**Mapping Scotland: studying how fictions construct places**

**Contents**

[**Introduction Pages 2-3**](#Introduction)

[**Section 1: Introductory Exercises Pages 4-6**](#Section1)

[**Section 2: Kidnapped by Robert Louis Stevenson Pages 7 - 17**](#Section2)

[**Section 3: Sunset Song by Lewis Grassic Gibbon Pages 18 - 28**](#Section3)

**[Section 4: Macbeth by William Shakespeare Pages 29 - 32](#Section4)**

[**Closing activities Pages 33 - 34**](#Section5)

**[Sources Page 35](#Section6)**

[**Acknowledgements Page 36**](#acknowledgements)

|  |  |
| --- | --- |
|  |  |

INTRODUCTION

**Mapping Scotland: The construction of place in media**

The Purpose of these teaching materials is to analyse three separate fictions set in Scotland in order to study how “Scotland” is constructed in the media of literature, film, and tourism marketing. The aim is to encourage pupils to think critically about how places are constructed. They will reflect both on what devices the constructions of place rely on and the potential purposes these constructions serve. The three texts used are *Kidnapped* (R.L. Stevenson, 1886), *Sunset Song* (Lewis Grassic Gibbons, 1932), and *Macbeth* (Shakespeare, 1623).

This project uses close reading to analyse the construction of place in fictions and in tourism marketing. This unit uses literary texts, film texts, and documents edited by the Tourism Bureau of Scotland, VisitScotland; they all represent what can be called ‘acts of mapping’. These are compared to understand how different media map space and how some characteristics of constructed places are found across different media. The aim of the close reading analysis is to understand how we construct places with the help of fiction and mediatised understandings of the Scottish landscape.

The texts are listed below:

1. Kidnapped (R.L. Stevenson, 1886): Understanding how literature can ‘map’ spaces by endowing them with symbolic value.
2. Sunset Song (Lewis Grassic Gibbons, 1932): Understanding how different media ‘map’ spaces differently according to their aesthetics and narrative needs.
3. Macbeth (Shakespeare, 1623): Understanding how media can work together to construct a ‘place’.

Full references for sources referred to above can be found in the bibliography

INTRODUCTION

**Outline of activities**

This resource provides a number of activities that help learners engage with a range of texts. The activities have been designed to provide learners with the knowledge and skills necessary to study prose, drama and film considering matters such as characterisation, setting, style, imagery and theme. Learners will be encouraged to think about and discuss the issues and topics raised in the texts and to write appropriately about their own responses to them.

The resource explores the range of sources. A variety of review and critical reading assessment activities then follow. Teachers are free to select and modify the activities in this resource to support the learners in their classrooms.

**Texts studied**

1. *Kidnapped* (R.L. Stevenson, 1886): Understanding how literature can ‘map’ spaces by endowing them with symbolic value.
2. *Sunset Song* (Lewis Grassic Gibbons, 1932): Understanding how different media ‘map’ spaces differently according to their aesthetics and narrative needs.
3. *Macbeth* (Shakespeare, 1623): Understanding how media can work together to construct a ‘place’.

Section 1: Introductory Exercises

This unit focuses on the nature of maps and spaces, specifically of Scotland and how they link with Literature and Media. In this introductory exercise, the class should build their own layers of a local map. The map can be a “real” map of the local area or a map constructed by Learners themselves. As the exercise progresses pupils add different layers of experience to create a Deep Map – stepping beyond the purely physical to include storytelling, characters and mythology/local stories.

Section 1: Introductory Exercises

**Some Questions to consider**

Using the technique of Think, Pair, Share consider these questions:

* Take 60 seconds to think quietly on your own
* Share your thoughts with a partner
* Be prepared to share your answers with the whole class
1. What is a map?
2. Where would you expect to see a map (**clue: Have you read anything recently that might contain one?)**
3. Who would normally use a map?
4. What kind of information would you expect a map to contain?
5. Why is a map useful?

**Making your own map**

In stages you’re going to to draw your own map that is relevant to your own experience. Your teacher will give you specific instructions on how they want you to do this. You could:

* Create your own personal map of the place you live
* Research and create a map of the area immediately round your school
* Work together with others to create “parts” of a map which will connect up into a larger whole class map

Once you have decided on your space and created your map you should add detail in stages.

Section 1: Introductory Exercises

**Stages for building up your map**

Step 1. **Physical Map.** Draw and label the streets/ areas that your map covers

Step 2. **People and Maps.** Label any important places connected to people (for example “Gran’s house” etc.). Do you know of any locations near you connected to famous or special people? Put them into your map.

Step 3. **Stories/Myths and Maps.** Think about any local stories you could include on your map. Is there somewhere associated with ghosts perhaps?

**Closing Question**

*In what ways can a map be more than just a list of simple facts?*

Section 2: Kidnapped

**Setting the scene**

*Kidnapped* is an adventure story written by Robert Louis Stevenson. It tells the story of a lowland Scot, David Balfour. At the age of seventeen Balfour finds himself an orphan and goes out into the world to find excitement. He certainly finds that when he meets up with Alan Stewart who calls himself Breck.

