

Exploring A Midsummer Night's Dream: Recounting the Story

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 sixth and final resource on Shakespeare's A Midsummer Night's Dream, we look back over the arching action of the play to consolidate knowledge of its characters and themes.

The aim of this session is to invite the children to recount

their knowledge of the play through drawing moments of action. Whilst the activity is based on the idea of a storyboard, in fact this could be interpreted more loosely. You may wish to guide the children to create a concertina style sketchbook with each page relating to a particular plot point which can then be displayed. We recommend leaving the finer details and approach open for the children to interpret.

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

Session Six: Recounting the Story

These sessions have taken specific plot points in the play *A Midsummer Night's Dream* as starters for discussion and activity. If further exploration of the play has taken place outside of these art sessions, a full outline of the play can be used for this final session. Otherwise, just using the plot points discussed as part of the above sessions is fine.

Warm Up: 15 minutes

Main Activity: 45 minutes

Materials Needed: Cartridge paper or sketchbooks, drawing pencils, coloured pencils/pastels

Time for a Warm up!

Partner up!

Get a sketchbook (or paper) and drawing pencils

Think of a day-to-day activity. Examples of these could be:

Making a cup of tea or slice of toast

Getting your shoes and coat on to leave the house

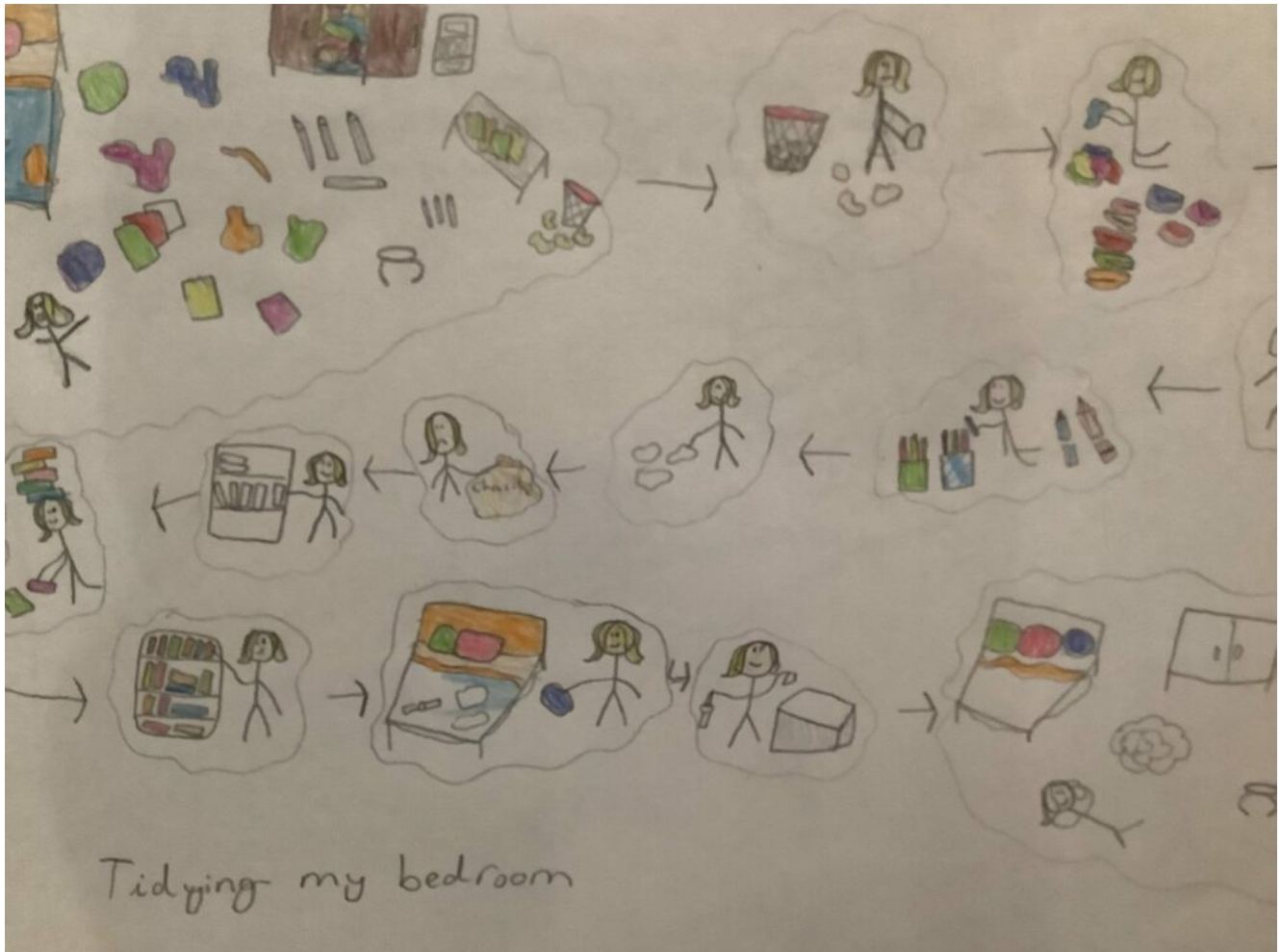
Playing football and scoring a goal

Playing a board game

