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.

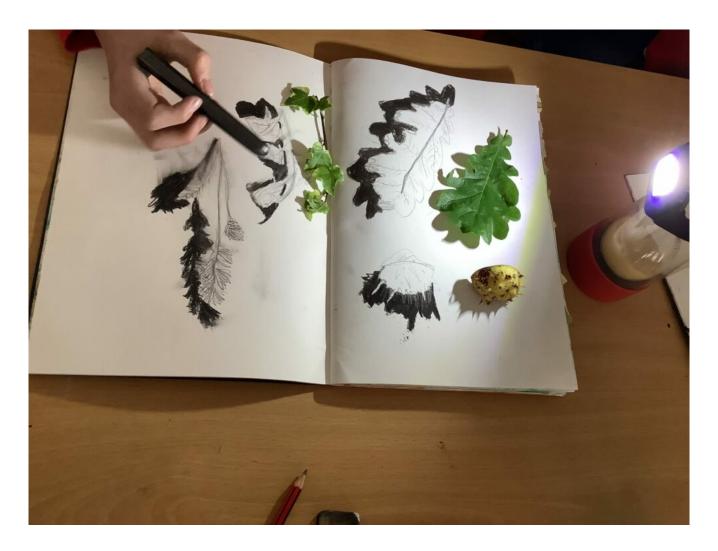
Focus Theme: Night and Day, the Moon, Dreams

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 askew our vision and change our perspective of reality.

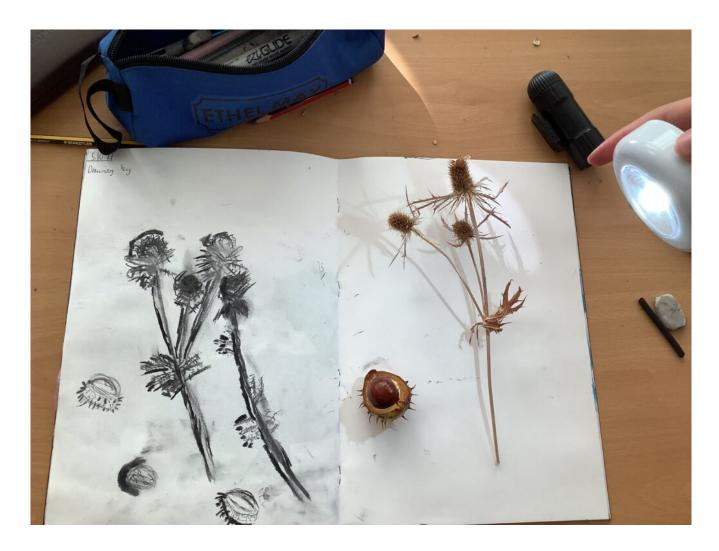
Begin by observing the objects in front of you on the table, noticing the shapes they make and the shadows they form. Take your charcoal or pencil and draw what you see.



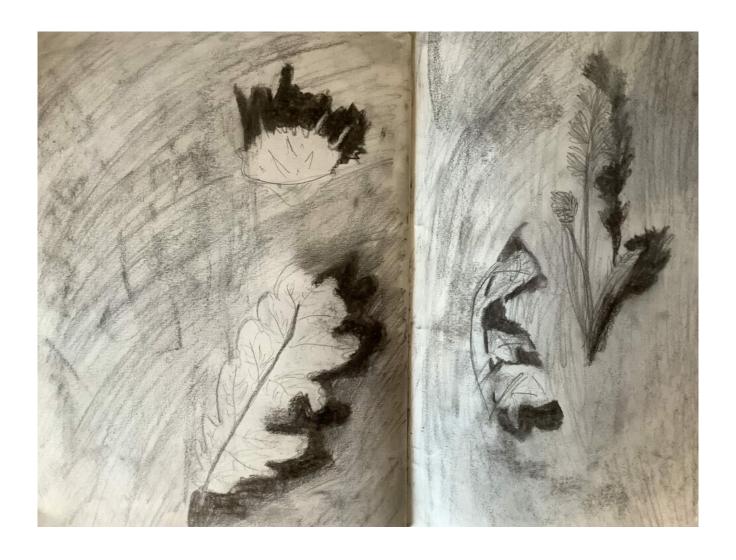
If you are using candlelight — how does the flickering light change this line?



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.