Alan Breck is, arguably, the most interesting character in *Kidnapped.* Breck is the one who most contributes to the novel’s adventurous nature. From his first appearance, where he causes the battle of the Round-House, to the last escape across the river in Queensferry, Alan remains an entertaining and essential aspect of Stevenson’s swashbuckling book.

In this extract the reader is introduced to the character of Jacobite adventurer, Alan Breck:

﻿“He was smallish in stature, but well set and as nimble as a goat; his face was of a good open expression, but sunburnt very dark, and heavily freckled and pitted with the small-pox; his eyes were unusually light and had a kind of dancing ﻿madness in them, that was both engaging and alarming; and when he took off his great-coat, he laid a pair of fine silver-mounted pistols on the table, and I saw that he was belted with a great sword. His manners, besides, were elegant, and he pledged the captain handsomely. Altogether I thought of him, at the first sight, that here was a man I would rather call my friend than my enemy. The captain, too, was taking his observations, but rather of the man's clothes than his person. And to be sure, as soon as he had taken off the great-coat, he showed forth mighty fine for the round-house of a merchant brig: having a hat with feathers, a red waistcoat, breeches of black plush, and a blue coat with silver buttons and handsome silver lace; costly clothes, though somewhat spoiled with the fog and being slept in.”

﻿"I'm vexed, sir, about the boat," says the captain.

"There are some pretty men gone to the bottom," said the stranger, "that I would rather see on the dry land again than half a score of boats."

"Friends of yours?" said Hoseason.

"You have none such friends in your country," was the reply. "They would have died for me like dogs."

"Well, sir," said the captain, still watching him, "there are more men in the world than boats to put them in."

Section 2: Kidnapped

"And that's true, too," cried the other, "and ye seem to be a gentleman of great penetration."

"I have been in France, sir," says the captain, so that it was plain he meant more by the words than showed upon the face of them.

"Well, sir," says the other, "and so has ﻿has many a pretty man, for the matter of that."

﻿

"No doubt, sir" says the captain, "and fine coats."

"Oho!" says the stranger, "is that how the wind sets?" And he laid his hand quickly on his pistols.

"Don't be hasty," said the captain. "Don't do a mischief before ye see the need of it. Ye've a French soldier's coat upon your back and a Scotch tongue in your head, to be sure; but so, has many an honest fellow in these days, and I dare say none the worse of it."

"So?" said the gentleman in the fine coat: "are ye of the honest party?" (Meaning, was he a Jacobite? for each side, in these sorts of civil broils, takes the name of honesty for its own). “

Section 2: Kidnapped

TASK ONE – Read the extract above and answer the following questions.

1. **In your own words**, from the initial description of Breck, describe five

aspects of Breck’s appearance. (4)

1. **In your own words,** from the first paragraph what clues does Stevenson

give the reader that Breck is a fighting man? (3)

1. Why do you think the narrator would rather call Breck “my friend than my enemy”? (1)
2. **In your own words as far as possible** describe Breck’s clothing (4)
3. How does Stevenson use **word choice** at the end of the first paragraph?

To suggest that Breck has travelled far in the same clothes? (2)

1. Using the **context** of the words around it give a meaning for:
	1. “Vexed”
	2. “Pretty” (2)
2. Describe the **imagery** Breck uses to describe the men. (2)
3. What do you think Breck means when he says “Ye seem to be a man of great penetration”? (1)
4. Why do you think Breck goes for his pistols? (2)
5. Breck says “Oho is that how the wind sets?” what do you think he means

by this ? NB this is a straight connection to the landscape. (1)

1. The final line in this extract sees Breck asking the captain “are ye for the honest party?”, meaning, was he a Jacobite? Which side do you think Breck is on? Explain your answer. (2)
2. Alan Breck is a Jacobite adventurer. Can you think of two characteristics

that Jacobites might have which Breck exhibits? (2)

**TOTAL 26 Marks**

Section 2: Kidnapped

**Alan Breck: Marking Key**

|  |  |
| --- | --- |
|  | Answers could include glosses on the following for one mark each:* “Smallish in stature” (Not a big man etc)
* “Well set” (broad or muscled)
* “Nimble …” (Fast, agile etc.)
* “Face … expression” (Looked kind, handsome)
* “Heavily freckled … small pox” (scarred)
* “Eyes … light” (not dark eyes etc)
* “Madness” (He’s dangerous, quick witted etc.)
 |
|  | * “Great Coat” suggests soldier’s clothes
* Carries two [ornate] guns
* Carries a long military blade
 |
|  | Because Alan Breck had an intimidating appearance that made him seem dangerous. |
|  | * Large outdoor coat (can this be glossed?)
* Ostentatious head gear
* Bright waistcoat (gloss red to imply striking/colour)
* Jacket with expensive buttons
* Jacket had fine materials
 |
|  | Breck is described as “Spoiled by fog” and his clothes have been “Slept in” |
|  | 1. Troubled (or equivalent)
2. Good (or equivalent)
 |
|  | Simile / “Died for me like dogs”His men were loyal and obedient |
|  | You seem to be someone who is insightful/works things out well |
|  | He is concerned by the captain’s words and worries he is an enemyAccept – He’s going to shoot the captain |
|  | Using a natural image to mean “Is that the way it goes” – Breck is connected to natural imagery |
|  | Breck is a Jacobite (accept any reasonable reason) |
|  | * He’s brave
* The way he’s dressed
* Carries weapons
* Speaks well of his fellow men etc
 |

