

## What they will learn this week....

### National Curriculum Objectives

- Prepare poems to read aloud and to perform, showing understanding through intonation, tone, volume and action.
- Discuss key events, character and motivations from Act 5.
- Identify, explain and compare features of different poetry styles and forms.
- Writing is coherent, expressive and follows appropriate structure.
- Read their own work back and make improvements to punctuation, word choice and spelling, reflecting on audience and purpose.

## Act 5, Lesson 1

Learning Intention	To explore and identify features of poetry.
Key Vocabulary	stanza, line, syllable patterns, rhyme, repetition, figurative language (simile/metaphor/personification/hyperbole), onomatopoeia, alliteration
Activities/ Lesson	<p><b>NB.</b> You will need to prepare a selection of poems for the children to look at. Some are given in the resources but you may wish to add or supplement the selection.</p> <p><u>Introduction</u></p> <p>Explain that today, we will be exploring the features of poetry. Over the next lessons, we will be writing and performing our own poems to retell the final act of <i>The Winter's Tale</i>.</p> <p><u>Main input: Features</u></p> <p>Ask the children to skim-read through the selection of poems. Ask them to identify what features they notice in all poems? How do they notice the poems are organised? Can they remember any names of features from previous poems they've studied or written?</p> <p>Talk them through the features of poetry using the features menu, giving examples from the poems. The more practically each feature is demonstrated, the better: i.e. 'Put your finger on the third stanza.' 'Let's clap the syllable patterns in this line' 'What onomatopoeia could we use to describe a _____?' 'How many rhyming words can you and your partner think of for _____?'</p>

### Independent activity

In pairs or small groups, ask children to work through the poetry hunt table. They should complete the table with examples of each feature and then write an example of their own.

### Plenary/reflection:

To challenge children's misconceptions (or reservations) about writing poetry, show them some 'true or false' statements based on the poems they've explored today. For example:

- Poems can be about anything.
- Poems can be as long or as short as you want.
- Poems always must rhyme.
- Poems might have a set number of syllables per line.

Notes of Teachers	This lesson does not cover <b>all</b> poetic features; children may make you aware of others they know - these are just some of the key ones for their writing outcome.
Adaptive Teaching	Support: Some children may benefit from pre-reading/pre-teaching of vocabulary in the poems for today's session so that they are already familiar with the content.  Stretch: Encourage children to think about the <u><b>purpose</b></u> of each feature.
Resources	Selection of poems Features menu Poetry hunt table

## Act 5, Lesson 2

Learning Intention	To generate figurative language to describe Leontes' complex emotions in Act 5.
Key Vocabulary	simile, metaphor, personification, hyperbole, emotions, events, poems, figurative language
Activities/ Lesson	<p><b>NB.</b> Before this lesson, the children should be familiar with the key events in Act 5.</p> <p><u>Introduction</u></p> <p>Revisit poetry features from lesson one, reminding children that today they will experiment with figurative language, not write a full poem yet.</p> <p><u>Warm up</u></p> <p>Share a short poem or carefully chosen extract that includes figurative language such as similes, metaphors, personification and hyperbole. You may need to select more than one poem to cover all the devices.</p> <p>Model a reader response aloud:</p> <ul style="list-style-type: none"><li>• What images stood out?</li><li>• How did the figurative language affect your understanding of the emotions?</li><li>• Which device was most powerful and why?</li></ul> <p><u>Input: Exploring Leontes' emotions</u></p> <p>Reintroduce Leontes at the end of the play and discuss how his emotional state is complex and layered. Introduce and clarify more sophisticated emotional vocabulary, such as: awe, astonishment, remorse, redemption, relief. Share the selected key events from Act 5. Ask pupils (in pairs or small groups) to match emotions to events, making it clear that one event may provoke multiple emotions. Encourage pupils to explain why an emotion fits, suggest alternative or additional emotions, and use ambitious vocabulary where appropriate.</p> <p><u>Input: Figurative language focus</u></p> <p>Discuss how figurative language helps writers communicate emotional intensity and inner conflict more effectively than literal description.</p> <p>Introduce or recap the four devices explicitly:</p> <ul style="list-style-type: none"><li>• Simile – comparing using <i>like</i> or <i>as</i></li><li>• Metaphor – saying something <i>is</i> something else</li><li>• Hyperbole – deliberate exaggeration for effect</li><li>• Personification – giving human qualities to abstract ideas or objects</li></ul> <p>You may choose to model examples linked to Leontes' emotions such as:</p> <ul style="list-style-type: none"><li>• Shock (simile): His heart jolted like a lightning strike splitting the sky.</li><li>• Joy (metaphor): Hope was reborn inside him, a long-dead flame burning bright again.</li><li>• Guilt (personification): Guilt clawed at his chest, refusing to let him breathe.</li><li>• Awe (hyperbole): The moment shattered his world into a thousand pieces.</li></ul>

