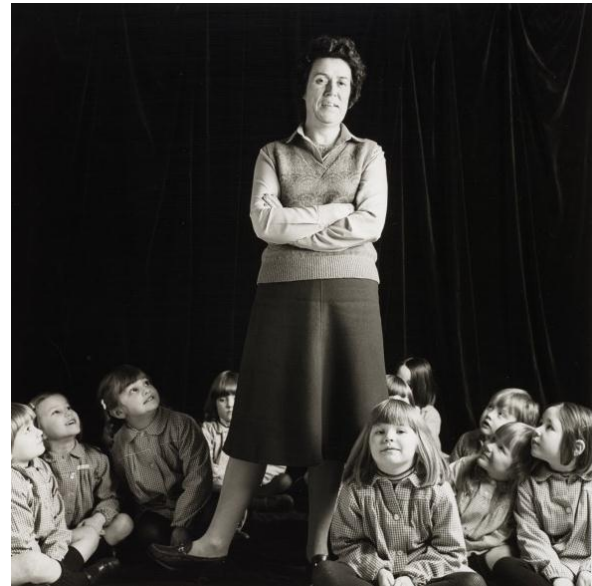


Who decides who we are?

Teachers Resource



<https://literacyadviser.wordpress.com/tag/banksy/>

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About this resource

Aim

The iconic painting *The Monarch of the Glen* by Sir Edwin Landseer was recently acquired by National Galleries Scotland as part of the growing national collection of Scottish art. The collection belongs to the people of Scotland and we believe that this painting offers rich opportunities for learners of all ages across the country.

We have created this resource with the aim of developing creativity skills and interdisciplinary learning across the curriculum. There is growing evidence of demand for creativity skills* as our economy shifts to more automated workplaces.

This resource suggests ideas and activities that use *The Monarch of the Glen*, and other images, to help you deliver the curriculum, give learners opportunity to 'take ownership of their own learning and thinking'** and inspire conversation about Scotland today.

Content

There are five key themes*** which provide access points to engage your class in further learning. The five themes are: Environment, Health & Wellbeing, Constructed Reality, Making an Icon, and Social Studies. You may choose to explore one or more of the themes with your class.

For each theme you will find

- Information about the painting
- Images
- Questions to support reflective conversations
- Activity ideas for small, medium and large projects

The resource features an image bank of 60 postcard size images, which you may use in a number of ways (see the Activities sections for suggestions). There is also a brief guide to talking about art with children and young people.

These are only suggestions; we want to provide ideas and a loose scaffold but how you deliver is up to you.

Age range

We have purposely created exercises that are not aimed at a particular level as we believe in teachers' professional judgement; you can adapt activities to suit any group, through all stages of primary, secondary and adult learning.

Please tell us what you think

We are piloting this resource with Inverness teachers while Monarch of the Glen is on display at Inverness Museum and Art Gallery. We would like to find out what you think about the resource and gather suggestions for improvement. To give us feedback, or for further information, please contact Liz Conacher 0131 624 6547

lconacher@nationalgalleries.org

*<https://www.weforum.org/agenda/2016/01/the-10-skills-you-need-to-thrive-in-the-fourth-industrial-revolution/>

**How Good is our School? edition 4 p52

***This resource draws heavily on information from Christopher Baker's book *'The Monarch of the Glen'*.



Introduction to The Monarch of the Glen



Sir Edwin Landseer, The Monarch of the Glen c.1849-51

Oil on canvas, 163.8 x 168.9cm Scottish National Gallery Edinburgh

Few British paintings of the nineteenth century are as instantly recognisable as The Monarch of the Glen. It has been interpreted in many different ways and reproduced so often that it has become part of our shared visual memory.

At a time when Scotland is defining a strong role for itself as a distinctive, modern, democratic and technological nation, what does this image mean to children and young people today?

How do you read a picture?

Early and first level

To encourage early and first stage pupils to look at and talk about art, a sensory approach can help bring artworks to life:

Let's jump inside the painting.

Where are we?

Have you ever been to a place like this?

What can you **see**?

Why are we here? Are we stags / hunters/ hill walkers?

Stags have a very good sense of smell and hearing. What can you **smell**?

What can you **hear**?

What do stags eat? What can you **taste** up on the mountain?

Are you happy living in the mountains?

If the stag let us **touch** him, what would his fur feel like?

If we touched the stag's nose, what would it feel like?