Section 2: Kidnapped

**TASK TWO: ﻿A Highlander on Mull**

I aimed as well as I could for the smoke I had seen so often from the island; and with all my great weariness and the difficulty of the way came upon the house in the bottom of a little﻿ hollow about five or six at night. It was low and longish, roofed with turf and built of unmortared stones; and on a mound in front of it, an old gentleman sat smoking his pipe in the sun. With what little English he had, he gave me to understand that my shipmates had got safe ashore, and had broken bread in that very house on the day after.

"Was there one," I asked, "dressed like a gentleman?"

He said they all wore rough great-coats; but to be sure, the first of them, the one that came alone, wore breeches and stockings, while the rest had sailors' trousers.

"Ah," said I, "and he would have a feathered hat?"

He told me, no, that he was bareheaded like myself. At first, I thought Alan might have lost his hat; and then the rain came in my mind, and I judged it more likely he had it out of harm's way under his great-coat. This set me smiling, partly because my friend was safe, partly to think of his vanity in dress. And then the old gentleman clapped his hand to his brow, and cried out that I must be the lad with the silver button.

"Why, yes!" said I, in some wonder.

"Well, then," said the old gentleman, "I have a word for you, that you are to follow your friend to his country, by Torosay."

He then asked me how I had fared, and I told him my tale. A south-country man would certainly have laughed; but this old gentleman (I call him so because of his manners, for his clothes were dropping off his back) heard me all through with nothing but gravity and pity.

﻿

When I had done, he took me by the hand, led me into his hut (it was no better) and presented me before his wife, as if she had been the Queen and I a Duke.

In your own words describe the house David came upon (2)

Section 2: Kidnapped

TASK TWO – Read the extract above and answer the following questions.

1. From the description of the house, what can you deduce about

the people who live there? (2)

1. Which phrase implies the old man spoke Gaelic? (1)
2. Why does David smile when the old man tells him about Alan? (2)
3. In your own words explain why Balfour describes the man as

“a gentleman”. (1)

1. Explain what Stevenson means by
	1. Gravity
	2. Pity (2)
2. At the end of the extract, how does Balfour describe the house?

Why does he use this expression? (2)

1. The Old Man “presented me before his wife, as if she had been

the Queen and I a duke.” What does this tell you about:

1. The Old Man’s attitude towards his wife
2. Balfour’s implied position compared to the woman (2)
3. What clues are there in this extract that Stevenson wants to connect

the old man to the island he lives on? Quote two examples. (2)

1. From your reading of this extract would you say the man was a good

man, or a bad man? Support your answer with one quotation. (2)

1. You could say the character of the man is written to represent

an island lifestyle. Can you suggest four characteristics that the

writer is trying to portray to the reader? (4)

**TOTAL: 20 Marks**

Section 2: Kidnapped

**A Highlander in Mull: Marking Instructions**

|  |  |
| --- | --- |
| 1. | “Roofed with turf” and “Unmortared stone” suggest it is built from materials of the land. Its occupants are poor |
| 2. | “With what little English he had” |
| 3. | * The way he had been dressed
* Alan was still vain enough to try to protect his hat
 |
| 4. | Balfour thinks the old man is kind/honourable/noble |
| 5. | “Gravity” – Seriousness“Pity” – concern/sympathy |
| 6. | “A Hut” – emphasises the cheap, flimsy nature of the house |
| 7. | a) He holds her in high esteem (accept loves her)b) Balfour is important but not as important as the man’s wife in his eyes |
| 8. | “Smoking his pipe in the sun” – appreciates natural way of lifeLives in a house roofed with turf etc.“Clothes dropping off his back” – poor and simple |
| 9. | Good:He had already given Balfour’s comrades foodHe welcomes Balfour to his homeHe recognises Balfour as the boy with the silver buttons and wants to help |
| 10. | PoorSimpleGenerousCaring and respectfulWith apposite supporting quotations |