Briefly discuss: Which device best suits which emotion? How can exaggeration or personification deepen the reader's emotional response?

Main activity: Class collaborative poem

Using the agreed emotion-event pairings, co-construct write 4-6 lines describing Leontes' reactions across Act 5. Invite pupils to suggest and refine figurative language, encouraging precision of word choice, variation in devices, and avoidance of clichés.

Pause to reflect as a class:

- Which lines feel the most powerful?
- Which device created the clearest image or strongest emotion?
- Why might a poet choose one device over another?

Reinforce that these ideas can be borrowed, adapted or developed in their own poems next lesson.

Plenary/Independent application

Ask pupils to independently write 1–2 lines for a different event - emotion pairing. Expect pupils to choose an appropriate figurative device from the lesson.

Adaptive Teaching	<p>Support: Pupils can use the emotions word bank and optional sentence stems as needed.</p> <p>Stretch: Challenge pupils to refine ideas by improving word choices and explaining the impact of their language choices on the reader.</p>
Resources	<p>Act 5 Events</p> <p>Leontes' emotions.</p> <p>Optional sentence stems</p>

## Act 5, Lesson 3

Learning Intention	To generate and use onomatopoeia and alliteration to convey atmosphere and emotional intensity
Key Vocabulary	sound, onomatopoeia, alliteration, atmosphere, tone, effect, imagery
Activities/ Lesson	<p><u>Introduction</u></p> <p>Teacher read and model a response to a poem or short extract that uses onomatopoeia and alliteration (e.g. <i>Crick, crack, crocodile!</i> by Joan Poulson, or a more challenging excerpt if appropriate). Explain that poets use sound devices to create atmosphere, reflect emotions and tension, and help the reader hear and feel the moment.</p> <p>Model a reader response: Which words stand out? What sounds can you imagine? How do these sounds contribute to the mood or emotions of the poem?</p> <p>If needed, share further examples of onomatopoeia and alliteration from familiar poems, prose or everyday language to secure understanding.</p> <p><u>Main input: Sound map</u></p> <p>Briefly recap the key events of Act 5, focusing on the moment of tension, revelation and surprise. Ask pupils:</p> <ul style="list-style-type: none"><li>• What sounds might be heard during these moments?</li><li>• Which sounds would be loud, quiet, sudden or repeated?</li><li>• How might the sounds reflect Leontes' emotional state?</li></ul> <p>Guide pupils to imagine the scene in detail. Invite them to experiment with creating sounds using: voice, hands, feet or body percussion. This should remain purposeful rather than purely playful, with an emphasis on matching sound to mood (e.g. hushed whispers vs. sharp gasps). Pupils then create a 'sound map' of the scene, using labels, words or symbols to represent the imagined sounds.</p> <p>From their sound maps, support pupils to generate a bank of onomatopoeic words and short phrases, considering: precision of sound, repetition for effect, opportunities for alliteration. Record this as a shared class word bank. Highlight examples where alliteration strengthens the impact.</p> <p><u>Main activity: collaborative poem</u></p> <p>Using the shared onomatopoeia bank, co-construct a short poem capturing the atmosphere of Act 5. Model how sounds words can be placed deliberately for effect, for example at the start of a line for impact, repeated to create rhythm, or paired with verbs or imagery.</p> <p>Then, pupils can copy the collaborative poem and add 1-2 lines of their own (or write a short, independent poem using onomatopoeia and alliteration to describe Leontes' reactions). Encourage pupils to reread aloud to check the effectiveness of sound choices.</p>

