration? 7. What differences are there between the Irish and English versions? 8. How significant was the choice of "Amhrán na bhFiann" internationally? 9. What measures were put in place by the government to protect the Anthem in law? 10. How symbolic is Amhrán na bhFiann when compared to the Harp or Tricolour? 11. Beyond politics, how was Irish identity expressed through song?	
Literacy	Focusing on key words: Anthem, Significant, Nationalism, Culture, Ethnicity, Republican, Britain, Legislation, Government, State, Sovereign, Symbolism, Factor.	
Student Reflection	Students reflect on findings at the end of the lessons through discussion on symbolism of anthem	
Links to JCT	Strand 1 - The Nature of History: 1.1 – 1.11 are applicable Strand 2 – The History of Ireland: 2.3, 2.4, 2.9, 2.10, 2.11	<b>JCT Statements of Learning</b> • SOL3: creates, appreciates and critically interprets a wide range of texts • SOL6: appreciates and respects how diverse values, beliefs and traditions have contributed to the communities and culture in which she/he lives • SOL8: values local, national and international heritage, understands the importance of the relationship between past and current events and the forces that drive change • SOL15: recognises the potential uses of mathematical knowledge, skills and understanding in all areas of learning • SOL17 devises and evaluates strategies for investigating and solving problems using mathematical knowledge, reasoning and skills • SOL24 uses technology and digital media tools to learn, communicate, work and think collaboratively and creatively in a responsible and ethical manner
This lesson and module are conducive to JCT	JCT Key Skills • Staying Well • Managing myself • Being Literate • Being Numerate • Working with others • Managing Information & Thinking • Communication	
Links to LC	Irish History Topic 3 – Pursuit of sovereignty and the impact of partition, 1912-1949 Research Study Report – Scope for investigation	
RSR/CBA research	Key personalities/events that may be useful for CBA 1 – The past in my place. Some key personalities/events for potential research are • Peadar Kearney and the IRB • Patrick Heeney and 1916 • Thomas Moore and Let Erin Remember • Liam O'Rinn and "Amhrán na bhFiann" • Symbols of the Irish Free State • Musical traditions in Ireland 1920-2940 • Composers of the Irish Free State • Republican prisoners of Frongoch • Colonel Wilhelm Fritz Brase, the first Director of the Defence Forces School of Music	
Continuing the lesson	• Symbols of the Irish Free State • Bunreacht na hEireann 1937 • Bulmer Hobson and the National Anthem • Declaration of an Irish Republic • 'God save the king' versus 'The soldier's song': the 1929 Trinity College national anthem dispute and the politics of the Irish Free State	

## APPENDIX 1

### Useful Sources

- Sherry, Ruth, 'The story of the National Anthem', History Ireland, Issue 1 (Spring 1996), Volume 4, available at : <https://www.historyireland.com/the-story-of-the-national-anthem/>
- Department of the Taoiseach, 'The National Anthem', available at <https://www.gov.ie/en/publication/52a628-the-national-anthem/>
- Houses of the Oireachtas, Seanad Public Consultation Committee Report on the Status, Treatment and Use of the National Anthem, June 2018, available at [https://data.oireachtas.ie/ie/oireachtas/committee/dail/32/seanad\\_public\\_consultation\\_committee/reports/2018/2018-07-17/status-treatment-and-use-of-the-national-anthem\\_en.pdf](https://data.oireachtas.ie/ie/oireachtas/committee/dail/32/seanad_public_consultation_committee/reports/2018/2018-07-17/status-treatment-and-use-of-the-national-anthem_en.pdf)
- The troubled History of the Irish National anthem, available at <https://theculturetrip.com/europe/ireland/articles/the-troubled-history-of-the-irish-national-anthem/>
- Irish Historical Studies, 'God save the king' versus 'The soldier's song': the 1929 Trinity College national anthem dispute and the politics of the Irish Free State' Cambridge Press, (March 2016).
- Zikmund, Joseph II, 'National anthems as political symbols' in Australian Journal of Politics and History, xv, no. 3 (1969), pp 73-4
- Burca, Pádraic de, 'The story of the soldier's song' in Fitz-Gerald, W.G. (ed.), The voice of Ireland: a survey of the race and nation from all angles (Dublin, n.d.), pp 151-3
- Chief of Staff, note for discussion by Council of Defence, 18 Aug. 1927 (Military Archives of Ireland, Department of Defence (DD), 3/22518); extract from minutes of Council of Defence, 18 Aug. 1927
- Secretary of Department of External Affairs to T. A. Smiddy, Free State high commissioner in London, 4 Apr. 1930 (N.A.I., DFA, D 5085). For other complaints about the singing of 'God save the king' at the military jumping competition see The Leader, 18 Aug. 1928; The Nation, 17 Aug. 1929; The Star, 17 Aug. 1929; Honesty, 16 Aug. 1930.
- Irish Independent, 13 Aug. 1928; Fritz Brase (director of the Army School of Music) to Adjutant-General, Department of Defence, 4 Oct. 1928 (Military Archives of Ireland, DD, 3/22518)
- Mulhern, D., 'Symbols Used in Northern Ireland - Symbols Used by Both Traditions', available at <https://cain.ulster.ac.uk/images/symbols/crosstrad.htm>