Section 2: Kidnapped

**TASK THREE - The Flight in the Heather: The Rocks**

**﻿**Sometimes we walked, sometimes ran; and as it drew on to morning, walked ever the less and ran the more. Though, upon its face, that country appeared to be a desert, yet there were huts and houses of the people, of which we must have passed more than twenty, hidden in quiet places of the hills. When we came to one of these, Alan would leave me in the way, and go himself and rap upon the side of the house and speak awhile at the window with some sleeper awakened. This was to pass the news; which, in that country, was so much of a duty that Alan must pause ﻿to attend to it even while fleeing for his life; and so well attended to by others, that in more than half of the houses where we called, they had heard already of the murder. In the others, as well as I could make out (standing back at a distance and hearing a strange tongue), the news was received with more of consternation than surprise. For all our hurry, day began to come in while we were still far from any shelter. It found us in a prodigious valley, strewn with rocks and where ran a foaming river. Wild mountains stood around it; there grew there neither grass nor trees; and I have sometimes thought since then, that it may have been the valley called Glencoe, where the massacre was in the time of King William. But for the details of our itinerary, I am all to seek; our way lying now by short cuts, now by great detours; our pace being so hurried, our time of journeying usually by night; and the names of such places as I asked and heard being in the Gaelic tongue and the more easily forgotten. The first peep of morning, then, showed us this horrible place, and I could see Alan knit his brow. "This is no fit place for you and me," he said. "This is a place they're bound to watch." And with that he ran harder than ever down to the water-side, in a part where the river was split in two among three rocks. It went through with a horrid thundering that made my belly quake; and there hung over the lynn a little mist of spray. Alan looked neither to the right nor to the left, but jumped clean upon the middle rock and fell there on his hands and knees to check himself, for that rock was small and he might have pitched over on the far side. I had scarce ﻿time to measure the distance or to understand the peril before I had followed him, and he had caught and stopped me. So, there we stood, side by side upon a small rock slippery with spray, a far broader leap in front of us, and the river dinning upon all sides. When I saw where I was, there came on me a deadly sickness of fear, and I put my hand over my eyes. Alan took me and shook me; I saw he was speaking, but the roaring of the falls and the trouble of my mind prevented me from hearing; only I saw his face was red with anger, and that he stamped upon the rock. The same look showed me the water raging by, and the mist hanging in the air: and with that I covered my eyes again and shuddered. The next minute Alan had set the brandy bottle to my lips, and forced me to drink about a gill, which sent the blood into my head again. ﻿Then, putting his hands to his mouth, and his mouth to my ear, he shouted, "Hang or drown!" and turning his back upon me, leaped over the farther branch of the stream, and landed safe. I was now alone upon the rock, which gave me the more room; the brandy was singing in my ears; I had this good example fresh before me, and just wit enough to see that if I did not leap at once, I should never leap at all. I bent low on my knees and flung myself forth, with that kind of anger of despair that has sometimes stood me instead of courage. Sure enough, it was but my hands that reached the full length; these slipped, caught again, slipped again; and I was sliddering back into the lynn, when Alan seized me, first by

Section 2: Kidnapped

the hair, then by the collar, and with a great strain dragged me into safety. Never a word he said, but set off running again for his life, and I must stagger to my feet and ﻿run after him. I had been weary before, but now I was sick and bruised, and partly drunken with the brandy; I kept stumbling as I ran, I had a stitch that came near to overmaster me; and when at last Alan paused under a great rock that stood there among a number of others, it was none too soon for David Balfour. A great rock I have said; but by rights it was two rocks leaning together at the top, both some twenty feet high, and at the first sight inaccessible. Even Alan (though you may say he had as good as four hands) failed twice in an attempt to climb them; and it was only at the third trial, and then by standing on my shoulders and leaping up with such force as I thought must have broken my collar-bone, that he secured a lodgement. Once there, he let down his leathern girdle; and with the aid of that and a pair of shallow ﻿shallow footholds in the rock, I scrambled up beside him. Then I saw why we had come there; for the two rocks, being both somewhat hollow on the top and sloping one to the other, made a kind of dish or saucer, where as many as three or four men might have lain hidden. All this while Alan had not said a word, and had run and climbed with such a savage, silent frenzy of hurry, that I knew that he was in mortal fear of some miscarriage. Even now we were on the rock he said nothing, nor so much as relaxed the frowning look upon his face; but clapped flat down, and keeping only one eye above the edge of our place of shelter scouted all round the compass. The dawn had come quite, clear; we could see the stony sides of the valley, and its bottom, which was bestrewed with rocks, and the river, which went from one side ﻿to another, and made white falls; but nowhere the smoke of a house, nor any living creature but some eagles screaming round a cliff. Then at last Alan smiled. "Ay" said he, "now we have a chance;" and then looking at me with some amusement. "Ye're no very gleg at the jumping," said he.

Section 2: Kidnapped

TASK THREE– Read the extract above and answer the following questions.

