

Act 5: Summary

Hamlet sees Ophelia's grave and realizes it is her who has died. Laertes and Hamlet fight by Ophelia's graveside, 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

Learning Intention	To explore and identify features of poetry.
Key Vocabulary	stanza, line, syllable patterns, rhyme, repetition, figurative language (simile/metaphor), onomatopoeia, alliteration
Activities/ Lesson	<p><u>Introduction:</u></p> <p>Have copies of the model poems out on tables (see links in ‘Resources’ section below). Explain that today, we will be exploring the features of poetry, eventually writing and performing our own poems about 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? How is this different to other types of writing they’ve seen before?</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. ‘How quickly can you put your finger on a stanza?’ ‘What onomatopoeia could we use to describe playtime at school?’ ‘How many rhyming words can you and your partner think of for ‘frog’?’</p> <p><u>Independent activity:</u></p> <p>Then, in pairs or small groups, ask children to work through the poetry hunt checklist. Can they find an example of each feature in the selection provided? Then, discuss answers as a whole class and iron out any possible misconceptions.</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.
Notes for Teachers	This lesson does not cover all poetic features and is specifically tailored to the type of poetry children will be writing.
Adaptive Teaching	<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>
Resources	<ul style="list-style-type: none"> • Poetry examples • Features menu • Poetry hunt checklist

Act 5, Lesson 2: Exploring Act 5

Learning Intention	To understand the key events in Act 5.
Key Vocabulary	events, characters, tableau, summarise, 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 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>. At regular intervals, pause and ask children to summarise what has just happened by drawing a quick image. 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 of page 58, pupils will have created a story map for themselves to draw on during the next part of the lesson. Make sure you limit children to only drawing an image for the key events, being prescriptive about when they stop to add to their story map: otherwise, they will find the next task overwhelming!</p> <p>Organise pupils into groups (ideally mixed attaining and 4-5 per group). Ask them to find a space in the classroom (or a hall space if available) and sit in a tight circle. 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 a maximum of one summary sentence per moment (i.e. Gertrude drinks the poisoned wine) to accompany their tableau. Give them 15-20 minutes to prepare these. 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>Plenary/reflection:</u></p> <p>End the lesson by asking children to turn over their story maps so they are face down. Can you tell your partner the key events in Act 5, in the correct order?</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 back to throughout the week.
Resources	Tony Ross' <i>Hamlet</i> , pp45-58

Act 5, Lesson 3: Generating vocabulary and ideas

<p>Learning Intention</p>	<p>To generate vocabulary and ideas for a poem.</p>
<p>Key Vocabulary</p>	<p>simile, metaphor, onomatopoeia, verbs, alliteration</p>
<p>Activities/ Lesson</p>	<p><u>Introduction:</u></p> <p>Tell pupils that we are going to be bringing the events of Act 5 to life with a poem with sound effects (onomatopoeia), plenty of action (verbs) and similes/metaphors to capture the characters and the chaos of this act.</p> <p><u>Sound effects</u></p> <p>Ask children: what sounds do you think would have been heard during the fight scene in the final act? Jot down (or ask them to on whiteboards) any words that come to mind: clang, crash, gasps etc. Underline any that are onomatopoeia and ask children: why have I underlined these specific examples? Then, ask children to complete their 'sound effects' section of their sheet (or list in books), thinking of as many examples of onomatopoeia as they can.</p> <p><u>Actions/movement</u></p> <p>Now, ask children what action (verbs) we might see in that fight scene- i.e. ducking, dodging, twisting, wrenching- encourage them to think of some alliterative pairs, too: i.e. swooping and swerving. Children to record theirs on their sheets or in books. Encourage them to try ideas out loud with a partner to make sure they make sense and fit the moment. No alliteration is better than random alliteration that doesn't make sense!</p> <p><u>Similes and metaphors</u></p> <p>Display some key nouns from this act: different character names, torches, pain, swords, sweat etc. What similes/metaphors could we use to describe these? Take some ideas and jot them down on flipchart paper to model, for example: Laertes' eyes shine like moonlight on ice, A raging river of sweat trickles down my face. Then, ask children to complete their own simile/metaphor section of their ideas sheet. This could be a good moment to stretch higher attaining writers to include some alliteration in these, too. There are some simile/metaphor starters in the resources for this lesson to have out on tables to support.</p> <p><u>Time to magpie!</u></p> <p>Ask children to go and sit next to someone different when you ring a bell/clap. Give them 2 minutes or so to share ideas with a new partner and jot down any ideas they would like to 'magpie' for their own poems. Then, swap again. Repeat until children have had exposure to lots of different ideas and have a full bank of ideas to use.</p>
<p>Notes for Teachers</p>	<p>It would be worth looking ahead to the model text in tomorrow's lesson to see the structure of the poems children will be writing so you can see the intended outcome.</p>
<p>Adaptive Teaching</p>	<p>Perhaps provide a bank of verbs/sound effects for children to choose from if their vocabulary is limited/EAL.</p>

