

Exploring Macbeth Through Art: Heath Landscapes

By [Rachel Thompson](#).



In this first of six resources on Shakespeare's Macbeth, children are invited to explore the atmosphere of moorland or heaths using charcoal.

The aim of the session is to encourage an exploratory approach to using charcoal, and to move towards creating a landscape drawing that captures the dramatic and foreboding atmosphere at the play's opening. We recommend leaving the finer details and approach open for the children to interpret.

[Back to all six sessions here.](#)

Session One: Heath Landscape Painting

Warm Up: 15 minutes

Main Activity: 45 minutes

Materials Needed: Sketchbooks, A2 Cartridge paper, newsprint, buff sugar paper, soft pencils, dry brushes, charcoal,

coloured pencils, erasers

Focus Theme/s: Order and Disorder

Time to warm up! Exploring charcoal through guided drawing prompts.

Take a piece of sugar or cartridge paper, or your sketchbook. We're going to explore the types of marks you can create using charcoal.

Remember, this is not about creating a 'picture'. There is no subject matter. It's just some time and space to explore this material and see what it does.

Get quiet and settled. Take a moment to hold and feel the charcoal in your hands.

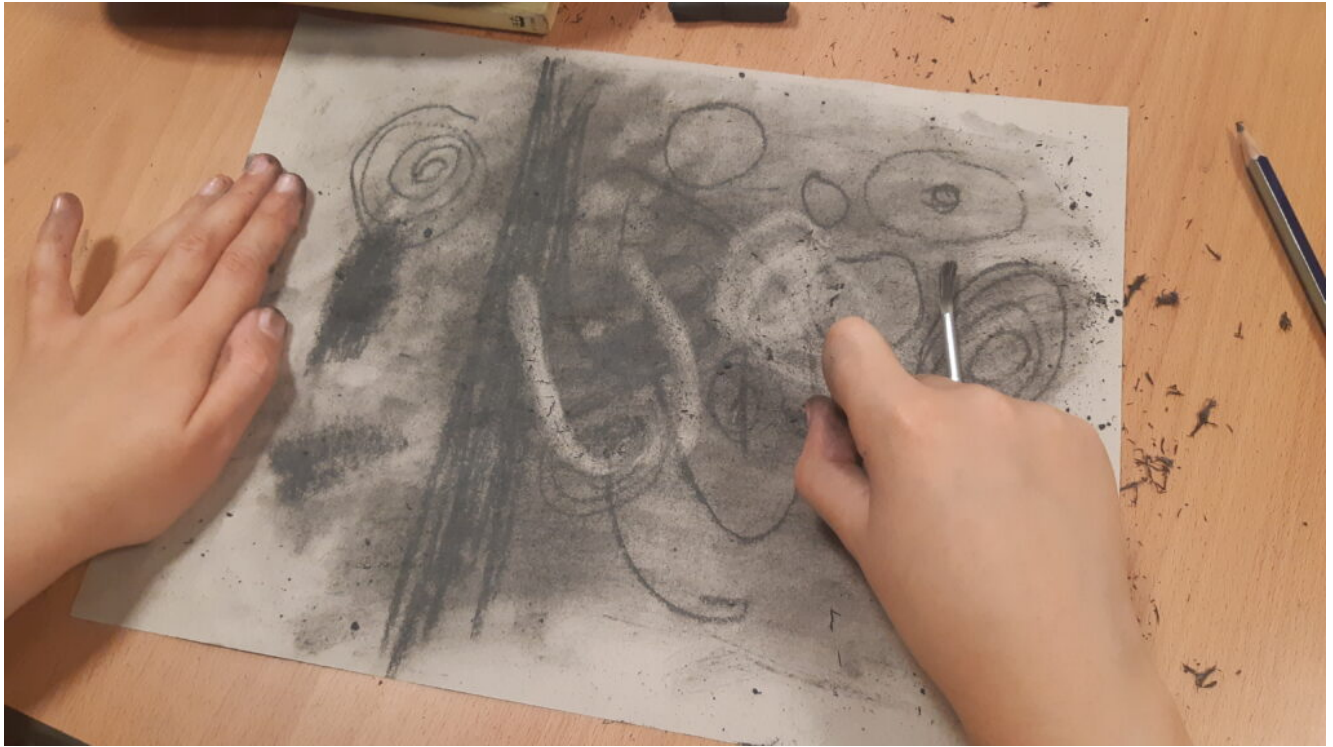
When you are ready: Hold the charcoal on its side and move it across the paper. Cover lots of the paper. You'll see it produces lots of dust. Use your finger to smudge the dust into the paper. Create a grey 'blanket' background.



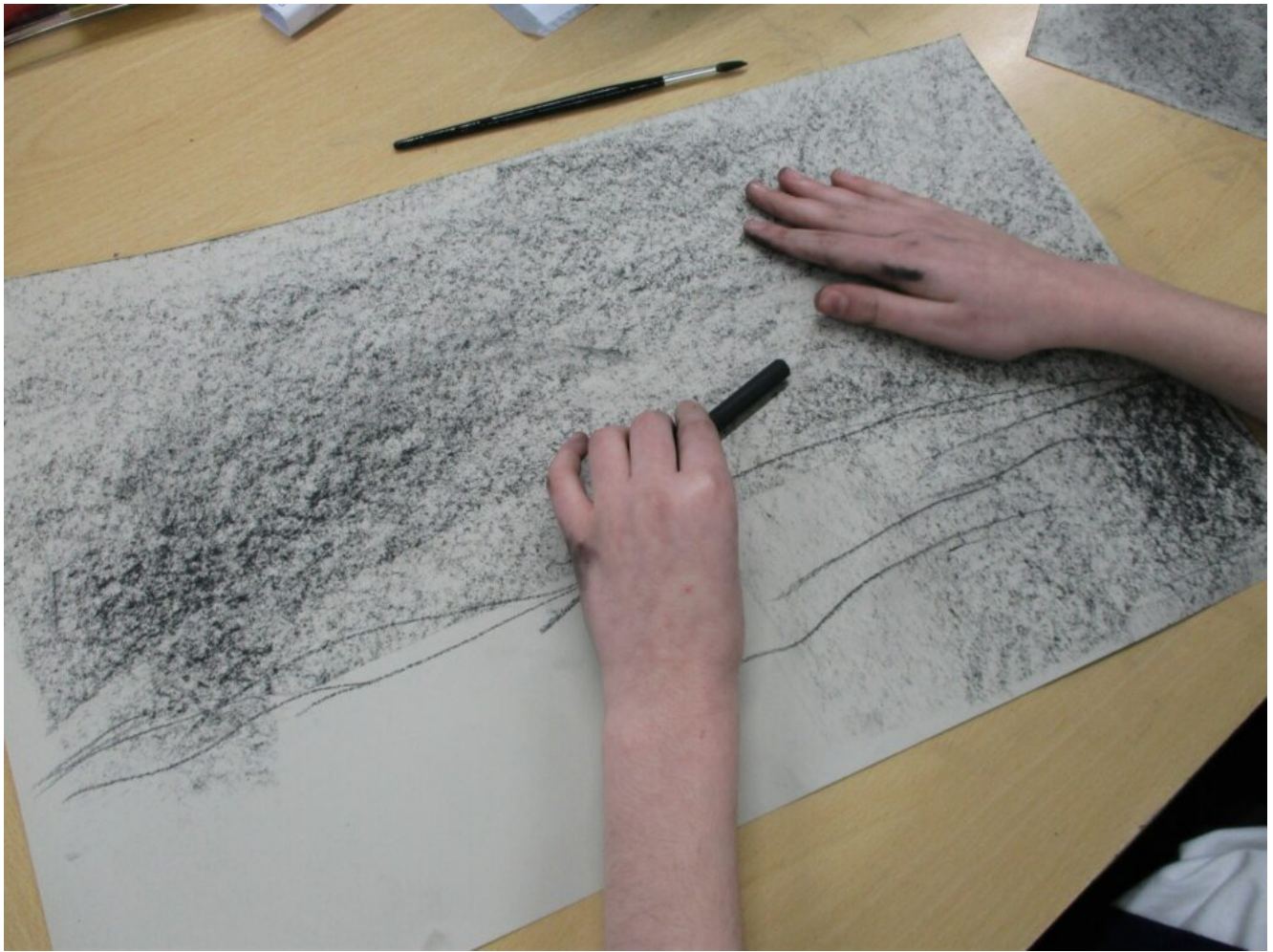




Work into this background using an eraser. Can you erase the charcoal completely back to the paper or does some grey still show?