Can you break your chosen activity into 4 or 5 separate frames of action? Take it in turns to hold yourself in each of these frames while your partner draws you. The frames don't have to be drawn in boxes but can be fluid across your page. Work quite quickly and think carefully about what key moments are in these activities.

Can your partner guess your activity?

Imagine that you are describing the activity to someone visually, without them knowing what it is. Do you think they would be able to tell from the 'frames' you choose to draw?



Starter Discussion:

After Oberon's instruction to Puck to administer a magic potion on Titania and Demetrius, the action of A Midsummer Night's Dream continues to the end in a series of fast paced scenes.

Puck carries out Oberon's instruction to give the potion to Demetrius but gives it to Lysander by mistake. Lysander is then woken by Helena and he falls in love with her. The two wander off together.

Oberon squeezes the potion into sleeping Titania's eyes and when she wakes, she falls in love with the first thing she sees: Bottom the Weaver.

With the tangle of love between the four young Athenians resulting in fighting between Helena and Hermia, Puck releases Lysander from the spell and order is restored between the young lovers.

Oberon and Titania reconcile their own argument and she is released from her spell. Bottom's appearance is restored.

The above action all take place in quite quick succession and is back and forth between the different character groups. How do you think this structure impacts our understanding of the play? Do you think it's a confusing plot to follow or do you think it makes perfect sense?

