



Teacher
Resource
KS2

EXPLORING NATURE, LOCALITY CHANGE MAKING AND

Through the work of D.H. Lawrence
using Writing and Art

NOTTINGHAM CITY
MUSEUMS AND GALLERIES

Above image: Portrait of D.H. Lawrence at Aldous Huxley's House, Suresnes, 1929 by Joep Nicolas
NCMG 2022-3



Made possible with
**Heritage
Fund**



Extracts from SONS AND LOVERS (1992), WOMEN IN LOVE (1987) THE POEMS (2014),
LATE ESSAYS AND ARTICLES (2004) LETTERS (1989) taken from THE CAMBRIDGE
EDITION OF THE WORKS OF DH LAWRENCE

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A Portrait of D.H. Lawrence at Aldous Huxley's house, Suresnes, 1929
by Joep Nicolas
NCMG 2022-3

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TEACHERS RESOURCE:

Exploring Nature, Locality and Change Making through the work of D.H. Lawrence

In May 2022, with the support of funding bodies including the National Heritage Lottery Fund and ACE/V&A Purchase Grant Award, Nottingham City Museums was able to acquire the last known portrait of the writer D.H. Lawrence (1885-1930) by Joep Nicolas and to display it at Newstead Abbey in Nottinghamshire.

To support this important acquisition, we have created this resource for schools, to encourage groups to explore the writings of D.H. Lawrence, his love of Nottinghamshire and the natural world.

Lawrence often wrote about his appreciation of the natural world as well as the alienation of humankind from nature, due to industrialism. His writings reflect not just his intense response to the beauty of the natural world, but also his ability to see human life in a holistic interconnectedness with the natural environment. This was before the environment became such an important topic of discussion, concern and action.

This resource aims to explore these ideas, draw parallels with our concerns today and to encourage people to appreciate their connection to the natural world.

THIS RESOURCE CONTAINS:

- Information and background about D.H. Lawrence and his importance to Nottinghamshire as well as information about the D.H. Lawrence portrait in the collection at Nottingham City Museums and Galleries, currently on display at Newstead Abbey.
- Three themes to explore with your class:- *The Colour of Nature*, *Mapping Your Locality* and *Being a Change Maker*.

Each theme includes

- An introduction to the theme and how it relates to D.H. Lawrence
- Lesson ideas, using writing and visual arts to explore these themes, with poems and extracts of writings by D.H. Lawrence as starting points
- A resources list and step by step guide
- Curriculum links, plus supporting resources if you would like to develop these into a wider scheme of work

These activities can be used as stand alone sessions or as part of a longer scheme of work. Each are aimed at KS2 classes but can be adjusted for younger or older age groups.



A Portrait of D.H. Lawrence at Aldous Huxley's House, Suresnes, 1929
by Joep Nicolas
NCMG 2022-3

DAVID HERBERT LAWRENCE

1885-1930

D.H. Lawrence was born in 1885 in Eastwood, a small mining town in Nottinghamshire. His mother was a former schoolteacher, who later worked in the lace making industry, and his father, a Nottinghamshire coalminer.

D.H. Lawrence trained as a teacher and made his debut as a novelist in 1911 with *The White Peacock*.

His work often had biographical aspects to them, drawing on his childhood, family and community. He also wrote about his local Nottinghamshire countryside, contrasting the beauty of nature with what he saw as, the ugly transformation of the land by modern industry throughout the late Victorian period.

As well as novels, Lawrence also wrote poetry, short stories and essays. He painted and travelled in Europe, Mexico and Australia. However, the writer retained his love of Nottinghamshire – which he referred to as "the country of my heart".

A PORTRAIT OF D.H. LAWRENCE AT ALDOUS HUXLEY'S HOUSE, SURESNES, 1929

JOEP
NICOLAS
NCMG 2022-3



This is the last known portrait of Lawrence before his death in 1930.

It was painted by Dutch artist, Joep Nicolas (1897-1972), better known as a stained glass painter of some repute.

Intimate and personal, the painting sympathetically portrays the dying writer, who was one of the most distinguished and controversial literary figures of the twentieth century. Lawrence's pose conveys superficial ease and he sits in a characteristic posture familiar from photographs as seen here from the National Portrait Gallery Collection:

www.npg.org.uk/collections/search/portrait/mw142379/DH-Lawrence

Lawrence came to sit for Nicolas because the artist was brother-in-law to the novelist Aldous Huxley. Lawrence and Huxley developed a close friendship, and through Huxley, Nicolas came to socialise with Lawrence.

Late in 1929 the Lawrence's called on the Huxleys in Suresnes, France. Nicolas happened to be staying as well, and so happily, had the chance to paint Lawrence's portrait.

This portrait is now part of the collection at Nottingham City Museums and Galleries, bringing this captured moment of the significant writer back to Nottinghamshire.

A digital version of the Portrait can be found here:

<https://nottinghammuseums.org.uk/wp-content/uploads/2022/10/DH-LAWRENCE-FRAMED-1929-scaled.jpg>

ACTIVITIES: ANALYSING THE PORTRAIT

Look closely and discover more

With these tips you will be able to explore questions such as: 'How do the different elements contained in the artwork work together to create a message or idea?' and 'How can we read the portrait to find out who the person is?'

HERE ARE SOME QUESTIONS TO HELP YOU LOOK CLOSELY AT THE PORTRAIT AND FIND OUT MORE.

There are no right or wrong answers - it's interesting to see how we explore a portrait together and notice different things.

Composition:

(What is included, how is it arranged?)
How does your eye move around the portrait?
Where do you look first? And then? (Maybe pupils will read the picture in a different order)

Is the portrait large or small?
Is the portrait close up or full length?
Are we looking down on the person, or up at the person, or level?

Colour:

What are the colours in the portrait?
What do the colours express?
What is the mood of the image?

Reading emotions:

What is the person in the portrait thinking or feeling? How do you know?
Look at the face (describe the facial expression)
Body language (describe how they are standing/sitting if you can see their body)

Try to articulate these ideas in words (this is not always easy!)

Is the mood of the person and the mood of the portrait the same or different?

Gaze:

Where is the person in the portrait looking?
Does the gaze effect how we connect with the person?

Identity:

Who might they be?
Are there any clues (such as location, clothes or props)?

If you already know who they are, do you think their identity is reflected in the way the painting has been composed or painted?

A digital version of the Portrait can be found here:

<https://nottinghammuseums.org.uk/wp-content/uploads/2022/10/DH-LAWRENCE-FRAMED-1929-scaled.jpg>

ACTIVITIES: ANALYSING THE PORTRAIT

Looking activities

HERE ARE SOME SHORT ACTIVITIES TO EXPLORE THE PORTRAITS FURTHER WITH YOUR CLASS:

Look at the portrait for 10 whole seconds, starting off at the top and moving your eyes down to the bottom. Count down out loud or in your head if it's helpful!

Tell the person next to you EVERYTHING you noticed, try not to leave anything out.

Look at the portrait for 30 seconds and then note down what you notice referring to the questions below:

- What is the composition?
- What kind of lighting?
- What kind of tones and hues?
- What is the pose/posture?
- What is the perspective angle (low, straight on or from above)?

Look at the portrait for another 10 seconds, this time using your eyes to find the parts of the portrait that are lit and the parts of the portrait that are in shadow.

What do you notice about the way the artist has used light and shadow in the portrait? What might the artist be trying to communicate with their decisions?

Peer into the background and at the objects in the portrait - sometimes they can give us a clue about the person in the portrait.

If there are no objects and the background is plain, have a look at the pose or gestures of the person instead!