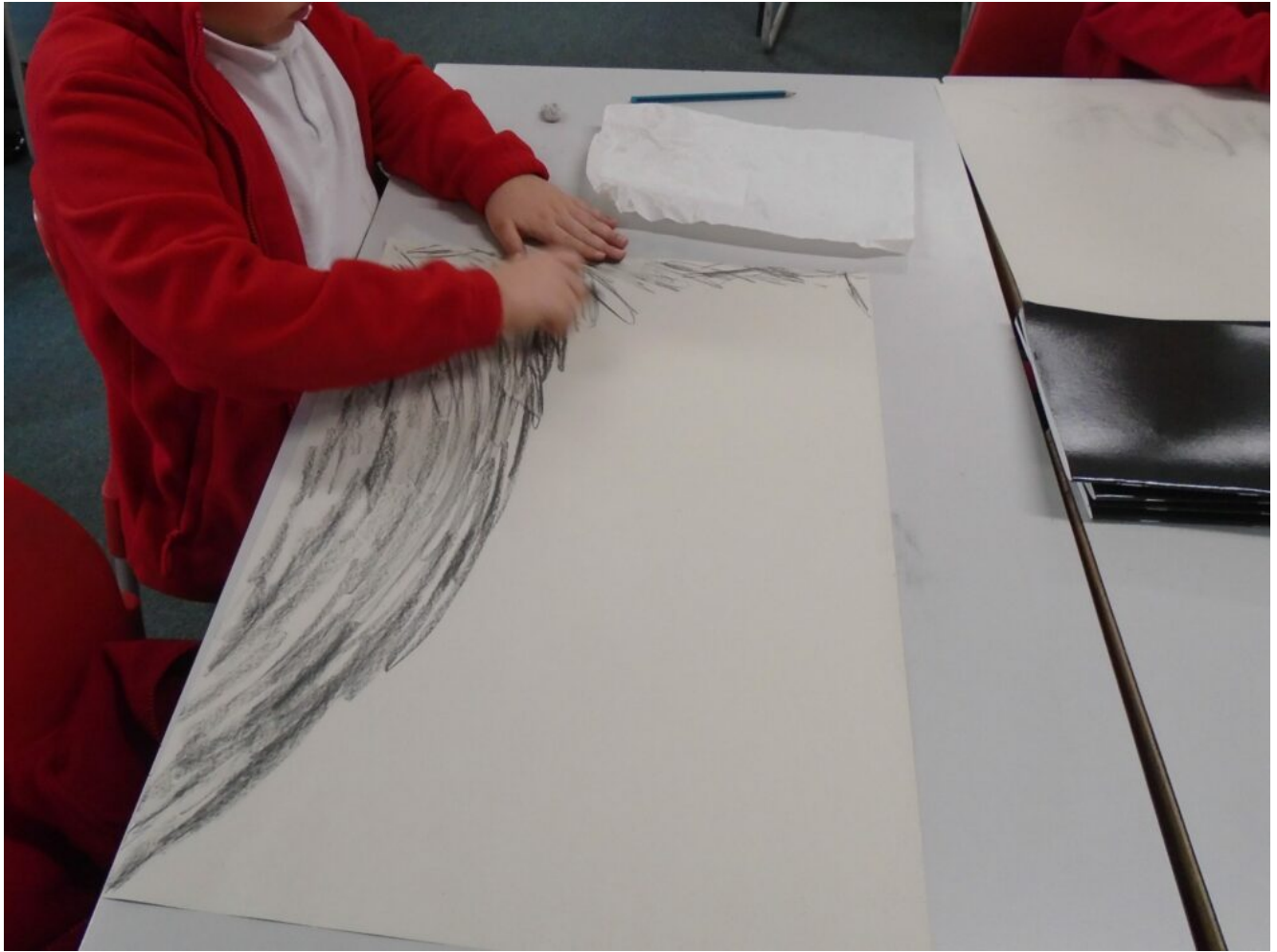
Using the end of the charcoal, press harder into the paper to create sharper lines. Draw some hard lines from one end of the paper to the other. Do the same, but this time with softer pressure.



Circle and spiral the charcoal.



Dot and dash the charcoal.





Crush a little section in your hands and sprinkle it on the paper. Press it down or smudge it.



Scrub the crushed charcoal into the page with a dry brush.



What happens when you add a (tiny) amount of water?





Starter discussion:

At the start of the play we meet the witches gathered on the wild moors of Scotland. They discuss how they plan to meet Macbeth.

Shakespeare's description of the landscape is very short – and yet it evokes a particular type of atmosphere. What does the description in Act 1 Scene 1 tell us about this atmosphere?

'An open place. Thunder and Lightning'

What type of landscape do you imagine the witches are in and how does this add to the sense of foreboding?

How is our perception of this landscape deepened by the following words in the same scene?

*'Fair is foul, and foul is fair:
Hover through the fog and filthy air'*

Say these words out loud several times as a group. Notice the words you emphasise the most.

Context:

The witches' line, '*Fair is foul and foul is fair*' applies to both the weather and the country's disorder due to its history of war and battles for power. The theme of disorder is key to the play Macbeth and Shakespeare often uses the weather to communicate this in his plays.

The idea of social order was important in Shakespeare's time. It was believed that God brought power to the universe and that Kings were appointed by God to preserve this order.

How can we explore this through drawing?

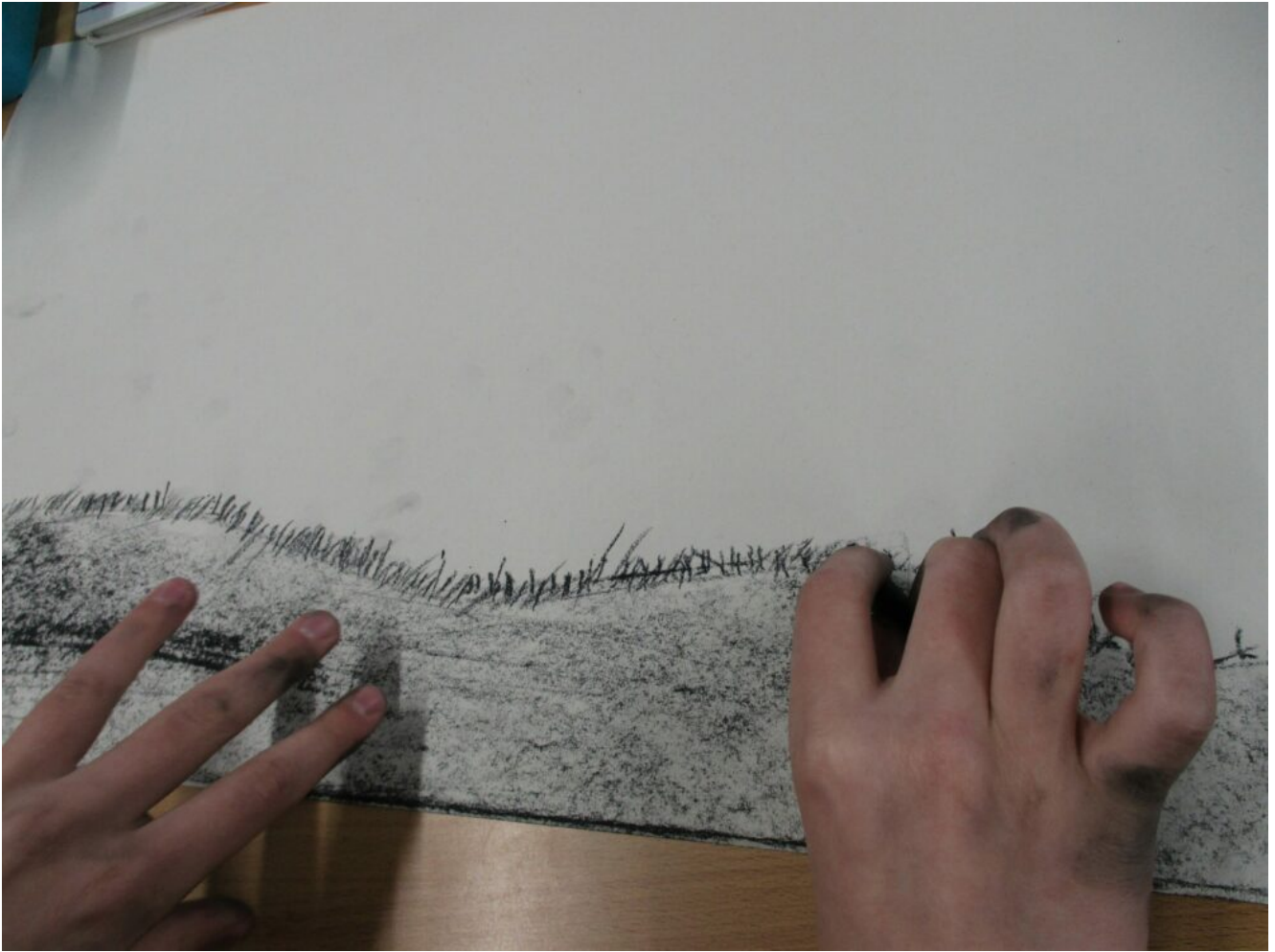
Main Activity: Heath Landscapes.