	<p><u>Plenary</u></p> <p>Discuss as a class:</p> <ul style="list-style-type: none"> <li>• Which words or lines helped you <i>hear</i> the scene most clearly?</li> <li>• How did sound contribute to mood and emotion?</li> <li>• Which choices were most effective and why?</li> </ul> <p>Reinforce that these sound-based lines and ideas can be adapted and developed in their own poems in the next lesson.</p>
Adaptive Teaching	<p>Support: Pupils write the class poem and add 1-2 lines using the word shared word bank.</p> <p>Stretch: Pupils write an independent poem focused on Leontes' reactions, deliberately selecting and combining <b>onomatopoeia and alliteration</b> to shape atmosphere.</p>
Resources	Act 5 events

## Act 5, Lesson 4

Learning Intention	To write a poem															
Key Vocabulary	stanza, line, syllable patterns, rhyme, repetition, figurative language (simile/metaphor/hyperbole/personification), onomatopoeia, alliteration, imagery, atmosphere, cohesion															
Activities/ Lesson	<p><u>Introduction</u></p> <p>Explain that today they will be using all their gathered ideas from previous lessons to write a complete poem. Review the events of Act 5 as this will guide the overall structure of the poem. Tell the children that the poem will alternate between a repeating sound/action stanza and figurative language stanzas that move the narrative forwards. This is best modelled by the example poem structure in the resources for this lesson.</p> <p>Briefly revisit the key moments of Act 5 so pupils are clear on the sequence. If helpful, provide the planning frame (in resources) for pupils to jot down ideas for each moment.</p> <p><u>Creating the repeating stanza</u></p> <p>Tell the children they will first draft a repeating stanza that appears at the beginning, middle and end of the poem. Clarify the structure (display the example clearly):</p> <table border="1"><thead><tr><th>Structure</th><th>Example 1</th><th>Example 2</th></tr></thead><tbody><tr><td>Sound word/action (4 syllables)</td><td>Creak! Footsteps halt</td><td>Rustle of hope</td></tr><tr><td>Sound word/action (3 syllables)</td><td>Hush falls deep</td><td>Truce of fear</td></tr><tr><td>Sound word/Action (4 syllables)</td><td>Heartbeats drum loud</td><td>Gasp! Shadows shift</td></tr><tr><td>Sound word/action (3 syllables)</td><td>Cold stone sleeps</td><td>Life draws near</td></tr></tbody></table> <p>Explain that this stanza should represent something that runs through the whole scene, for example:</p> <ul style="list-style-type: none"><li>• Leontes' heart</li><li>• Fear or tension in the room</li><li>• Hope slowly building</li></ul> <p>Model writing a repeating stanza, thinking aloud about: syllable counting, word choice, and how sound and action work together.</p> <p>Reassure pupils that the stanza does not need to rhyme and the most important thing is impact and atmosphere.</p> <p><u>Drafting the repeating stanza</u></p> <p>After teacher modelling, pupils work independently or with a partner to draft their own repeating stanza. Pupils can draft on whiteboards, scrap paper, or in the planning frame. Encourage them to draft different versions, read them aloud, and select the most effective one. Once chosen, remind them that this stanza will stay the same each time it is repeated.</p>	Structure	Example 1	Example 2	Sound word/action (4 syllables)	Creak! Footsteps halt	Rustle of hope	Sound word/action (3 syllables)	Hush falls deep	Truce of fear	Sound word/Action (4 syllables)	Heartbeats drum loud	Gasp! Shadows shift	Sound word/action (3 syllables)	Cold stone sleeps	Life draws near
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Sound word/action (3 syllables)	Cold stone sleeps	Life draws near														

### Writing the figurative language stanzas

Now, talk children through the structure of the other stanzas using the shared model. These stanzas are where they will use their similes/metaphors. Remind them to keep the narrative order clear but to focus mainly on emotion, reaction and imagery rather than plot.

