



Peter Graham, *Wandering Shadows*, 1878

This is one of a series of resources exploring the theme **Scottish identity: who decides who we are?** This section uses *Monarch of the Glen* and other relevant artworks to focus on *our environment*, offering images, questions and activities for learners of all ages to explore.



Sir Edwin Landseer, *The Monarch of the Glen* (about 1851)

Landseer worked in London but he was fascinated by Scotland. He made annual sketching, hunting and fishing trips to Scotland each autumn for many years. He enjoyed walking in the glens and mountains to find inspiration for his paintings. In the eighteenth century, an increasingly industrialised and urban population enjoyed the escapism provided by images of the wilderness, and of exotic, foreign themes.

Landseer's works have been described as not just portraits of individual animals, but symbols of strength, beauty and power in nature.



Eva Vermandel, *Deer, Isle of Arran*, 2009, ©Eva Vermandel

About deer

There are four species of wild deer in Scotland; roe deer, red deer, sika and fallow deer. Roe deer and red deer are native species that colonised Scotland naturally around 10,000 years ago.

Red Deer antlers are dark brown, with polished white tips to the tines. A Royal Stag has 12 points or tines; an Imperial Stag has 14 points; and a Monarch has 16 points.

The red deer population declined as forests were cleared for agriculture, but survived in the Scottish Highlands, south-west England, and a few other areas.

Images Our Environment

Here are some other artists' interpretations of our environment.



Peter Graham, *Wandering Shadows*, 1878



Edward Atkinson Hornel, *The Music of the Woods* 1906

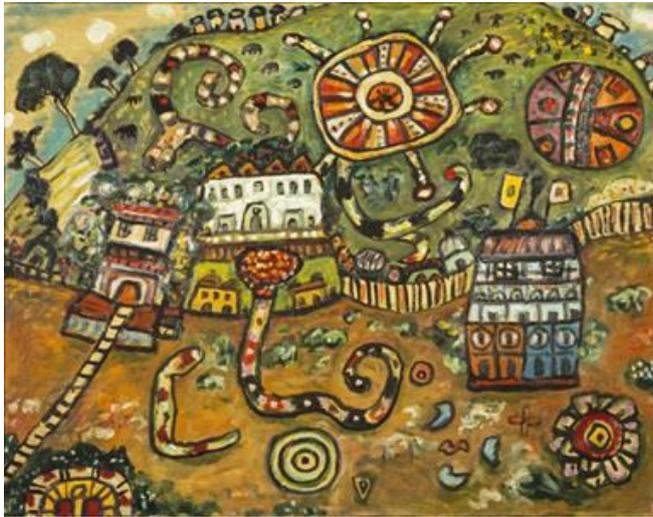
© National Galleries of Scotland



Matthew Dalziel and Louise Scullion, *Water Falls Down*, 2001



Martin Boyce, *Our Love is Like the Flowers, the Rain, the Sea and the Hours* 2002. Tramway, Glasgow, Courtesy of the Artist and The Modern Institute/Toby Webster Ltd, Glasgow. Photography Keith Hunter



Alan Davie, *Magic Landscape [Opus O.1337]* Made 1996 © The Estate of Alan Davie



David Peat, *An Eye on the Street, Glasgow 1968*
(Two boys gable end) Made 1968 © THE PEAT FAMILY



Glyn Satterley, *Man Gralloching Stag*, Reay Forest Estate Made about 1980 © Glyn Satterley



John Duncan, *Saint Bride* 1913 © National Galleries of Scotland

Questions Our Environment

- We wonder...
- ... what's it like to be a deer?
 - ... how does an artist in London paint Scottish mountains?
 - ... how do artists influence the way Scottish landscape is represented and does that impact on how we see Scotland?

What do your students wonder about our environment? Ask your students to come up with questions, or try some of the questions below.



David Peat, *An Eye on the Street, Glasgow* 1968 (Two boys gable end) 1968 ©THE PEAT FAMILY

SEE

- When you look out your classroom window what do you see?
- What would a tourist expect to see in Scotland?
- Do you recognise Scotland in the Monarch of the Glen?



John Duncan, *Saint Bride* 1913
© National Galleries of Scotland

ABOUT YOU

- What do you do when you want to escape from your everyday life?
- Why do we need art, stories and escapism?



Sir Edmin Landseer, *Low Life* 1843

IDENTITY

- Which animals could represent Scotland?
- Could Monarch of the Glen mislead people about Scotland?
- There's a saying 'you can take the boy out of Scotland but you can't take Scotland out of the boy'. Does your environment shape who you are and how you think?
- Who decides who we are?

Activities Our Environment

Here are three activities that explore *our environment*. We have purposely suggested activities that are not aimed at a particular level as we believe in teachers' professional judgement; you can adapt activities to suit any group and any time frame.

Find Nature

1 session



Martin Boyce, *Our Love is Like the Flowers, the Rain, the Sea and The Hours*, 2002 Mixed media installation Dimensions variable Installation view, Tramway, Glasgow, 2002 Courtesy of the Artist and The Modern Institute/Toby Webster Ltd, Glasgow. Photography Keith Hunter

- Ask pupils how many species they think are living in the school playground. In groups challenge them to see who can find and document the most.
- Pay close attention to everything you find: different leaves, weeds, insects, birds etc.
- Ask them to find different ways to document findings: e.g. photos, drawings, words, sound recordings etc.
- Ask them what they'd like to know about these species. Pupils lead own research.

Creativity skills being developed include researching productively, being curious and persistence.

Possible links to the Curriculum for Excellence are natural world in Science, speaking in Literacy and performance in Expressive Arts.



Alan Davie, *Magic Landscape* [Opus O. 1337] 1996 © The Estate of Alan Davie

- Choose an environment the class agree to be typically Scottish. To enable this, they will need some time to consider the notion of 'Scottishness', i.e. what makes something Scottish?
- Ask them to create a soundscape for the place, recreating all the sounds they might hear there. This can be done through research, imagination or visiting the site. They can use instruments or record actual sounds.
- Have a conversation about how sound helps us understand a place.
- Ask them to create a soundscape for *Monarch of the Glen* or another painting.

Creativity skills being developed include imagination, resilience, and problem solving.

Possible links to the Curriculum for Excellence are music in Expressive Arts, people and place in Social Studies, and emotional intelligence in Health & wellbeing.



Nathan Coley, *The Lamp of Sacrifice, 286 Places of Worship, Edinburgh 2004*. Made 2004 ©Studio Nathan Coley

- Ask pupils to choose a place that's important to them, somewhere they go regularly.
- What's so good about this place?
- If tourists came to this place what would it tell them about Scotland?
- Create a scenario where this place is at risk e.g. a tourist resort / airport/ social housing/ wind farm is to be built there.
- In groups problem-solve how to avert this danger e.g. create a campaign to make this an official World Heritage Site.

Creativity skills being developed include problem solving, delivering and presenting solutions and collaboration.

Possible links to the Curriculum for Excellence are people and place in Social Subjects, persuasive writing in Literacy and performance in Expressive Arts.