Building on the techniques used in the warm up, take a large sheet of paper, some charcoal, some drawing pencils and an eraser.

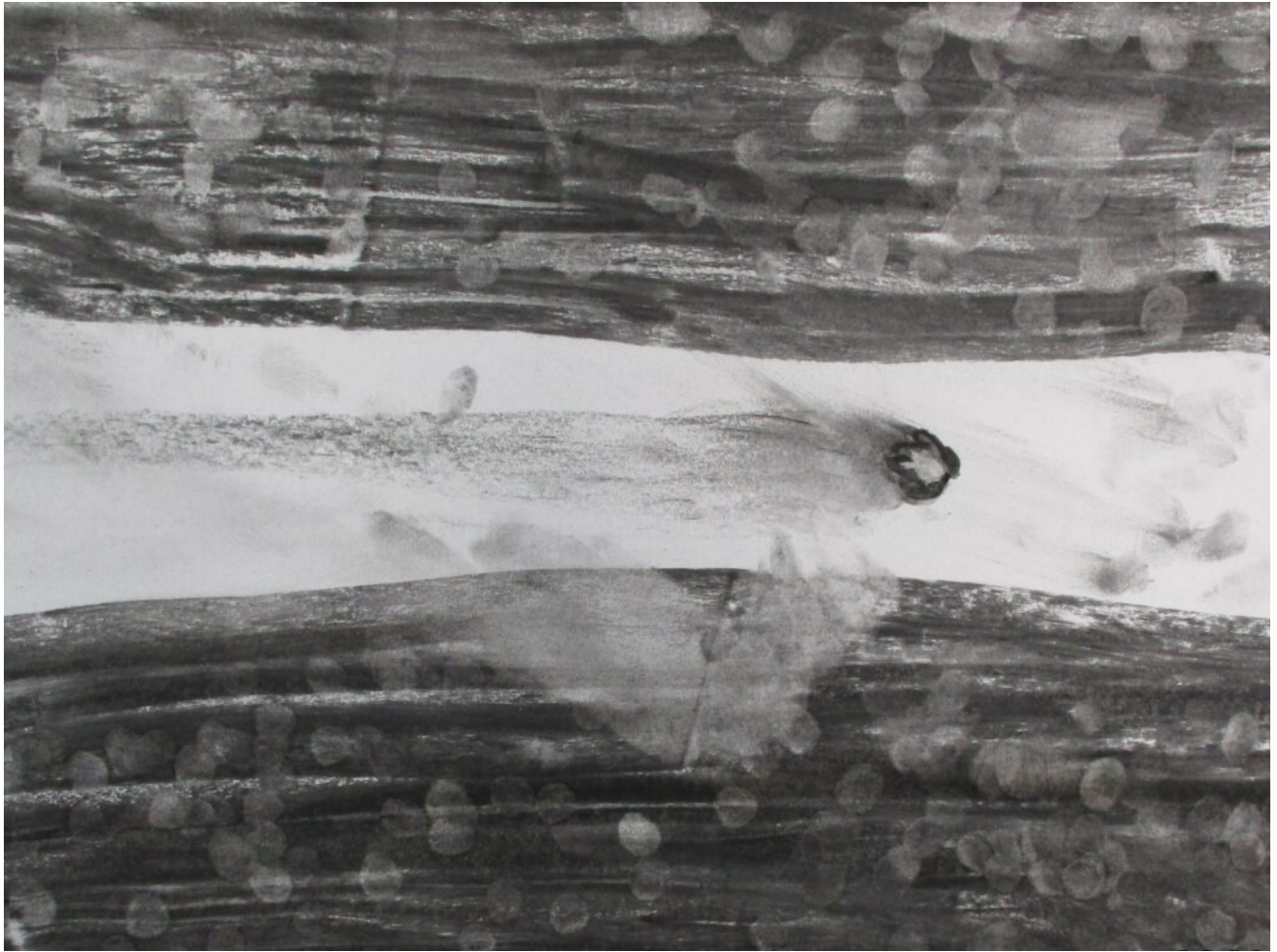
Take a moment to imagine the landscape where we meet the witches. Has anyone ever visited a moor or a spooky landscape before? How did it make you feel?

Using your charcoal in the different ways used during the warm up, begin to create your impression of that landscape.





If you don't want to work on the large paper straight away, work in your sketchbooks (that's what they're for!), developing your ideas, until you feel more confident. Perhaps you want to create a grey blanket background, using smudging to create areas of light; use line to draw features such as low-lying hills or undulations in the landscape; or use pressure to create dark areas of shadow.