What about their hair and clothes. Are they wearing anything that could tell you something about who they are?

Look at the way the portrait is made. What materials or equipment has the artist used? How have they used their materials or equipment to say something about the person in the portrait?



Image: Details from
Portrait of D.H. Lawrence at Aldous Huxley's House, Suresnes, 1929 by Joep Nicolas
NCMG 2022-3

ACTIVITIES: DRAWING PORTRAITS

Marc Woodhead

Artist Educator at the National Portrait Gallery

ADVICE FOR TEACHERS EMBARKING ON A PORTRAIT DRAWING EXERCISE (FOR TEACHERS AND STUDENTS)

When starting a drawing project with your class here are some key points to remember:

- Have fun, we don't need to be afraid of drawing or making mistakes!
- Everybody can draw and improve their drawing skills
- To draw we have to look closely. Looking closely, noticing, and being in the moment, are wonderful and important life skills
- We all have our own individual way of seeing the world and drawing. Celebrate different styles and views of the world
- Take the pressure off, and have fun

Some tips when starting to draw

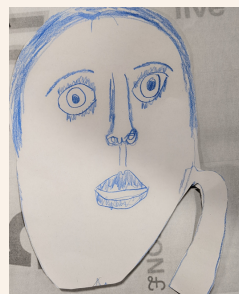
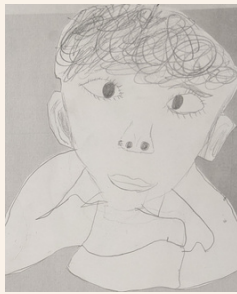
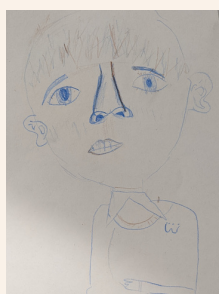
- Keep it simple with materials: A4 paper, Pencils
- Try drawing with a colour rather than a graphite pencil
- Look first for simple shapes - arcs, circles, squares, ovals, triangles, and then add details
- Whilst drawing, consider what you sense about the person?

Warm-up activities

Start drawing with playful, fun warm up activities, looking closely at the portrait of D.H. Lawrence. Or you could use these approaches to draw someone else or yourself from life or from a photograph

All the methods below are free flowing and expressive:

- Doodle looking for simple shapes, getting familiar with what you are drawing
- Continuous line drawing, make a drawing, by constantly moving the pencil, and without taking the pencil off the page (about 3 mins)
- Drawing with your alternative hand, your less favoured hand (2 mins)
- Drawing without looking at your page only look at what you are drawing
- Quick drawing (1 min)



Faces+
Places

Activities used by permission of the National Portrait Gallery from their Faces and Places project (<https://www.npg.org.uk/learning/schools-and-colleges/faces-and-places>)

THE COLOUR OF NATURE

WRITING: COLOUR POEMS ART: COLLAGE LANDSCAPES

THEME OUTCOMES

- Learn about D.H. Lawrence and his love of and use of nature in his writing
- Look closely at nature, the world around us and the colours we see
- Explore how we can describe these colours and moments using metaphors and similes and how we can show them using colour washes and collages
- Create artwork and writing in response to our experiences, the poem 'Green' and excerpts from the novels *Sons and Lovers* and *Women in Love*
- Think about and express how being in nature can make us feel.

D.H. LAWRENCE AND THE NATURAL WORLD

D.H. Lawrence believed that people and the natural environment had an important and vital connection with each other and that if we lost this connection we would also lose something of ourselves.

In his writings the natural world can feel like a character in its own right, telling us something about the people within it, their interactions with nature intensifying their experience, emotions and instincts. Nature becomes a place for growth, death and rebirth, a place for self-realisation and an escape from, what Lawrence saw as, the disruptive and dehumanising effect of industrialisation. A space to come back to and discover who you are or the things you have lost.

To Lawrence the natural world was vital and complete, a place of beauty and purity and intrinsically connected to human life.

'Mrs. Morel leaned on the garden gate, looking out, and she lost herself awhile. She did not know what she thought. Except for a slight feeling of sickness, and her consciousness in the child, her self melted out like scent into the shiny, pale air. After a time the child too melted with her in the mixing-pot of moonlight, and she rested with the hills and lilies and houses, all swum together in a kind of swoon.'

Sons and Lovers

THE COLOUR OF NATURE

COLOUR POEMS

In the video below, Matt will lead you through writing tasks to create your own poem about a memory of nature or being outside.

Together, the group will read and analyse the poem 'Green' and link it to their own memories of being outside. The group will use similes and metaphors to plan, write and edit a poem to share and describe this memory, place and its colours.

MATERIALS/RESOURCES NEEDED

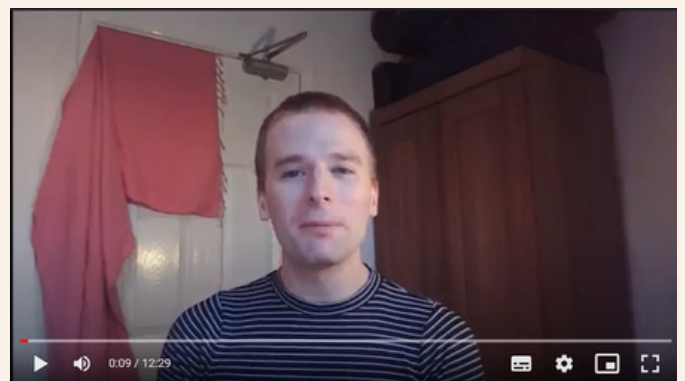
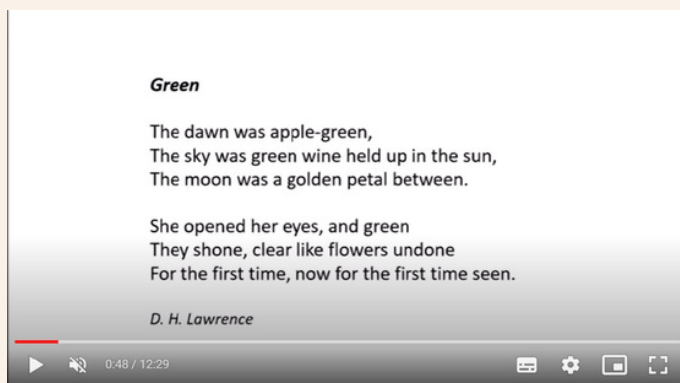
Paper and pencil
A copy of the poem 'Green'
The session video



SESSION VIDEO

To view the session video, scan the QR code or follow the link:

<https://nottinghammuseums.org.uk/d-h-lawrence-digital-resource-ks2/>



CREATING COLOUR POEMS: 12 MINUTE VIDEO

Start the video and listen to Matt sharing the poem 'Green' with you. Then work along with them to create your own poem.

- Task One: List three memories from nature, and choose one to write about
- Task Two: Write a list of things you can see and the colour they are
- Task Three: Choose four things from your list - 3 that are one colour and 1 that is a different colour
- Task Four: Add a verb, or action, to each of your things
- Task Five: Add similes
- Task Six: Change your similes to metaphors
- Task Seven: Write your final draft, combining what you have already done
Add a title:

NOW YOU ARE READY TO SHARE YOUR POEM

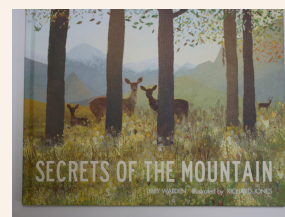
THE COLOUR OF NATURE

COLLAGED LANDSCAPES

After reading the D.H. Lawrence excerpts, the group will make colour washes exploring different colours, tones and shades from the writing and the world around them. Once dry, these will be cut and put together into a landscape collage. Further extensions can be to add an accompanying D.H. Lawrence text, or your own poem.