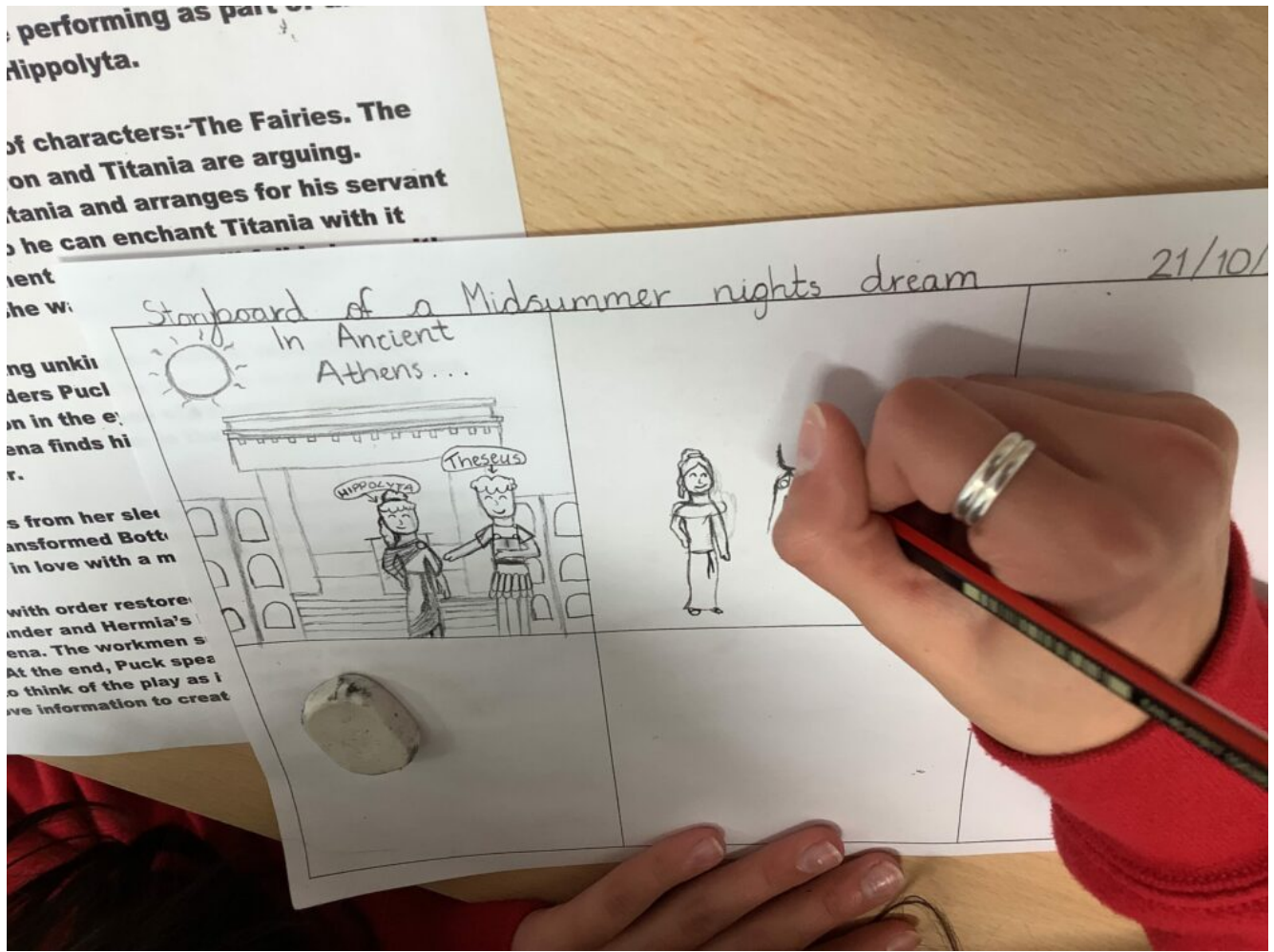
What does the title of the play reveal to us?

Main Activity:

