

# Exploring A Midsummer Night's Dream: Creating a Forest Collage Part Two

By [Rachel Thompson](#)



This series of six sessions explores Shakespeare's A Midsummer Night's Dream through art and is aimed at upper KS2 children (Years 5 and 6) although could be delivered to younger age groups with some simplification in terms of the use of text. The aim of the series is to introduce children to the work of Shakespeare in a fun and creative way.

In this fourth of six sessions that explore Shakespeare's A Midsummer Night's Dream, the forest collage begun in session three is expanded on. In this session, the role of moonlight

is explored, with light and shadow added to the collages to create mystery and magic.

Children begin with a warm up, drawing shadows from still life objects, before moving onto their collages and adding in a moon that places the 'world' of the collage at night.

Go back to session three [here](#).

**Session Four:** Making Light and Dark Drawings on your Collage

**Warm up:** 15 minutes

**Main Activity:** 45 minutes

**Materials needed:** A3 or A2 cartridge paper, drawing pencils, charcoal, erasers, coloured pencils or pastels, a range of still life objects such as branches, flowers, other natural forms that we might associate with nature or forests, some candles or battery powered tea lights/torches.

**Focus Theme:** Night and Day, the Moon, Dreams

**Time for a Warm Up!** Drawing by candle light (or torchlight)

Make this fun and spooky by turning the lights out and lighting the candles/positioning the torches around the objects to create shadow.

This activity is not about a traditional still life – but more about how the lack of light might skew our vision and change our perspective of reality.

Begin by observing the objects in front of you on the table, noticing the shapes they make and the shadows they form. Take your charcoal or pencil and draw what you see.



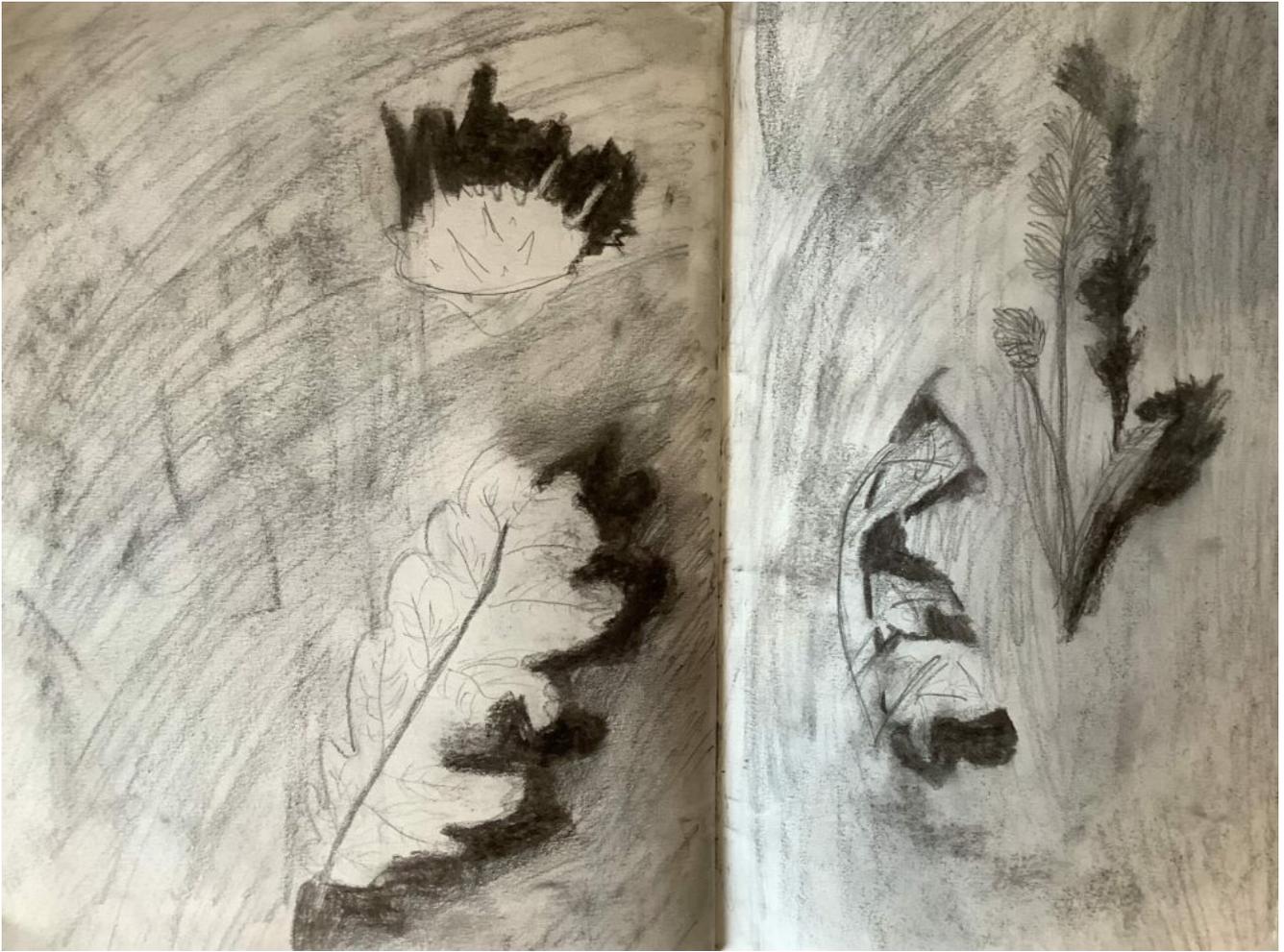
If you are using candlelight – how does the flickering light change this line?