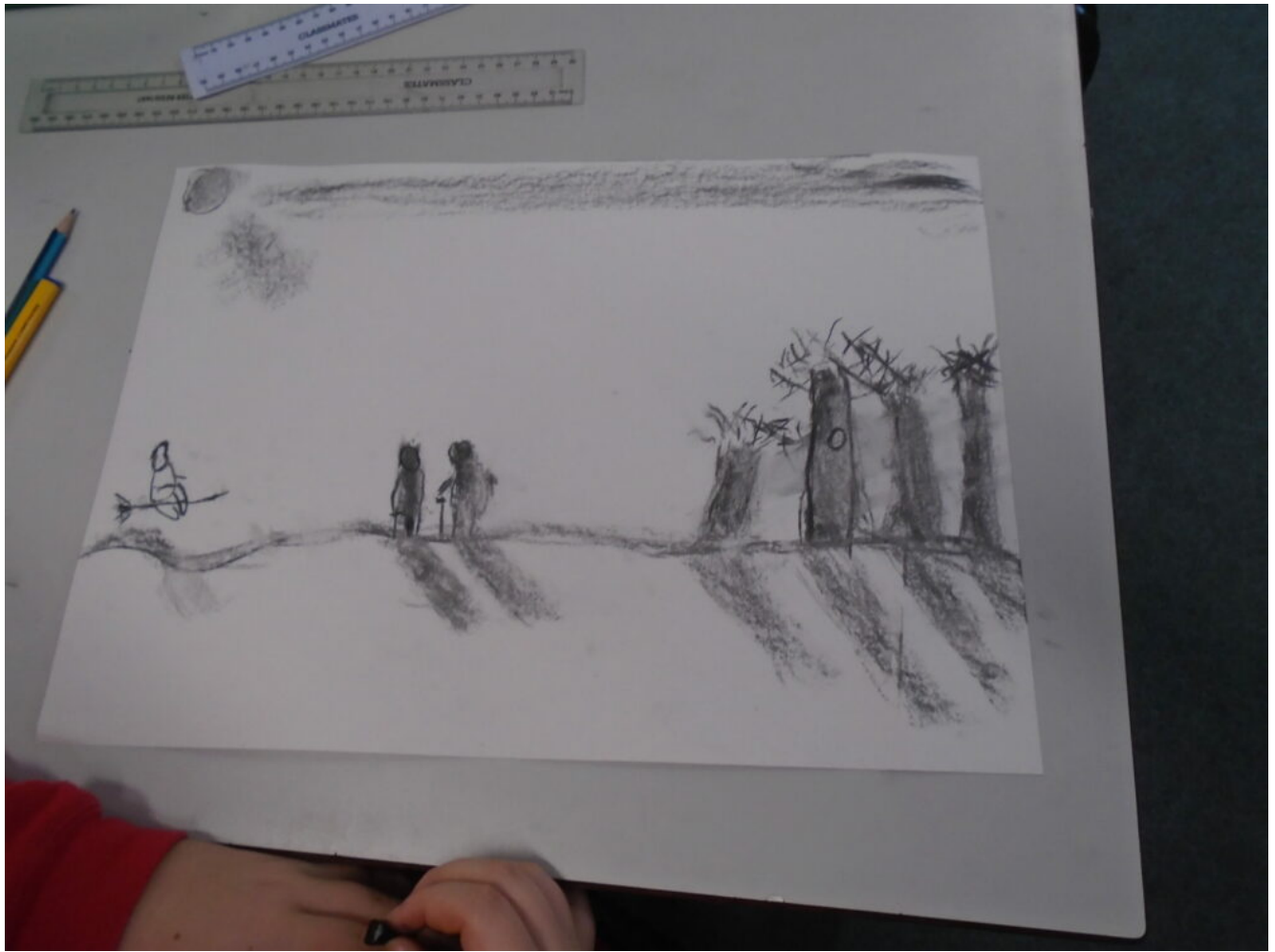


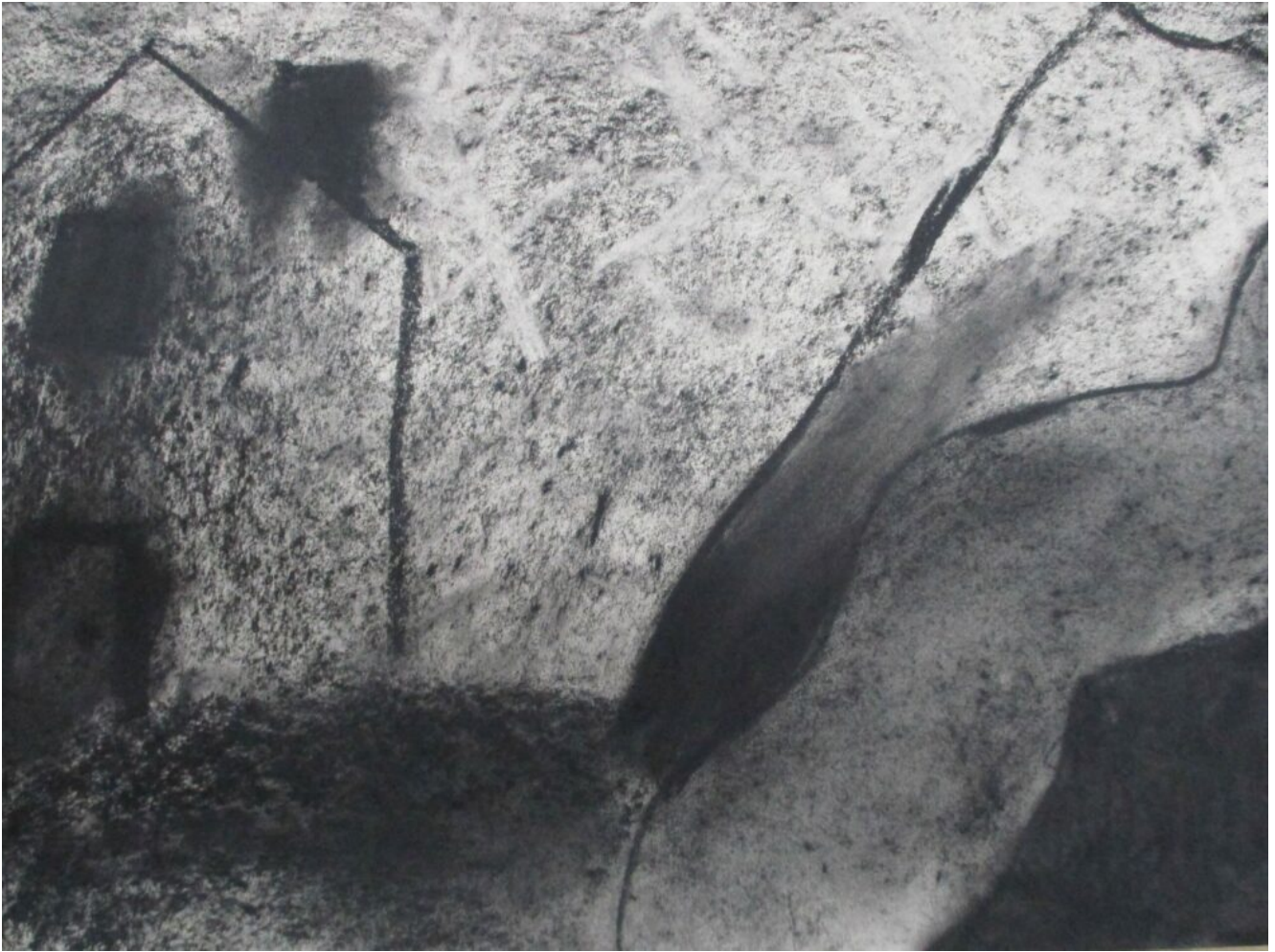
You didn't use pencils or other drawing materials in the warm up, but use them now to see how they look alongside the charcoal. How do they differ? Can you build one material over the other?



Consider what the sky looks like – how can you depict ‘fog and filthy air’?