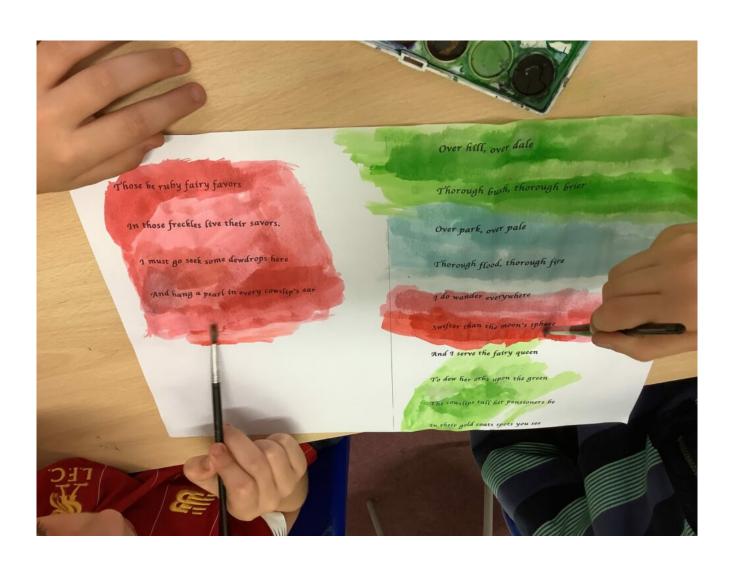
Work over the top of your paper using pastels.





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.













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

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Talking Points: Mark Hearld

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

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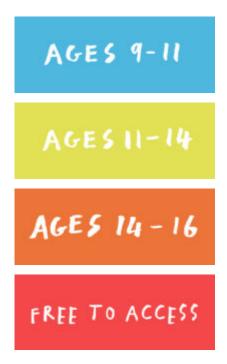
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Mark Hearld

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 <u>Mark Hearld's collages</u> 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

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Which Artists: Rachel Parker



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

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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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Which Artists: Rachel Parker



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 is 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.

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AccessArt Mixed and Split Curriculum Editable Document

AccessArt Split Curriculum Editable Document

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CPD Recording: Exploring Line Weight

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The anatomy of a pencil



finding marks through drawings



Glossary: line



Talking Points: Exploring Line Weight in Drawing

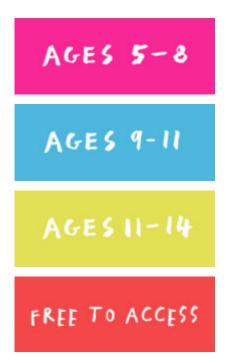
A collection of imagery and sources designed to encourage children to consider how line weight can impact drawings.

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Line weight refers to the thickness or thinness of a line. The weight of a line can be altered by applying different amounts of pressure to a drawing tool and by changing the drawing media.

Depth, tone, character and atmosphere can be achieved by exploring a variety of weighted lines

in drawings.

When we look at the lines in drawings we may get an impression of what the artist was experiencing or what they are trying to communicate through their drawing. For example thinner lines can create a delicate peaceful atmosphere whereas thicker bold drawings can evoke a sense of power and authority.

Find a recording of a zoom session exploring line weight and how we can use it to improve drawing outcomes for teachers & learner.

Leo Gestel



Seagull (ca. 1891–1941) drawing in high resolution by Leo Gestel. Original from The Rijksmuseum. Digitally enhanced by rawpixel.



Portrait of Jean Jaurè's (ca. 1891-1941) drawing in high resolution by Leo Gestel. Original from The Rijksmuseum. Digitally enhanced by rawpixel.

Taguchi Tomoki



Japanese vintage original woodblock print of birds and butterfly from Yatsuo no tsubaki (1860-1869) by Taguchi Tomoki. Digitally enhanced from our own antique woodblock print.

Paul Signac



La Rochelle (1911) painting in high resolution by Paul Signac. Original from Barnes Foundation. Digitally enhanced by rawpixel.

Jean Bernard



Standing pig in the grass (1805) by Jean Bernard (1775-1883). Original from The Rijksmuseum. Digitally enhanced by rawpixel.

Hermann Esser



Ornamental fonts from Draughtsman's Alphabets by Hermann Esser (1845-1908). Digitally enhanced from our own 5th edition of the publication.

This Talking Points Is Used In...

using sketchbooks to make visual notes



Show me what you see