Keep a close eye on the shadow cast by the objects. Look at the effects of drawing the shadow as well as the object itself.



Once you have spent a few of minutes on a drawing, move onto another. Using a sketchbook works best for this warm up.



### **Starter Discussion:**

There are several references to the moon in *A Midsummer Night's Dream*. Nighttime is the time of mystery and dreams – and the moon imagery that Shakespeare uses sets a dream like backdrop to the events that happen in the play.

Moonlight is quite different to daylight – how would you say they are different?

A full moon is often associated with madness, like in the case of a werewolf. At the beginning of the play, Hippolyta describes the moon as '*like a silver bow/New bent in heaven*'. If we imagine the moon as a bow, poised ready to shoot an arrow down from the sky, who will the arrow hit and what might happen? We could say this introduces the madness that is to follow.

**Main Activity:** Adding light and dark to your forest collage.

You're going to continue building on your forest collage, this time thinking more about light and dark.

Spend some time as a group looking at what you've done so far. Do any more trees or natural forms need adding with more collage? If so, begin with this.

Next, how might the forest look different at night? Is part of your forest lit by the moon and another part showing the sun just rising? Discuss your ideas a group. Can you use some of the techniques from the warm up to create some interesting marks and forms through the collage. Begin to work in, under and on the top of your trees so create deeper layers.







Work over the top of your paper using pastels.



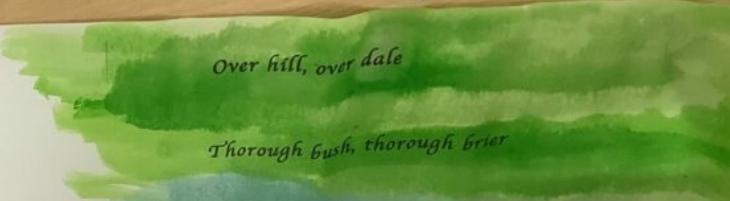


You could even use some key quotes or words connected to the forest and 'weave' this into the collage, as if drifting through the leaves.

Do you want to add an indication of the fairies somehow? They are often well hidden and come out at night, so a suggestion rather than statement might work best here.



Those be ruby fairy favors  
In those freckles live their saviors.  
I must go seek some dewdrops here  
And hang a pearl in every cowslip's ear

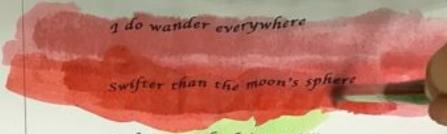


Over hill, over dale

Thorough bush, thorough brier

Over park, over pale

Thorough flood, thorough fire

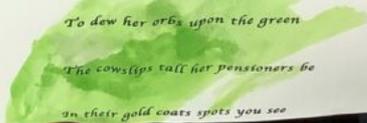


I do wander everywhere

Swifter than the moon's sphere

And I serve the fairy queen

To dew her orbs upon the green



The cowslips tall her pensioners be

In their gold coats spots you see











Don't worry about sticking to the size of the paper – spilling your collage out beyond the edges might look really effective and mirror the wild qualities of the forest and its inhabitants.