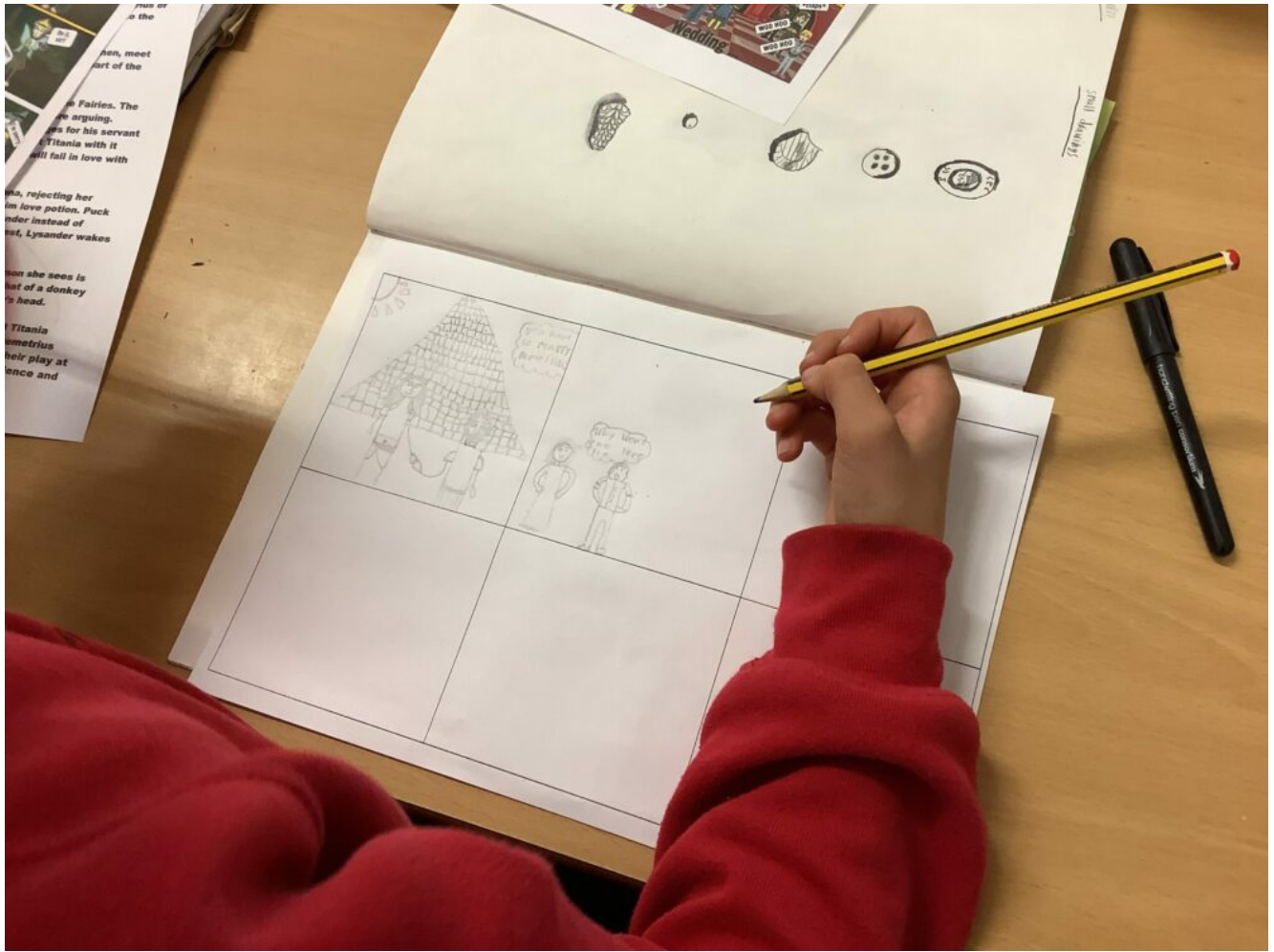
Looking back over the key plot points we've discussed in *A Midsummer Night's Dream*, you're going to create a storyboard that recounts them. The storyboard will also serve as a visual diary of the different visual arts techniques, skills and materials you have used along the way.

How you design your storyboard is up to you. You may want to draw a series of boxes in a more 'traditional' style—or you may want to experiment and invent ways to show the steps of a story. Perhaps using different spaces within your paper that interlock or merge into each other in some way.

