

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.



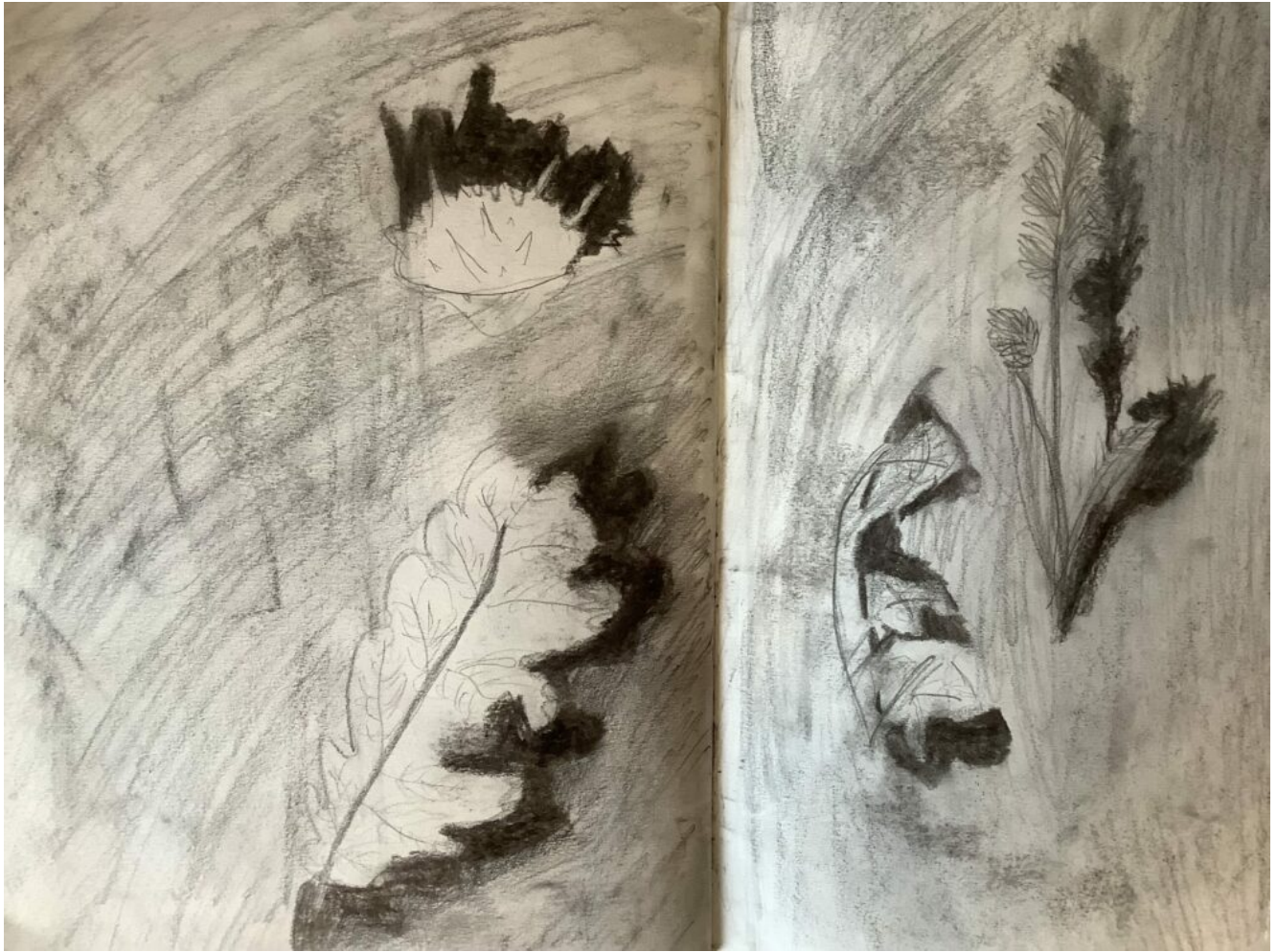
If you are using candlelight – how does the flickering light change this line?



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.