These stanzas could follow this structure:

<b>Who? Doing What?</b> Simile/Metaphor	Leontes stares at Perdita, Shock bursting inside like a storm breaking	Paulina draws back the curtain, Statius stands still as a winter moon
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After each stanza of figurative language, they will repeat their sound word/action stanza. This sounds a bit fiddly but will be best shown by live modelling and showing children the example poem in the resources for this lesson.

### Independent Activity: writing the poem!

Children can now draft their full poems using their repeated stanza and alternative with figurative language stanzas.

Encourage them to keep referring back to their ideas from previous lessons, read aloud to check rhythm and impact, and remember that the repeating stanza stays the same!

Adaptive Teaching	You can adapt the example structure to best fit your cohort- i.e. taking the pressure off syllable patterns and instead, focusing on the onomatopoeia and figurative language over technical accuracy.
Resources	(Optional) Planning frame Example poem showing the stanza structure

## Act 5, Lesson 5

Learning Intention	To perform my own poem, using intonation and controlling tone, volume and movement to engage an audience
Key Vocabulary	intonation, tone, volume, pace, emphasis, movement/action, audience
Activities/ Lesson	<p><u>Introduction/Input</u></p> <p>Choose a successful example of a poem from yesterday (or the example poem), but read it aloud with no intonation, all in the same quiet volume and choosing a light tone for serious moments. It's likely that you'll get a few giggles! Then, model it again but with varied annotation, appropriate tone and volume, and purposeful movement. Ask pupils which performance they thought was more effective and why? Ask them how did the performance change the meaning or mood?</p> <p>Explain that we can have written a brilliant poem, but it needs performance choices to bring it fully to life for an audience. Use this video (<a href="https://www.bbc.co.uk/bitesize/articles/z8pbf82#zs9b8p3">https://www.bbc.co.uk/bitesize/articles/z8pbf82#zs9b8p3</a>) to reinforce key concepts.</p> <p><u>Activity: Rehearsal and Peer Feedback</u></p> <p>Ask pupils to look back at their poems from yesterday (perhaps give them a photocopy so they can annotate).</p> <p>Ask them to:</p> <ul style="list-style-type: none"><li>• Mark where they will speak louder or quieter</li><li>• Underline words to emphasise</li><li>• Note where movement or pauses could be effective.</li></ul> <p>After, pupils practice reading their poem aloud to a partner. Their partner should give feedback using these sentence stems:</p> <ul style="list-style-type: none"><li>• <i>Say ____ louder/quieter.</i></li><li>• <i>You could pause after...</i></li><li>• <i>I like the way you...</i></li><li>• <i>An action you could use here might be...</i></li><li>• <i>This part could be quieter because...</i></li><li>• <i>Try a more ____ tone here.</i></li></ul> <p>Ensure children have at least 10 minutes to rehearse, perform, receive feedback and improve. Then swap roles so both pupils give and receive feedback. Encourage pupils to rehearse more than once, applying feedback each time.</p>

### Performances

Depending on your cohort and time available, there are a few different ways you could give children the chance to perform:

- Split children into groups of 5-6 and take turns, with time after each performance for positive and constructive feedback.
- To the whole class.
- Filming performances and sharing via the school's website, QR codes around school (depending on your school's policy and parent/carer consent to film).
- An invited audience (e.g. Another class, parents/carers, or an informal outdoor performance).

Adaptive Teaching	Some children may benefit from working in a guided group with an adult to rehearse their poems.
Resources	Feedback sentence stems could be printed and put on tables. Copies of children's poems to annotate.

## Resources

### Lesson 1

#### **Jumbies by John Lyons**

Poem from: <https://childrens.poetryarchive.org/poem/jumbies/>

Jumbies are horrible, shadowy things.  
They love the dark that nightfall brings.

They lurk in every spooky corner,  
and even where the witches gather.

When they screech their chilling chorus  
it's so chilling, there's nothing for us

but to pull the sheets over our heads,  
stay close and trembling in our beds.

Our Mum, who is never ever afraid,  
comes in, switches the lights on.

Surprise! Surprise! No jumbies there;  
the bright lights made them disappear.

