Exploratory Investigations
Curriculum
Grades Four, Five, Six, Seven and Eight

Fair Haven Public Schools
Knollwood School
Fair Haven, New Jersey
Adopted September 2014
Program Overview

Exploratory Investigations is a program that was created to supplement the curriculum and provide students with additional opportunities for learning and exploration. The experiences and activities are designed to expose students to a wide variety of topics that are not usually covered in the regular curriculum. The goal is to further enrich the learning by expanding the scope of experiences already provided.

Initially, an assembly or other large-group experience will be provided to the entire population. At the conclusion, students will have an opportunity to express interest in further investigation of the topic addressed in the large-group experience. Those students who are interested will get the chance to pursue the topic at advanced levels in a small group setting.

Our Exploratory Investigations program is based on the model for gifted education developed by Dr. Joseph Renzulli at the University of Connecticut. Renzulli’s model promotes student participation in three types of enrichment activities (Type I, Type II, Type III) in order for students to pursue independent investigations on special topics of their interest.

The objectives of the program are:

- To expose students to topics that may not be included in the essential curriculum.
- To increase student skills in research and problem solving.
- To increase student awareness of personal strengths and potential for success.

Exploratory Investigations provides students with opportunities in Type I and Type II learning activities at this point. Perhaps in the future it will expand to include Type III activities as well.
Type I Learning Activities

Students are exposed to a wide variety of experiences that may not be available in the essential curriculum. Guest speakers, demonstrations, field trips, documentaries and other resources are available to expose students to a wide variety of disciplines, topics, occupations and hobbies. The goal of Type I activities is to stimulate new interests that individuals or small groups of students may choose to pursue through intensive study. All students at a grade level are exposed to these activities.

Type II Learning Activities

Students learn and develop advanced research skills and thinking skills such as critical inquiry, problem solving, and creative thinking. Activities or lessons usually occur in the classroom or in small group settings. These learning activities encourage high-level thinking and reasoning skills.

Interested students may contact the Exploratory Investigations Teacher by filling out an interest form following the Type I learning activity. Also, classroom teachers may refer highly able students and/or students with intense interests to the Exploratory Investigations Teacher.

Parents and community members have volunteered to serve as guest speakers about careers or topics of special interest. This can be an invaluable way to connect students to real-life applications of topics being studied.
Standard 5.10 Environmental Studies
All students will develop an understanding of the environment as a system of interdependent components affected by human activity and natural phenomena.

Big Idea: Organisms are linked to one another in an ecosystem by the flow of energy and the cycling of materials. Humans are an integral part of the natural system and human activities can alter the stability of ecosystems.

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<thead>
<tr>
<th>Essential Questions</th>
<th>Enduring Understandings</th>
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<tbody>
<tr>
<td><strong>Strand A. Natural Systems and Interactions</strong></td>
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<tr>
<td>① How can change in one part of an ecosystem affect change in other parts of the ecosystem?</td>
<td>① Organisms and their environments are interconnected. ② Changes in one part of the system will affect other parts of the system.</td>
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<table>
<thead>
<tr>
<th>Areas of Focus</th>
<th>Comments and Examples</th>
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<tbody>
<tr>
<td><strong>Strand A. Natural Systems and Interactions</strong></td>
<td></td>
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<tr>
<td>1. Differentiate between natural resources that are renewable and those that are not.</td>
<td>Instructional/Assessment Focus: Resources are things that we get from living and non-living environments to meet the needs and wants of a population. Some resources are basic materials such as air, water, and soil. Other resources are produced from basic resources such as food, fuel, and building materials. Many natural resources are limited. The amount available can be made to last longer by decreasing the use of some resources or by reusing or recycling certain materials. Sample Assessment Item: 1. Which of these is a renewable resource? A. wood, because trees grow again B. coal, because more can be made in about 100 years C. petroleum, because it can be refined into gasoline D. gold, because more can be made very easily</td>
</tr>
</tbody>
</table>

| **Strand B. Human Interactions and Impact** | |
| ① How do humans impact the diversity and stability of ecosystems? | ① Humans can alter the living and non-living factors within an ecosystem, thereby creating changes to the overall system. |

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<tr>
<td><strong>Strand B. Human Interactions and Impact</strong></td>
<td></td>
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<tr>
<td>1. Explain how meeting human requirements affect the environment.</td>
<td>Instructional/Assessment Focus: Humans change environments in ways that can be either beneficial or detrimental for themselves and other organisms. In striving to meet their own needs, humans have had significant impact on local, regional and global environments. Moving air and water can be used to run machines. The Sun is the main source of energy for people and they use it in various ways. The energy in fossil fuels comes from plants that grew long ago. Some energy sources cost less than others and cause less pollution than others. People try to conserve energy in order to slow down the depletion of energy resources and/or to save money. Suggested Instructional/Assessment Strategy: For more easily observed sources of energy, students can relate inputs and outputs; what it takes for something to work and what the effects are.</td>
</tr>
</tbody>
</table>
Sample Assessment Item:

1. Garbage is a big problem. In many cities and towns, garbage is taken away to landfills, which are often called “dumps.” Some landfills are very big and may cover hundreds of acres. But even these big landfills are getting full and may have to be closed. Here are some ideas for solving the garbage problem. Write what you think is a good point about each idea and what you think is a bad point about each idea.