Second to senior level

See Think Wonder

See, Think, Wonder is a process that allows pupils to carry out an investigation of a piece of art to generate a series of enquiry questions to ignite further investigations.

SEE: Ask the class to describe everything they see in the piece. Encourage them to focus on the things they can be sure about, i.e. a sky, a stag, a mountain, antlers. They can expand on each of their answers by giving more details, e.g. *a large brown stag, antlers with 12 points and fur*.

THINK: Now ask the class to consider what the piece of art is making them think about, i.e. what references do they have that connect to the painting, such as: it makes me think of my holiday to the Highlands, it makes me think of Bambi etc. This section is about pupils making new connections and applying metacognition.

WONDER: Finally invite the class to ask questions to the piece of art that start with "I wonder" Remind them to build on what they have seen and thought about, i.e. "I wonder what the stag is thinking" "I wonder if the stag represents me" "I wonder what happened to the stag". At the end of this process your class should have generated a bank of questions that can become starting points for future learning projects.

How do you read a picture?

Second to senior level

Content, Form, Process, Mood

Rod Taylor, author of *Understanding and Investigating Art*, suggests this model as a way of empowering children to talk about, analyse and understand art. This method can be applied to any artwork to help your pupils analyse what they see, in other words, to 'read' the picture. You can build their confidence by telling them there are no right or wrong answers, but encourage them to justify their answers.

Content

What do you see that you recognise? List everything. Encourage descriptive answers – e.g. *I see a large brown stag, antlers with 12 points and fur.*

Is there anything you don't recognise? What could it be?

What could be the themes / meaning of the painting?

Form

How has the artist arranged everything in the painting?

Where are things positioned? Describe the composition...

Process

What is the artwork made of?

How is it made?

Did the artist use big or small brushes?

Where do you think the artist was when he made this painting? In the mountains or in his studio? Why do you think that?

Mood

How do you feel when you look at it? How is the painting affecting you and why?

Context

You may also want to discuss the wider context of an artwork.

What was happening in the world when the painting was made?

What didn't they have in the world at that time?

How was life in Scotland different then?

What were other artists making at that time?

Why was the painting made?

Who commissioned it?

Where was it intended to be displayed?

Theme 1 Our Environment

Information

Images

Questions

Activities Small/ Medium/ Large

Information

Location

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.

Nobody knows for sure the location of the mountains shown in *The Monarch of the Glen*. Possible locations include Glenorchay in Argyllshire, Glen Quoich in Aderdeenshire and the Trossachs but the painting may be purely imaginary. He made the painting in his studio in London.

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, and wild populations have survived in Scotland since then.

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.

Today, the Red Deer is distributed widely across the UK, its population boosted by animals that have escaped from deer parks. It is a herbivore, grazing on a wide variety of plants such as heather, grasses, shrubs and trees; if the opportunity arises, they will also feed on agricultural crops and garden plants.

Roe Deer are secretive animals, generally preferring forest and woodland habitat, and venturing out into more open spaces at dawn and dusk. Roe deer don't form large herds, preferring to remain in small family groups.

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

Images Our Environment



Peter Graham, Wandering Shadows, 1878



Edward Atkinson Hornel, The Music of the Woods. Made 1906 copyright National Galleries of Scotland, photography Antonia Reeve



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



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

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 the painting?

Ask your students to come up with questions, or try some of the questions below.

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?

ABOUT YOU

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

IDENTITY

- Are there other animals that could represent Scotland?
- What is a 'typical' Scottish environment?
- Could Monarch of the Glen mislead people about Scotland?
- There's a saying 'you can take the boy out of Inverness but you can't take Inverness 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 ideas that could help you use Monarch of the Glen to explore the curriculum. 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.

Ideas range from small, medium and large, to suit any time frame.

Small Finding Nature



Explore and document your environment.

- 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 CfE are Natural World in Science, Speaking in Literacy and Performance in Expressive Arts.

Medium Can you hear what I hear?

Create a Scottish soundscape.

- 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 CfE are Music in Expressive Arts, People and Place in Social Studies, and Emotional Intelligence in HWB.

Large Do you see what I see?



Problem-solve to save a place that matters to you.

- 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 in danger 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 CfE are Place and People in Social Subjects, Persuasive writing in Literacy and Performance in Expressive Arts.