# Countess Markievicz - Biography and Revolutionary activity

BY JOAN MORRISSEY, HTAI  
Extra: Google Drive link for electronic resources <https://rb.gy/sutsnk>



Countess Markievicz is a key personality on the Leaving Certificate history syllabus. Studying Markievicz can help familiarise students themselves with **key concepts** on the syllabus namely: sovereignty; partition; allegiance; physical force; discrimination, as well as syllabus **elements**, that is: the 1916 Rising; the rise of the second Sinn

Fein party; the 1918 election; the War of Independence; Partition; Treaty and the Civil War. This would also be an excellent starting point for a Leaving Certificate student's research project as the sources are compiled here . This mini-scheme of work has been designed to be taught over three lessons.



Left: recreating Markievicz and, above, Countess Markievicz pictured on the left in 1921

LESSON STAGE	METHODOLOGY	ASSESSMENT
LESSON ONE		
Initial Stimulus Material (10 minutes)	Learning Outcomes: investigate a repository of historical evidence; digital archive. Project this video British Pathe Countess Markievicz Sinn Fein <a href="https://www.youtube.com/watch?v=VmqU_e_XicA">https://www.youtube.com/watch?v=VmqU_e_XicA</a>	Ask students what impression they form of this historical character? Ask students to brainstorm one advantage and one disadvantage about <b>videos as sources</b> . Written: Students write one fully developed sentence about Markievicz. Use the 'Look,Cover, Write, Check' method for students to self-assess they can spell Markievicz's name.
Developing historical consciousness Skills of a historian - Identifying Bias (20 minutes)	Presumptions and prejudices. Learning Outcome: develop historical judgements based on evidence about personalities, issues and events in the past, showing awareness of historical significance. - Pre-test students' prejudices and presumptions by having them complete this fact or opinion activity before learning more about Markievicz. - Project or handout the twenty statements below. Students should have the statements in their copies by the end of the activity so they have some biographical information noted. - Students decide which of these statements is a fact or an opinion.  Fact or Opinion - Sentences: 1. Constance Markievicz was born in Britain and died in Ireland. 2. Her sister was a posh lesbian. 3. She was a feminist. 4. She married a Polish Count. 5. Her husband was from the Ukraine. 6. She was a good mother. 7. She fought in the Easter Rising of 1916 and was given the death sentence. 8. She supported the Labour movement. 9. She was right to say women should wear shorts and boots, not dresses. 10. She was laughed at for wearing pants. 11. She was great because she was the first Irish female politician. 12. She believed in granting women the vote. 13. She spent much time in prison in Cork and Dublin. 14. While in prison she enjoyed drawing. 15. She was very brave. 16. She was elected in 1918 but didn't attend. 17. She was the first woman elected to the Dail and the House of Commons at Westminster. 18. She was too stubborn about the Anglo-Irish Treaty. 19. She supported the Labour Party. 20. She died a Catholic.  Students discuss using think-pair-share to compare answers. (5 minutes)  To reduce teacher talking time, give the weakest four or five students the answers and let them check with their fellow students in groups . For numeracy, students should multiply their result by five to calculate a percentage without using a calculator. (5 minutes) The teacher can then clarify why some statements are facts and some opinions. (5 minutes)	Answers: 1. Fact 2. Opinion 3. Fact 4. Fact 5. Fact 6. Opinion. 7. Fact 8. Fact 9. Opinion. 10. Fact 11. Opinion 12. Fact 13. Fact 14. Fact 15. Opinion 16. Fact 17. Fact 18. Opinion 19. Fact 20. Fact
Biography Visual literacy: cartoons (15 minutes)	- Students: scroll this comic biography <a href="https://rb.gy/vj7fnl">s://rb.gy/vj7fnl</a> Reinforce with an alternative mode: A <b>1918 Election images</b> (Google Arts and Culture: You Never Saw Such Excitement) <a href="https://rb.gy/r8kl2y">https://rb.gy/r8kl2y</a>	<b>Assessment:</b> List three freedoms and three groups Markievicz supported. Use the <a href="https://www.wheelofnames.com">www.wheelofnames.com</a> to select students to answer the questions on the comic strip.
Homework: Make notes on the video (10 minutes) (100 words)	Assign as homework if class-time is tight. This is a well-made video but the source is not as reputable as the others, and this would be an effective way of briefly <b>discussing source credibility with students</b> . (Search Countess Markievicz on Youtube) <a href="https://rb.gy/hjxgt5">https://rb.gy/hjxgt5</a> <a href="https://www.edpuzzle.com">www.edpuzzle.com</a> monitors if students have viewed videos, and for hoe long	