If you are making an 'indoor forest' ie the trees all being made separately, now is a good time to connect these trees together with more paper. Perhaps long winding strips to indicate ivy or vines? Can you make some darker and smaller trees, placing them in and amongst the larger ones to create a sense of perspective and depth?















### **Reflection:**

As a class, discuss how you used certain materials/processed to convey dark and light. What did you enjoy using most and why? What did you find most challenging?

Can you recount the words and imagery Shakespeare evokes to describe the forest and can you identify areas in your collage where this is communicated?

Can anyone think of ways this activity could work using other materials? Perhaps it would work well in an outdoor setting. A Midsummer Night's Dream is sometimes performed outside amongst real trees with the audience moving around with the characters. How do you think this could enhance your experience of the play?

Move onto session five [here](#).

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**AccessArt welcomes artists, educators, teachers and parents both in the UK and overseas.**

**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.**

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**Exploring A Midsummer Night's Dream: Creating a Forest Collage Part One**

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# Collecting Colour in my Moodboard Book

## What We Like About This Resource...

*“It’s really nice to see that although Rachel Parker works quite digitally, her process from the beginning is very tactile. Rachels books act as a really great source of inspiration, helping to break down the creative blocks that we all get from time to time. Having a sketchbook dedicated to colour means that as well as working with colours that you already love, you can test new colour palettes and see colours from a new perspective. I especially love how Rachel picks up on the different tones in colours by looking at the way light hits it in order build her colour palette around those supporting tones as well as big statement colours.” – Tobi, AccessArt*

## You Might Also Like...

**Pathway: Brave Colour**



**Exciting Colour**



**Make Repeat Patterns**



**Which Artists: Rachel Parker**



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**Collecting Colour**

# What We Like About This Resource...

*“It’s great to see how a simple exercise such as colour collecting, which can be done in a classroom setting, is also used in a professional capacity. This gives the activity a clear context and purpose. It’s nice to see Rachel’s decisions being made in real time, it demonstrates how artists are constantly reflecting on and self evaluating their own decisions. Rachel also shows us that she sometimes gets colour palettes from photos that she’s taken herself, this is really exciting because it demonstrates how the artists experience is central to their work. Students will be able to bring their own experience and personality to this activity by having complete control over what their colour moodboard becomes.”*

– Tobi, AccessArt

# See This Resource Is Used in Schools...





## **You Might Also Like...**

**Pathway: Brave Colour**



**Exciting Colour**



**Make Repeat Patterns**



**Which Artists: Rachel Parker**



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## How Colour Collection Inspires My Work

## What We Like About This Resource...

*“Rachel’s work is so vibrant and full of joy, it’s really exciting to see how she starts to form creative ideas around colour. Rachel highlights the importance of colour trends but also gives herself the opportunity to create her own trends which adds a level of playfulness and personality to her colour exploration. Seeing her colour books translate into fabric demonstrates a real clarity*