Resources

Vocabulary/ideas sheet

Simile/metaphor starters

Act 5, Lesson 4: Write!

<p>Learning Intention</p>	<p>To write a poem which includes:</p> <ul style="list-style-type: none"> • figurative language • onomatopoeia • syllable patterns • alliteration • repetition 																		
<p>Key Vocabulary</p>	<p>figurative language (simile/metaphor), syllable patterns, onomatopoeia, alliteration, repetition</p>																		
<p>Activities/ Lesson</p>	<p><u>Introduction:</u></p> <p>Ask pupils to look back at their brilliant ideas from yesterday and with a partner, pair together some action words/sound effects they think would go well together. Encourage them to say possible pairings out loud so they can play with different options. Remind them that alliteration is a bonus!</p> <p><u>Creating our repeating stanza</u></p> <p>Explain that in our poems, we will have a stanza that repeats. This will focus on action words and sound effects (i.e. the first two boxes of yesterday’s planning template). The structure, and some examples, will be:</p> <table border="1" data-bbox="416 1043 1469 1144"> <tr> <td>Sound effects/action (4 syllables)</td> <td>Clang! Crash! Clang! Crash!</td> <td>Slashing, crashing,</td> </tr> <tr> <td>Sound effects/action (3 syllables)</td> <td>Swords collide.</td> <td>Duck and dodge.</td> </tr> <tr> <td>Sound effects/action (4 syllables)</td> <td>Swooshing, slicing,</td> <td>Stabbing, swerving,</td> </tr> <tr> <td>Sound effects/action (3 syllables)</td> <td>Blades and cries.</td> <td>Screams and sobs.</td> </tr> </table> <p>Model this and then give children 5-10 minutes in pairs to draft their own repeating stanza on whiteboards or scrap paper.</p> <p>If you need to adapt this, you could have the same syllable pattern per line or repeat the same two lines twice to create your 4-line stanza. There is no pressure to rhyme, but some children may want to!</p> <p><u>Drafting</u></p> <p>Now, talk children through the structure of the other stanzas. These stanzas are where they will use their similes/metaphors (just remind them to think about the order they use them in based on what they know of the story). These stanzas will follow this structure:</p> <table border="1" data-bbox="416 1581 1469 1682"> <tr> <td>Who/what? Doing what?</td> <td>Claudius sits perched on a throne,</td> <td>Sweat trickles down my forehead,</td> </tr> <tr> <td>Simile/metaphor</td> <td>Like a predator tracking his prey.</td> <td>A raging river.</td> </tr> </table> <p>After each stanza of figurative language, they will repeat their sound effects/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.</p> <p>Children can now work with their partners or independently to draft their poems in full. Encourage them to keep looking back at their bank of ideas from yesterday and reassure them that the stanza they are repeating doesn’t change!</p>	Sound effects/action (4 syllables)	Clang! Crash! Clang! Crash!	Slashing, crashing,	Sound effects/action (3 syllables)	Swords collide.	Duck and dodge.	Sound effects/action (4 syllables)	Swooshing, slicing,	Stabbing, swerving,	Sound effects/action (3 syllables)	Blades and cries.	Screams and sobs.	Who/what? Doing what?	Claudius sits perched on a throne,	Sweat trickles down my forehead,	Simile/metaphor	Like a predator tracking his prey.	A raging river.
Sound effects/action (4 syllables)	Clang! Crash! Clang! Crash!	Slashing, crashing,																	
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Who/what? Doing what?	Claudius sits perched on a throne,	Sweat trickles down my forehead,																	
Simile/metaphor	Like a predator tracking his prey.	A raging river.																	