LESSON TWO	Learning outcomes: ● Explain how the experience of women in Irish society changed during the twentieth century.	
Homework check & Assigning historical writing (10 minutes)	Students discuss their homework questions. Then, project the past exam questions or distribute printouts for students with dyslexia who may struggle to take notes from the whiteboard. <b>Success criteria:</b> Advise students each incident/episode/event and or group should be planned as its own bullet point and written as its own paragraph. For TY and senior cycle; students should aim to include the LC elements for this syllabus module in their answers. The excellent history teacher and examiner Patrick Hickey has very useful marking rubrics for essays on his social media too.	Project or write the assessment questions before reading. 1. What did Countess Markievicz contribute to Irish affairs? (or) 2. What part did Countess Markievicz play in Irish affairs between 1913 and 1922? Due the end of class four.
Active reading (15 minutes)	Distribute hard or electronic copies these sources ask students to actively read with a pen or ideally highlighter in hand. Highlight organisations Markievicz belonged to in response to the past exam paper posed. <b>This Dictionary of Irish Biography</b> by the Royal Irish Academy is available from Scoilet (pages 190-192) <a href="https://rb.gy/sqh1tc">https://rb.gy/sqh1tc</a>	Think-pair-share assessment; students transfer their highlighted notes into bullet points under their essay titles in their copies. Number them to check they have identified the various organisations.
Differentiation	For weaker students, ESL or L2LP students; the Oireachtas Lesson Plan (page 8 ) has a brief, bullet-pointed biographical document on Markievicz <a href="https://rb.gy/8p0hva">https://rb.gy/8p0hva</a> This would also help if students were absent from class.	
Investigating online repositories (25 minutes)  Teacher Modelling Note-taking	Give students the assessment questions before looking at the online sources. 1. Who were the suffragettes? 2. How were they different from suffragists? 3. What organisations was Countess Markievicz involved in? 4. Who were Cumann na Mban? 5. What did they want to achieve? <b>Sources:</b> 6. Who was Cumann na Mban? (Article & video) <a href="https://rb.gy/eg9src">https://rb.gy/eg9src</a> 7. <a href="https://www.rte.ie/radio/radio1/clips/2055631/">https://www.rte.ie/radio/radio1/clips/2055631/</a> 16 minute podcast introduction to Cumman na Mban	Students think-pair-share before whole-class discussion and feedback
Whole class discussion (10 minutes)	Project these images and elicit responses: Women's Votes - a historical timeline 'Google Arts and Culture - Violence Ridicule and Silence' <a href="https://rb.gy/t0xq8d">https://rb.gy/t0xq8d</a>	Oral assessment, discussion and feedback. How have women's rights changed?
Differentiation	Further research for leaving cert students or students researching Markievicz Research Study: The History Show Suffrages (49 minutes) <a href="https://rb.gy/vlcoxh">https://rb.gy/vlcoxh</a> BBC 4 podcast (30 minutes) <a href="https://www.bbc.co.uk/programmes/b0952qq7">https://www.bbc.co.uk/programmes/b0952qq7</a> History Ireland Podcast (1hour 15mins) <a href="https://rb.gy/qk1xr6">https://rb.gy/qk1xr6</a>	
Homework: Audio-visual revision	Five minute animated overview of the period introducing The Easter Rising of 1916. <a href="https://rb.gy/lpvzuq">https://rb.gy/lpvzuq</a>	





## Bunús, Siombalachas agus Stádas Amhrán Náisiúnta na hÉireann: foghlaim ar bhonn fiosraithe do dhaltaí sinsearacha

LE SHANE FITZGERALD (HTAI)