1. How does the land impact on the way the two main characters act?

Think about the fact that they run and walk. (1)

1. “Yet upon its face that country seemed to be a desert” – Explain why

Balfour might describe the countryside in this way. (2)

1. **In your own words** explain why Alan had to deliver the news to the

people in the cottages. (1)

1. What kind of person does this suggest Alan is? (1)
2. **In your own words** describe the countryside Alan and David found

themselves in. (4)

1. Quote a phrase that tells you Alan was a brave man when he first

jumps into the river. (1)

1. Why was David so scared? (2)
2. What makes David leap after Alan? (Quote a phrase) (1)
3. Alan seems to be full of energy now he’s out on the Scottish landscape

Quote two examples of language from the extract that show this. (2)

1. How does Alan finally get to the top of the rocks? (2)
2. **In your own words** explain why Alan had brought them to this

part of the river. (2)

1. What do you think “gleg” means in the last line? (1)

**TOTAL 20 Marks**

Section 2: Kidnapped

**TASK THREE: MARKING INSTRUCTIONS**

|  |  |
| --- | --- |
| 1. | It energises them |
| 2. | It’s empty of shelter/shade/treesIt has very little animal life to keep them goingNo living creatures or shelter |
| 3. | To give the news of murder to the occupants of the houses |
| 4. | Kind, mindful and loyal |
| 5. | * Huge area between the mountains
* Fast flowing rivers
* Lots of boulders lying around
* No vegetation
* No cover
 |
| 6. | “Alan looked neither to the right nor to the left, but jumped clean upon the middle rock” |
| 7. | He could fall off the wet rocks and be drowned in the river |
| 8. | He trusted Alan/ Just got on with it without thinking about it “scarce ﻿time to measure the distance or to understand the peril” |
| 9. | Mark on merit – two examples of language connecting Breck to the vitality of the land. |
| 10. | Standing on David’s shouldersJumping up onto the top with force |
| 11. | Gloss of “Then I saw why we had come there; for the two rocks, being both somewhat hollow on the top and sloping one to the other, made a kind of dish or saucer, where as many as three or four men might have lain hidden.”It was the perfect natural place to hide from their pursuers. |
| 12. | “Gleg” = Good/able |

Section 3: Sunset Song

**TEXT TWO: *Sunset Song* by Grassic Gibbon**

At the dawning of the Great War, a young daughter of a farmer endures the hardships of rural Scottish life as she comes of age. *Sunset Song* is a classic of Scottish Literature.

*Sunset Song* weaves together the life story of a young woman named Chris Guthrie with the history of a fictional Scottish community called Kinraddie during the early years of the twentieth century up to and including World War One and its immediate aftermath.

Section 3: Sunset Song

**The Unforrowed Field**

**Some Background:** The opening paragraphs place the setting of the novel in its historical context. A narrator introduces the theme of change by illustrating the changes that Kinraddie has undergone from Picts to kings to kirks. Ask learners to list the historical events that have taken place in the novel. The list may include references such as a Pict hailing Pytheas’ ships, Calgacus’ army warrior, various cruel overlords and William Wallace.

The "Prelude" informs the reader about what happened in the town of Kinraddie in the years prior to the arrival of the Guthrie Family, from Norman times right up to the twentieth century, where the lives of the characters come into play. Giving a basic history and character outline, telling the reader about the different families, their lineage and where in Kinraddie they reside. Giving information such as how Chae Strachan and his wife Kirsty were tricked into marriage, after Kirsty fell pregnant by the local doctor who was a married man. Also, the fact that during the prelude certain characters such as Ewan Tavendale, are mentioned is an indication of their importance later in the novel.

**The Voice of the extract**

Have learners scan the opening pages and note who is speaking. How does the ‘speak’ or gossip make the storytelling interesting? Explain to leaners how some writers use the stream-of-consciousness technique in their novels. Ask learners if Gibbon is employing the ‘stream-of-consciousness’ method in places. Evidence?

The interplay of historical narrator with images glossed from the community gossip aided with the use of ‘you’ draws the reader into the conversation. The narrator’s tone moves from a formal historical style to a community folk style. The use of ‘you’, as in the first paragraph after the first break in the prelude, ‘well might you expect’ (p. 5), involves the reader and one’s response enters into the narrative’s conversation. Moreover, the long sentences and conjunctions imitate the sounds and rhythms of north-eastern speech.

The prelude section shows the field to be 'unfurrowed' – that is, unmarked and undeveloped.

Grassic Gibbon uses this section to parody the types of writing that had, in the past, made representations of Scottish history and experience trivial and depressing – the novels of the Kailyard School and The House with the Green Shutters by George Douglas Brown.

There is a curious blend of first-, second- and third-person narration in this section. This emerges elsewhere in the novel, but is at its strongest in the prelude. As a result, a 'community' or 'folk' voice emerges which combines a variety of forms of storytelling, from gossiping anecdote to fantasy, reverie and historical detail.

Section 3: Sunset Song

The section ends with a comment that seems to come straight from Grassic Gibbon himself, in which he advises us to disregard much of what has been said by the community voice:

So that was Kinraddie that bleak winter of nineteen-eleven and the new minister, him they chose early next year, he was to say it was the Scots countryside itself, fathered between a kailyard and a bonny brier bush in the lee of a house with green shutters. And what he meant by that you could guess at yourself if you’d a mind for puzzles and dirt, there wasn’t a house with green shutters in the whole of Kinraddie.

Section 3: Sunset Song

**The Unfurrowed Field**

Pupils should read the prelude to *Sunset Song* and fill out the table looking at how the prelude “Deep Maps” the area.