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
Resources	Example poem illustrating the structure children will follow for their stanzas.

Act 5, Lesson 5: Perform!

Learning Intention	To perform my own poem, using intonation and controlling the tone/volume.
Key Vocabulary	intonation, tone, volume, movement/action
Activities/ Lesson	<p><u>Input & Activity:</u></p> <p>Choose a successful example of a poem from yesterday, 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 appropriate tone, volume, intonation and some movement. Ask pupils which performance they thought was better and why? Explain that we can have written a brilliant poem, but it is so important to bring it to life with our intonation, tone, volume and movement. Use this video (https://www.bbc.co.uk/bitesize/articles/z8pbf82#zs9b8p3) to illustrate these concepts.</p> <p>Ask pupils to look back at their poems from yesterday (perhaps give them a photocopy so they can annotate with 'louder' etc) and practise reading them out loud to a partner. Their partner should give feedback using these sentence stems:</p> <ul style="list-style-type: none"> • Say ____ louder. • I think you could... • I like the way you... • An action you could use for this bit could be... • Maybe this part should be quieter because... • Make your tone more... on this part. <p>Ensure children have at least 10 minutes to practise their poems a few times, getting feedback in between. Then, swap over and repeat this process so that both have given, and been given, feedback on their poetry performances.</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	Feedback sentence stems could be printed and put on tables Copies of children's poems to annotate.

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>

An emerald is as green as grass by Christina Rossetti

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.

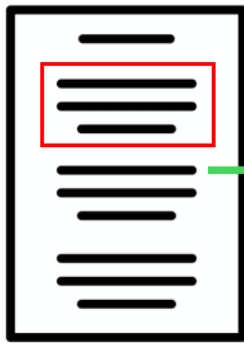
A diamond is a brilliant stone,

To catch the world's desire;

An opal holds a fiery spark;

But a flint holds fire.

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

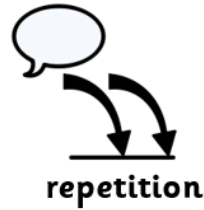


stanza

line



onomatopoeia



repetition



rhyme



simile

ran like lightning

5

syllable
patterns



alliteration

sly, slithering snake



metaphor
a blanket of fog

Poetry hunt! Work through these challenges with your partner.

- Find three examples of onomatopoeia.
- In which example is there a pattern of 8 or 7 syllables on every line?
- How many pairs of rhyming words can you find?
- Which poem has the most examples of alliteration? Create a tally.
- Find a metaphor.
- Find two similes.
- Find a word or group of words that is repeated.

Simile/metaphor starters

Claudius watches like...

His eyes are...

He smiles like...

The crowd is a pack of...

Laertes snarls like...

Shadows are...

An explosion of... fills the hall.

Swords as sharp as...

Sweat trickles like...

Torches flicker like...

We are...

Poison takes over like...

Pain like _____ burns against my skin.

A _____ of blood seeps...

Darkness arrives like...

Poetry Vocabulary & Ideas

Sound effects (include some onomatopoeia)	Action/verbs- what is happening?
Similes/metaphors	

Poem: Example Structure

<p>Slashing, crashing, Duck and dodge. Stabbing, swerving, Screams and sobs.</p> <p>Claudius sits perched on a throne, Like a predator tracking his prey.</p> <p>Slashing, crashing, Duck and dodge. Stabbing, swerving, Screams and sobs.</p> <p>Torches flicker against the walls, Like gnarled fingers.</p> <p>Slashing, crashing, Duck and dodge. Stabbing, swerving, Screams and sobs.</p> <p>Sweat trickles down my forehead, A raging river.</p>	<p>Sound effects/action (4 syllables) Sound effects/action (3 syllables) Sound effects/action (4 syllables) Sound effects/action (3 syllables)</p> <p>Who/what? Doing what? Simile/metaphor</p> <p>Repeat sound effects/action stanza</p> <p>Who/what? Doing what? Simile/metaphor</p> <p>Repeat sound effects/action stanza</p> <p>Who/what? Doing what? Simile/metaphor</p>
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NB I have chosen to capitalise every new line- it may be simpler to ask children to do this too rather than getting bogged down in punctuation- there's already a lot for them to think about!