MATERIALS/RESOURCES NEEDED

- Gouache, watercolours or inks (whatever paints you have available to use)
- A3 paper to make washes of colour
- A4 paper for the composition
- Scissors, glue sticks
- Coloured pencils
- D.H. Lawrence excerpts (see page 12)
- Secrets of the Mountain book, or other illustrated books from school library



1. EXPLORE EXAMPLES OF D.H. LAWRENCE'S WRITING ABOUT COLOUR

D.H. Lawrence's writing is full of strong colourful written brushstrokes as seen here:
(Printable extracts on page 12)

SONS AND LOVERS

"The sun was going down. Every open evening the hills of Derbyshire were blazed over with the red sunset. Mrs Morel watched the sun sink from the glistening sky, leaving a soft flower-blue overhead, while the western space went red, as if all the fire had swum down there, leaving the bell-cast flawless blue. The mountain-ash berries across the field stood fiercely out from the dark leaves, for a moment."

GREEN

The dawn was apple-green,
The sky was green wine held up in the sun,
The moon was a golden petal between.

She opened her eyes, and green
They shone, clear like flowers undone
For the first time, now for the first time seen.

WOMEN IN LOVE

"For the moment, the sunshine fell brightly into the churchyard, there was a vague scent of sap and of spring, perhaps of violets from off the graves. Some white daisies were out, bright as angels. In the air, the unfolding leaves of a copper beech were a blood-red."

What colours do you see? You can discuss as a class...
For me, I see:

Sunset red and **flower blue**
in **Sons and Lovers**

A range of greens and **gold**
in **Green**

White, copper beech, blood red in
Women in Love

Art activities will be based around these colour combinations, so remember them!

THE COLOUR OF NATURE

2. RESEARCH HOW ARTISTS ILLUSTRATE LANDSCAPES

As part of your research before creating your own artwork, look at books in your school that use colour and illustrate landscapes in interesting ways.

Remember the illustrator's approach to landscapes when you begin your own work. Do they cut or tear the paper? How do they build up the image? How do they add details and textures in the collage?

My favourite book for landscape and colour is 'Secrets of the Mountain' by Libby Walden, illustrated by Richard Jones. Looking at this book is another option. Other artists you could look at include:

Eric Carle: <http://ericcarleblog.blogspot.com/> and Clover Robin <https://www.cloverrobin.com/>

who both use painted collage to create beautiful illustrations

3. LOOKING AT COLOUR

We will use the colour combinations taken from D.H. Lawrence's writing. Remind yourself of the colours you noticed.

However, before we begin to paint colours, let's have a think about different ways to mix colour. Look at a colour wheel online or use the one in this pack.

Now look at examples of illustrations with landscapes in, such as '*Secrets of the Mountain*'. What colours can you see? What different tones of the same colour are there? What colours do you think were mixed to make them?

Generally, colours in nature are a muddier tertiary mix. Therefore, if you were to mix some greens, you would add a little of its complimentary opposite, which you can find by looking at the colour wheel. The green may therefore have a little red or red/purple added.

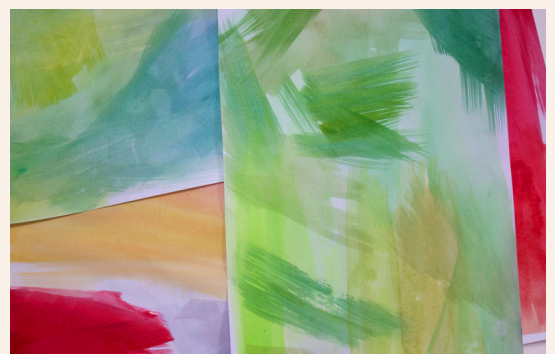
Have a go at mixing some greens on your palette and try them out on some paper. Share your discoveries.

4. CREATING COLOUR WASHES

Referring to D.H. Lawrence's colour combinations, begin to paint washes of colour onto sheets of paper (to use once they have dried). Make sure the paper isn't too thick.

The combinations are:

- A range of greens and gold in *Green*
- Sunset red and flower blue in *Sons and Lovers* excerpt
- White, copper beech, blood red in *Women in Love* excerpt



THE COLOUR OF NATURE

5. CREATE YOUR LANDSCAPES

Once your papers have dried, begin to collage together a landscape scene inspired by D.H. Lawrence's writing.

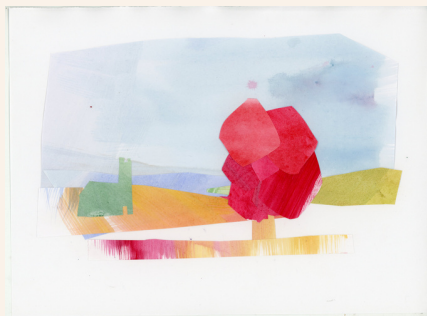
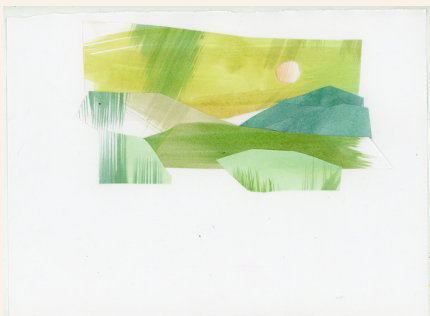
For this part, you will need:

- A4 sheet of paper to build your collage on
- Coloured sheets of paper
- Scissors
- Glue

With a landscape, it's best to work with the sky at the top, building up layers as you move downwards.

Top Tip: Cut up or rip elements of paper and move pieces around until you're happy with the composition.

Don't glue until you're happy with your collage.



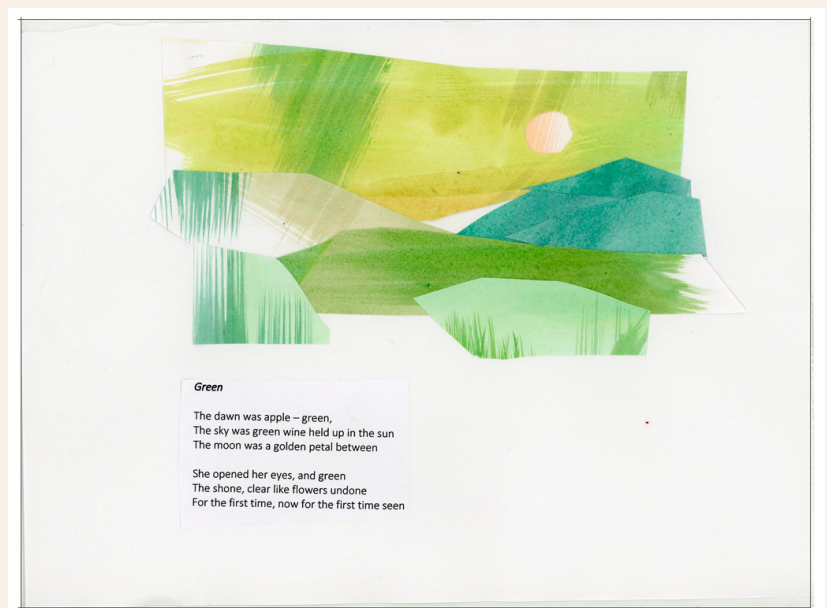
6. ADD YOUR TEXT

You could also add some or all of the D.H. Lawrence text to make it an illustrated accompaniment, like page from a book.

SHARE YOUR WORK!

Share your work with your classmates!

