

Act 5: Summary

Hamlet sees Ophelia's grave and realizes it is her who has died. Laertes and Hamlet fight by Ophelia's grave side, arguing and competing about who loved her more. They have to be dragged apart and Claudius reminds Laertes that he will get his chance for revenge.

Horatio says that Claudius has encouraged Laertes to settle the score in a duel (fencing match), and that he has witnessed secret conversations between Laertes and Claudius, leading him to believe that they're plotting against him.

Laertes' poisoned sword and the poisoned cup of wine is ready.

The duel begins, but things go very wrong:

- Gertrude snatches a cup of wine to toast Hamlet without realising it is the poisoned cup. Claudius tries to stop her, but it is too late: she has drunk the poison.
- Laertes goes for Hamlet with his sword and Hamlet is cut. Hamlet realises he is fighting for his life and fights back. In the chaos of the fighting, they swap swords.
- Laertes lunges at Hamlet and Hamlet's sword (the poisoned one he snatched from Laertes) pierces Laertes' skin.
- Laertes tells Hamlet that the sword was poisoned by Claudius and they are both going to die.
- Hamlet realises why the cut on his hand hurts so much: it was made with the poisoned sword.
- Gertrude collapses and dies from the poisoned wine.
- Hamlet, realising Claudius' role with the cup and sword, stabs Claudius with the poisoned sword and makes him drink the poisoned wine as his final act of revenge.
- Hamlet and Laertes forgive one another before dying.

Horatio bids his dear friend goodbye as he dies. Hamlet is carried away with honour like a soldier.

Act 5, Lesson 1: Poetry features

<p>Learning Intention</p>	<p>To explore and identify features of poetry.</p>
<p>Key Vocabulary</p>	<p>stanza, line, syllable patterns, rhyme, repetition, figurative language (simile/metaphor/personification/hyperbole), onomatopoeia, alliteration</p>
<p>Activities/ Lesson</p>	<p><u>Introduction:</u></p> <p>Have copies of the model poems out on tables (see 'Resources' section). Explain that today, we will be exploring the features of poetry, eventually writing and performing our own poems to retell the action-packed final act of <i>Hamlet</i>.</p> <p><u>Input: Features</u></p> <p>Ask children to skim-read through the selection of poems on their tables. What features do 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 visual features menu. 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 theme park?' 'How many rhyming words can you and your partner think of for '____'?'</p> <p><u>Independent activity:</u></p> <p>Then, in pairs or small groups, ask children to work through the poetry hunt table. They should complete the table with an example of each feature and then write an example of their own.</p> <p><u>Plenary/reflection:</u></p> <p>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:</p> <ul style="list-style-type: none"> • 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.
<p>Notes for Teachers</p>	<p>This lesson does not cover all poetic features; children may make you aware of others they know- these are just some of the key ones for their writing outcome!</p>
<p>Adaptive Teaching</p>	<p>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.</p> <p>Stretch: Encourage children to think about the purpose of each feature.</p>
<p>Resources</p>	<ul style="list-style-type: none"> • Poetry examples • Features menu • Poetry hunt table

Act 5, Lesson 2: Exploring Act 5

Learning Intention	To understand the key events in Act 5.
Key Vocabulary	events, characters, tableau, summary, story map
Activities/ Lesson	<p><u>Introduction:</u></p> <p>Explain that our poems will be based on the events in Act 5, in which A LOT happens, so it is extremely important that we know what happens very well. Today, we will be using a summary/story map and freeze framing to understand the key events.</p> <p><u>Main Input and Activity:</u></p> <p>Read from pages 45-58 in the Tony Ross retelling of <i>Hamlet</i>, pp201-204 in Leon Garfield's version, or any other version covering the final duel and ending.</p> <p>At regular intervals, pause and ask children to summarise what has just happened by drawing a quick image or writing a one-sentence summary. This will need to be modelled alongside them and should be something simple to prompt their memory- i.e. a wine cup for the moment where Gertrude drinks the poisoned wine. You can use arrows to indicate where the plot moves on. By the end, pupils will have created a story map or a series of summaries for themselves to draw on during the next part of the lesson. Make sure you limit children to only drawing an image for/summarising the key events, being prescriptive about when they stop to add to their story map or summaries: otherwise, they will find the next task overwhelming!</p> <p>Organise pupils into groups (ideally mixed attaining and 4-5 per group), reminding them to bring their summaries/story maps. Ask them to find a space in the classroom (or a hall space if available) and sit in a tight circle. Give each group a piece of A3 and a pen.</p> <p>Explain to them that they will be creating a tableau to show each key moment in this final act. They should use movement, facial expressions, sound effects and either some short narration summarising what happens (i.e. Claudius despairs as Gertrude drinks the poisoned wine) or imagined character speech (i.e. Claudius saying, "No! My dear! Poison!") to accompany their tableau. Give them 15-20 minutes to prepare these and ask them to write down whatever speech/narration accompanies their tableaux on the A3 paper, leaving a gap in between each one. Emphasise that they are not being asked to do a performance of the entire act: they are showing snapshots of the most important moments.</p> <p>Create an 'exhibition' of these by asking all groups but one to sit down. The group standing up will then showcase their tableaux to the rest of the class before they sit down and another group stands up.</p> <p><u>Sequencing:</u></p> <p>Ask children to cut their A3 pages into strips, so that each moment in their tableaux is on a separate strip. Tell them to put them in a jumbled pile in the middle of their circle.</p> <p>Then, do a carousel: leave the paper strips in their jumbled pile, move to the next group along, sequence their strips of paper. Repeat until each group is back with their original pile.</p>