### REÁSÚNAÍOCHT

Bhí Saorstát Éireann roinnt blianta ar an bhfód i ndeireadh na 1920idí nuair a bhíodhas ag féachaint le féiniúlacht náisiúnta níos láidre a chruthú dó trí mhodhanna síochánta agus siombalachas. Chuirge sin níor mhór sraith siombailí agus traidisiún a mhúnlú a bheadh suaithinseach uasal agus a d’aithneofai go náisiúnta agus go hidirnáisiúnta. Cé go raibh an Chláirseach agus Bratach na hÉireann in úsáid go coitianta ag an Stát faoin tráth sin, ní raibh aon amhrán náisiúnta aitheanta go fóill a bheadh oiriúnach d’ócáidí Stáit. I gcás formhór na dtíortha nua-aoiseacha, léiríonn an t-amhrán náisiúnta na luachanna, an stair agus an fhéiniúlacht atá i gcoiteann ag an bpobal náisiúnta ar fad. Níorbh amhlaidh sa stát nua Éireannach, áfach. Bhí Éire faoi smacht na Breataine leis na céadta bliain agus bhí an Bhreatain díreach tar éis tacú le críochdheighilt an oileáin freisin, rud a chuir bac ar an stát nua cultúr agus nósanna suaithinseacha a chruthú dó féin. Ní den iontas é nach rabhtas ar aon tuairim faoin amhrán náisiúnta ach oiread agus gan ach cúpla bliain ann ó tháinig deireadh leis an gcogadh cathartha gangaídeach. Conas a tháinig Amhrán na bhFiann chun cinn mar amhrán náisiúnta mar sin? Is fiú go mór taighde a dhéanamh ar scéal ‘Amhrán na bhFiann’, ar an stair a bhaineann leis, ar an úsáid a bhaintear as agus ar an gcaoi

ar glacadh leis go hoifigiúil mar amhrán náisiúnta. Is fiú an t-eolas seo a roinnt le daltaí staire freisin. Bhain conspóid leis an amhrán nuair a glacadh leis, go háirithe mar gheall ar na dearcthaí míleataíocha a cuireadh in iúl ann. Réitigh na dearcthaí sin le hidéil a bhí ag poblachtaigh agus náisiúnaigh le blianta fada, ach bhí siad ina gcúis cáinte ag Aontachtaithe agus ina gcúis amhráis ag nua-aoisithe a bhí ag iarraidh an t-athmhuintearas a chur chun cinn in Éirinn.

Chum Peadar Ó Cearnaigh agus Pádraig Ó hÉanna ‘A Soldier’s Song’ as Béarla’ thart ar an mbliain 1910. Foilsíodh téacs an amhráin sa nuachtán radacach Irish Freedom sa bhliain 1912. Bhí an nuachtán sin faoi stiúir Bulmer Hobson, a bhí ina bhall de Bhráithreachas Phoblacht na hÉireann. De réir mar a tháinig borradh faoin ngluaiseacht ar son na saoirse leath an cháil a bhí ar an amhrán féin tar éis d’Óglaigh na hÉireann glacadh leis mar amhrán máirseála. Agus iad ar tí Ard-Oifig an Phoist a thréigean ag deireadh Sheachtain na Cásca 1916, chan baill d’Óglaigh na hÉireann, d’Arm Cathartha na hÉireann agus de Chumann na mBan ‘A Soldier’s Song’ le cheille. Chantaí an t-amhrán go minic sna campaí géibhinn le linn Chogadh na Saoirse agus ina dhiaidh. Ba é Liam Ó Rinn a d’aistrigh an t-amhrán go Gaeilge mar ‘Amhrán na bhFiann’ agus foilsíodh an leagan seo den chéad uair sa bhliain 1923. Chuaigh cuid acu siar a bhí i ngéibheann le linn Chogadh na Saoirse isteach i rialtas an tSaorstáit agus ba dheacair leo teacht ar amhrán cuí seasta d’ócáidí stáit



agus d’ócáidí idirnáisiúnta. iad ag baint leas as ‘Let Erin Remember’, ‘God Save Ireland’ agus ‘A Nation Once Again’ ar bhonn sealaíochta. Tugtar le fios sna miontuairiscí ó chruinniú d’Ard-Chomhairle Shaorstát Éireann ar an 12 Iúil 1926 gur cinneadh glacadh le ‘Amhrán na bhFiann’ mar amhrán náisiúnta oifigiúil na tíre. Ní dhearnadh aon fhógra poiblí foirmeálta ina leith seo ag an am, áfach, agus is don taifead oifigiúil amháin a rinneadh an cinneadh. Ba lag an tús é, d’fhéadfaí a rá. Tá an ceacht seo feiliúnach le haghaidh daltaí sinsearacha agus cuideoidh sé leo

scileanna fiosraithe agus scileanna taighde a fhorbairt, foinsí a mheas, anailís a dhéanamh ar bhundús foinsí agus úsáid a bhaint as an Idirlíon go heiticiúil. Féadfar an ceacht a dhéanamh mar chuid de mhodúl Idirbhliana nó é a chur in oiriúint do dhaltaí sinsearacha a bheidh ag déanamh staidéir ar Thórafocht an Cheannais agus ar Chríochdheighilt na hÉireann. Tá iarracht déanta agam oiread solúbthachta is féidir a thabhairt don mhúinteoir agus don dalta araon. Is fúinn féin atá sé an todhchaí a mhúnlú agus an t-am atá thart a thuiscint.