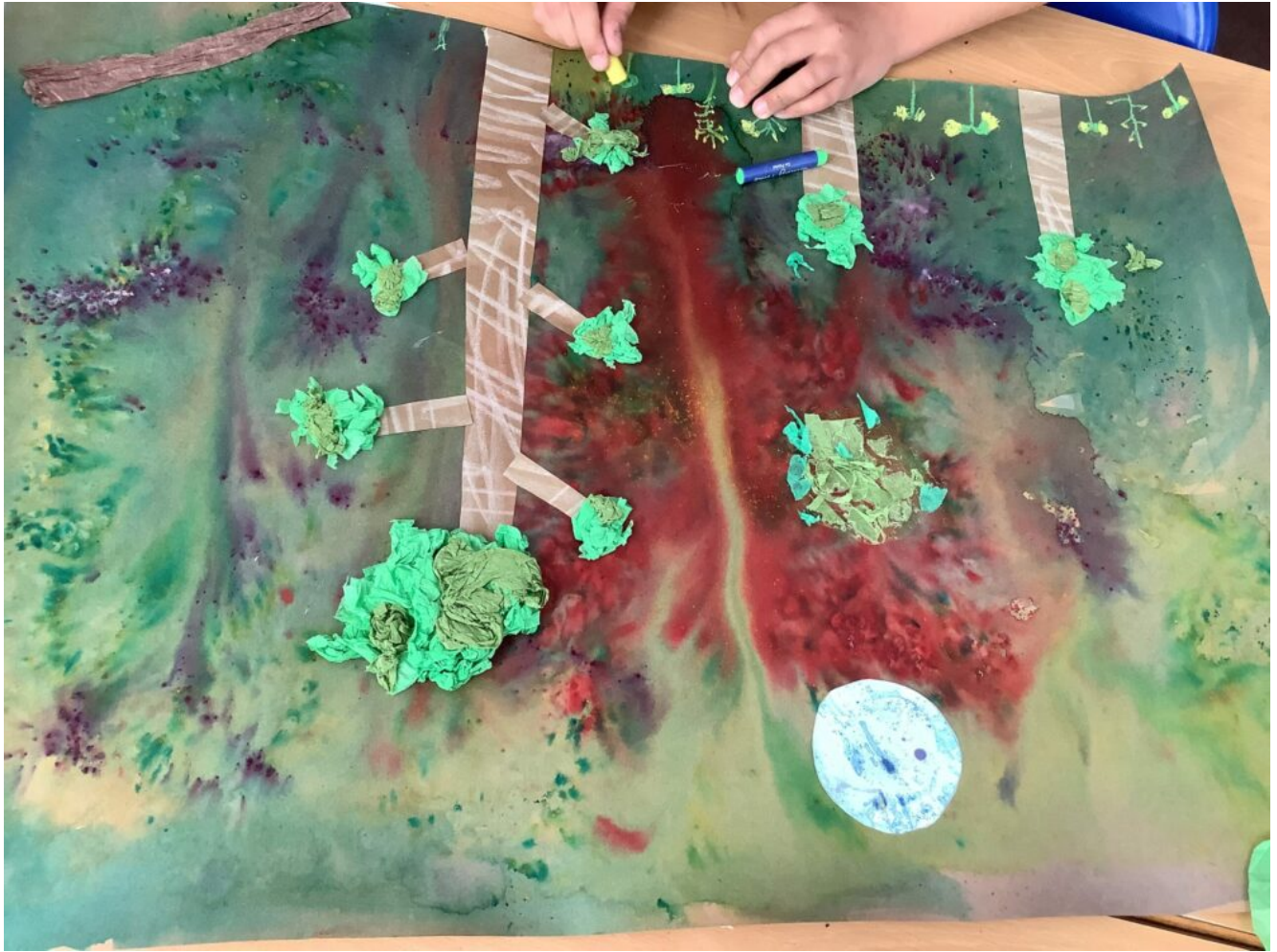






Work over the top of your paper using pastels.





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 savors.