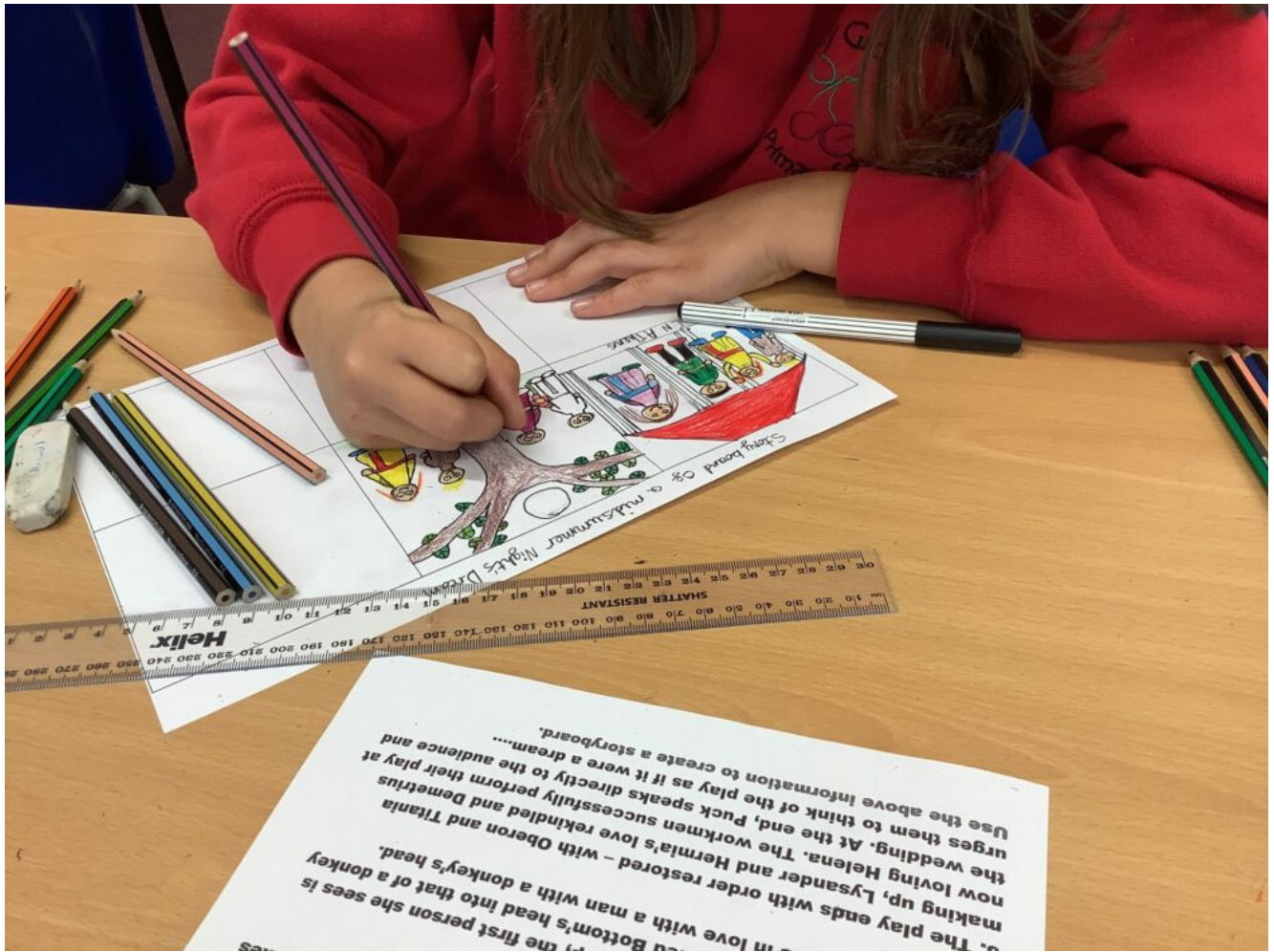
We have discussed the concept of idea development in these sessions, and how working things out 'in rough' first enables us to journey through our thoughts and engage with our creativity. Working in this way allows us to be freer and let ideas flow. Sketchbooks are perfect for this, so begin by mapping your ideas out in yours – or on a piece of rough paper.



When you have spent some time working through the sequence of your storyboard, take a piece of A3 cartridge paper. Begin by roughly marking out where each 'frame' will go. If you are not using boxes, how will you ensure someone who doesn't know the play *A Midsummer Night's Dream* understand the sequence? Can you use arrows or lines in an inventive way to connect the frames?