#### **Please do not feed the animals ... by Robert Hull**

Poem from: <https://childrens.poetryarchive.org/poem/please-do-not-feed-the-animals/>

Please do not feed the ostriches  
sandwiches

or the bustard  
with a plate of custard.

or the polar bears  
éclairs.

No leopard  
likes anything peppered

Do not offer the wombats  
kumquats

and meerkats  
disdain Kit Kats.

or the rattle-snakes  
fruit-cakes.

Remember that grapes  
upset apes

Remember that piranhas  
are not allowed bananas

and meringues  
do the same for orang-utans.

or partridges  
sausages.

Most importantly –  
do not feed the cheetah  
your teacher.

Never approach a stork  
with things on a fork

### **Crick, crack, crocodile! By Joan Poulson.**

Poem from: <https://childrens.poetryarchive.org/poem/crick-crack-crocodile/>

Crick, crack, crocodile,  
what bright shiny teeth,  
what a fierce, dark smile,

I wouldn't like to meet you  
when you're hungry or sad.  
I'd shout: *Mr. Crocodile,*  
*I taste very bad.*

But I'd be glad to see you  
in a jungle, by the river-  
strong tail, scaly back,  
Handsome water-dragon.  
Crick, crack, crick, crack, snap!

### **An emerald is as green as grass by Christina Rosetti**

Poem from <https://poetrybyheart.org.uk/poems/an-emerald-is-as-green-as-grass>

An emerald is as green as grass;  
A ruby red as blood;  
A sapphire shines as blue as heaven;  
A flint lies in the mud.  
A diamond is a brilliant stone,  
To catch the world's desire;  
An opal holds a fiery spark;  
But a flint holds fire.

### **The Thought Fox by Ted Hughes**

Poem from <https://poetrybyheart.org.uk/poems/the-thought-fox>

I imagine this midnight moment's forest:  
Something else is alive  
Beside the clock's loneliness  
And this blank page where my fingers  
move.

Through the window I see no star:  
Something more near  
Though deeper within darkness  
Is entering the loneliness:

Cold, delicately as the dark snow  
A fox's nose touches twig, leaf;  
Two eyes serve a movement, that now  
And again now, and now, and now

Sets neat prints into the snow  
Between trees, and warily a lame  
Shadow lags by stump and in hollow  
Of a body that is bold to come

Across clearings, an eye,  
A widening deepening greenness,  
Brilliantly, concentratedly,  
Coming about its own business

Till, with a sudden sharp hot stink of fox  
It enters the dark hole of the head.  
The window is starless still; the clock ticks,  
The page is printed.

**In the Quiet of the Trees By Kate Wakeling**  
Poem from <https://clpe.org.uk/poetry/poems/quiet-trees>

The forest is a special kind of still.  
In the quiet of the trees.  
I breathe deep as roots.  
My mood grows as bright  
as the light  
that streams through leaves.  
My thoughts open like buds.  
I let my worries rest on softest moss.  
The forest is a special kind of still  
and in the quiet of the trees  
I become  
a special kind of me.

**Song of the Witches: “Double, double toil and trouble” By William Shakespeare  
(from Macbeth)**  
Poem from <https://www.poetryfoundation.org/poems/43189/song-of-the-witches-double-double-toil-and-trouble>

Double, double toil and trouble;  
Fire burn and caldron bubble.  
Fillet of a fenny snake,  
In the caldron boil and bake;  
Eye of newt and toe of frog,  
Wool of bat and tongue of dog,  
Adder's fork and blind-worm's sting,  
Lizard's leg and howlet's wing,  
For a charm of powerful trouble,  
Like a hell-broth boil and bubble.  
Double, double toil and trouble;  
Fire burn and caldron bubble.  
Cool it with a baboon's blood,  
Then the charm is firm and good.