*in her decision making process.” – Tobi, AccessArt.*

## You Might Also Like...

### Pathway: Brave Colour



### Exciting Colour



## Make Repeat Patterns



Which Artists: Rachel Parker



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**Making 2d & 3d Fashion**

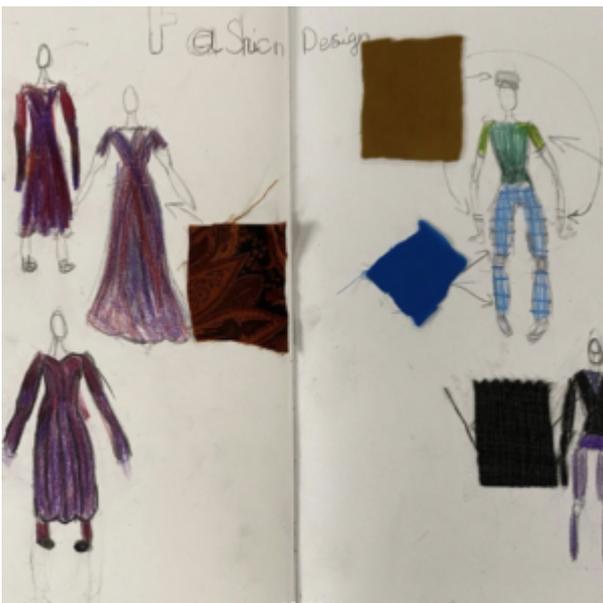
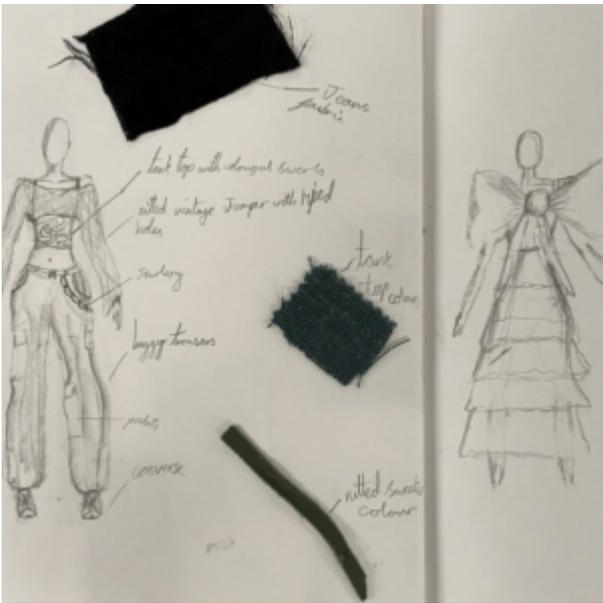
# Designs with Painted and Decorated Paper

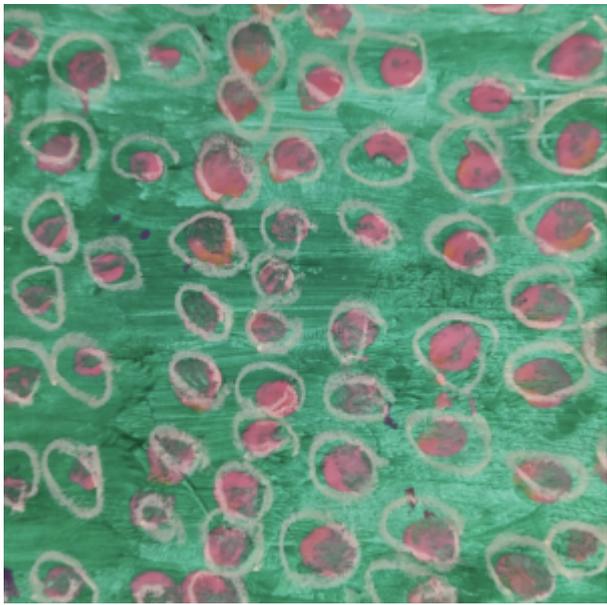
See This Resource Used In Schools...



