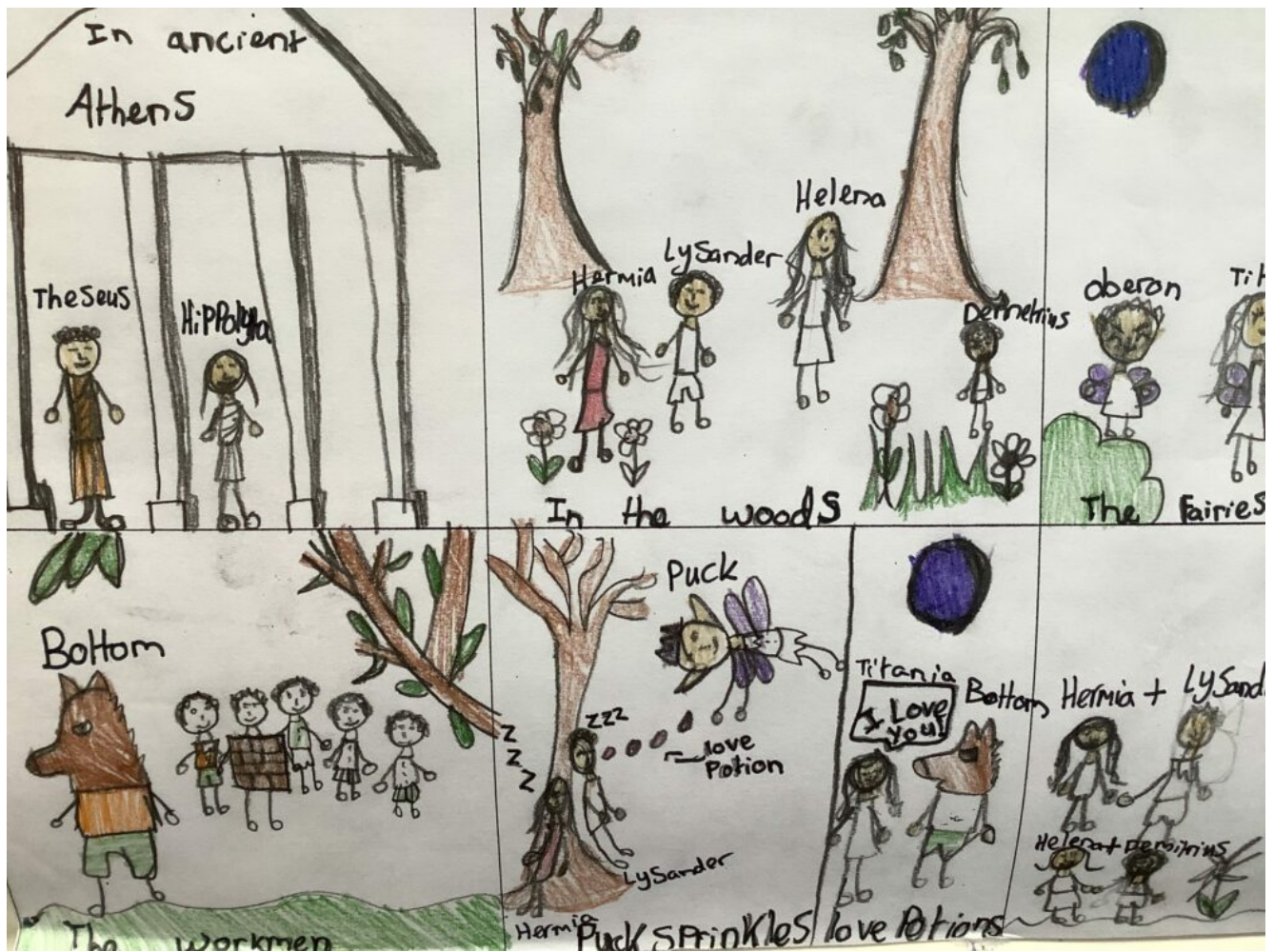


The play begins in the Athenian Court when we meet Theseus, Hippolyta and Egeus. Can you remember what the feeling of tension was about in this opening scene? Can the authoritative Athenians be pointing accusing fingers into the next frame, where we meet Hermia, Lysander and Demetrius?