Theme 2 Health & wellbeing

Information

Images

Questions

Activities Small/ Medium/ Large

Information

We think Landseer was an incredibly persistent and resilient person. Despite personal set back he was dedicated to making art, especially painting animals.

Landseer started painting deer in the 1830s and explored similar themes for the next three decades. He studied domestic and farm animals and more exotic creatures in menageries, and in 1815 first exhibited paintings at the Royal Academy of Arts. He was encouraged to study animal anatomy and old master paintings by one of his tutors and attended anatomy classes. His drawings show his desire to fully understand the anatomy and movement of animals.

Landseer became an accomplished, wealthy painter but in 1840 he suffered a severe nervous breakdown. There were probably a number causes, including the stress he experienced because of the pressure to finish paintings, the death of his mother, and disappointments in his private life. Landseer did gradually recover, but the experience impacted on his career. He had a reputation for taking a long time over his paintings sometimes leaving them unfinished.

Images Health & wellbeing



Sir Edwin Landseer, Low Life, 1843



Sir Edwin Landseer, The Eagle, 1848



Sir Edwin Landseer, Scene in the Highlands, with portraits of the Duchess of Bedford, the Duke of Gordon and Lord Alexander Russell, 1825-28



Sir Edwin Landseer, Forest of Glenorchy. Date unknown

Questions Health & wellbeing

We wonder... ... how much do your hobbies, interests, and set-backs determine who you are and how others see you?

What do your students wonder about the painting?

Ask your students to come up with questions, or try some of the questions below.

ABOUT YOU

- What interests do you have? Where did they come from?
- Are you persistent in different areas of your life? Why is this? When are you persistent and when are you not?
- Do you have a good attention span? How long can you spend at something before you get bored?
- Do you think you could paint the same thing for 30 years? If so, what would it be?

RESILIENCE

- How accurate is the statement 'if you don't succeed at first: try, try and try again?'
- Do you think being a famous painter would be difficult? What are the good and bad things about fame?
- Do you think the stag in Monarch of the Glen represents persistence and resilience? What other animals could also represent these skills?

GOALS & AMBITIONS

- How do artists contribute to making the world a better place?
- How do you contribute to making your school community a better place?
- What would you like to change about your school or community? How could you make this happen?

IDENTITY

- If you were born in Japan / America / Australia, how would your life be different?
- How do personal circumstances shape who we are?
- Who decides who we are?

Activities Health and Well-Being

Here are three ideas that could help you use Monarch of the Glen to explore the curriculum. 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.

Ideas range from small, medium and large, to suit any time frame.

Small Everything is going to be alright



Create a positive, encouraging environment.

- Ask pupils to create a mind-map of words they think are 'encouraging'. These could be words they would like to hear if they were struggling to achieve something.
- In small groups ask them to create a banner using the words. Ask them to consider how they could make it bright, bold and eye catching.
- Now ask the groups to hang their banner in a place that they think someone else might see it who needs some encouragement, i.e. the playground, the library etc

Creativity skills being developed include generating and refining ideas, persistence and collaboration.

Possible links to the CfE include Visual Art in Expressive Arts, and Resilience in HWB.

Medium The animal in me: self-portrait

Re-imagine yourself as an animal.

- Use Monarch of the Glen as a starting image. Ask the class to list adjectives to describe the stag.
- Now show them 2 other animals (e.g. slug / snake). Ask what these animals represent and what characteristics we assume they have, compared to a stag.
- Ask each pupil to write down adjectives to describe themselves and their own key strengths.
- Now each pupil must decide on a different animal or body part of an animal to represent each strength, for example, the wings of a bird could represent energy, the body of an ox represents strength.
- Now ask them to create a new animal that contains different body parts to represent their whole self.
- Give the new animal a name.
- Create an exhibition and labels saying why they chose the combination of body parts.

Creativity skills being developed include inventing, evaluating impact and success of solutions and using lateral thinking.

Possible Links to the CfE include HWB, Presentation Skills in Literacy, and Expressive Arts.

Large I am what I do



What are you interested in and why?

- Landseer drew and painted animals over and over again. In small groups ask pupils to share any interests and hobbies they have.
- Now ask pupils to map out where these interests come from. Who introduced them to it? What is it about the activity they love?
- Swap skills: what can they teach each other?
- Ask pupils to work together to curate an exhibition that shares their interests. They should have as much control over the exhibition as possible.
- Ask pupils what they learned from each other and how it felt trying something new that was perhaps difficult or needs practise or what they found a challenge.