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

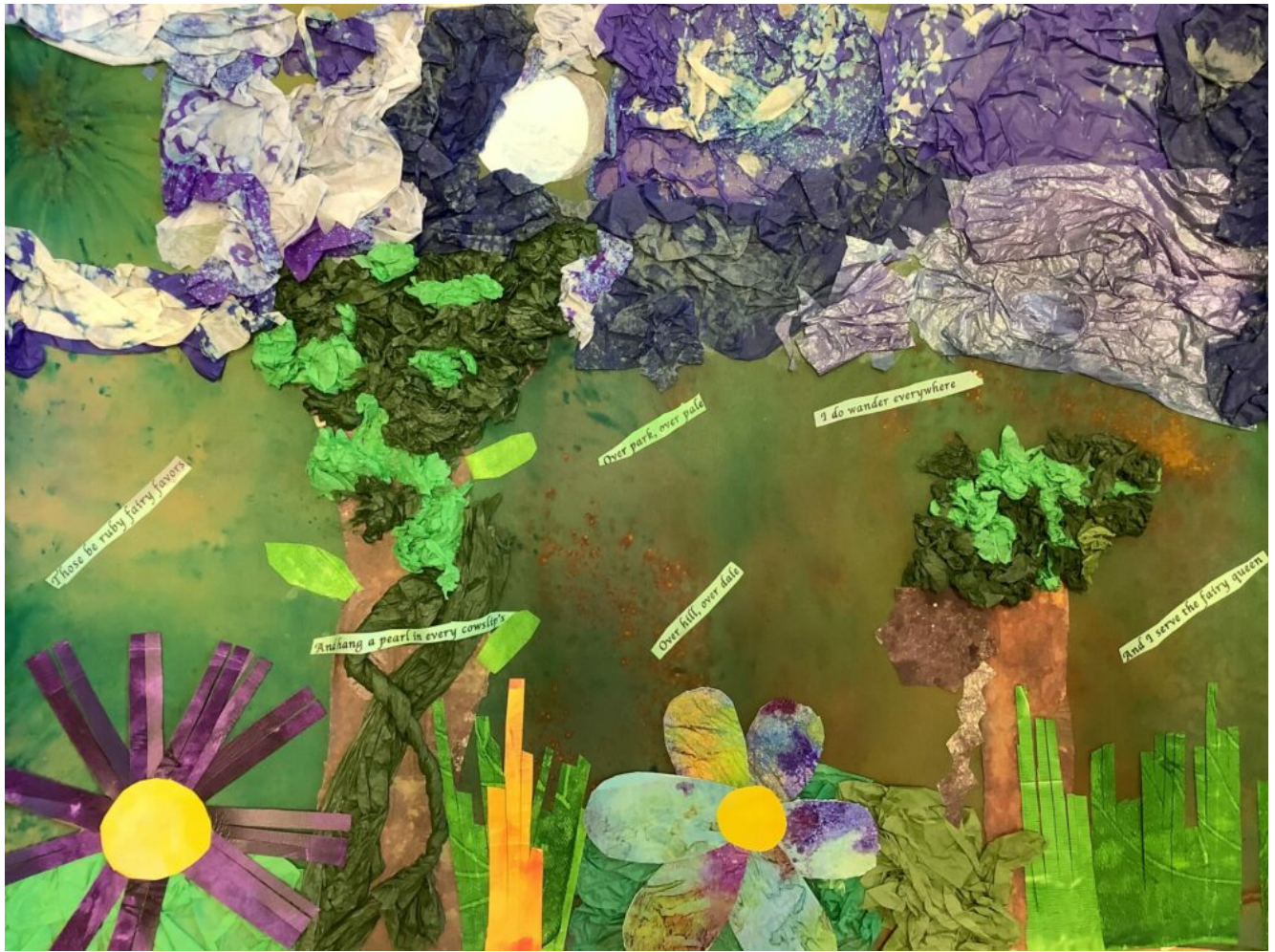
Swifter than the moon's sphere

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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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.

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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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



**Exploring Macbeth Through
Art: Out Damn Spot!**

**Exploring Macbeth Through
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A Visual Poetry Zine with

Monotype

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

Expressive Painting & Colour Mixing

What We Like About This Post: “I love that this activity introduces students to colour mixing in a fun and interactive way, steering away from the more formal colour wheel and promoting a more intuitive way of colour mixing. The use of sketchbooks also gives students the opportunity to curate their work, nurturing the individuals creative decision making.” – Tobi, AccessArt

To The Thames Barrier And Beyond

Home Made Inks

Which Artists: Liz West

What We Like About This Resource...