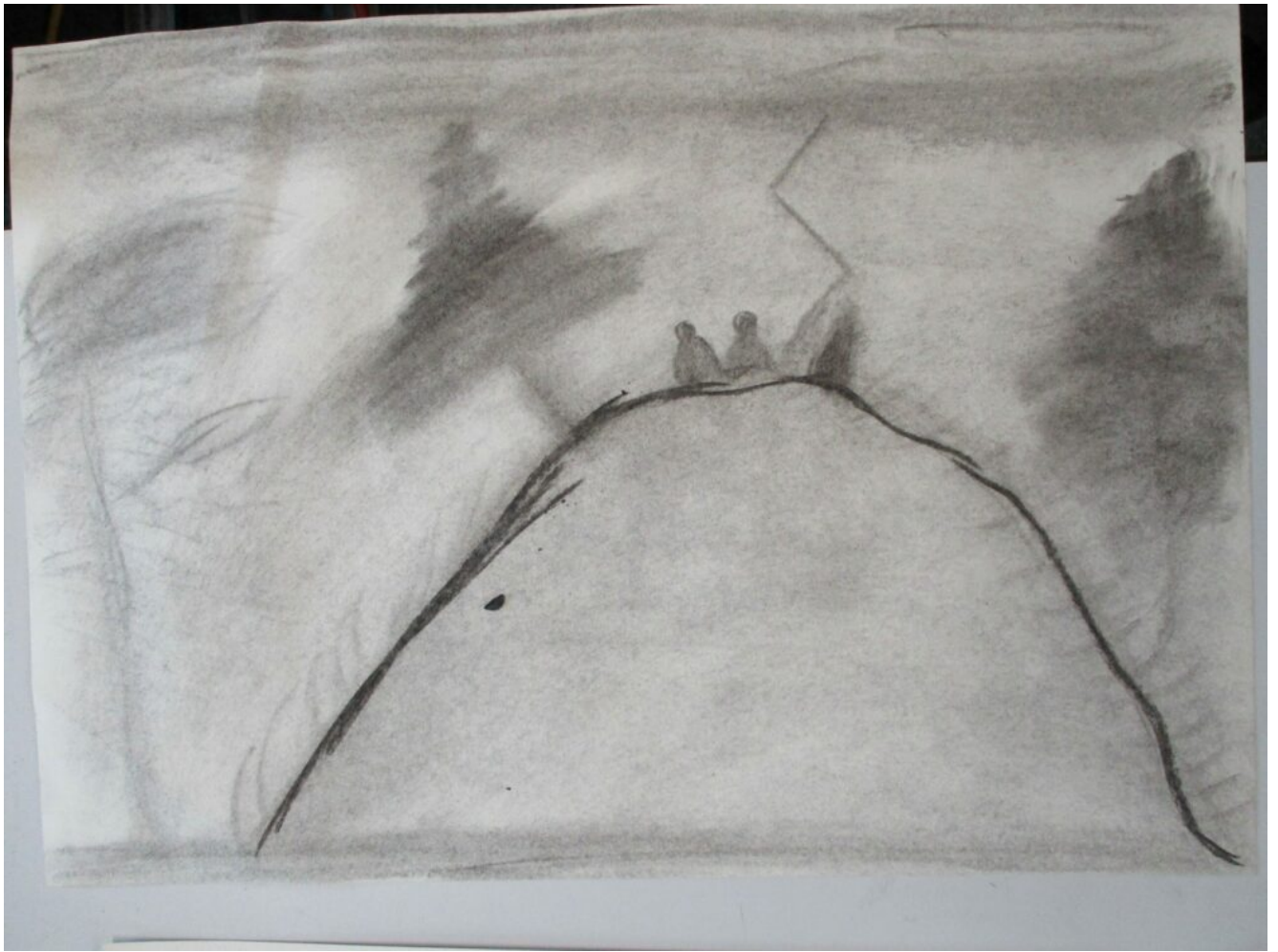




Are there any plants and trees in the foreground or distance?

Can you create a sense of perspective?





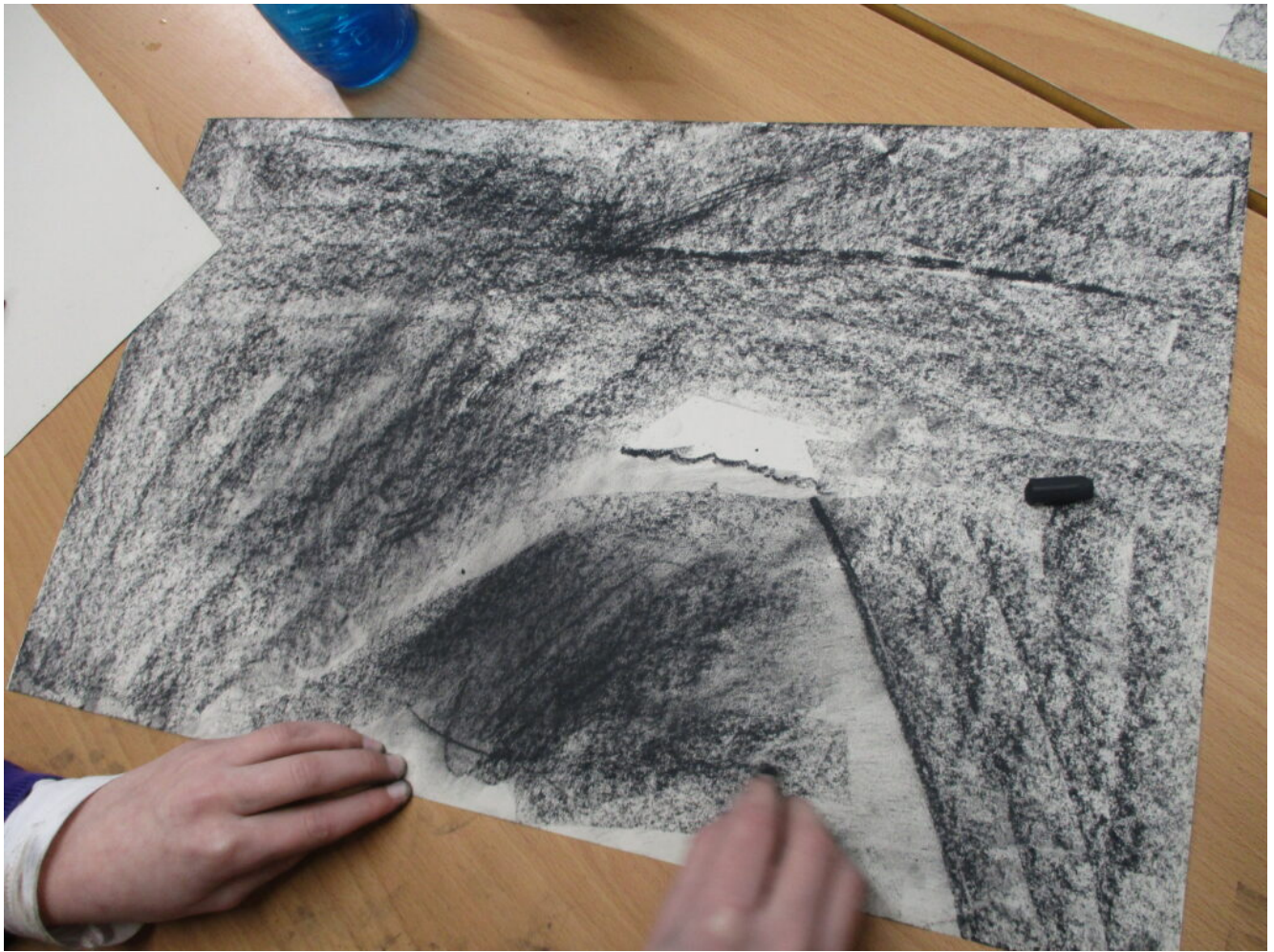


Think again about the theme of disorder. How can you communicate this theme through the marks you're making?





Remember this is your personal impression and your opportunity to use your imagination.





Take your time – you have about 45 minutes to complete your picture - but if you run out of time, come back to it another day. Keep building the layers until you are happy.



Some descriptive words to keep in mind: Wild, lonely, frightening, threatening, windy, eerie, impending, dark.





Reflection:

Pin your work up or take it turns to hold your work up.

What techniques did you find made it easier to create your heathland?

What did you find challenging?

Why do you think Shakespeare begins his play in this setting and how does this set the tone for what is to come?

Move onto session two [here](#).

This is a sample of a resource created by UK Charity AccessArt. We have over 1500 resources to help develop and inspire your creative thinking, practice and teaching.

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We believe everyone has the right to be creative and by working together and sharing ideas we can enable everyone to reach their creative potential.

Sculptural Environments Inspired by Hockney

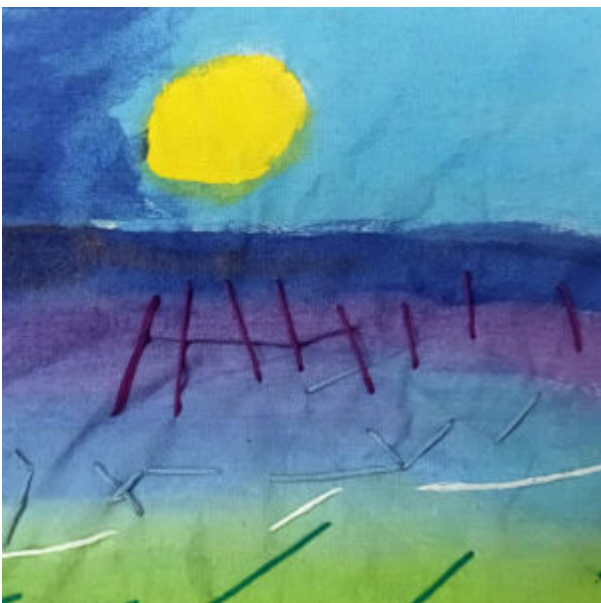
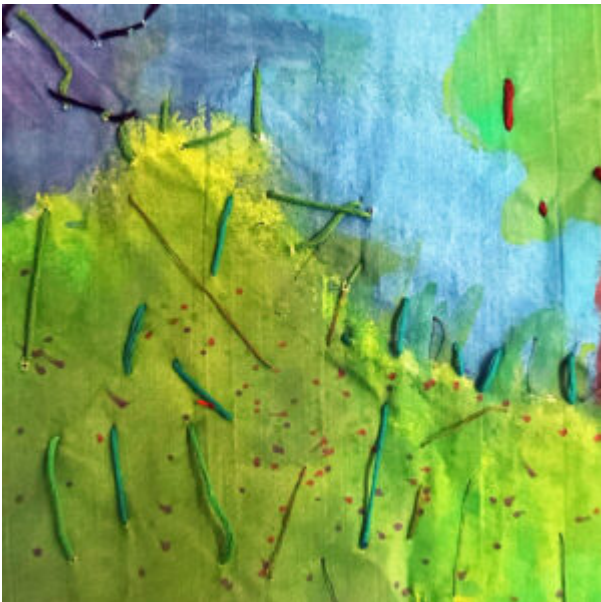
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Making Painted & Sewn Landscapes