Creativity skills being developed include able to lead and work well with others, demonstrate initiative, discipline, persistence and resilience.

Possible Links to the CfE include HWB, Presentation Skills in Literacy and Family History in Social Studies.

Theme 3 Constructed reality

Information

Images

Questions

Activities Small/ Medium/ Large

Information

On a visit to Scotland, Landseer visited the famous novelist and poet Sir Walter Scott (1771–1832). He journeyed to the Highlands and was entranced by the dramatic landscapes he saw, as well as the people he met and what he considered to be the romance of Scottish history. When he painted, Landseer's subject matter was tailored to suit his patrons.

Landseer created *Monarch of the Glen* in his studio in London and constructed a picture of Scotland from his own personal memories and ideas.

In his lifetime, his paintings helped to inspire the growing romantic, tourist image of Scotland, rather than documenting the reality of a period of turmoil and deprivation caused by the forced evictions known as the Highland Clearances.

Images Constructed reality

Here are some different artists interpretations of Scotland.



Julian Calder, Queen of Scots, Sovereign of the Most Ancient and Most Noble Order of the Thistle and Chief of the Chiefs



Ron O'Donnell, The Great Divide, 1987



Ross Sinclair, Real Life Rocky Mountain, 1996



Benjamin West, Alexander III of Scotland Rescued from the Fury of a Stag by the Intrepidity of Colin Fitzgerald ('The Death of the Stag') 1786

Questions Constructed Reality

We wonder... ...can we always tell fact from fiction?

What do your students wonder about the painting?

Ask your students to come up with questions, or try some of the questions below.

FACT OR FICTION

- Do you think Monarch of the Glen portrays a realistic version of Scotland or is it more romantic?
- Why do you think people who commission artists want to avoid certain facts, e.g. the Highland Clearances?
- Should art always tell the truth or is art always fiction?
- When someone pays an artist to make an artwork, are they allowed to decide what it says and shows?
- What is an artist's job? How is this different from a phot-journalist's job?

ABOUT YOU

- Do you use social media? How do you invent and control how people see you on social media?
- Can photographs lie? What can't you see beyond the frame?
- What images do you know that don't tell the whole truth?

IDENTITY

- Is Monarch of the Glen a Scottish painting if painted by a non-Scot?
- Who has control over images of you?
- Who decides who we are?

Activities Constructed Reality

Here are three ideas that could help you use Monarch of the Glen to explore the curriculum. 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.

Ideas range from small, medium and large, to suit any time frame.

Small Can pictures lie?



Analyse images to become aware of truth and lies.

- Ask pupils to take photos of the art/photographs/images they find around the school
- Spread the photos on the floor and invite pupils to think about what they see. Ask them to find photos that are eye catching, confusing, or present a question.
- List everything that could be true / false about the images e.g. is it computer enhanced, has the artist missed something out, used his imagination, exaggerated?
- What lies beyond the frame (e.g. wall-paper); would the image have a different meaning if it was in a different place?
- Create captions to accompany the photos that reveal what they think might be the true story behind the image.

- You could create an online exhibition or create a slide-show for other classes.

Creativity skills being developed are hypothesising, researching productively, crafting , delivering and presenting solutions.

Possible Links to the CfE are Literacy, Expressive Arts and HWB

Medium What makes somebody Scottish?

Interview local people of different ages to understand different views.

- Ask the class to pose the question ‘What makes you Scottish?’ to people they know from different generations, e.g. grandparents, parents, cousins, etc. Find different ways of recording the responses, i.e. film, audio recordings, photos.
- Write down key phrases from the interviews and make them into signs.
- Ask pupils to place these signs in the community, in places relevant to their meaning; e.g. a sign about Scottish food might go outside a supermarket. Take photos of the signs.
- Collate all the photographs and use them to facilitate a discussion about the responses and beliefs represented by different generations .

Creativity skills being developed are being open-minded, exploring multiple viewpoints, problem solving and generating and refining ideas.

Possible Links to the CfE are Social Studies, Literacy and Expressive Arts.

Large Understanding both sides



Protest or defend the painting.

- Split the class in two: those who prefer Landseer's Monarch of the Glen, and those who prefer Ross Sinclair's work above.
- One side must create a speech supporting Sinclair's work. The other side should create a speech that defends Landseer's work and how it shows Scotland.
- What kind of language should you use e.g. persuasive, manipulative etc?
- What should happen to the painting? Does Scotland today need new art?