“It’s really interesting to hear how the interest Liz has in the quality of light comes from a personal place and is something she has responded to since childhood. Seeing how her work has developed over the years is therefore a really positive re enforcement that individual creative journeys, where nurtured, are so central to a rich arts education. We also love hearing Liz is always on the ‘quest for knowledge’ – meaning she is open to her ideas constantly evolving and the process of gathering new information and inspiration never stops!” – Rachel, AccessArt

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Pathway: Brave Colour



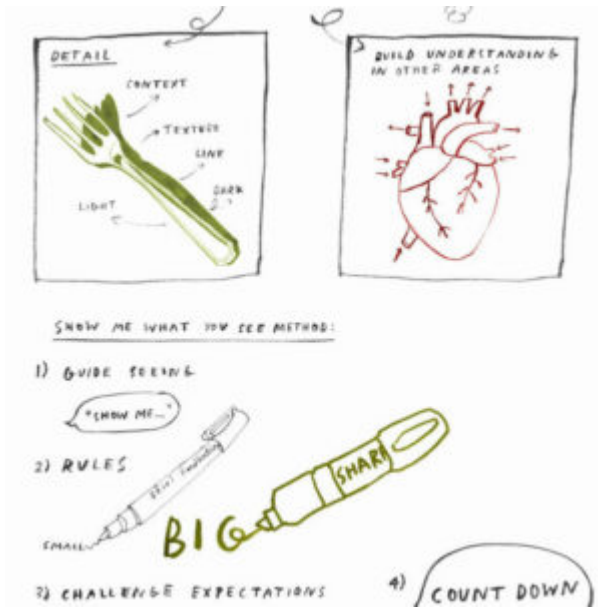
This is featured in the 'Brave colour' pathway

using sketchbooks to make visual notes



Find out how pupils can respond to artists work in sketchbooks

Show me what you see



Enable close looking and drawing with this exercise

Lightbulb Art



Mini World Light Boxes



Visual Arts Planning: Light and Dark

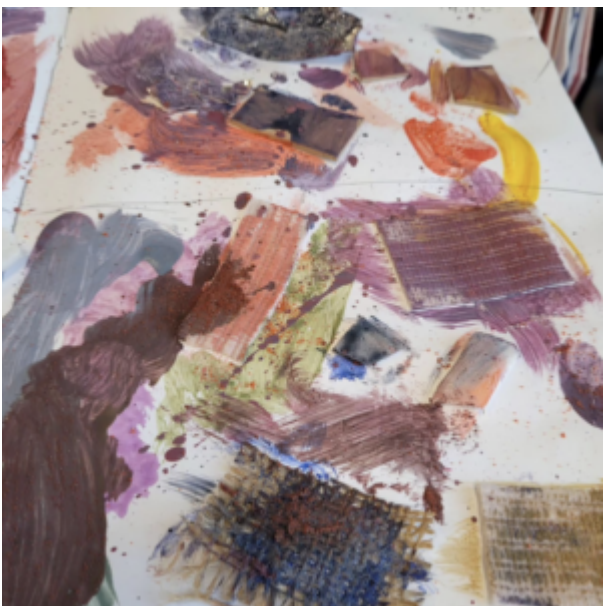


**Volcano Painting inspired by
Frank Bowling**

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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*

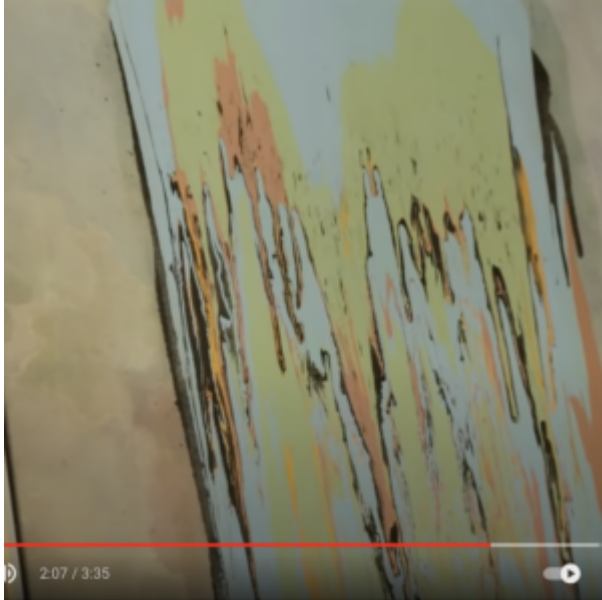
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Pathway: Cloth, thread, paint