FIOSRÚ TOSAIGH

## Comparáid idir ‘A Soldier’s Song’ agus ‘Amhrán na bhFiann’

		Fad an cheachta (rang aon uaire)
<b>Spreagthach tosaigh</b>	Déanfaidh na daltaí plé (Smaoinigh-Péireáil-Roinn) ar an tuiscint atá acu air seo bunaithe ar an eolas atá acu faoin Amhrán Náisiúnta cheana féin agus ar mhíniú gairid a dhéanfaidh an múinteoir.  Roinntear focail ‘Amhrán na bhFiann’ leis na daltaí (Smaoinigh-Péireáil-Roinn)	15 nóim.
<b>Forbairt an Cheachta</b>	Anailís ar na focail Ghaeilge agus na focail Bhéarla araon, ar an mbrí atá leo agus ar a dtugtar le tuiscint leo.  Déanfaidh na daltaí anailís ar fhoinsí maidir leis na hamhráin a úsáideadh sular roghnaíodh an t-amhrán náisiúnta féin  Tabharfaidh an múinteoir treoir do na daltaí maidir le tuiscint a fháil ar an éagsúlacht laistigh den amhrán  Déanfaidh gach grúpa/na daltaí ag gach bord measúnú ar na sonraí agus tabharfaidh siad breithiúnais stairiúla agus úsáid á baint acu as ceisteanna atá le fáil in Ceistiú Éifeachtach	30 nóim.
<b>Deireadh an Cheachta</b>	Scríobhfaidh na daltaí gearrchuntas machnamhach ar ar fhoghlaim siad ón gceacht agus léirmhíneoidh siad tuiscint nua ar an gcaoi ar glacadh le ‘Amhrán na bhFiann’ mar amhrán náisiúnta  Déanfaidh na daltaí abairt thábhachtach amháin as a gcuntas machnamhach a roinnt leis an gcuid eile den rang.	10 nóim.
<b>Cuspoirí foghlama</b>	1. Gheobhaidh na daltaí tuiscint ar an ngá le hamhrán náisiúnta a tháinig chun cinn i Saorstát Éireann 2. Tabharfaidh na daltaí a meas ar an tionchar a bhí ag an amhrán ar Éirinn ag an am 3. Tabharfaidh na daltaí a mbreithiúnas ar na himpleachtaí a bhain leis an amhrán do thraidisiún an Aontachtais in Éirinn.	
<b>Torthaí Foghlama</b>	1. Gheobhaidh na daltaí tuiscint ar an ról a bhí ag P. Ó Cearnaigh agus P. Ó hÉanna i gcumadh an amhráin 2. Beidh na daltaí in ann a meas a thabhairt ar theacht chun cinn ‘Amhrán na bhFiann’ trí úsáid a bhaint as bunfhoinsí. 3. Tabharfaidh na daltaí breithiúnas ar an siombalachas a bhain le glacadh an amhráin. 4. Bainfidh na daltaí leas as an idirlíon chun taighde a dhéanamh go heiticiúil	
<b>Critéir ratha</b>	Beidh na daltaí in ann foinsí éagsúla a úsáid chun measúnú oibiachtúil a dhéanamh ar bhunús amhrán náisiúnta na hÉireann, ar na himpleachtaí a bhain lena ghlacadh, ar an tábhacht a bhain leis maidir le Saorstát Éireann a mhúnlú agus ar an tábhacht a bhain leis maidir le cúrsaí féiniúlachta sa stát nua sin	
<b>Difreálú</b>	1. Cad as a n-eascaíonn an gá le hamhrán náisiúnta? 2. Cad iad na hamhráin ba mhó ar baineadh leas astu sular glacadh leis an amhrán náisiúnta oifigiúil? 3. Cad iad na himeachtaí stairiúla a dtagraítear dóibh i ngach véarsa? 4. Cén fáth ar thóg sé chomh fada sin glacadh le hamhrán náisiúnta oifigiúil do Shaorstát Éireann? 5. Cén fáth nach dócha go dtaitneodh an t-amhrán leo siúd a bhfuil dáimh acu leis an aontachtas? 6. Cé chomh tábhachtach a bhí na nithe seo a leanas maidir le ‘Amhrán na bhFiann’ a roghnú mar amhrán náisiúnta: an creideamh, an eitneacht, an cultúr agus uailmhianta polaitiúla? 7. Cad iad na difríochtaí idir na leaganacha Gaeilge agus Béarla? 8. An raibh tábhacht idirnáisiúnta ag baint le ‘Amhrán na bhFiann’ a roghnú? 9. Cad iad na bearta a chuir an Rialtas i bhfeidhm d’fhonn cosaint dhlíthiúil a thabhairt don Amhrán Náisiúnta? 10. An bhfuil an siombalachas céanna ag baint le ‘Amhrán na bhFiann’ agus a bhaineann leis an gCláirseach agus le Bratach na hÉireann? 11. Agus an pholaitíocht as an áireamh, conas a cuireadh an fhéiniúlacht Éireannach in iúl san amhrán?	