Creativity skills being developed include exploring multiple viewpoints, understanding and defining problems, crafting, delivering and presenting solutions.

Possible Links to the CfE are Politics in Social Studies, Speaking in Literacy and Drama in Expressive Arts.

Theme 4 Making an icon

Information

Images

Questions

Activities Small/ Medium/ Large

Information

The first time Monarch of the Glen was used in an advert was due to a man called Thomas James Barratt (1841–1914), a highly successful businessman and the chairman of a soap manufacturer called Pears. He is mainly remembered as a pioneer of the advertising industry. He is reported to have said ‘any fool can make soap. It takes a clever man to sell it’. He invested a great deal of money in adverts and developed the idea of celebrity endorsements.

Barratt recognised the benefits of associating his products with Scottish imagery. He used The Monarch of the Glen to promote whisky in numerous adverts , using the image and catchphrases, such as ‘Dewar’s The Monarch of Whiskies’.

After that it was used by many other advertising campaigns, including shortbread biscuits and butter, as well as being used on innumerable Scottish souvenirs.

At the time there was debate about whether this was a good thing, as it made art available to more people, or if it made art less meaningful and compromised an artist’s integrity.

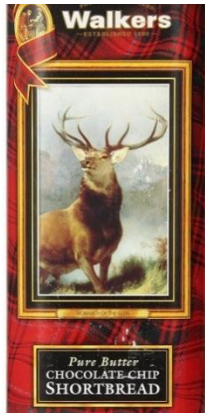
*The Cambridge dictionary gives the following definition of ‘icon’:

Icon noun (famous person /thing)

A very famous person or thing considered as representing a set of beliefs or a way of life:

Beckham has been one of the country’s best-loved sporting icons.

Images Making an Icon



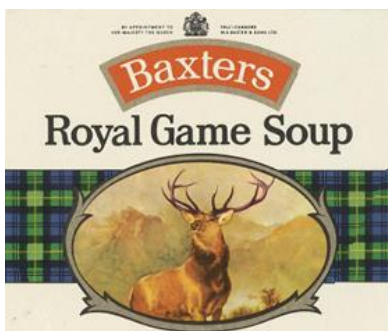
<https://smartleisureguide.files.wordpress.com/2017/04/shortbread.jpg>



https://upload.wikimedia.org/wikipedia/commons/thumb/6/6f/Challenge_Butter_carton.jpg/220px-Challenge_Butter_carton.jpg



<https://media.scotchwhisky.com/images/media/2df9b27f978b2a94e117156f17708d1b.jpg>



<http://www.baxters.com/product/royal-game-soup>

Questions Making an Icon

We wonder... ... how does an iconic image end up on a bottle of whisky and different Scottish souvenirs?
... if a work of art can change its meaning, can a person change how people see him/her?

What do your students wonder about the painting?

Ask your students to come up with questions, or try some of the questions below.

ICONS

- What is an icon? Who decides what becomes iconic?
- What brands have iconic figures or motifs? E.g. Kellogs, Nike, McDonalds

ABOUT YOU

- How many icons can you recognise / draw?
- Which icons would best represent your class, school or community?

MARKETING

- What images of Scotland are used on souvenirs? Are they accurate? What story do they tell of Scotland?
- What other art has been used in marketing campaigns?
- What other images could we include on a tin of short bread?
- Does the reproduction of art devalue the original?

IDENTITY

- How does the media, film, tv, internet and advertising influence what we think and do?
- Who controls the media?
- Who decides who we are?

Activities Making an Icon

Here are three ideas that could help you use Monarch of the Glen to explore the curriculum. 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.

Ideas range from small, medium and large, to suit any time frame.

Small Is it a bird, is it a plane, no it's butter!