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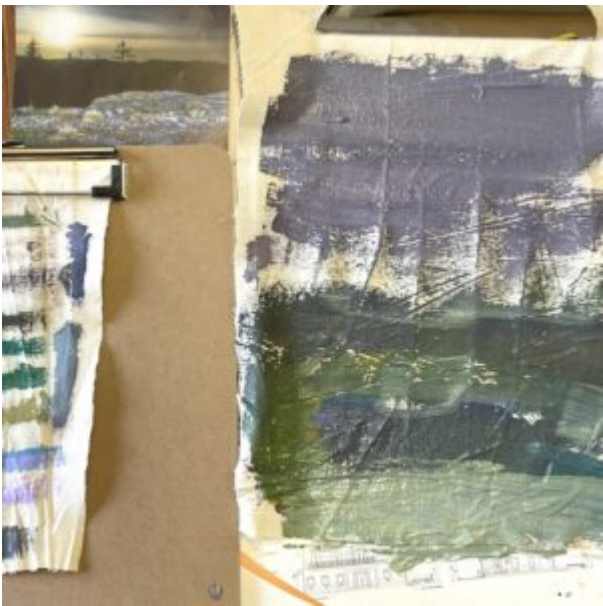
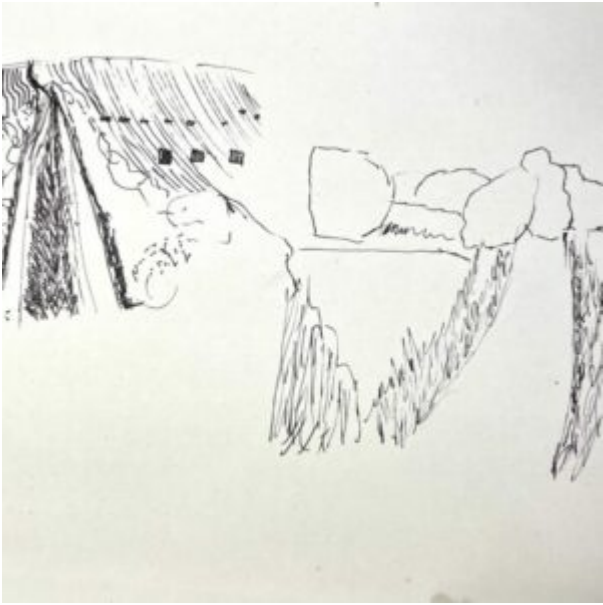


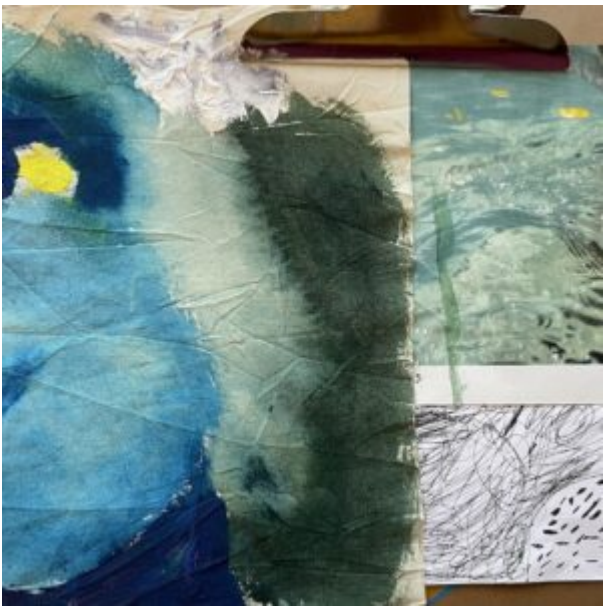
















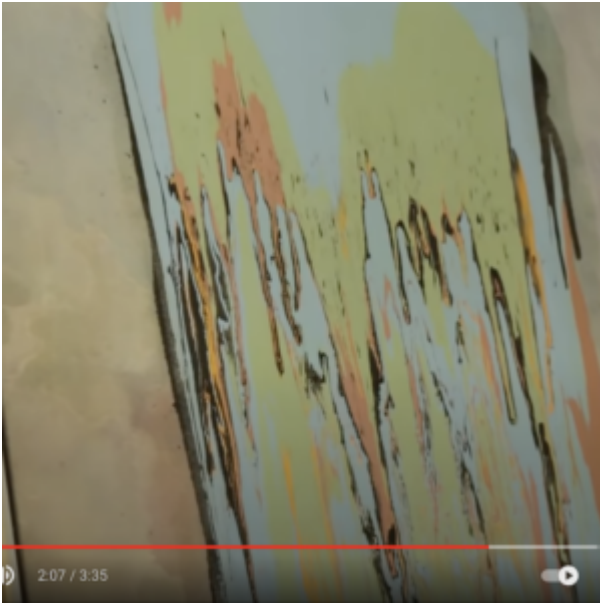
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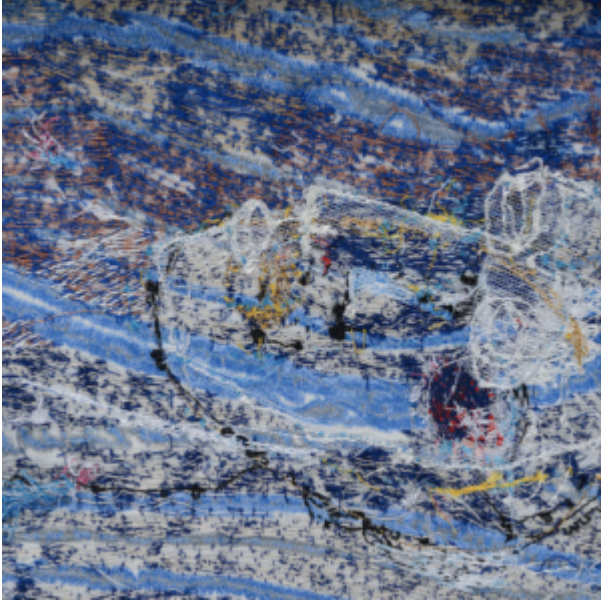
Talking Points: Frank Bowling



Talking Points: Hannah Rae



Talking Points: Alice Kettle



A Visual Poetry Zine with Monotype

Use monoprint, paint and collage to create zines inspired by poetry.

Charcoal Cave

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Pathway: Gestural Drawing with charcoal



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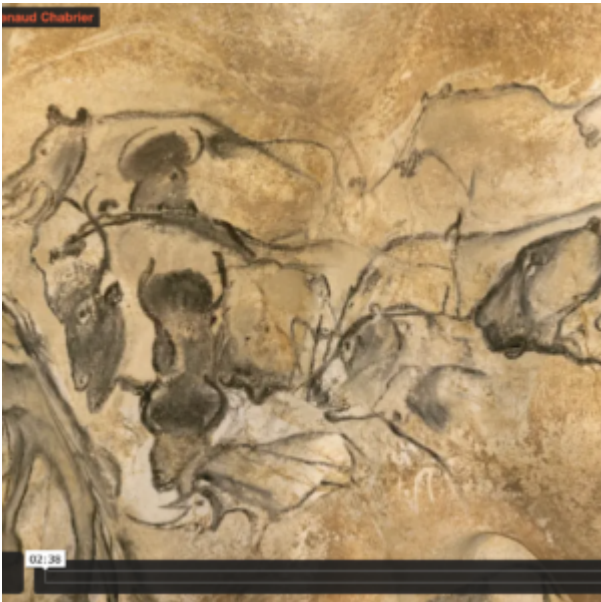
Talking points: Edgar degas



Talking Points: What is Chiaroscuro?