## Lesson 1 Poetry Features Menu



stanza  
line



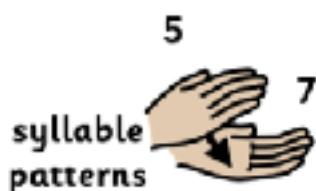
onomatopoeia



repetition



rhyme



syllable  
patterns



alliteration  
sly, slithering snake



metaphor  
a blanket of fog



hyperbole  
(exaggeration)



personification  
smiling sun  
flowers danced



simile  
ran like lightning

## Lesson 1 Poetry Features Hunt

Feature to find	Examples	My own example
onomatopoeia		
a line with 8 syllables		
a word/phrase that is repeated		
three pairs of rhyming words		
a line with 7 syllables		
alliteration		
two similes		
two metaphors		

## Lesson 2

### Act 5 events (selected for the purpose of poem writing!)

1. Leontes discovers Perdita is his daughter.
2. Paulina reveals the statue of Hermione.
3. Leontes sees Hermione alive for the first time.
4. Leontes realises he has been forgiven by Hermione.

### Leontes' emotions

Shock	Disbelief	Fear	Guilt
Remorse	Awe	Relief	Redemption
Love	Joy	Surprise	Hope

### Optional sentence scaffolding (as needed):

<b>Similes</b> <ul style="list-style-type: none"><li>• His heart was like...</li><li>• He felt as though...</li><li>• His emotions surged like...</li><li>• The moment hit him like...</li><li>• His thoughts raced like...</li></ul>	<b>Personification</b> <ul style="list-style-type: none"><li>• The room seemed to...</li><li>• Silence crept...</li><li>• Guilt whispered...</li><li>• Hope reached out...</li><li>• The past refused to...</li></ul>
<b>Metaphors</b> <ul style="list-style-type: none"><li>• Emotion was a...</li><li>• His guilt became a...</li><li>• Hope was...</li><li>• His heart turned into...</li><li>• The truth was a...</li></ul>	<b>Hyperbole</b> <ul style="list-style-type: none"><li>• It felt as if the world had...</li><li>• His heart nearly...</li><li>• Time seemed to stop as...</li><li>• The moment was so powerful that...</li><li>• He would never forget it for the rest of...</li></ul>

## Lesson 4

### Planning frame

Event	Ideas for my poem
1. Leontes discovers Perdita is his daughter	
2. Paulina reveals the statue of Hermione	
3. Leontes sees Hermione alive for the first time	
4. Leontes realizes he has been forgiven by Hermione	
Repeating stanza  Sound word/action (4 syllables) Sound word/action (3 syllables) Sound word/Action (4 syllables) Sound word/action (3 syllables)	

## Repeating stanza structure

Structure	Example 1	Example 2
Sound word/action (4 syllables)	Creak! Footsteps halt.	Rustle of hope.
Sound word/action (3 syllables)	Hush falls deep.	Thud of fear.
Sound word/Action (4 syllables)	Heatbeats drum loud.	Gasp! Shadows shift.
Sound word/action (3 syllables)	Cold stone sleeps.	Life draws near.

## Event stanza structure

Who? Doing What? Simile/Metaphor	Leontes stares at Perdita, Shock bursting inside like a storm breaking.	Paulina draws back the curtain, Statue stands still as a winter moon.
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## Poem: Example Structure

Repeating stanza	Sound word/action (4 syllables) Sound word/action (3 syllables) Sound word/Action (4 syllables) Sound word/action (3 syllables)	Rustle of hope. Thud of fear. Gasp! Shadows shift. Life draws near.
Event 1	Who? Doing What? Simile/Metaphor	Leontes stares at Perdita, Shock bursting inside like a storm breaking.
Event 2	Who? Doing What? Simile/Metaphor	Paulina draws back the curtain, Statue stands still as a winter moon.
Repeating stanza	Sound word/action (4 syllables) Sound word/action (3 syllables) Sound word/Action (4 syllables) Sound word/action (3 syllables)	Rustle of hope. Thud of fear. Gasp! Shadows shift. Life draws near.
Event 3	Who? Doing What? Simile/Metaphor	Hermione stirs, stone softens, Hope bursts like a long lost melody.
Event 4	Who? Doing What? Simile/Metaphor	Hermione steps towards him, Relief like warm summer rain.
Repeating stanza	Sound word/action (4 syllables) Sound word/action (3 syllables) Sound word/Action (4 syllables) Sound word/action (3 syllables)	Rustle of hope. Thud of fear. Gasp! Shadows shift. Life draws near.