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

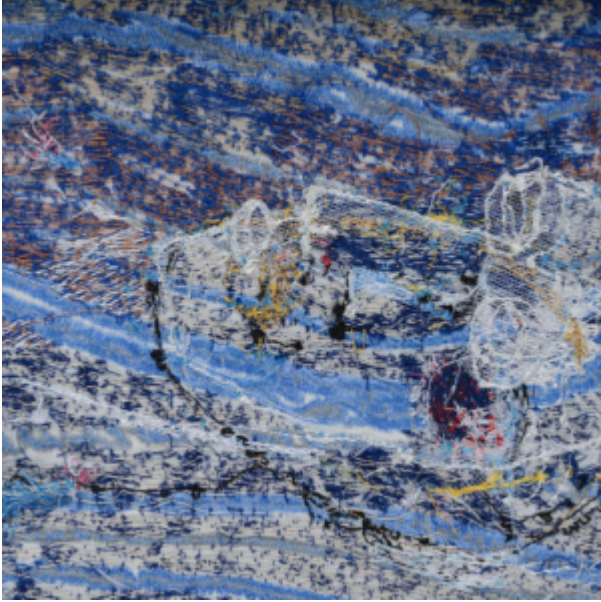
Talking Points: Frank Bowling



Talking Points: Hannah Rae



Talking Points: Alice Kettle



Anthotype Photography: Plant-Based Photography Without a Camera

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Talking Points: What is a cyanotype

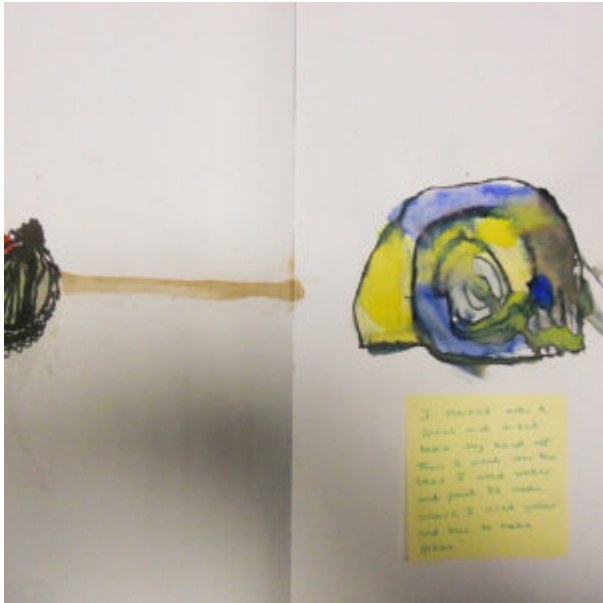


Talking Points: Anna Atkins



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Pathway: Spirals



[This resource is in the 'Spirals' pathway.](#)

the drawing journey



Layered Colour Gestural Drawing



Galaxy Painting

Inspire 2020: Introducing Colour and Egg Tempera on a Gesso Panel

This post shares how egg tempera was used as a medium in the Italian Renaissance and how teachers

interpreted the processes involved in the teaching studio at the Fitzwilliam Museum, Cambridge with AccessArt and the Fitzwilliam Education Team, as part of the CPD programme for Inspire 2020

Journeys

Melissa Pierce Murray explores the theme of Journeys with teenagers. Inspired by the work of Kandinsky, teenagers explored how to capture the tone, texture and feel of a place or a movement.

Basic Concepts in Drawing & Painting by Hester Berry



Discover the building blocks of drawing, painting, and life drawing through the work of artist [Hester Berry](#), from introductory concepts for young learners to more advanced life drawing resources for older students.

Explore Hester Berry's approach to creating artwork [inspired by the landscape](#).

Start Here for Young Learners...

Explore the basics....

Explore the basics of drawing and painting for young learners

Shape



Colour



Tone



Portrait



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build upon skills...

Develop drawing skills with these

**resources centred on Life Drawing,
perfect for older learners**

how to run a life drawing class



An introduction to life drawing



How to Capture Gesture



Drawing the head



hands and feet



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Using Tone



Exploring Colour with Hester Berry

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