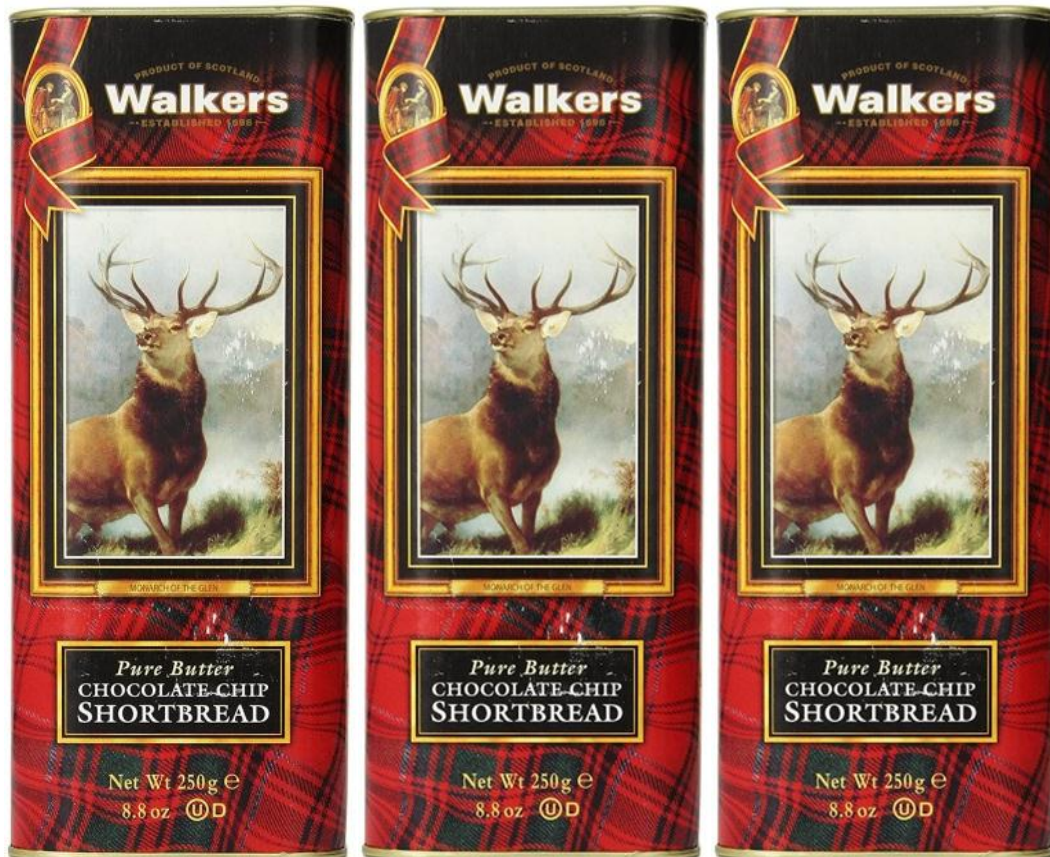
Problem solve how to sell everyday products.

- Ask the pupils to find something in the classroom which they will create a marketing campaign for.
- Make it something small and insignificant like a pencil, rubber, sharpener etc.
- Now ask the pupils to choose something else that would help sell it, i.e. try using superman to sell a pencil or the Mona Lisa to sell school lunches.

Creativity skills being developed include imagination, problem solving and making use of previous knowledge.

Possible Links to the CfE are Literacy, Expressive Arts and Enterprise.

Medium Sell, sell, sell



Problem solve how to sell everyday products.

- Consider some of the products that Monarch of the Glen has been used to sell e.g. butter / whisky.
- List positive words to describe butter and positive words to describe the painting. What do they have in common?
- In groups look at existing advertising campaigns for household goods to see how images/icons have been manipulated to fit a product.
- Ask everyone in the class to write down a household product.
- In small groups ask them to choose some of the household products and challenge them to use Monarch of the Glen to create advertising campaigns to sell seemingly unrelated items. E.g. how could they use Monarch of the Glen to sell cat food or garden furniture?
- Ask groups to pitch their ideas to the rest of the class to see who has made the most 'convincing' campaign.

Creativity skills being developed include imagination, exploring, investigating, problem solving, divergent thinking and collaboration

Possible Links to the CfE are Literacy, Numeracy, and HWB.

Large If we were a Mascot we would be...

Create a class mascot to celebrate your values and beliefs.

- Ask small groups to research the use and meaning of mascots around the world to help build an understanding of why we have mascots.
- Ask the pupils to consider how mascots could be a tool for communicating certain values e.g. the Olympics, a sports team, a city.
- Ask the class to create a list of values and beliefs, or give them a list and ask them to rank them in order of importance.
- Play Pictionary to find quick ways to translate these words into pictures or use drama to act out the words.
- Use these pictures to develop ideas for the mascot and how it should look.
- Ask the class to think about what style and characteristics your mascot adopts and how you can use the design to communicate meaning. Think of the mascot as a 'brand'.