Students should copy and complete the table below – finding as many examples as they can.

|  |  |  |
| --- | --- | --- |
| Quotation | Link to history | Link to myth and story |
| “﻿Kinraddie lands had been won by a Norman childe, Cospatric de Gondeshil, in the days of William the Lyon, when gryphons and such-like beasts still roamed the Scots countryside and folk would waken in their beds to hear the children screaming, with a great wolf-beast, come through the hide window, tearing at their throats. | The area had once belonged to a Norman noble man – Cospatric de Gondeshil | Mythical creatures like the gryphon and the wolf beast roamed the land. |
| ﻿And when the First Reformation came and others came after it and some folk cried Whiggam! and some cried Rome! and some cried The King! the Kinraddies sat them quiet and decent and peaceable in their castle, and heeded ﻿never a fig the arguings of folk, for wars were unchancy things. But then Dutch William came, fair plain a fixture that none would move, and the Kinraddies were all for the Covenant then, they had aye had God’s Covenant at heart, they said. So they builded a new kirk down where the chapel had stood, and builded a manse by it, there in the hiddle of the yews where the cateran Wallace had hid when the English put him to rout at last. | Mentions “The Reformation”Lots of different factions grew up. |  |

Section 3: Sunset Song

**Chris trapped in Kinraddie**

﻿

The money was over three hundred pounds in the bank, it was hard to believe that father could have saved all that. But he had; and Chris sat and stared at the lawyer, hearing him explain and explain this, that, and the next, in the way of lawyers: they presume you’re a fool and double their fees. Three hundred pounds! And now she could do as she’d planned, she’d go up to the College again and pass her exams and go on to Aberdeen and get her degrees, come out as a teacher and finish with the filthy soss of a farm. She’d sell up the gear of Blawearie, the lease was dead, it had died with father, oh! she was free ﻿and free to do as she liked and dream as she liked at last! And it was pity now that she’d all she wanted she felt no longer that fine thrill that had been with her while she made her secret plans. It was as though she’d lost it down in Kinraddie kirkyard; and she sat and stared so still and white at the lawyer man that he closed up his case with a snap. So, think it well over, Christine, he said and she roused and said Oh, I’ll do that; and off he went, Uncle Tam drew a long, deep breath, as though fair near choked he’d been Not a word of his two poor, motherless boys! It seemed he’d expected Alec and Dod would be left their share, maybe that was why he’d been so eager to adopt them the year before. But Auntie cried for shame, Tam, how are they motherless now that I’ve got them? And you’ll come up and live with us when you’ve sold Blawearie’s furnishings, ﻿furnishings, Chris? And her voice was kind but her eyes were keen, Chris looked at her with her own eyes hard, Ay, maybe and got up and slipped from the room, I’ll go down and bring home the kye. And out she went, though it wasn’t near kye-time yet, and wandered away over the fields; it was a cold and louring day, the sound of the sea came plain to her, as though heard in a shell, Kinraddie wilted under the greyness. In the ley field old Bob stood with his tail to the wind, his hair ruffled up by the wind, his head bent away from the smore of it. He heard her pass and gave a bit neigh, but he didn’t try to follow her, poor brute, he’d soon be over old for work. The wet fields squelched below her feet, oozing up their smell of red clay from under the sodden grasses, and up in the hills she saw the trail of the mist, great sailing shapes of it, going south on the wind into Forfar, past Laurencekirk they ﻿would sail, down the wide Howe with its sheltered glens and its late, drenched harvests, past Brechin smoking against its hill, with its ancient tower that the Pictish folk had reared, out of the Mearns, sailing and passing, sailing and passing, she minded Greek words of forgotten lessons, Παντα ρει, Nothing endures. And then a queer thought came to her there in the drooked fields, that nothing endured at all, nothing but the land she passed across, tossed and turned and perpetually changed below the hands of the crofter folk since the oldest of them had set the Standing Stones by the loch of Blawearie and climbed there on their holy days and saw their terraced crops ride brave in the wind and sun. Sea and sky and the folk who wrote and fought and were learnéd, teaching and saying and praying, they lasted but as a breath, a mist of fog in the hills, but the land was forever, it moved and ﻿changed below you, but was forever, you were close to it and it to you, not at a bleak remove it held you and hurted you. And she had thought to leave it all! She walked weeping then, stricken and frightened because of that knowledge that had come on her, she could never leave it, this life of toiling days and the needs of beasts and the smoke of wood fires and the air that stung your throat so acrid, Autumn and Spring, she was bound and held as though they had prisoned her here. And her fine bit plannings! – they’d been just the dreamings of a child over toys it lacked, toys that would never content it when it heard the smore of a storm or the cry of sheep on the moors or smelt the pringling smell of a new-ploughed park under the drive of a coulter. She could no more teach a school than fly, night and day she’d want to be back, for all the fine clothes ﻿and gear she might get and hold, the books and the light and learning. The kye were in sight then, they stood in the lithe of the freestone dyke that ebbed and flowed over the shoulder of the long ley field, and they hugged to it close from the drive of the wind, not heeding her as she came among them, the smell of their bodies foul in her face – foul and known and enduring as the land itself. Oh, she hated and loved in a breath! Even her love might hardly endure, but beside it the hate was no more than the whimpering and fear of a child that cowered from the wind in the lithe of its mother’s skirts.