**You May Also Like...**

**Pathway: Fashion Design**

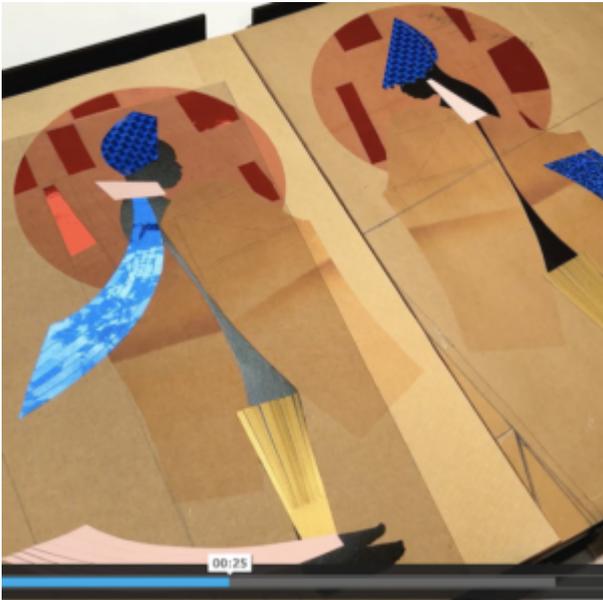


**[This is featured in the 'Fashion Design' pathway](#)**

**Talking  
Narielwalla**

**Points:**

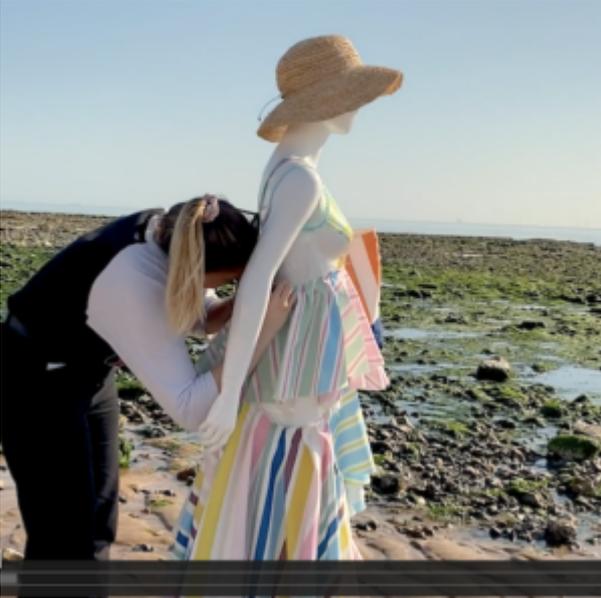
**Hormazd**



**Talking Points: Tatyana Antoun**



**Talking Points: Alice Fox**



**Talking Points: Pyer Moss**



**Talking Points: Rahul Mishra**



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# A Visual Poetry Zine with Monotype

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

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# Paint Your Corner Shop

# See This Resource Used in Schools...





## You May Also Like...

Pathway: Festival Feasts



[This is featured in the 'Festival Feasts' pathway](#)