Notes for Teachers	A hall space would be ideal for this lesson if available.
Adaptive Teaching	Model a simple story map on large flipchart paper; this can then be displayed on your working wall for children to refer to throughout the week.
Resources	Tony Ross' <i>Hamlet</i> , pp45-58 Leon Garfield, <i>Shakespeare Stories</i> , pp201-204

Act 5, Lesson 3: Narrative 'found' poetry

Learning Intention	To gather vocabulary for a narrative poem.
Key Vocabulary	repetition, figurative language (simile/metaphor/personification/hyperbole), onomatopoeia, alliteration
Activities/ Lesson	<p><u>Main input:</u></p> <p>Explain that we will be writing a poem to retell the chaos and carnage of Act 5.</p> <p>Acknowledge that this may sound like a tricky task and ask children if they have ever suffered from writer's block: when you have a writing task to do but are just not sure where to begin! Explain that there is a way around this with poetry: 'found' poetry.</p> <p>Tell children that found poetry is a type of poetry created by taking words/phrases from a text. We organise those words/phrases how we want, and we can add, delete or repeat words and phrases. Show them some images of found poetry (there are many on Google, but you will need to check the content in advance to ensure they are appropriate).</p> <p>Give out copies of the example poem. Can children guess where you 'found' the words and phrases for this poem? Hopefully, they will identify that it's from <i>Hamlet</i> (the Tony Ross version) and tells the story of the final act!</p> <p>Give children 5 minutes to explore the poem with their partners. What poetic features from lesson 1 do they notice are included? Are there any features missing that could be added? Where can they see repetition? Alliteration?</p> <p>Now, give the children a copy of Tony Ross' <i>Hamlet</i> pp45-58, Leon Garfield's Tony Ross' <i>Hamlet</i>, pp45-58, Leon Garfield's <i>Shakespeare Stories</i>, pp201-204 or even extracts from the original text if your cohort could access this. Place your own copy under the visualiser or snip an image of it for the IWB. Model scanning through and deleting/keeping words and phrases by:</p> <ul style="list-style-type: none"> • putting a line through anything they want to 'delete' • circling anything they may like to keep • underlining any words/phrases to repeat • putting a double dash // where they might start a new stanza • using an arrow ^ to make any additions, i.e. an extra bit of alliteration, figurative

	<p>language or onomatopoeia.</p> <p>You will need to emphasise the balance between keeping enough text to hint at what's happening in the story, but not keeping entire sentences/paragraphs.</p> <p>On their own versions of the text, children should then begin this process themselves. Ensure there is no way these copies can be lost, by placing in trays or keeping in books, as these will be essential for tomorrow's lesson!</p>
Notes for Teachers	Any examples of found poetry shown to the children will need to be screened to ensure the content is appropriate.
Adaptive Teaching	Provide fewer pages of text or snip the most important paragraphs to reduce the amount to read.
Resources	<p>Copy of Tony Ross' <i>Hamlet</i> pp45-58</p> <p>Leon Garfield's <i>Shakespeare Stories</i>, pp201-204</p> <p>Or selected extracts from the original text!</p> <p>Example found narrative poem</p>

Act 5, Lesson 4: Write!