You could also create another landscape collage to illustrate your memory poem from the writing task.



THE COLOUR OF NATURE

Extracts and poems

GREEN

The dawn was apple-green,
The sky was green wine held up in the sun,
The moon was a golden petal between.

She opened her eyes, and green
They shone, clear like flowers undone
For the first time, now for the first time seen.

SONS AND LOVERS

'The sun was going down. Every open evening, the hills of Derbyshire were blazed over with the red sunset. Mrs. Morel watched the sun sink from the glistening sky, leaving a soft flower-blue overhead, while the western space went red, as if all the fire had swum down there, leaving the bell cast flawless blue. The mountain-ash berries across the field stood fierily out from the dark leaves, for a moment.'

WOMEN IN LOVE

'For the moment, the sunshine fell brightly into the churchyard, there was a vague scent of sap and of spring, perhaps of violets from off the graves. Some white daisies were out, bright as angels. In the air, the unfolding leaves of a copper-beech were blood-red.'

Extracts from THE POEMS (2014), SONS AND LOVERS (1992), WOMEN IN LOVE (1987) Taken from THE CAMBRIDGE EDITION OF THE WORKS OF DH LAWRENCE

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THE COLOUR OF NATURE

Resources



MAPPING YOUR LOCALITY

WRITING: THE WALK TO SCHOOL ART: PERSONAL MAPS

THEME OUTCOMES

- Exploring our locality, the route to school and the places we know around us
- Thinking about how the landscape changes through time, looking at the industrialization in the time of D.H. Lawrence and thinking about how the places around us might have changed in our lifetimes
- Creating visual and word maps to describe our walk to school

D.H. LAWRENCE AND NOTTINGHAMSHIRE

The landscapes of Nottinghamshire are echoed in Lawrence's descriptions of landscapes and locations in various of his books, charting parts of Sherwood Forest, which he roamed as a child, the River Trent and the mining town he grew up in.

'The scene of my Nottingham-Derby novels all centres round Eastwood, Notts (where I was born): and whoever stands on Walker Street, Eastwood, will see the whole landscape of *Sons and Lovers* before him.'

Even though he travelled for much of his later life he wrote that Nottinghamshire was the 'Country of my heart';

In 1929 he wrote 'To me it seemed, and still seems an extremely beautiful countryside, just between the red sandstone and oak trees of Nottingham and the cold limestone, the ash trees, the stone fences of Derbyshire.'

'I lived in that house from the age of 6 to 18, and I know that view better than any in the world ... That's the country of my heart.'

MAPPING YOUR LOCALITY

WRITING OUR ROUTES: THE WALK TO SCHOOL.

In the video below poet Matt Miller will lead your group through a series of tasks to explore and write about a walk that is familiar to them. The group will look at an extract of D.H. Lawrence writing about his local area growing up and at the poem 'Routes 1. The Walk to School' by Ian McMillian as a starting point for their poem.

MATERIALS/RESOURCES NEEDED

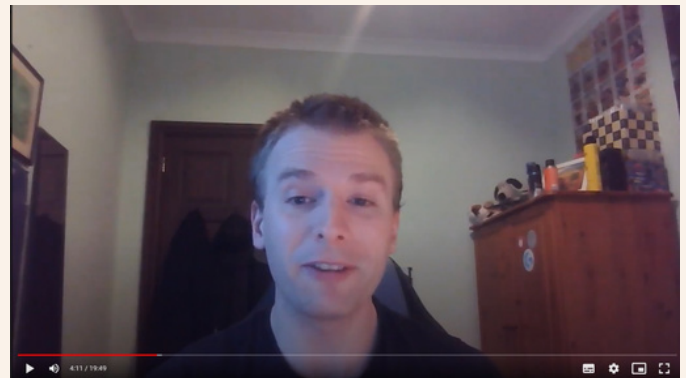
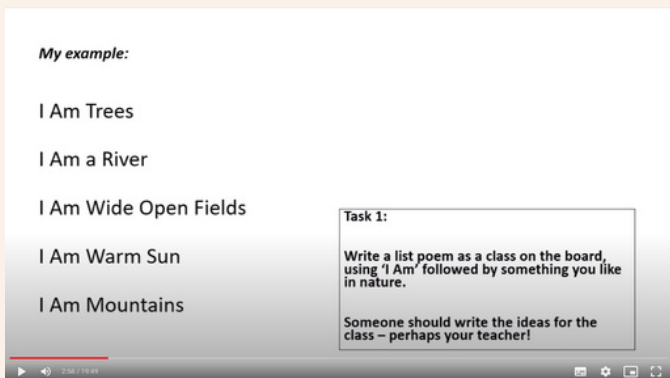
- Pencils and Paper
- Copy of the D.H. Lawrence extract (*page 19*)
- Copy of the poem 'Routes 1. The Walk to School' by Ian McMillian (*page 20*)
- Worksheet, My Walk (*page 21*)
- Worksheet, Nouns/Adjectives (*page 22*)
- The session Video



SESSION VIDEO

To view the session video, scan the QR code or follow the link:

<https://nottinghammuseums.org.uk/d-h-lawrence-digital-resource-ks2/>



MY WALK POEM: 20 MINUTE VIDEO

Start the video and listen to Matt sharing an extract of D.H. Lawrence's writing with you. Then work along with them to create your own poem.

- Task One: Write a list poem as a class on the board, using 'I Am' followed by something you like in nature.
- Task Two: Add specificity and senses to your 'I Am' list, by asking questions for each one.
- Task Three: Look at the poem 'Routes 1. The Walk to School' by Ian McMillian. Ask questions as a class.
- Task Four: Choose a walk you know well to write about.
- Task Five: Free-write about your walk, or draw and label a rough map (or both!)
- Task Six: Fill out a 'Senses Grid' for your walk as best as you can!
- Task Seven: Choose four 'nouns' from your sense grid and write them down the centre of your page.
- Task Eight: Add an 'adjective' in front of each of your nouns.
- Task Nine: Add a 'verb' after each of your nouns.
- Task Ten: Use all your bits of writing to create your own 'walk' poem.
- Add a title:

NOW YOU ARE READY TO SHARE YOUR POEM

MAPPING YOUR LOCALITY

PERSONAL MAPS: THE WALK TO SCHOOL

The group will look at geographical maps and work by artists that explores mapping and journeys. The group will explore different visual options to illustrate the area where they live and their walk to school, creating their own art maps in groups.

MATERIALS/RESOURCES NEEDED

- Examples of Maps (*page 23, or with links to view online*)
- Photocopies of local maps to use as a guide
- Materials of choice: coloured pencils, felt tips, marker pens
- A5 coloured paper
- Scissors and glue
- Coloured tape
- A1 paper sheet or roll of paper
- Street images worksheet (*page 24*)

1. LOOKING AT MAPS

As a class, look at examples of maps from different time periods.

There are some great images online.

Below are some links to maps in the V&A collection, but you could look for your own.

<https://collections.vam.ac.uk/item/O136031/print-collection-map-unknown/>

<https://collections.vam.ac.uk/item/O133289/a-map-of-a-farm-watercolour-maxted-henry/>

<https://collections.vam.ac.uk/item/O490358/map/>

<https://collections.vam.ac.uk/item/O70078/shawl-unknown/?carousel-image=2015HM7774>

<https://nottinghammuseums.org.uk/tapestry-maps/>

Have a look at these historical maps. What do they show us? What can you see? How do they show landmarks? Can you spot cities, trees, rivers and roads?

Other examples of maps are ones that show journeys such as bus or train journeys. The first example of this type of map was the London Underground map

<https://collections.vam.ac.uk/item/O1361001/map-beck-harry/>

Artists also like to use maps as a way of interpreting and understanding the world.