## Talking Points: Claes Oldenburg



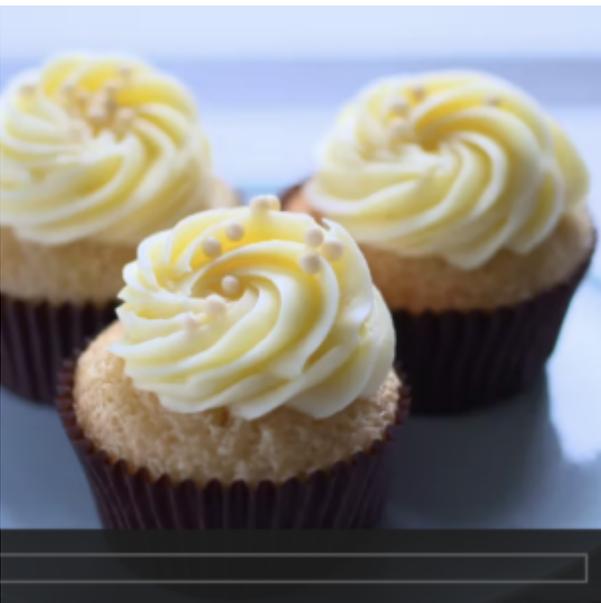
## Talking Points: Nicole Dyer



## Talking Points: Lucia Hierro



**Drawing source material: Food**

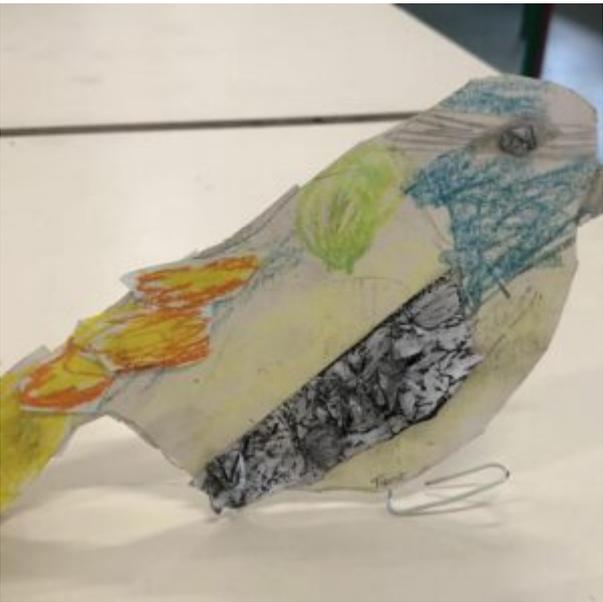


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**Making Sculptural Birds**

# See This Resource Used In Schools...















## You May Also Like...

**Pathway: Making Birds**



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

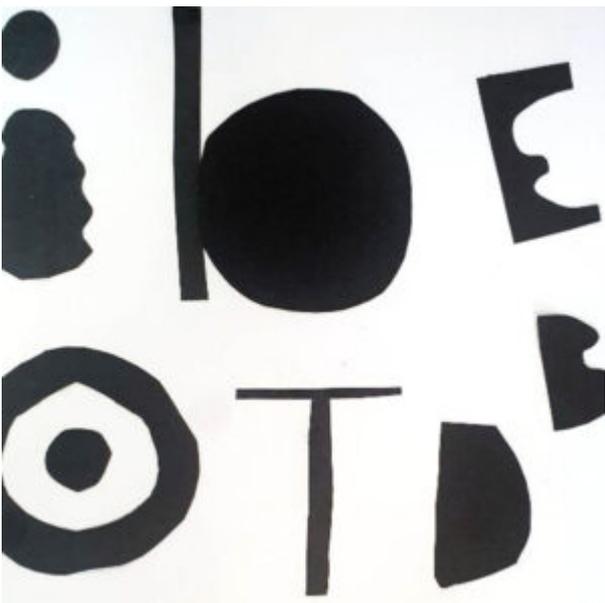
# Talking Points: Inspired by Birds

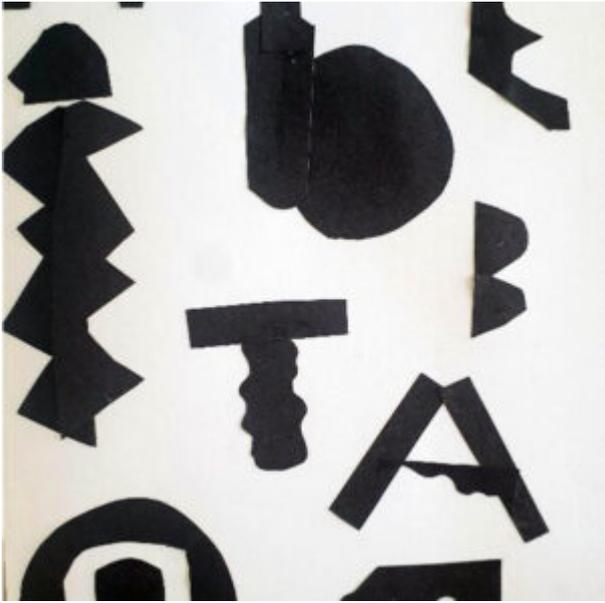


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**Cut Out Typography**

**See This Resource Used  
In Schools...**









# You May Also Like...

Pathway: Typography and Maps



[This is featured in the 'Typography and Maps' pathway](#)

**Talking Points: What is typography?**



# Antoun

## What We Like About This Resource...

*“The research phase of a creative project can be presented in many different ways, and can even be an art form in itself. Here, Tatyana demonstrates how her sketchbooks became a medium through which she expressed her thoughts, refined her ideas and explored materials. We believe sketchbooks to be a powerful tool for children to take ownership of their ideas and travel on their own creative journey, without necessarily knowing the destination. Take a look at our [sketchbook journey](#) for more sketchbook inspiration” – Rachel, AccessArt.*

# You Might Also Like...



## [Sketchbooks and Thinking Skills](#)



## [Sketchbooks for Designers – an Introduction for Children](#)



## Using Sketchbooks to Take Ownership of Ideas

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**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