<p>Learning Intention</p>	<p>To write a 'found' poem.</p>
<p>Key Vocabulary</p>	<p>stanza, line, syllable patterns, rhyme, repetition, figurative language (simile/metaphor/personification/hyperbole), onomatopoeia, alliteration</p>
<p>Activities/ Lesson</p>	<p><u>Main input:</u></p> <p>Display the features menu from the first lesson in this sequence to remind children of your expectations for what they include in their found poems today. Including most of these features should be manageable for all children; including some syllable patterns (i.e. the last line of every stanza being one or two syllables) would be a suitable extension for higher attaining writers.</p> <p>Give out copies of the example poem from the previous lesson and explain that they will need to make decisions about where the sentences, lines and stanzas end. Why do you think I ended my lines/sentences/stanzas when I did? Discuss the impact of shifting a word to the beginning of the next line, beginning or ending a stanza/sentence on a particular word: it makes the reader pay more attention to it.</p> <p><u>Main activity:</u></p> <p>Set children off on their own found poems. Direct them to your story map/summaries from lesson 2 so that they are clear on the order of events and which key events their poems should hint at. Remind children that they are welcome to make additions to their 'found' words and phrases.</p> <p><u>Editing:</u></p> <p>Hand out the self-editing checklist for children to check. Anything they cannot confidently tick will tell them exactly what additions or revisions they need to make to their poems.</p>
<p>Adaptive Teaching</p>	<p>Write the first couple of stanzas as a group with key children before setting them off independently.</p> <p>Stretch: Encourage rearranging the words within a line to play around with it, i.e. "Pale and worried, worried and pale." Also encourage the repetition of a word/phrase throughout multiple stanzas, to create a 'thread' of a significant word such as destiny, poison etc.</p>
<p>Resources</p>	<p>Example poem</p> <p>Children will need their individual copies of the text they marked up yesterday to gather their vocabulary.</p>

Act 5, Lesson 5: Perform!

Learning Intention	To perform my own poem, using intonation, tone, volume and movement to make the meaning clear.
Key Vocabulary	intonation, tone, volume, movement/action
Activities/ Lesson	<p><u>Input & Activity:</u></p> <p>Watch some performances of poets reading their works aloud. There is an excellent free selection of poets reading their own compositions out loud on the CLPE website: https://clpe.org.uk/poetry. After each one, discuss as a class: How did the poet bring their poem alive with their performance and make the meaning clear? Ask children to write down tips and tricks on whiteboards, or create a whole-class spider diagram on flipchart paper with the focus “A poet...”</p> <p>Children might come up with ideas like: speaks clearly; makes their voice louder or quieter; makes eye contact; changes their facial expression; adapts their tone of voice to fit the moment; uses movement or hand gestures to show what is happening etc. These BBC resources (https://www.bbc.co.uk/bitesize/articles/z8pbf82#zs9b8p3) may also help illustrate key concepts if children are struggling to think of ideas.</p> <p>Give pupils 10 minutes to look back over their poems from yesterday and annotate them with any notes for how they will perform them. They may wish to use or create key with symbols. For example:</p> <div data-bbox="619 1178 1248 1547" style="background-color: #ffffcc; padding: 10px; text-align: center;"> <p>/ = pause ↑ = louder voice ↓ = quieter voice ⇒ = speed up ⇐ = slow down ~~~ = stress/emphasise</p> </div> <p>Ensure children have at least 10 minutes to practise their poems a few times and decide how they will say the words. Then, put children into supportive pairings to give one another feedback and allow more time for practice.</p> <p><u>Performances</u></p> <p>Depending on your cohort and time available, there are a few different ways you could give children the chance to perform:</p> <ul style="list-style-type: none"> - Split children into groups of 5-6 and take turns, with time between each performance for the rest of the group to share what went well - Performing 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)

	- Inviting parents in for a performance/playground performance
Adaptive Teaching	Some children may benefit from working in a guided group with an adult to practise their poems.
Resources	Copies of children's poems to annotate Decide in advance which poet's performances you will show and discuss

Resources

Red Robots by Joseph Coelho

Red robots are on the rise,
grasping their red, radiating bellies.

Red robots have red eyes
and red rust on their radio relays.

Red robots race on rails
repurposed from railways.
Red robots are revolutionary
with their radioactive rays.

<https://www.bbc.co.uk/cbbc/joinin/bp-poems-aloud>

Song of the Witches: “Double, double toil and trouble”

By William Shakespeare

(from Macbeth)

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.