Talking Points: Cave Art



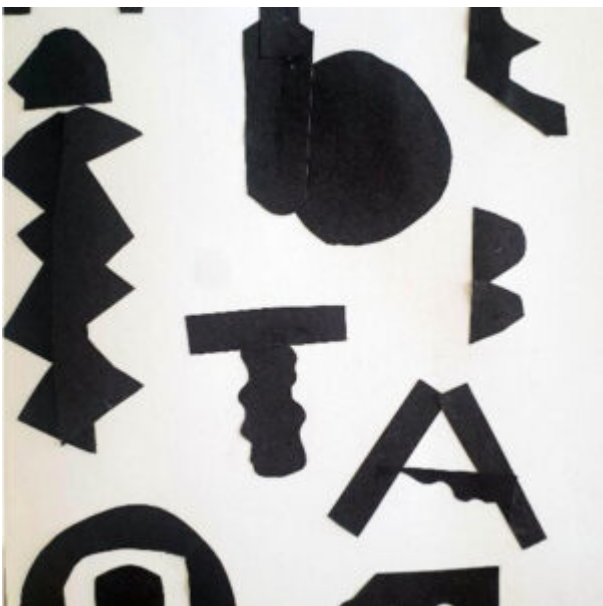
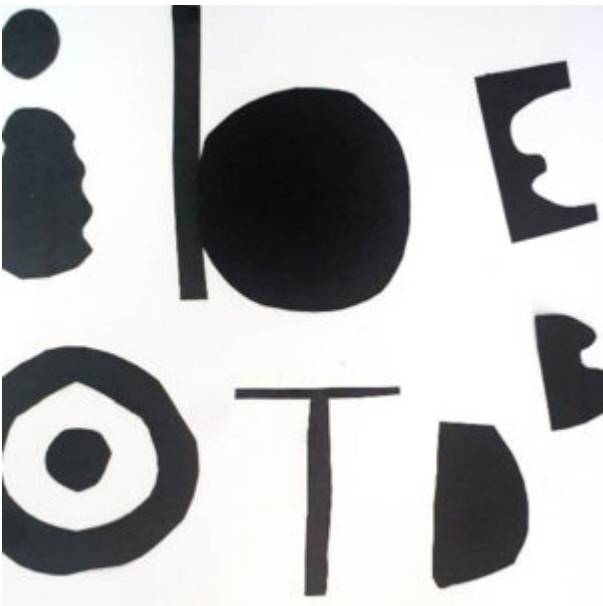
Session Recording: exploring Charcoal



Cut Out Typography

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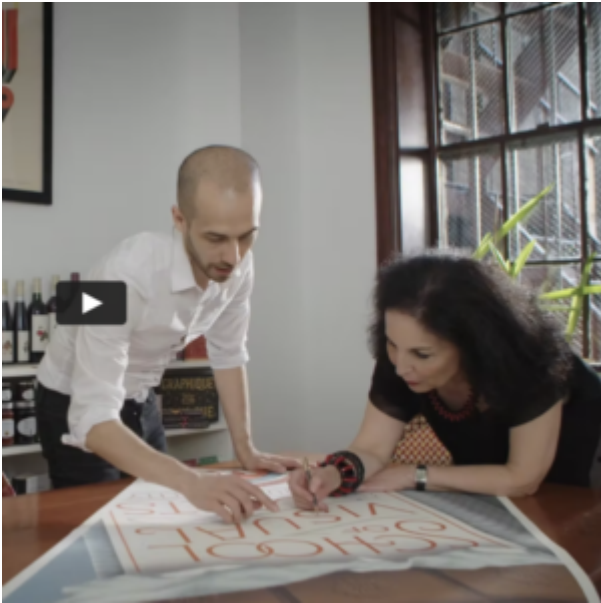






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Pathway: Typography and Maps



Creating Repeat Patterns With Rachel Parker

What We Like About This Resource...

“This is a great activity for really tuning into colour and shape. The process is ultimately quite a refined one (ie making a pattern balanced and repeated ‘correctly’) – but there’s plenty of scope for exploring pattern in a more experiential way prior to the refinement page. Try one of the recommended resources below to introduce pattern and begin with some open ended activities to build

skill and confidence.” – Andrea, AccessArt

You Might Also Like...

Pathway: Exploring pattern



[This is featured in the 'Exploring Pattern' pathway](#)

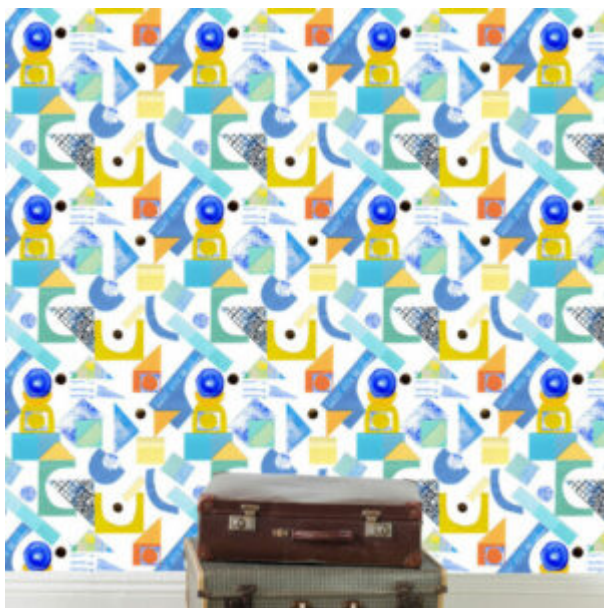
Talking points: Andy Gilmore



talking points: Louise Despont



Inspired by Rachel Parker



Teachers Explore Pattern, Shape and Texture



Block Printing Repeat Patterns



Still Life Compositions: Inspired by Cezanne

What We Like About This Resource...

"This activity walks through a number of different processes and taps into multiple skills. This provides a rich exploratory project for children to fully immerse themselves in. Cezanne was the focus artist for this project, but other contemporary still life painters could be used as starter inspiration. We actually advocate showing the work of more than one artist as this builds knowledge of how approaches to painting, drawing etc differ. This also helps children move towards a personal response rather than creating a 'copy' of one particular artist's work" – Rachel, AccessArt

You Might Also Like...

Pathway: Exploring Still Life



This is featured in the 'Explore Still Life' pathway

Talking Points: Paul Cezanne



talking points: Contemporary still life



talking points: Flemish and Dutch Still Life Painters



Making A Banner At Woking College

What We Like About This Resource...

Working collaboratively towards a shared aim provides an alternative experience to working on individual projects. Creating together encourages listening, peer feedback and creative problem solving – all of which are hugely valuable in all areas of education” – *Rachel, AccessArt*

You May Also Like...



Animal Habitat Mural



Collaborative Public Mural



[Mural and Workshop Project](#)

Collage Streets

What We Like About This Resource...

“This project provides a real opportunity for children to engage with a range of different processes to produce truly individual final results. Jan Miller is an experienced teacher and connects her projects well with learning outcomes. In this case, children are encouraged to have a loose approach and to make their own creative decisions – which is such a valuable part of any

child (or adults!) creative education". – *Rachel, AccessArt*

You Might Also Like...

Painted Houses



One Line Street



Responding to Place



Creativity Medals

See the Resource Used in
Schools...





What We Like About This Resource...