<b>Litearthacht</b>	Direofar ar na focail thábhachtacha seo a leanas: Amhrán Náisiúnta, Suntasach, Náisiúnachas, Cultúr, Eitneacht, Poblachtach, An Bhreatain, Reachtaíocht, Rialtas, Stát, Flaitheasach, Siombalachas, Cúinse.	
<b>Machnamh na nDaltaí</b>	I ndeireadh an cheachta déanfaidh na daltaí machnamh ar ar fhoghlaim siad trí phlé a dhéanamh ar shiombalachas an amhráin náisiúnta	
<b>Naisc le SSM</b>	Snáithe 1 – Nádúr na Staire: baineann 1.1 – 1.11 le hábhar.  Snáithe 2 – Stair na hÉireann: 2.3, 2.4, 2.9, 2.10, 2.11	Ráitis Foghlama an SSM
<b>Cuidíonn an ceacht agus an modúl seo le SSM</b>	Príomhscileanna SSM <ul style="list-style-type: none"><li>Fanacht Folláin</li><li>Mé féin a bhainistiú</li><li>A bheith Liteartha</li><li>A bheith Uimheartha</li><li>Obair le daoine eile</li><li>Eolas agus Smaointeoireacht a Bhainistiú</li><li>Cumarsáid</li></ul>	<ul style="list-style-type: none"><li>RF 3: Déanann an scoláire réimse leathan téacsanna a chruthú, a mheas agus a léirmhíniú go criticiúil.</li><li>RF 6: Tuigeanann an scoláire an chaoi a gcuireann luachanna, creidiúintí agus traidisiúin éagsúla leis na pobail agus leis an gcultúr ina maireann sé/sí agus tá meas aige/aici orthu.</li><li>RF 8: Tá meas ag an scoláire ar an oidhreacht áitiúil, náisiúnta agus idirnáisiúnta agus tuigeanann sé/sí an tábhacht atá ag an ngaol idir eachtraí atá thart agus eachtraí reatha, agus tábhacht na bhfórsaí is cúis le hathrú.</li><li>RF15: Aithníonn an scoláire an úsáid is féidir a bhaint as eolas, scileanna agus tuiscint mhatamaiticiúil i réimsí uile na foghlama.</li><li>RF17: Déanann an scoláire straitéisí a cheapadh agus a mheas chun fadhbanna a fhiosrú agus a réiteach ag baint úsáid as eolas, réasúnaíocht agus scileanna matamaiticiúla</li><li>RF24: Úsáideann an scoláire an teicneolaíocht agus uirlisí na meán digiteach chun foghlaim, chun cumarsáid a dhéanamh, chun obair agus chun smaoinemh go comhoibríoch agus go cruthaitheach ar bhealach freagrach agus eiticiúil.</li></ul>
<b>Naisc leis an Ardeistiméireacht</b>	Stair na hÉireann Topaic 3 - Ar thóir an fhlaithis & tionchar na críochdheighilte  Tuairisc ar Staidéar Taighde – scoip le haghaidh fiosrú	
<b>Taighde TST/MRB</b>	Is féidir go mbeidh roinnt daoine/imeachtaí tábhachtacha feiliúnach do MRB1 – An tAm atá Thart i mÁit. I measc na ndaoine/n-eachtraí tábhachtacha sin, tá: <ul style="list-style-type: none"><li>Peadar Ó Cearnaigh agus an IRB</li><li>Pádraig Ó hÉanna agus 1916</li><li>Tomás Ó Mórdha agus ‘Let Erin Remember’</li><li>Liam Ó Rinn agus ‘Amhrán na bhFiann’</li><li>Siombailí de chuid Shaorstát Éireann</li><li>Traidisiúin cheoil na hÉireann 1920-1940</li><li>Cumadóirí Shaorstát Éireann</li><li>Príosúnaigh Phoblachtacha Frongoch</li><li>Colonel Wilhelm Fritz Brase, an chéad Stiúrthóir ar Scoil Cheoil Óglaigh na hÉireann</li></ul>	
<b>An Ceacht ar lean</b>	<ul style="list-style-type: none"><li>Siombailí Shaorstát Éireann</li><li>Bunreacht na hÉireann 1937</li><li>Bulmer Hobson agus an tAmhrán Náisiúnta</li><li>Forógra Phoblacht na hÉireann</li><li>‘God Save the King’ versus ‘Amhrán na bhFiann’: an t-achrann faoin amhrán náisiúnta i gColáiste na Tríonóide in 1929 agus an pholaitíocht i Saorstát Éireann</li></ul>	