Look for examples of artists who use maps in their artwork.

Vik Muniz is a Brazilian artist and photographer who in one particular artwork used pieces of scrap or junk to make a map of the world on a large scale.

<https://vikmuniz.net>

Susan Stockwell: 'Stitched Subways- London'

<https://transitmap.net/stockwell-underground/>

When we think of maps or mapping, we usually mean to map the earth's surface or borders between countries. We use them to show where places are in relation to each other or to negotiate a route. In a broader sense, we can use maps to show or illustrate personal experiences and emotions.

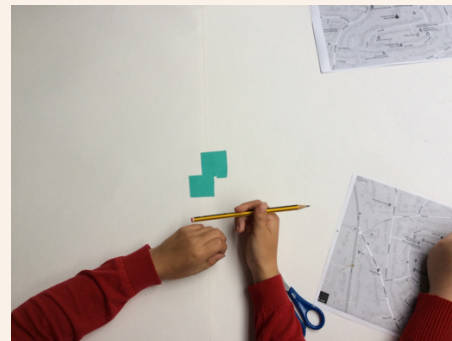
MAPPING YOUR LOCALITY

2. START YOUR MAP

For this activity, you will need to work in groups of 5 or 6 people.

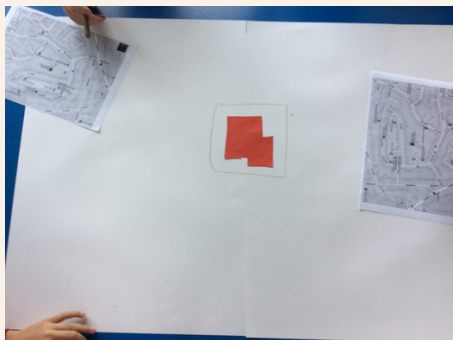
Because this art activity requires team-work, remember to listen to and respect each other's ideas and input!

Place a large sheet of paper, around A1 size or a roll of paper that everyone can work around on to your table. Using a map of your area to help, draw the shape of your school on to coloured paper and cut out. Place it in the centre of your map and decide which way up it should go.



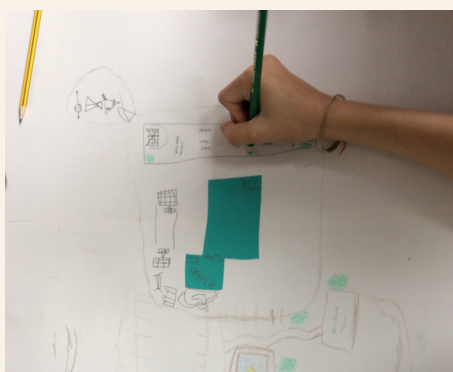
2. ADD THE AREA AROUND YOUR SCHOOL

Using crayons, draw the surrounding fence of the school. Think about the things that are within your school grounds; any play areas, fields or car parks that you can add in.



3. ADD THE ROADS AND HOUSES

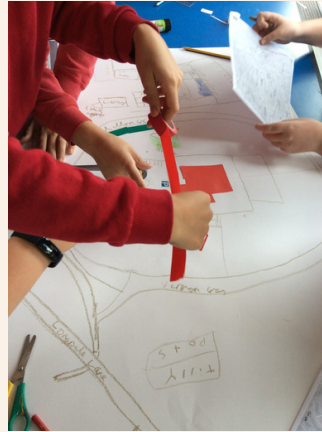
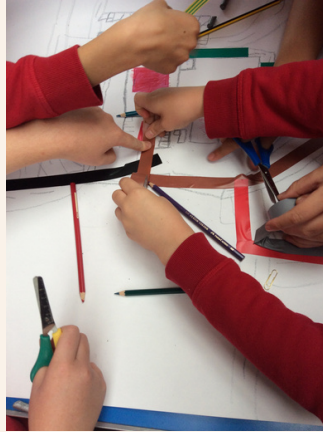
With crayons, working together, draw the surrounding roads around the school. Add houses, trees, zebra crossings or anything else!



MAPPING YOUR LOCALITY

4. ADD YOUR JOURNEY TO SCHOOL

Using coloured tape, mark your individual journeys to school.



SHARE YOUR WORK



ADDITIONAL ACTIVITIES

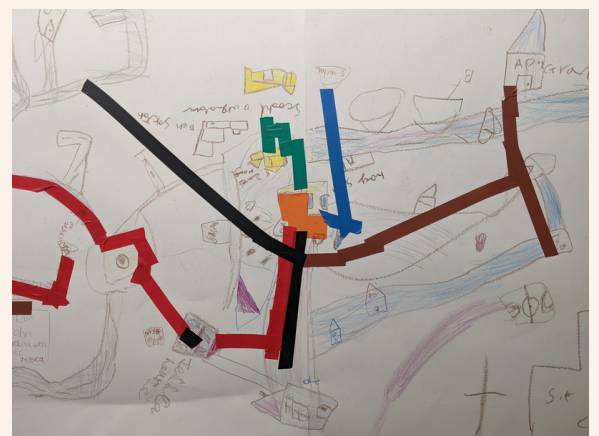
Could you make a map using different materials? Scrap material like artist Vik Muniz, or fabric like Susan Stockwell.

You could illustrate your walk poem with a map.

You could also look at how things have changed through time.

Could you make a map of your local area showing what would have been there at the time D.H. Lawrence was alive?

Lawrence was alive?



MAPPING YOUR LOCALITY

Extracts and poems

EXTRACT FROM NOTTINGHAM AND THE MINING COUNTRY, 1929

I was born nearly forty-four years ago, in Eastwood, a mining village of some three thousand souls, about eight miles from Nottingham, and one mile from the small stream, the Erewash, which divides Nottinghamshire from Derbyshire. It is hilly country, looking west to Crich and towards Matlock, sixteen miles away, and east and north-east towards Mansfield and the Sherwood Forest district. To me it seemed, and still seems, an extremely beautiful countryside, just between the red sandstone and oak-trees of Nottingham, and the cold limestone, the ash-trees, the stone fences of Derbyshire. To me, as a child and a young man, it was still the old England of the forest and agricultural past; there were no motor-cars, the mines were, in a sense, an accident in the landscape, and Robin Hood and his merry men were not very far away.

FROM DEL MONTE RANCH, QUESTA, 17 APRIL 1925

Dear Sir,

I received your letter only last night.

The scene of my Nottingham-Derby novels all centres round Eastwood, Notts (where I was born): and whoever stands on Walker Street, Eastwood, will see the whole landscape of *Sons and Lovers* before him. Underwood in front, the hills of Derbyshire on the left, the woods and hills of Annesley on the right. The road from Nottingham by Watnall, Moorgreen, up to Underwood and on to Annesley (Byron's Annesley) – gives you all the landscape of *The White Peacock*, Miriam's farm in *Sons and Lovers*, and the home of the Crich family, and Willey Water, in *Women in Love*.

The Rainbow is Ilkeston and Cossall, near Ilkeston, moving to Eastwood. And Hermione, in *Women in Love*, is supposed to live not far from Cromford. The short stories are Ripley, Wirksworth, Stoney Middleton, Via Gellia ('The Wintry Peacock'). *The Lost Girl* begins in Eastwood – the cinematograph show being in Langley Mill.

I hope this will meet your requirements.