Can you remember what the Workmen are doing? Try and annotate your storyboard with key references to the text. This doesn't have to be in Shakespearean language - just notes in your own words that relates to the action taking place.





Next, we meet the Fairies....

Continue working through the plot points you remember, trying to communicate the themes and imagery to help you.

Reflection:

How does making a storyboard help you remember the play? Do you think it's an effective way of recounting a story or series of events? Why?

Why do you think film makers use storyboarding before they begin filming?

If you go on to study A Midsummer Night's Dream in more detail, or revisit the play in secondary school, you may want to add to your storyboard or begin a new one. You could add more key quotes matched to the images, to help you remember some of the revealing things the characters say.

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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 Two**

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

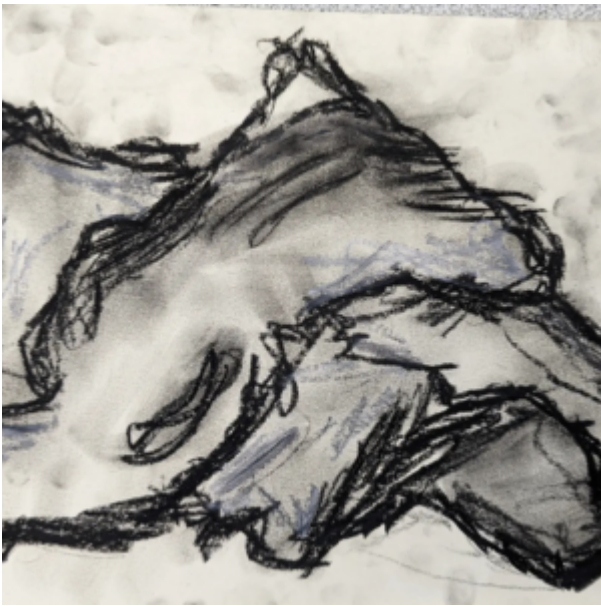
**Exploring A Midsummer Night's
Dream: Costume Design for
Bottom**

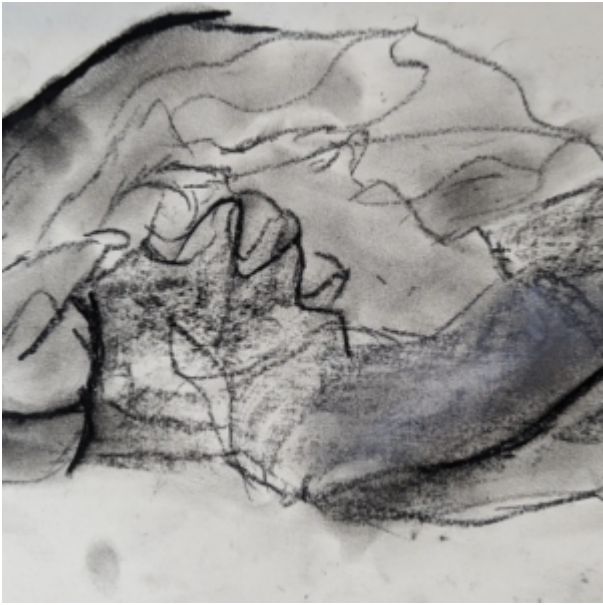
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Exploring A Midsummer Night's Dream Through Art: Ancient Greek Dress Portraits

See This Resource Used In Schools...







Talking Points: Mark Hearld

A collection of imagery and sources designed to stimulate conversation around the work of Mark Hearld.

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Please [let us know](#) if you find a 404 link, or if you feel content is no longer appropriate.

We strongly recommend as part of good teaching practice that teachers watch all videos and visit all websites before sharing with a class. On occasion there may be elements of a video you would prefer not to show to your class and it is the teacher's responsibility to ensure content is appropriate. Many thanks.