Above left: a Derry parade; main, the burning an effigy of Robert Lundy and, inset, Ulster Unionist leader Edward Carson

Apprentices were young men who were training to become skilled craftsmen. It was they who took the fateful decision to shut all the gates allowing access into the town. In doing so, they refused to submit to Catholic control. They took action due to frustration with the indecision of the town leaders as the Catholic force approached. For them, the closing of the gates was an act of defiance to protect religious liberties. These

**The Relief of Derry**  
The main commemoration that the Apprentice Boys organise is the celebration of the Relief of Derry. This occurs as a parade through the city on the second Saturday in August. In 1689, Derry had become the main centre of Protestant resistance in Ulster. Thousands of Protestant refugees flocked to the city for protection. For 105 days, the city was besieged. At one point, James II arrived outside the city. He was met with shouts of 'No Surrender' from the defenders. The besieged Protestants endured starvation and disease but remained defiant. Up to four thousand people died. When ships carrying food supplies reached Derry, the besieging Catholic army withdrew. The defence of Derry became an inspiration for generations of Unionists. 'No Surrender' became the rallying cry for Unionists when confronted with political challenges.

**The Burning of Lundy's Effigy**  
For many of those who participate in the Apprentice Boys commemoration every December, a highpoint is the burning of the effigy of Robert Lundy. He was Governor of Derry in early 1689. In April 1689, as the Derry came under siege, Lundy seemed to believe that the continued defence of Derry was pointless. He made decisions that led many of the town's defenders to suspect that he was actively working to support the enemy. Lundy proposed that the town be surrendered. When this became known, Lundy escaped over the town walls. The defence of Derry was reorganised in preparation for a long siege. For Unionists, the name of Lundy has come to symbolise betrayal and treachery. In modern times, Unionist leaders who were accused of compromising too much on Unionist principles have been accused of being a 'Lundy', e.g., Terence O' Neill, Brian Faulkner, etc.

**The Apprentice Boys**  
The Apprentice Boys of Derry are one of the most important expressions of Protestant and Unionist identity within Northern Ireland. They describe themselves as a Christian, historical and cultural organisation. The Apprentice Boys were established to commemorate one of the key historical events in Irish history, the Protestant defence of Derry in 1688-1689. The celebration of this late 17th century event has shaped and continues to shape the Unionist sense of identity. For the Apprentice Boys, the events of 1688-1689 resonate to the present day. Thy serve as a reminder of past efforts to defend religious liberty and the Protestant identity of Ulster.

**Historical Background**  
In 1688 -1689, the city of Derry found itself in the frontline of a power struggle. At stake was control of the government of England, Scotland and Ireland. On one side was the Catholic ruler, James II. On the other side was his Protestant daughter Mary and her husband, William of Orange. Protestants feared that victory for James would lead to a Catholic tyranny and the destruction of Protestant liberties. The issue would be settled

in Ireland. In contrast with Britain, the majority of people in Ireland were Catholic. This was not the case in Ulster. In that province, the Protestant population had rapidly grown during the 17th century because of the Ulster Plantation. Thousands of Protestant settlers had settled across much of Ulster. They had established new communities but had an uneasy relationship with the Catholic population. For Protestants, fears of Catholics were shaped by the events of 1641. In that year, a Catholic rebellion led to the deaths of thousands of Protestants. In 1688, Ulster Protestants feared a repetition of 1641.

**Shutting of the Gates**  
The original event from which the Apprentice Boys are based on occurred in Derry in December 1688. As the risk of religious conflict spread, Derry was recognised as a vital strategic link for the control of Ireland. In early December 1688, a Catholic military force advanced on the town. The Protestant people in Derry were terrified they would be massacred. To stop the town falling to Catholic forces, thirteen apprentice boys decided to take matters into their hands.