Section 3: Sunset Song

**TASK**

**Pupils should read the extract above and answer the following questions**

1. “And it was pity now that she’d all she wanted she felt no longer that fine thrill that had been with her while she made her secret plans. It was as though she’d lost it down in Kinraddie kirkyard”. What event had stopped Chris’ plans? Why do you think she talks about the place and not the event?
2. In what ways would the money help Chris to achieve her secret plans?
3. “I’ll go down and bring home the kye” – why does Chris go out to bring in the cows?
4. Use a Dictionary and describe the landscape Chris steps into.
5. In Chris’ thoughts – what is it that always stays the same or endures? What do you think she means by this?
6. Which word repeated in this extract suggests the same as “endured”?
7. “Autumn and Spring, she was bound and held as though they had prisoned her here”. In what way might Chris feel trapped in the place she lives?
8. “Oh, she hated and loved …” What do you think this tells the reader about the way Chris feels towards the land?

Section 3: Sunset Song

**Sunset Song Film Map**

**The Map for this exercise can be accessed at** VisitScotland (2015). ‘Sunset Song film map’. Available at <https://www.mynewsdesk.com/uk/visit-scotland/pressreleases/map-celebrates-the-sites-of-sunset-song-1252194> [Accessed 23/03/2021][[1]](#footnote-1)

This is the Map that VisitScotland produced to accompany the locations used by the film version of *Sunset Song* from 2015. Pupils should read the location descriptions on the map and fill out the following page. Please note this is a map of places in the general area of where *Sunset Song* is set – it’s not a map of the fictional landscape.

The aim of this exercise is to make a distinction between the physical place, the novel and the film.

Section 3: Sunset Song

**Copy and complete**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Physical Information** | **Information from the novel** | **Information from the film** |
| **Invercauld Estate** | * *Owned by Farquarson family*
 |  |  |
| **Glenmuick Estate** |  | * *The standing stones were created here*
 |  |
| **Fettercairn Village** |  |  | * *Chris and Ewen meet*
 |
| **Glen Tanar Estate** |  |  |  |
| **Ballogie Estate** |  |  |  |
| **Arbuthnott Church** |  |  |  |
| **Grassic Gibbon Centre** |  |  |  |

**Why do you think Visit Scotland would want to include a range of different types of information in their map?**

**What do you think the purpose of this map is?**

Section 3: Sunset Song

The map for this exercise is readily available in all printed editions of “Sunset Song”. A useful link is **Sketch map of Kinraddie included in the Sunset Song novel (Source: Grassic Gibbon, 1932. 2006 Polygon, Birlinn Ltd edition)**

**Comparing Maps Exercise**

Look at the sketch map of Kinraddie from *Sunset Song* and answer the following questions:

1. What things are the same or similar between this map and the Visit Scotland Map?
2. What is different?
3. What do you think the **purpose** of the novel’s map might be? How does that contrast with the purpose of the Visit Scotland Map? Which do you prefer?

Section 4: Macbeth

*Macbeth* is one of English playwright William Shakespeare’s most famous plays. It is known as “The Scottish Play”, not because it was written in Scotland but because it’s a fictional story of a real king of Scotland. There is heavy emphasis on the term “fictional”. *Macbeth* is a real blockbuster – with murder, ghosts, witches and plenty of action.

There have been many adaptations of the story on film over the years, including a brilliant gangster version (called *Joe Macbeth*). The most recent adaptation starred Michael Fassbender and Marion Cottilard. The exercises that follow ask you to have watched this version from 2015.

Section 4: Macbeth

**‘Macbeth, The Man, Myth and Legend’ map (Source: VisitScotland, 2015).**

The maps for this task can be accessed at Kurzel, Justin (dir.) (2015). *Macbeth*. UK theatrical release: Studio Canal.

VisitScotland (2015). ‘Macbeth, The Man, myth and legend’. Available at <http://static.visitscotland.com/pdf/macbeth_map.pdf> [Accessed 23/03/2021]

Section 4: Macbeth

**Copy and complete**

|  |  |  |  |
| --- | --- | --- | --- |
| **Location** | **Physical Information** | **Information from the play** | **Information from the film** |
| **1.Kingdom of Moray** |  |  |  |
| **2. Dingwall** |  |  |  |
| **3. Inverness** |  |  |  |
| **4.Cromartie** |  |  |  |
| **5.Forres** |  |  |  |
| **6.Brodie Castle** |  |  |  |
| **7.Cawdor Castle** |  |  |  |
| **8.Dunkeld Cathedral** |  |  |  |
| **9.Glamis Castle** |  |  |  |
| **10.Spynia Palace** |  |  |  |
| **11.Burnie Kirk** |  |  |  |
| **12.Sueno Stone** |  |  |  |
| **13.Elgin Cathedral** |  |  |  |
| **14.Stone Moot** |  |  |  |
| **15.Loch Leven** |  |  |  |
| **16.Cairn O Mounth** |  |  |  |
| **17.Birnam** |  |  |  |
| **18.Dunsinane** |  |  |  |
| **19.Macbeth’s Stone** |  |  |  |
| **20.Iona Abbey** |  |  |  |
| **21.Quirang** |  |  |  |
| **22.Fairy Pools** |  |  |  |
| **23.Old Man of Stor** |  |  |  |
| **24.Sligachan Glen** |  |  |  |