MAPPING YOUR LOCALITY

Resources

Routes

1 The Walk to school

Down Barking-dog lane
past the street with the boat
 Clouds rush by
 Sometimes it rains

Up Old-lady-waving Road
past the field with the car
 Clouds hang still
 Aeroplanes drone

Down Skateboard Steps
past the shop with the cat
 Clouds make shapes
 Reflect in window panes

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@IMcMillan

MAPPING YOUR LOCALITY

Resources

My Walk

Colours?	Shapes?	Textures?
Sounds?	Smells?	What's on the ground?
Animals or insects?	Plants?	Tastes?

MAPPING YOUR LOCALITY

Resources

					Adjective
					Noun
					Verb

MAPPING YOUR LOCALITY

Resources



NCM 1975-241/1-2

These tapestry maps of Nottinghamshire, were completed around 1632. They are the only tapestries known to have been woven in the county and offer a detailed unique insight into the county's medieval landscape and architecture of the county before the English Civil War.

IMAGE © NOTTINGHAM CITY MUSEUMS AND GALLERIES

MAPPING YOUR LOCALITY

Resources



BEING A CHANGE MAKER

WRITING: CELEBRATION POEMS ART: A SCARF OF LEAVES

THEME OUTCOMES

- Finding out about D.H. Lawrence's environmental concerns and how he used his writing to share his ideas
- Awareness that we can use our imagination and creativity to share our ideas, our concerns and the things we would like to change in the world
- Awareness that our own agency is a radical act and that imagining and creating is an important and brilliant thing and has an impact
- An opportunity to use writing and art to share ideas of what we might change in the world
- Exploring how a connection with nature is positive not just for us as individuals but also for humanity

D.H. LAWRENCE AND ENVIROMENTALISM

Lawrence often expressed his frustration and dismay at the industrialisation of the English countryside, the impact this was having on nature and the fact that it felt driven by greed and materialism.

He wrote poems decrying this loss with increasing anger, stating that these actions were increasing humanity's alienation from the natural world.

His words are still powerful today at a time when we are even more aware of the impact that humanity's actions are having on the climate.

'In the cities
there is no more any weather,
the weather in town is always benzine, or else petrol fumes,
lubricating oil, exhaust gas.

As over some dense marsh, the fumes
thicken, miasma, the fumes of the automobile
densely thicken in the cities'

In the Cities

However Lawrence also saw a chance for hope. He felt that if humanity would turn away from materialistic and self-centred motivations, we could connect again to nature and 'the tree of life', changing the way we interacted with the world around us.

Today we are continuing to discover how being in the natural environment has a positive effect on our wellbeing as well as how our actions can affect climates and habitats.

We can use our actions, motivations and words to make a positive change.

BEING A CHANGE MAKER

WRITING: CELEBRATION POEMS

In the video below poet Matt Miller will lead your group through a series of writing tasks to explore a person, place or object that is important to them and makes them feel happy. The group will write a celebration poem about their chosen subject.

MATERIALS/RESOURCES NEEDED

- Pencils and Paper
- Copy of the D. H. Lawrence extract 'Trees in the Garden' page 32
- Sense map handout
- Gingerbread person handout

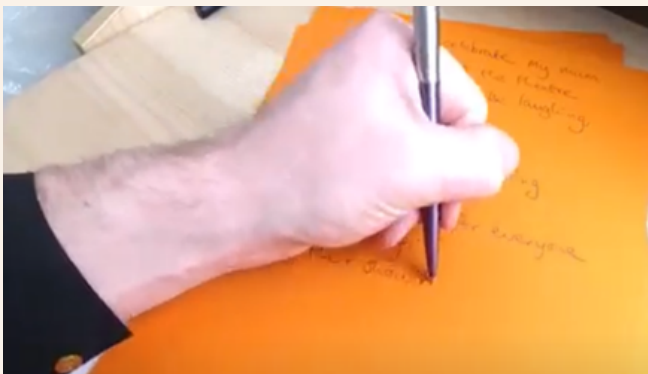


SESSION VIDEO

To view the session video, scan the QR code or follow the link:

<https://nottinghammuseums.org.uk/d-h-lawrence-digital-resource-ks2/>

Music by www.bensound.com



CELEBRATION POEM: 20 MINUTE VIDEO

Start the video and listen to Matt sharing an extract of D.H. Lawrence's writing with you. Then work along with them to create your own poem.

- Task One: Write a list of people, places and objects you want to celebrate. Choose one!
- Task Two: Add an action you want to celebrate for your person, place or object for.
- Task Three: Add senses to your map for the action you thought of.
- Task Four: Write physical things about your person, place or object outside the gingerbread person. Write the characteristics and how it makes you feel on the inside.
- Task Five: Putting it all together

The poem 'The Blonde and the Atom Automobile' by Caroline Bird can be found here:

<https://twitter.com/CarolineBirdUK/status/907172951631568896>

NOW YOU ARE READY TO SHARE YOUR POEM

BEING A CHANGE MAKER

SCARF OF LEAVES

The group will create leaf templates and add positive words to describe themselves, looking at ways they can be agents of positive change.

The group will use these leaves to create a leaf scarf or cloak to wear, connecting back to D.H. Lawrence's love of nature and the 'Tree of Life'.

MATERIALS/RESOURCES NEEDED

- Either collect or take photographs of leaves to make templates from
- A4 or A5 sheets of card to make leaf templates
- A4 or A3 paper to make a number of leaves from using leaf template designs
- Either plain A4 copy paper to write on or an exercise book
- Paints: gouache, watercolours or inks (whatever paints you have available to use)
- Coloured pencils
- Pencils
- Felt tip or ink pens
- Scissors
- Thread; could be wool or wrapping paper twine or yarn. (*Something strong enough to thread paper leaves together*)
- Hole punches



SCARF OF LEAVES

There are many ways to make positive change in the world. In recent times, Greta Thunberg inspired people young and old to begin to think and do something about climate change.

Similarly, artists, writers and musicians have often used their platform to inspire change. D.H. Lawrence himself wrote about the impact of industrialisation on nature in poems such as 'In the Cities'.

By writing about his concerns regarding climate change, D.H. Lawrence was clearly encouraging readers and admirers of his work to begin to think about the effects of being disconnected from nature. Lawrence believed in the importance of celebrating the 'Tree of Life' and of actively connecting with natural surroundings to improve our mental health.

For this activity, we will work with Lawrence's love for the 'Tree of Life' to produce a cloak or scarf of leaves.

BEING A CHANGE MAKER

1. MAKE OR FIND YOUR TEMPLATES

Using either collected leaves or photographs of leaves, draw and cut out a template design for a leaf:

Leaf designs from the UK can include:

- English Oak
- Silver birch
- Beech
- Hornbeam
- Field maple
- Aspen

Slightly trickier leaf designs to use for a template:

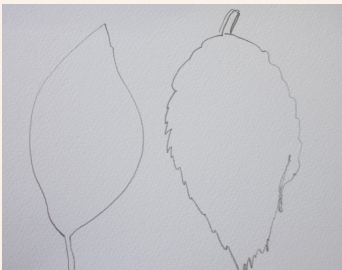
- Ash
- Rowan
- Hawthorn

Link to different types of leaves to work from can be found here:

<https://www.gardenersworld.com/how-to/grow-plants/how-to-identify-british-native-trees/>

It is your choice whether the leaf designs are either A4 or A5 dimensions.

As a class, when making various templates, make sure you have enough different designs to share so that you have a nice variety in shapes for your leaf designs.



2. CUT OUT YOUR TEMPLATES

Once you have cut out your designs, share templates between groups to make yourselves a variety of different shaped leaves.

Using a pencil, on either A4 or A3 sheets of paper, draw out your designs.

Make the best use of your page to fit as many leaves as possible.

You want to make enough leaves to thread together to make a scarf.