<table>
<thead>
<tr>
<th>Ideas for Solving Garbage Problem</th>
<th>Good Points</th>
<th>Bad Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recycling</td>
<td></td>
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<tr>
<td>Burning garbage</td>
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<tr>
<td>Dumping garbage in the ocean</td>
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<tr>
<td>Sending garbage to a landfill in another state</td>
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</table>

Grade Four Unit Connections:

The fourth grade students travel to the Liberty Science Center. The recently renovated science museum offers incredible new, hands-on exhibits for the students to enjoy. While there, they view an IMAX show entitled, *Sea Monsters*. This trip shows students how science and technology are embedded into all facets of our lives. In particular, the exhibit entitled *Our Hudson Home* addresses the focus of this exploratory investigation: our local waterways. Students study conservation, local vegetation and sea life as well as how our local waterways support the surrounding communities.

Standard 3.2 Writing

All students will write in clear, concise, organized language that varies in content and form for different audiences and purposes.

**Big Idea:** Writing is the process of communicating in print for a variety of audiences and purposes.

**Essential Questions**

- How do good writers express themselves? How does process shape the writer’s product?

**Enduring Understandings**

- Good writers develop and refine their ideas for thinking, learning, communicating, and aesthetic expression.

**Areas of Focus**

**Comments and Examples**
1. **Write stories with multiple paragraphs that develop a situation or plot, describe the setting, and include an ending.**

   **Instructional focus:**
   - Explicit instruction
     - Study of writers (what they write about; how they express their points of view and/or feelings; how the setting is conveyed and how it influences the story)
   - Writing instruction that includes all steps of the writing process
     - Writing assignments that reflect literature read in the classroom and incorporate students’ personal experiences

   **Example:**
   Students write developed stories with multiple paragraphs.

3. **Generate possible ideas for writing through listening, talking, recalling experiences, hearing stories, reading, discussing models of writing, asking questions, and brainstorming.**

4. **Develop an awareness of form, structure, and author’s voice in various genres.**

5. **Use strategies such as graphic organizers and outlines to elaborate and organize ideas for writing.**

6. **Draft writing in a selected genre with supporting structure according to the intended message, audience, and purpose for writing.**

   **Instructional focus:**
   - Understanding genre, author’s voice and intent, audience and purpose for writing
   - Drafting
   - Structures of writing in various genre

   **Example:**
   Students write a persuasive essay about the importance of voting.

7. **Make decisions about the use of precise language, including adjectives, adverbs, verbs, and specific details, and justify the choices made.**

   **Instructional focus:**
   - Explicit instruction during both teacher read alouds and small group instruction
   - Interactive word walls
   - Teacher paraphrasing during reading and speaking
   - Anchoring of the new words to students’ backgrounds and experiences
   - Writing assignments that require the use of mature words
Attention to words that authors choose and how the words illuminate the story or the information being shared

8. Revise drafts by rereading for meaning, narrowing focus, elaborating and deleting, as well as reworking organization, openings, closings, word choice, and consistency of voice.

9. Review own writing with others to understand the reader's perspective and to consider and incorporate ideas for revision.

10. Review and edit work for spelling, usage, clarity, organization, and fluency.

**Strand B. Writing as a Product (resulting in a formal product or publication)**

- How do writers develop a well written product?

  - Good writers use a repertoire of strategies that enables them to vary form and style, in order to write for different purposes, audiences, and contexts.

<table>
<thead>
<tr>
<th>Areas of Focus</th>
<th>Comments and Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Expand knowledge of characteristics and structures of selected genres.</td>
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</tbody>
</table>

4. Write various types of prose, such as short stories, biography, autobiography, or memoir, that contain narrative elements.

Examples:
- Students write short stories.
- Students write their autobiography.

6. Sharpen focus and improve coherence by considering the relevancy of included details and adding, deleting, and rearranging appropriately.