Creativity skills being developed include registering patterns and anomalies, researching productively, imagination, problem solving and collaboration.

Possible Links to the CfE are Literacy, ITC, and HWB.

Theme 5 Social studies

Information

Images

Questions

Activities Small/ Medium/ Large

Information

The ancient Palace of Westminster by the Thames in London was burnt down in October 1834 and the new Houses of Parliament, which still stand today, were built in its place. The prime minister at the time set up the Fine Arts Commission to decide which works of art should hang in the new building. The commissioners were mainly members of the Houses of Parliament, artists and art collectors.

They commissioned artworks with historical subjects and grand themes, inspired by Italian Renaissance, for most of the building. However, they decided that the dining rooms should be decorated with views of important and remarkable places, or rural scenery.

Landseer was asked to create a series of three paintings for the dining rooms. Traditionally, animal painting had a lowly status, far below themes from human history and myth; so Landseer had to make his picture uplifting and celebratory.

Due to concerns about rising costs, the three paintings were never completed and never hung in the Houses of Parliament. We do not know what Landseer planned to create for the other two paintings.

In Victorian Britain the natural world was seen as something that humans controlled for pleasure, sport or resources and was regarded by many as a gift from God. There was also a growing awareness of the issue of animal welfare, and scientific understanding of the natural world was soon to make a profound leap forward with the theory of evolution.

Images Social studies



Benjamin West, Alexander III of Scotland Rescued from the Fury of a Stag by the Intrepidity of Colin Fitzgerald ('The Death of the Stag') 1786



Glyn Satterley, Man gralloching stag, Reay Forest Estate. , Made about 1980
© Glyn Satterley



Wendy McMurdo, Embryologist Bill Ritchie in the micro-manipulation lab at The Roslin Institute, 2002



Damien Hirst, Away from the Flock, 1994

Artworks in the Houses of Parliament

<http://www.parliament.uk/worksofart/collection-highlights/around-the-uk/scotland>



David Gunning, Glenquicken stone circle, Galloway, Scotland 1995

<http://www.parliament.uk/worksofart/artwork/david-gunning/--glenquicken-stone-circle-galloway-scotland/5187>



Walter Thomas Monnington, The Parliamentary Union of England and Scotland 1707, 1925.

Artworks in the Scottish Parliament



Claire Wheeldon, Inclusion, 2002-3

<http://www.parliament.scot/visitandlearn/24328.aspx>



John Bellany, Fishers in the Snow 1966

<http://www.parliament.scot/visitandlearn/24487.aspx>



Shauna McMullan, Travelling the Distance, 2004

<http://www.parliament.scot/visitandlearn/24518.aspx>

Questions Social studies

We wonder... ...why was Monarch of the Glen created?

...what kind of art do we find in our country's most important places?

...who makes decisions in our country and how do their decisions shape our lives?

What do your students wonder about the painting?

Ask your students to come up with questions, or try some of the questions below.

ABOUT YOU

- What do you have in your school's dining room? Is there any art?
- What has nature got to do with you?
- Who makes decisions about your life?
- What do we have now that we didn't have in 1850, when Monarch of the Glen was being painted?

PICTURE POWER

- Is a stag a suitable animal to show in a dining room in the Houses of Parliament? What would and wouldn't be suitable?
- Should art in the Houses of Parliament reflect the past, present or future?
- When/ where have animals been used as symbols of status or power?
- Are some artworks more important than others? Which ones deserve to hang in important places?

IDENTITY

- Who should decide what art we see in our country's important places?
- Who designs our towns, cities, workplaces and homes?
- Who decides who we are?

Activities Social Studies

Here are three ideas that could help you use Monarch of the Glen to explore the curriculum. 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.

Ideas range from small, medium and large, to suit any time frame.



Small Show me power

Research how power is represented in our society.

- Show pupils a large selection of images, newspapers, magazines, postcards etc
- In groups, ask pupils to cut out images or words they think show 'power'
- Now ask the groups to create a collage of the found images and text
- Discuss 'what is power?' 'Who has it?' What power do you have?
- Now tell the class there is new source material to draw upon: their school. Invite pupils to take photographs, draw or write about situations they find in the school environment that they think show power in various ways.

Creativity skills being developed include being curious, problem solving and exploring multiple viewpoints.