Leaving Certificate History - Lesson Plan	
Leaving Certificate	Later Modern Field of Study – Irish History 1815-1993, Topic 5: Politics and society in Northern Ireland, 1949-1993: Culture and Religion - Religious affiliation and cultural identity; ecumenism; cultural responses to the “Troubles”.
History Course	Students will come across similar themes in Later Modern Field of Study- Irish History 1815-1993, Topic 3: The pursuit of sovereignty and the impact of partition, 1912-1949: Culture and Religion – State and culture, North and South: language, religion and education; promotion of cultural identity
Links to Junior Certificate	Students will have established a background knowledge of this topic from their study of the Junior Certificate History Course. The learning outcomes forms the basis for study at Leaving Certificate Level. <ul style="list-style-type: none"><li>Strand One – The Nature of History – Learning Outcomes: 1.1 - 1.11</li><li>Strand Two – The History of Ireland – Learning Outcomes: 2.1, 2.4, 2.5, 2.10.</li></ul>
Initial Stimulus	Before starting this topic, ask students to consider the following: <ul style="list-style-type: none"><li>How do past historical events shape our present identity?</li><li>Are people trapped by how they interpret the past?</li><li>How is cultural identity expressed in Northern Ireland today?</li><li>What are the political views of Unionists?</li></ul>

Lesson Development	Students can learn about the Apprentice Boys of Derry by considering the following? <ul style="list-style-type: none"><li>The importance of parades in Unionist culture.</li><li>What historical events do the Apprentice Boys commemorate?</li><li>What are the principal beliefs of the Apprentice Boys?</li><li>What is the organisational structure of the Apprentice Boys.</li><li>Examine primary and secondary sources relating to the Apprentice Boys.</li><li>Examine the Nationalist community past and present viewpoint on the Apprentice Boys. Why were their parades controversial?</li></ul>
Effective Questioning	As students begin to develop their knowledge of this topic, the teacher can stimulate learning through identifying important questions that the students can consider. This will help students develop their learning skills. Examples of questions include? <ul style="list-style-type: none"><li>Who were the original Apprentice Boys?</li><li>What are the links between them and the Orange Order?</li><li>Who cannot become a member of the Apprentice Boys?</li><li>What exactly do Unionists mean by 'No Surrender'?</li><li>Why did Nationalists view the Apprentice Boys as sectarian?</li><li>What is the significance of calling the city Derry or Londonderry?</li><li>How many members are in the Apprentice Boys?</li><li>Who can join the Apprentice Boys?</li><li>Who do the Apprentice Boys believe is a threat to liberty?</li><li>What Unionist leaders have been accused of being a Lundy?</li><li>Why were Apprentice Boys parades controversial?</li></ul>
Answering the Document Based Question	<ul style="list-style-type: none"><li>Students should become familiar with the structure of the Documents-Based Question.</li><li>A range of documentary sources should be examined, e.g., newspaper accounts, photographs, cartoons, etc.</li><li>Students should practise comprehension skills within a time limit.</li><li>Students will consider different historical sources for comparison.</li><li>Students will learn the usefulness and limitations of various primary and secondary sources.</li><li>For contextualisation questions, students will be given guiding questions which they will construct an answer. Examples of these questions include;<ul style="list-style-type: none"><li>What was the significance of the activities of the Apprentice Boys of Derry in influencing the identity of Unionists?</li><li>Why were the activities of the Apprentice Boys of Derry controversial?</li></ul></li></ul>
Differentiation	The teacher must be able to cater for a range of student abilities. <ul style="list-style-type: none"><li>Use whole-group questions to help students to open up class discussion, different viewpoints, etc.</li><li>Allow a wait time to allow students to consider the question.</li><li>Help weaker students with concepts, answer structure, etc.</li><li>The class can be divided up to examine different sources of information. Each group can present their interpretation of sources.</li></ul>
Learning Outcomes	Students should understand the contribution of the Apprentice Boys to the development of the Unionist cultural identity. Students should understand the overlap between culture and politics within Northern Ireland. Students should understand why the activities of the Apprentice Boys would prove controversial in the Catholic majority city of Derry. Students learn to make use of primary and secondary sources as part of their learning process. Students build critical thinking skills. Develop learning through active discussion.
Learning Key Concepts	Students should make sure that they understand key concepts that relate to the course. These include the following; <ul style="list-style-type: none"><li>Sectarianism</li><li>Tolerance and Intolerance</li><li>Cultural Identity</li><li>Propaganda</li><li>Civil Rights</li><li>Bigotry</li><li>Cultural Traditions</li><li>Ecumenism</li><li>Gerrymandering</li></ul>

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