“The sentiment behind this resource idea is lovely and it provides an opportunity to really develop some fine motor skills as well as independence of approach. Taking ownership of the medal design means the sense of achievement is heightened beyond the children just being given one. You can really imagine the positive energy that would surround this activity within a classroom, with each child working on a shared project but embarking on their own creative journey.” – *Rachel, AccessArt*

You May Also Like...

Pathway: Playful Making



[Featured in the 'Playful Making' pathway](#)

Talking Points: Introduction to sculpture

Sculpture.mp4



Clay Art Medals



Talking Points: Nnena Kalu



Talking Points: Linda BELL



Volcano Painting inspired by Frank Bowling

See This Resource Used In Schools...

















What We Like About This Resource...

“We love how this activity provides an opportunity to explore a well known Artist’s work, through focussing on their materials and techniques. The children looked at Frank Bowling’s work before creating their own individual responses that retained individual ownership – something we

advocate as part of a rich and balanced visual arts education. It was also great to see how a professional artist visited the school to further enhance the children's experience." – *Rachel, AccessArt*

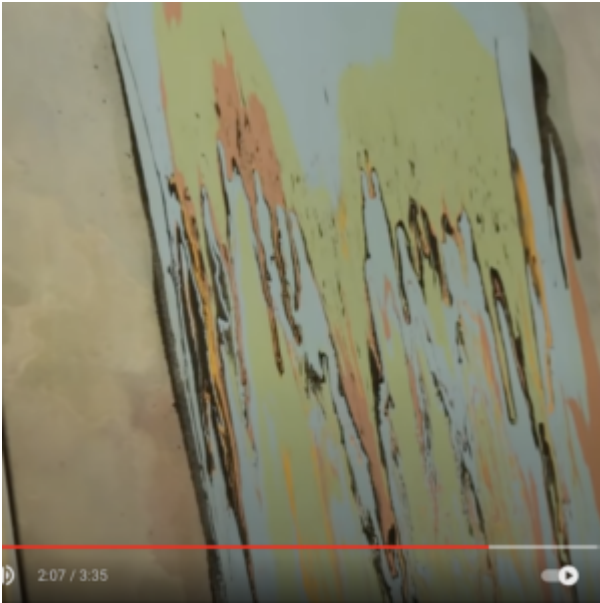
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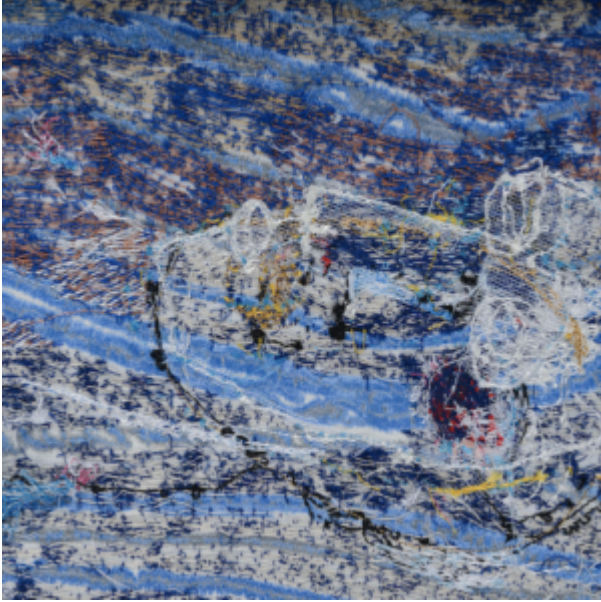
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Talking Points: Hannah Rae



Talking Points: Alice Kettle



The Art Of Zines

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Pathway: Print & Activism

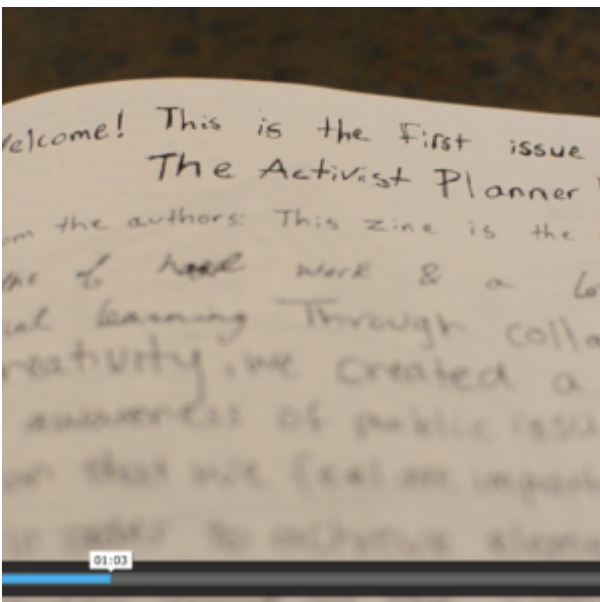


[This is featured in the 'Print & Activism' pathway](#)

Talking Points: Luba Lukova



Talking Points: What is a Zine?



Making Large Scale, Screenprinted, Collaged, Co-Created Campaign Posters!



Making an Artist's Book



Book Artists



Lino Printing Inspired by Gestural Drawings

Movement Maps

Redesigning Food Packaging

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Pathway: 2D Drawing to 3D Making



[This is featured in the '2D Drawing to 3D Making' pathway](#)

Talking Points: Packaging Design



What is Typography



Making a Backwards Sketchbook

Animal Habitats: An Ecological Mural of Planet Earth

Vicki Ostensen visits her local Primary School to create a beautiful large scale mural of animals in their natural habitats.

DrawAble: Making Layered Portraits by Mike Barrett Part Three

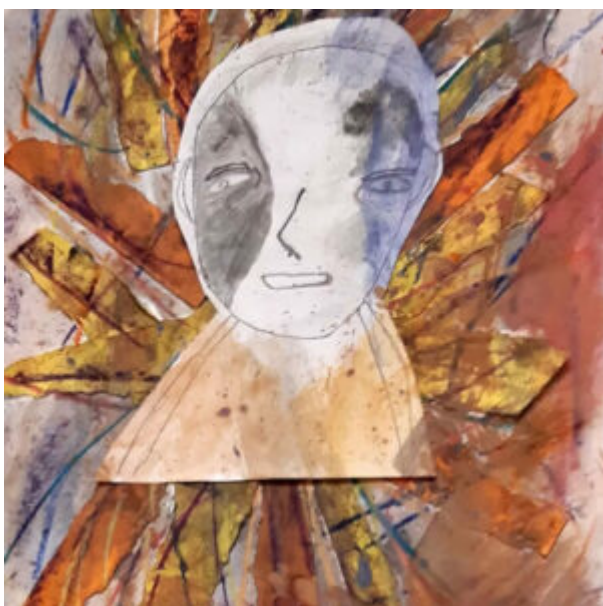
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Pathway: Exploring Identity



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Talking Points: Njideka Akunyili Crosby



Talking Points: Yinka Shonibare



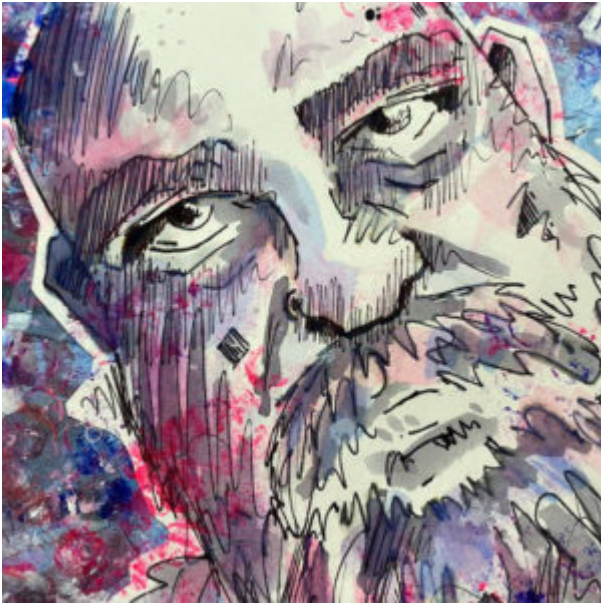
DrawAble: Making Layered Portraits by Mike Barrett Part Two

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Pathway: Exploring Identity



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