Possible Links to the CfE are politics in Social Subjects and Speaking in Literacy.

Medium The missing painting



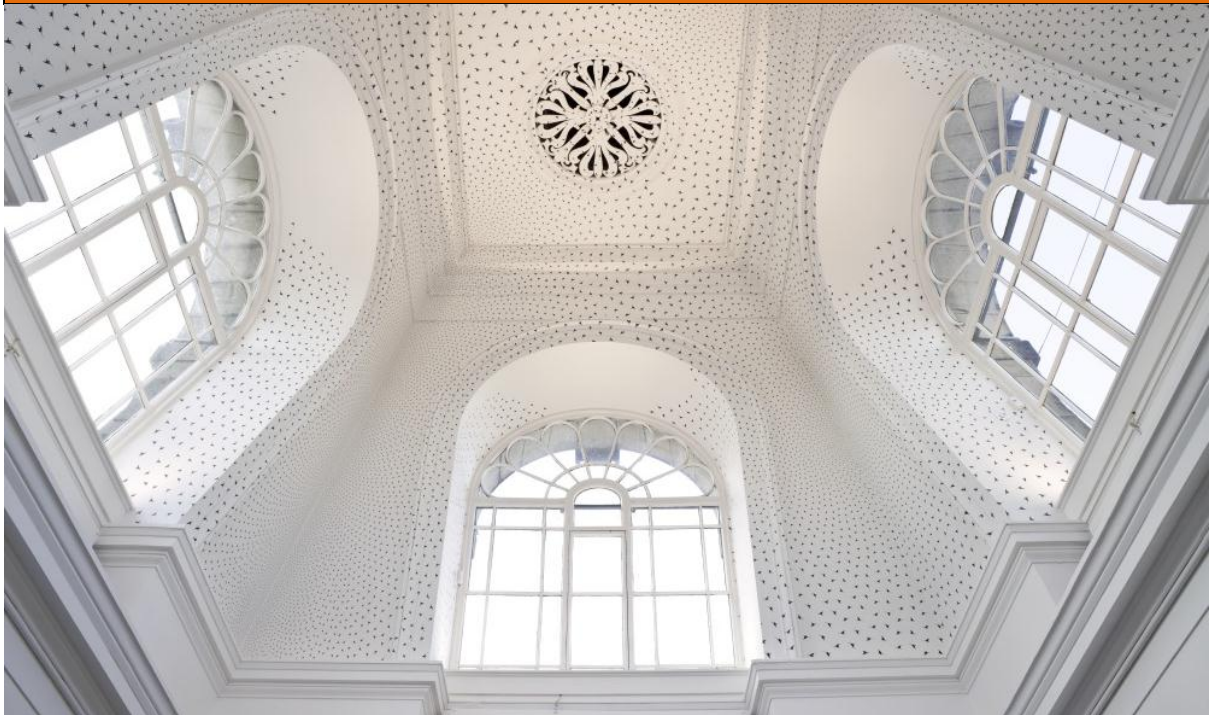
Show the world your vision of Scotland today.

- Introduce Monarch of the Glen and the fact that it was intended to hang in the Houses of Parliament along with 2 other paintings commissioned by the same artist i.e. as part of a triptych.
- What subject matter is suitable for the Houses of Parliament?
- What do you think the other 2 paintings might have looked like?
- In groups create a new artwork to complete the trilogy that reflects today's society

Creativity skills being developed include imagination, problem solving, being flexible, adaptable and functioning well with uncertainty.

Possible Links to the CfE are history within Social Subjects, Visual Art in Expressive Arts, and Speaking within Literacy.

Large Art in our community



Research the decision making behind the art in your community.

- Set pupils the task of finding artworks in their local area and locate them on a map.
- Ask the group to investigate the different artworks. Ask them to find out who they were commissioned by and what they were commissioned for.
- What is the impact of the art in these places? E.g. attracts tourists, commemorate an event or person, decorates the space etc
- Decide on new sites that lack art and come up with ideas for art to fill the gaps.
- Go back to the map and add your ideas to reimagine how the local area would look.
- The new artwork could be made and placed in the different spaces to see how their community responds to children and young people making decisions on the aesthetics of a public space.

Creativity skills being developed include researching productively, persistence, registering patterns and anomalies.

Possible Links to the CfE are local history in Social Subjects, Expressive Arts, and Geography in Social Subjects.