BEING A CHANGE MAKER

3. PAINT YOUR TEMPLATES

Colour your designs with washes of paint.

Don't make the paint too thick or dark as you want to write over the top of your leaves

Once the side of the paper that you drew your designs on has dried, turn either your large sheet or your smaller sheets of paper over to paint one generic green colour.

This is so when you cut out your designs, they look more like leaves with colour either side.



4. CUT OUT

Once your leaf designs have dried (with colour on both sides), cut them out, then, using a hole punch, make one hole in each leaf design



5. ADD WORDS

Using either A4 copy paper or an exercise book, write a list of words or sentences that are positive about you.

These words or sentences could be:

- What you think are important values e.g. whether someone is kind, thoughtful or shares
- What you think are positive character traits about yourself, or about something that you have done which made you feel fulfilled or empowered
- What positive change you would like to be a part of in the future

Based on the number of leaves that you have made, select your favourite words or descriptions.

BEING A CHANGE MAKER

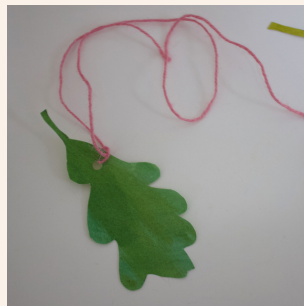
6. WRITE YOUR WORDS ON THE LEAVES

Take your time to individually write these onto your leaves. Start by writing them lightly in pencil. Either with a coloured pencil, felt tip or pen, go over the pencil to make your writing clearer.



7. THREAD YOUR LEAVES TOGETHER.

Using about a metre of thread, thread your leaves together, make a knot on each one to stop the leaf from moving.



As a class you can decide whether to keep each scarf separate or whether you want to make a bigger scarf or cloak by threading all of the leaves together.



BEING A CHANGE MAKER

9. PHOTOGRAPH YOURSELF IN YOUR OUTFIT.

Take a photographic portraits of yourselves wearing either your individual leaf scarf or your collective leaf cloak.

You might want to find a place outside to photograph in as well, to connect yourself and your artwork back to nature.



SHARE YOUR WORK!

Make a display of your artwork and photographs.

You could also add the poems you created in the previous activity.



BEING A CHANGE MAKER

Extracts and poems

IN THE CITIES

In the cities
there is even no more any weather
the weather in town is always benzine, or else petrol fumes
or lubricating oil, or exhaust gas.

As over some dense marsh, the fumes
thicken, miasma, the fumes of the automobile
densely thicken in the cities.

In ancient Rome, down the thronged streets
no wheels might run, no insolent chariots.
Only the footsteps, footsteps
of people
and the gentle trotting of the litter-bearers.

In Minos, in Mycenae
in all the cities with lion gates
the dead threaded air, lingering
lingering in the earth's shadow
and leaning towards the old hearth.

In London, New York, Paris
in the bursten cities
the dead tread heavily through the muddy air
through the mire of fumes
heavily, stepping weary on our hearts.

BEING A CHANGE MAKER

Extracts and poems

TREES IN THE GARDEN

Ah in the thunder air
how still the trees are!

And the lime-tree, lovely and tall, every leaf silent
hardly loses even a last breath of perfume.

And the ghostly, creamy coloured little tree of leaves
white, ivory white among the rambling greens
how evanescent, variegated elder, she hesitates on the green grass
as if, in another moment, she would disappear
with all her grace of foam!

And the larch that is only a column, it goes up too tall to see:
and the balsam-pines that are blue with the grey-blue blueness of things
from the sea,
and the young copper beech, its leaves red-rosy at the ends
how still they are together, they stand so still
in the thunder air, all strangers to one another
as the green grass glows upwards, strangers in the silent garden.