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AGES 9-11

AGES 11-14

AGES 14-16

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Mark Hearld

Taking his inspiration from the flora and fauna of the British countryside, Mark Hearld works across a number of mediums, producing limited edition lithographic and linocut prints, unique paintings, collages and hand-painted ceramics. – [St Jude's Prints](#)

Watch the first 5 minutes of this video to see how Hearld creates some of his collages.

Explore more of [Mark Hearld's collages](#) inspired by the natural world.

Questions to Ask Children

After seeing how Hearld creates patterns for his collages, what do you like/dislike about this process?

What do you like about Hearld's collages? How do they make you feel?

Do Herald's collages remind you of anything?

Questions To Ask Children

Mark creates work using lots of different techniques, which is your favourite method of working and why?

List the different methods of working that you can see in the video. How does Mark's knowledge and experience of one technique inform his other methods of working?

Questions to Ask Children

Is there a place in your local area that inspires you? Where is it and why do you feel inspired by it?

Thinking about sight, sound and touch, note down what you might experience when you visit your chosen inspiring local area.

Introduction to Chalk Pastels

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...

Which Artists: Rachel Parker



[Find out about Rachel's journey to becoming a pattern designer](#)

Make Repeat Patterns



A resource by Rachel Parker to help students build repeat patterns

Exciting Colour



[A collection of resources by Rachel Parker to help you build your own colour moodboard](#)

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 How This Resource Is Used in Schools...





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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.

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Collaborative CPD by Art Education Experts: AccessArt, Susan Coles & Mandy Barrett + Guest Speakers

We're really pleased to announce a new series of zoom CPD for teachers and art educators jointly coordinated by Susan Coles, Mandy Barrett (of Gomersal Primary School) and AccessArt.

The sessions will focus upon key relevant themes as faced by teachers in classrooms with the aim of building knowledge, skills and enthusiasm. In addition to presentations by Susan, Mandy and Paula Briggs from AccessArt the sessions will also be supported by key experts in the field including teachers of all key stages.



Join us and feel reassured, invigorated and inspired! [See our latest CPD courses here.](#)

Contact Rachel@accessart.org.uk

**Escaping Wars and Waves –
Encounters with Syrian**

Refugees

What We Like About This Resource...

'This resource really demonstrates how art can successfully bring awareness to important humanitarian issues, promote inclusivity and can give a platform to those who otherwise wouldn't be heard. The links between text, photos and drawings are really strong and demonstrate the creative process used by Olivier from start to finish. I really like the inclusion of suggestions for students within the post, which encourage students to learn more about their community and to understand the experience of being displaced. This in turn will hopefully inspire the next generation to be part of an inclusive and empathetic society.' – Tobi, AccessArt

Analogue Drawing

What We Like About This

Resource...

“This activity highlights how visual communication can be used to convey emotion. When artwork is relatable in a human and emotive way it can be really powerful. Learning how to translate feeling into mark-making is a really important skill and can help children break down the essence of a range of their own emotions, and communicate it to others. Explore colour and a range of materials to enrich this experience.” – Tobi, AccessArt.

Drawing With Your Feet

What We Like About This Resource

“I love this resource because I can picture the energy in the classroom whilst students enjoy the process of mark-making using their feet. Creating drawings with parts of the body other than hands can be really freeing; students will hopefully look at their drawings in a less critical way, with the emphasis of the activity being more about the process than the outcome. It might be a nice addition to use a viewfinder to zoom in on areas

where the marks collide in interesting ways” – Tobi, AccessArt.

Drawing with Sticks

What We Like About This Resource

“This is a great activity to get students to think about drawing in a different way. Extending reach and accepting a lack of control can lead to really exciting and energised mark-making. It’s great to see that this resource has also been used in SEND settings, demonstrating its accessibility.” – Tobi, AccessArt.

AccessArt Full Primary Art Curriculum Editable Document

**AccessArt Mixed and Split
Curriculum Editable Document**

**AccessArt Split Curriculum
Editable Document**

**AccessArt Mixed Year Group
Curriculum Editable Document**