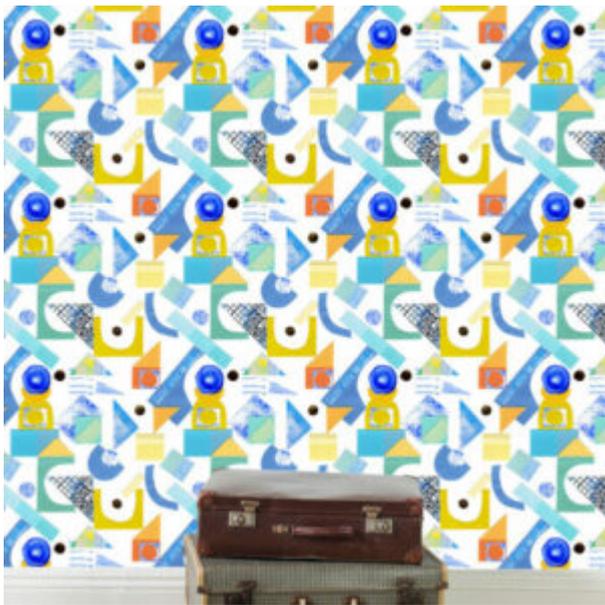
**Talking points: Andy Gilmore**



**talking points: Louise Despont**



**Inspired by Rachel Parker**



**Teachers Explore Pattern, Shape  
and Texture**



## **Block Printing Repeat Patterns**



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## **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...

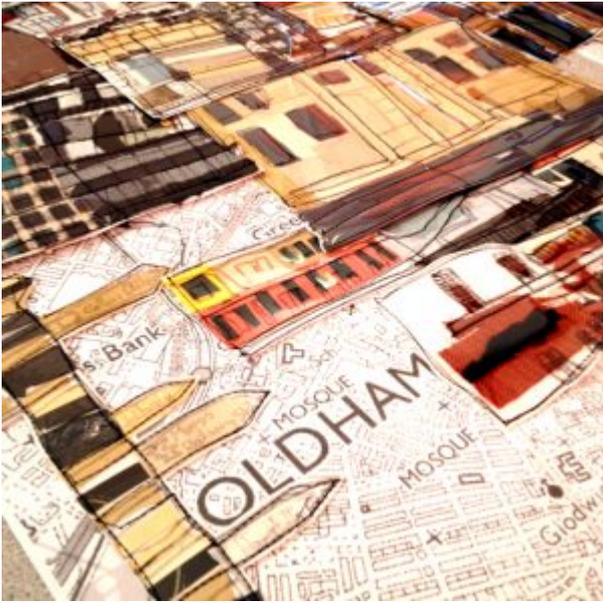
**Painted Houses**



## **One Line Street**



## **Responding to Place**



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# World War I Mail Art

## What We Like About This Resource...

“This project links poignant subject matter with meaningful art processes and local history. What we learn about the re purposing of materials, (in this case spent ammunition) re affirms how we can use what is around us as a starting

point to making and creating. You could extend or adapt this project by looking at broken pottery, re purposing that into new sculptures that link with Roman or other local historical cultures” – *Rachel, AccessArt*

## You May Also Like...



[Henry Moore's Shelter Drawings](#)



## Remembrance Day Soldiers

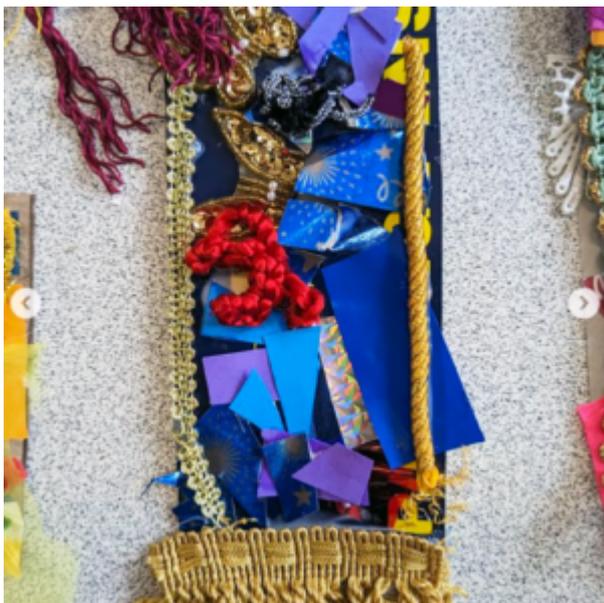


## For Remembrance Day

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# 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



# Which Artists: Cas Holmes

## What We Like About This Resource...

“The sense of journey and feeling of movement is such an interesting part of Cas’ textile work here. We love how location and place is communicated through the variety of fluid and meandering textile marks used. Cas’ Romani background as well as early experience living in Japan make for a rich cultural backdrop to her work. The themes here could be explored in the classroom by asking children to use memories of places they’ve visited to produce a creative response using fabrics and mixed media” – *Rachel, AccessArt*

# You Might Also Like...



[Draw Your Home](#)