<https://www.poetryfoundation.org/poems/43189/song-of-the-witches-double-double-toil-and-trouble>

Onomatopoeia by Joseph Coelho

Onomatopoeia

A word that's a sound! That's...
Onomatopoeia!
The boom in a cloud! That's...
Onomatopoeia!

The bark of a dog! That's...
Onomatopoeia!
The creak of a log! That's...
Onomatopoeia!



The whoosh of a breeze! That's...
Onomatopoeia!
The atchoo of a sneeze! That's...
Onomatopoeia!

The ring of a bell! That's...
Onomatopoeia!
The splash of a well! That's...
Onomatopoeia!



The tweet of a bird! That's...
Onomatopoeia!
A sound that's a word! That's...
Onomatopoeia!



<https://www.scribd.com/document/666719780/Onomatopoeia-by-Joseph-Coelho>

Extract from 'The Highwayman' by Alfred Noyes

The Highwayman

By Alfred Noyes
PART ONE

The wind was a torrent of darkness among the gusty trees.
The moon was a ghostly galleon tossed upon cloudy seas.
The road was a ribbon of moonlight over the purple moor,
And the highwayman came riding—
Riding—riding—

The highwayman came riding, up to the old inn-door.

<https://www.poetryfoundation.org/poems/43187/the-highwayman>

In the Quiet of the Trees
By Kate Wakeling

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.

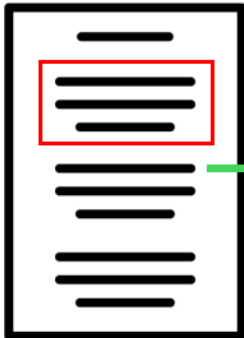
My thoughts open like buds.

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.

Poetry Features Menu

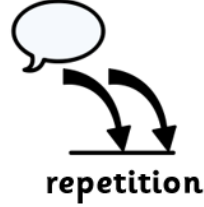


stanza

line



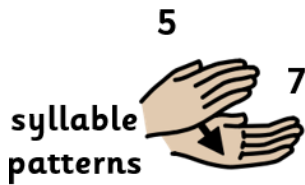
onomatopoeia



repetition



rhyme



syllable patterns



alliteration

sly, slithering snake



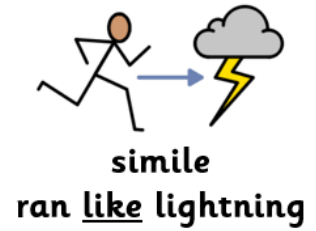
metaphor
a blanket of fog



hyperbole
(exaggeration)



personification
smiling sun
flowers danced



simile
ran like lightning

Poetry Features Hunt

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

Example poem

My destiny brought me back
to the torch light and candles.

There,
my uncle and my mother.
She looks proud; he is anxious.
My destiny brought me back.

Laertes,
filled with a cold hatred.

His eyes
like moonlight on ice.

Horatio,
pale and worried.
Death is everywhere.
Everywhere.

“Let the contest begin!”

Our rapiers snick,
Squeal.
Our shadows flicker,

We duck and dodge.
Rage and hate, hate and rage.
Our rapiers snick and squeal.

“A hit!”

Forehead slick with sweat.

The wine cups
on a table...
My mother...

No!

“A toast!”

No!

Too late.

Without warning
Laertes wheels around,
slashes at me with his sword.

I realise I am
fighting for my life.

Laertes' eyes
blind with fury.

His mouth
an ugly snarl.

I wrench it.
A pain like fire,
my fingers wet with blood.
We fight on,
but something is wrong.
Breath comes in sobs.

Laertes.
The point of my sword,
a spurt of red.
“We are dead men!”
Poison!
“We are dead men!”

I see all now.
I understand
the hot agony
now.

My mother screams,
topples from her throne.
No time left.
Poison.
Must act quickly.

I stagger towards
Claudius.
Drive the poisoned sword,
deep,
deep,
deep into his heart.

Voices shout,
people running.
Darkness
falling before my eyes.
My father's face
falling before my eyes.

A light.
"Farewell, sweet prince!"
Silence.

Lesson 4

Editing checklist

I have used stanzas to organise my poem.	
I have made careful choices about where to end my lines.	
I have included onomatopoeia.	
I have chosen some words/phrases to repeat.	
I have included figurative language (similes, metaphors, personification, hyperbole)	
I have included alliteration.	

Bonus...

Include some rhyme	
Include some syllable patterns (i.e. every stanza begins/ends with a certain number of syllables).	