BEING A CHANGE MAKER

resources

Senses Map



SIGHT



TOUCH



TASTE



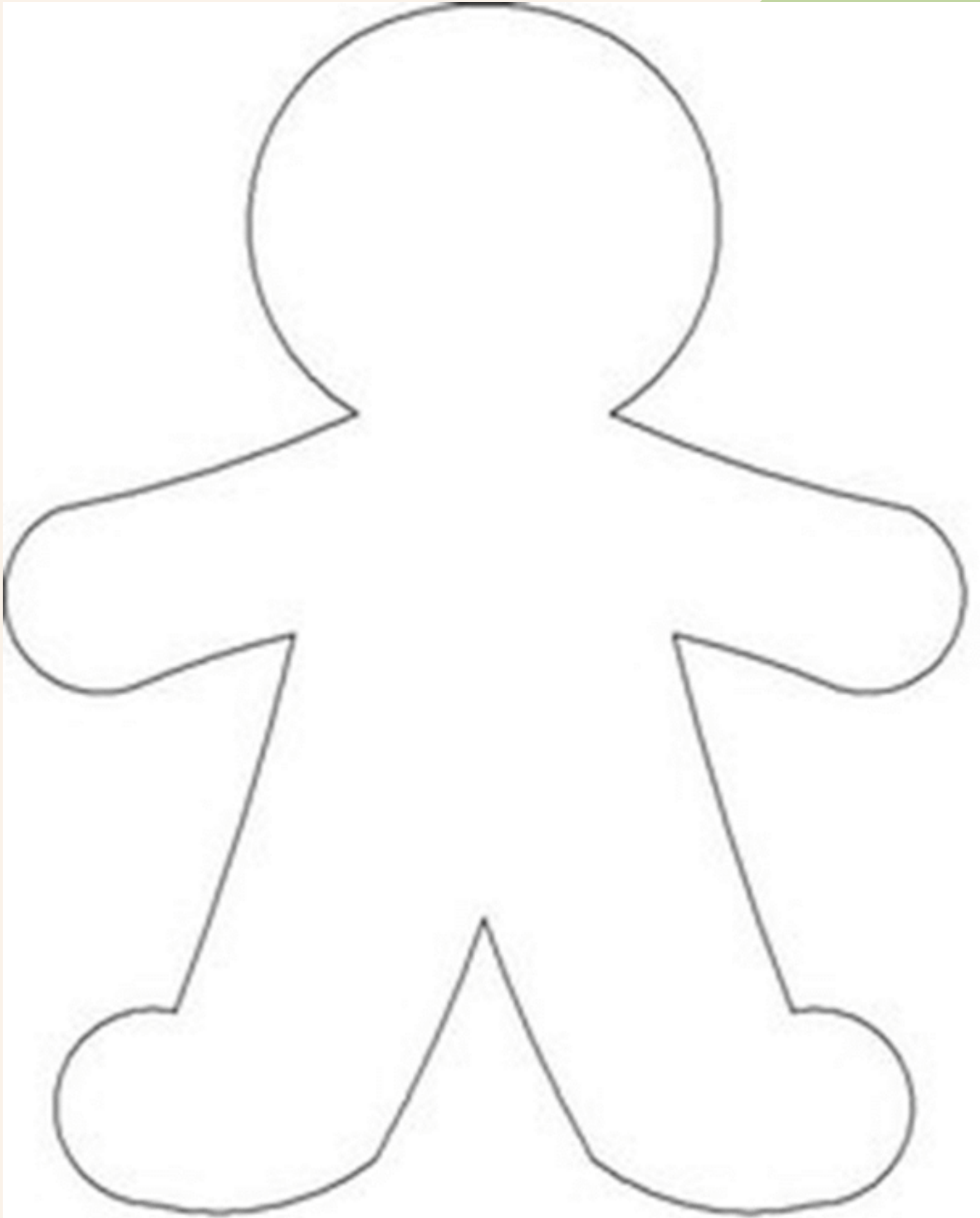
SMELL



SOUND

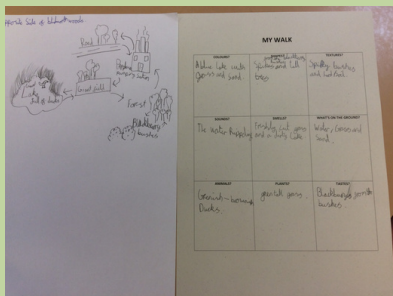
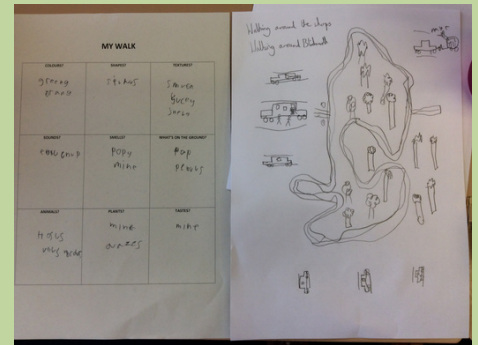
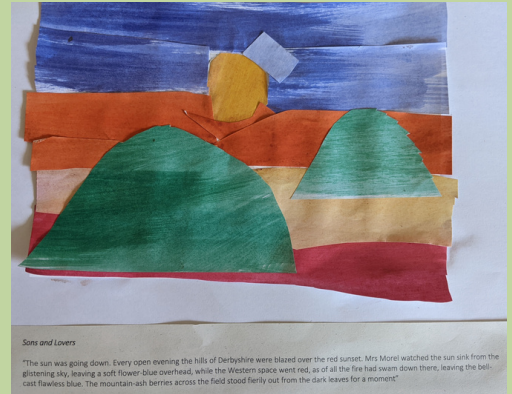
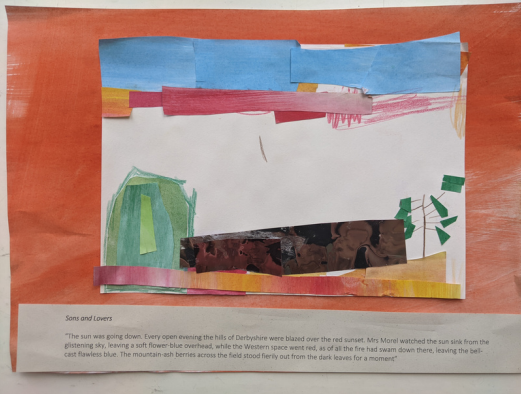
BEING A CHANGE MAKER

resources

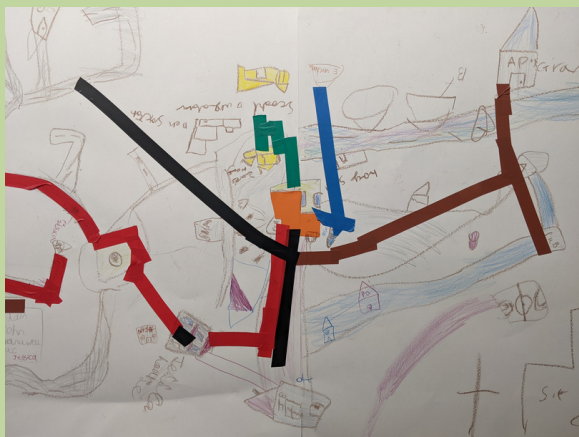


GALLERY

We would love to see what you have created



Stems shone brightly,
 while the ocean waves swooshed,
 knocking against the cold hard rocks,
 splashing me in the face,
 as how I woke up,
 mind wind passed my bare, cold legs,
 my breath became steam,
 sand blew in my eyes when I stood up,
 it as though I'd slept for years,
 I?
 I don't remember anything...



Share your work with us
 @newstead_abbey
 @ncmglearning

CURRICULUM LINKS

ART AND DESIGN

To improve art and design techniques, including drawing, painting and sculpture with a range of materials	Visual literacy Drawing techniques Discussing and responding to a portrait creatively Using art to describe and illustrate different ideas and situations Using different materials in an imaginative way Recording and discussing discoveries and ideas
Learn about artists in history	Looking at the work of different artists discussing them and using discoveries in their own work

HISTORY

A local history study	Looking at places through time Looking at changes through time
A study of an aspect or theme in British history that extends pupils' chronological knowledge beyond 1066	Looking at Britain in the Victorian period. Awareness of different occupations such as lace work and mining Looking at how industrialisation shaped and changed the country

ENGLISH

Building their vocabulary	Reading extracts from D.H. Lawrence's poems and novels Using metaphors and similes to describe and build on ideas
Articulate and justify answers, arguments and opinions	Discussing ideas and meanings of D.H. Lawrence's work and their own ideas
Give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings	Writing poems and text
Preparing poems to read aloud	Creating written work and poems. Sharing work

CURRICULUM LINKS

PSHE

<p>The characteristics of friendships, including mutual respect, truthfulness, trustworthiness, loyalty, kindness, generosity, trust, sharing interests and experiences and support with problems and difficulties</p>	<p>Creating poems celebrating who they are and what they would like to change in the world</p>
<p>Develop their sense of social justice and moral responsibility and begin to understand that their own choices and behaviour can affect local, national or global issues and political and social institutions</p>	<p>Look at how D.H. Lawrence used his writing to raise his concern about environmental issues. Explore how they can use their own writing to share their ideas and concerns</p>
<p>To reflect on and celebrate their achievements, recognise their strengths and areas for improvement, and set high aspirations and goals</p>	<p>Creating artwork and writing that celebrates who they are.</p>
<p>That healthy friendships are positive and welcoming towards others, and do not make others feel lonely or excluded.</p>	<p>To use writing and art to think about what motivates their actions and how they can consider others in what they do</p>

GEOGRAPHY

<p>use maps, atlases, globes and digital/computer mapping to locate countries and describe features studied</p>	<p>Look at Maps throughout history and how artists have used maps to explore and express ideas.</p>
<p>Use fieldwork to observe, measure, record and present the human and physical features in the local area using a range of methods, including sketch maps, plans and graphs, and digital technologies.</p>	<p>Create a map of your area</p>

CREATED BY NOTTINGHAM CITY MUSEUMS AND GALLERIES WITH:

HANNAH SAWTELL

Visual Artist

Freelance illustrator and museum educator. Commercial commissions have included illustrations for The National Trust, Nottingham Castle Trust and more recently for a local dialect project in conjunction with Nottingham Trent University, supported by funding from the Arts Council. Currently finishing the final stages of the MA in 'Children's Book Illustration' at Cambridge School of Art. A recent project 'Life on Mars' was shortlisted for the Batsford Prize 2022.

Museum Education work involves devising and delivering Art and History workshops with groups ranging from Key Stage 1 to Post 16 working in Nottingham City Council museums and Nottinghamshire schools.

www.hannahsawtell.co.uk

MATT MILLER

Writer and Theatre Maker

Matt Miller is a writer, performer, spoken word poet and workshop facilitator, based in Nottingham.

They have ten years' experience running creative writing and drama workshops for the public, and at all levels of education, from Primary to University.

Matt has also published poems in several magazines and created and toured three solo shows, as well as working with other theatre makers as a director.

Matt enjoys working with workshop participants as fellow creatives, working together to unlock creative output and exploration.

<https://mattmillertheatre.com/>

WITH ADDITIONAL HELP AND SUPPORT FROM



Faces+ Places

The National Portrait Gallery Faces and Placed project

and families and visitors to Newstead Abbey

Schools
resource box



SCAN ME

Teachers
resource



SCAN ME

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