[Working With and In the Landscape](#)



## Landscape Sculptures

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**Which Artists: Nathan  
Ward**

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**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*

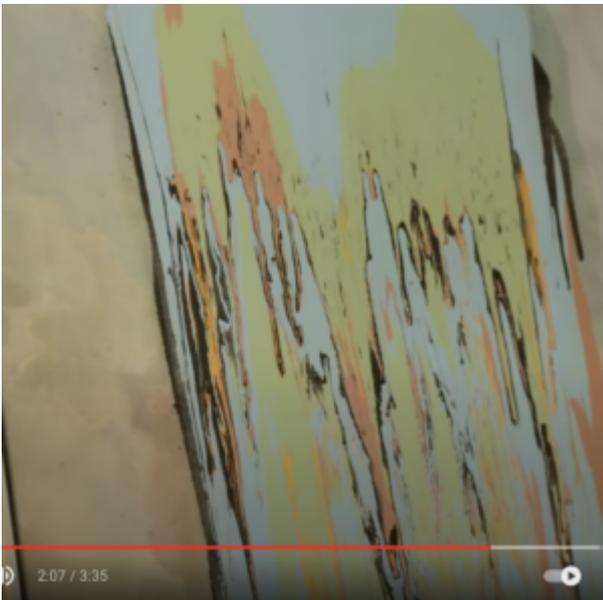
## You May Also Like...

Pathway: Cloth, thread, paint



[This is featured in the 'Cloth, Thread, Paint' pathway](#)

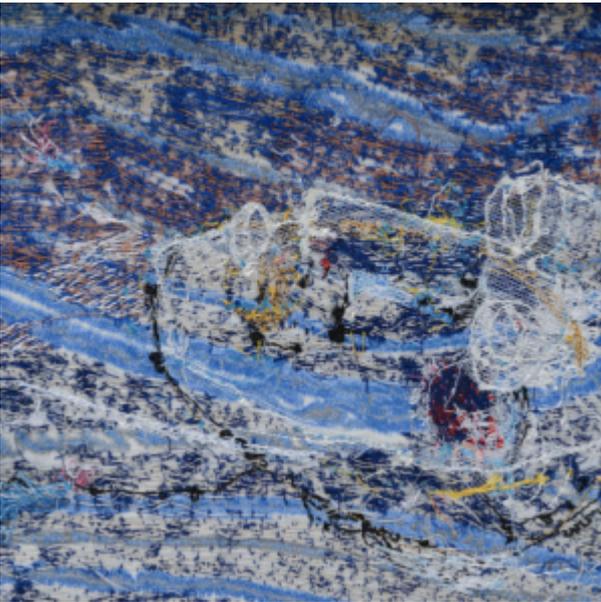
**Talking Points: Frank Bowling**



**Talking Points: Hannah Rae**



## Talking Points: Alice Kettle



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## The Art Of Zines

# You Might Also Like...

## Pathway: Print & Activism

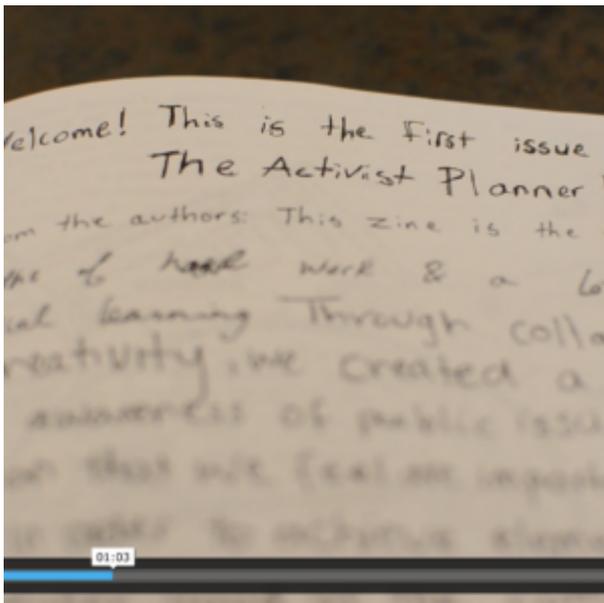


[This is featured in the 'Print & Activism' pathway](#)

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



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**Lino Printing Inspired**

**by Gestural Drawings**