Section 5: Closing Activities

Places do not exist in and of themselves. They take root in physical geographical spaces which we inhabit or which we shape through artistic and discursive creations. This is why places can be constructed in individual media texts or in combining different cultural representations of specific spaces. Close readings of literary texts, screen texts and tourism marketing documents highlight the aesthetics and narrative characteristics of these spaces. Scotland is full of such representations inherited from specific artistic creations as well as myths which have trickled down through history. The example of *Macbeth* shows how places can be created for tourism exploration, relying on the strength of different media in representing space. However, there are many more media types and ways to represent places and there are many more culturally constructed places across Scotland.

**TASK ONE – Your Map**

Revisit the map you created in the opening exercises. What might you add to your original design?

**TASK TWO – Descriptive Writing**

Use the scaffold on page 33 to create your own imaginary space using the techniques created and analysed in this unit.

**Other VisitScotland film maps available on** [**https://www.visitscotland.com/see-do/attractions/tv-film/**](https://www.visitscotland.com/see-do/attractions/tv-film/)

Section 5: Descriptive Writing

**TASK**

You are now going to create your own piece of writing that effectively describes and maps a place using some of the concepts and ideas you have been working with in this unit. The place can be:

* A real space like the one you have been building for your own classroom maps
* An imaginary/creative place

You should use some of the techniques this unit has taken you through to build your description.

**Character:** Can you use characters in the same way Stevenson does with Alan Breck and the Highlander on Mull to suggest aspects of the land and its people?

**Vivid Description:** Look again at the third extract of Alan and David on the rocks trying to escape their pursuers. Stevenson makes the land seem both barren and menacing – almost as if the land itself is threatening.

**Telling Stories:** Grassic Gibbon in the prelude to *Sunset Song* uses a number of voices to describe his setting. These stories come from mythology and history right up to the novel’s “present day” – can you use stories to build your description?

**Using Places of local interest:** Like *Sunset Song* and *Macbeth* maps are used and described to present real places with connections to fictional sources. Can you think of ways to incorporate this into your writing?

**Finished pieces should be around 300 words.**

Section 6: Sources

Stevenson, Robert Louis (2014). Kidnapped. Oxford, UK: Oxford University Press.

Grassic Gibbons, Lewis (2006). Sunset Song. Edinburgh, UK: Polygon, Birlinn Ltd.

Davies, Terence (dir.) (2015). *Sunset Song*. UK theatrical release: Metrodome Distribution.

VisitScotland (2015). ‘Sunset Song film map’. Available at <https://www.mynewsdesk.com/uk/visit-scotland/pressreleases/map-celebrates-the-sites-of-sunset-song-1252194> [Accessed 23/03/2021][[2]](#footnote-2)

Kurzel, Justin (dir.) (2015). *Macbeth*. UK theatrical release: Studio Canal.

VisitScotland (2015). ‘Macbeth, The Man, myth and legend’. Available at <http://static.visitscotland.com/pdf/macbeth_map.pdf> [Accessed 23/03/2021]

\_

Agarwal, Sheela; Shaw, Gareth (2017). Heritage, screen and literary tourism. Bristol, United Kingdom: Channel View Publications.

Bodenhamer, David J. et al. (eds) (2015). Deep Maps and Spatial Narratives. Bloomington, Indiana: Indiana University Press.

Grenier, Katherine Haldane (2005) Tourism and identity in Scotland, 1770-1914: creating Caledonia. Aldershot, Hants: Ashgate Publishing.

Kimerling, A. Jon et al. (2016, 8th ed). Map use: reading, analysis, interpretation. Redlands, California: Esri Press.

Tuan, Yi-fu (1977). Space and Place: The Perspective of Experience. Minneapolis, Minnesota: University of Minnesota Press.

Walsh, Richard (2017). Beyond Fictional Worlds: Narrative and Spatial Cognition. In: Hansen, Per Krogh et al. (eds.) Emerging Vectors of Narratology. Berlin, Germany: Walter de Gruyter, pp. 461-478.

**Acknowledgements**

These materials draw upon the doctoral research of Manon Haag (2017-2021), which was generously supported by the University of Glasgow’s Lord Kelvin/Adam Smith (LKAS) PhD Scholarship.

|  |  |
| --- | --- |
|  |  |

1. The map is no longer available to download from the VisitScotland website. [↑](#footnote-ref-1)
2. The map is no longer available to download from the VisitScotland website. [↑](#footnote-ref-2)