10. Engage the reader from beginning to end with an interesting opening, logical sequence, and
satisfying conclusion.

<table>
<thead>
<tr>
<th>Strand C. Mechanics, Spelling, and Handwriting</th>
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</thead>
<tbody>
<tr>
<td>⊗ How do rules of language affect communication?</td>
<td>⊗ Rules, conventions of language, help readers understand what is being communicated.</td>
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<table>
<thead>
<tr>
<th>Areas of Focus</th>
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<tbody>
<tr>
<td>3. Use knowledge of English grammar and usage to express ideas effectively.</td>
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<tr>
<td>4. Use correct capitalization and punctuation, including commas and colons, throughout writing.</td>
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<tr>
<td>5. Use quotation marks and related punctuation correctly in passages of dialogue.</td>
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<tr>
<td>8. Edit writing for correct grammar usage, capitalization, punctuation, and spelling.</td>
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<thead>
<tr>
<th>Strand D. Writing Forms, Audiences, and Purposes (exploring a variety of forms)</th>
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</thead>
<tbody>
<tr>
<td>⊗ Why does a writer choose a particular form of writing?</td>
<td>⊗ A writer selects a form based on audience and purpose.</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Areas of Focus</th>
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<tbody>
<tr>
<td>1. Write for different purposes (e.g., to express ideas, inform, entertain, respond to literature, persuade, question, reflect, clarify, share) and a variety of audiences (e.g., self, peers, community).</td>
<td>Instructional strategies: Using authentic text (newspapers, Internet sources, magazines and journals, advertisements, speeches, directions, songs and poetry, letters, brochures and pamphlets, comic strips, political cartoons, etc.) to study audience and purpose for writing. Facilitated discussion among students as a way of brainstorming for purpose and ideas. Target writing to reflect a particular audience and purpose.</td>
</tr>
<tr>
<td>2. Gather, select, and organize information appropriate to a topic, task, and audience.</td>
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</table>
7. Write narratives, establishing a plot or conflict, setting, characters, point of view, and resolution.

Instructional strategies:
- Using selected literature to highlight/teach elements of narrative writing
- Providing opportunities for students to write

8. Use narrative techniques (e.g., dialogue, specific actions of characters, sensory description, and expression of thoughts and feelings of characters).

Instructional strategies:
- Using selected literature to highlight/teach narrative techniques
- Providing opportunities for students to write

Example: Students write a story that develops a character.

15. Use relevant graphics in writing (e.g., maps, charts, illustrations, graphs, photographs).

16. Demonstrate the development of a personal style and voice in writing.

Grade Five Unit Connections:

*Small Factory Productions* staff provides an introductory session on cartooning and movie production for all 5th graders. Students choosing the subsequent small-group sessions learn the basics of how to create and develop their own cartoons, looking into character development, background design, perspective, and movement drawing.

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Standard 3.3 Speaking

All students will speak in clear, concise, organized language that varies in content and form for different audiences and purposes.

**Big Idea:** Oral language is a tool for communicating, thinking, and learning.

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<thead>
<tr>
<th>Essential Questions</th>
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<tbody>
<tr>
<td><strong>Strand C. Word Choice</strong></td>
<td></td>
</tr>
<tr>
<td>⊗ How does the choice of words affect the message?</td>
<td>⊗ A speaker’s choice of words and style set a tone and define the message.</td>
</tr>
<tr>
<td><strong>Strand D. Oral Presentation</strong></td>
<td></td>
</tr>
<tr>
<td>⊗ How does a speaker communicate so others will listen and understand the message?</td>
<td>⊗ A speaker selects a form and organizational pattern based on the audience and purpose</td>
</tr>
</tbody>
</table>
Grade Five Unit Connections:

Students meet in small groups to develop the “pitch” for their cartoon to present to a panel of judges. The students write the script and develop visual and dramatic elements to support the script that will persuade their audience.

Standard 1.2 Creation and Performance

All students will utilize those skills, media, methods and technologies appropriate to each art form in the creation, performance and presentation of dance, music, theater and visual art.

Big Idea: Active participation in the arts leads to a comprehensive understanding of the imaginative and creative process.

<table>
<thead>
<tr>
<th>Essential Questions</th>
<th>Enduring Understandings</th>
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<tbody>
<tr>
<td>How does creating and performing in the arts differ from viewing the arts?</td>
<td>The arts serve multiple functions: enlightenment, education, and entertainment.</td>
</tr>
<tr>
<td>To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist?</td>
<td>Though the artist’s imagination and intuition drive the work, great art requires skills and discipline to turn notions into a quality product.</td>
</tr>
<tr>
<td>The artistic process can lead to unforeseen or unpredictable outcomes.</td>
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Grade Five Unit Connections:

The students develop a cartoon idea that is based on a theme with the intent of delivering a message to the audience. Their characters, plot, scene creation, and artistic choices in terms of color, music, etc. will help determine the effectiveness of the message.

Standard 1.4 Critique

All students will develop, apply and reflect upon knowledge of the process of critique.

Big Idea: Through the critical process, students formulate judgments regarding artistic and aesthetic merits of artwork.

<table>
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<tbody>
<tr>
<td>When is art criticism vital and when is it beside the point?</td>
<td>The critical process of observing, describing, analyzing, interpreting and evaluating leads to informed judgments regarding the relative merits of artworks.</td>
</tr>
</tbody>
</table>
Grade Five Unit Connections:

Students critique their own work and the works of others for effectiveness. They "pitch" their ideas for one another and receive feedback from one another before presenting in front of the panel of judges.

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Standard 1.1 Aesthetics
All students will use aesthetic knowledge in the creation of and in response to dance, music, theater and visual arts.

Big Idea: Aesthetic knowledge stimulates judgment and imagination empowering students to interpret, appreciate and extract meaning from the arts.

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<tbody>
<tr>
<td>Strands A and B: Knowledge and Skills</td>
<td></td>
</tr>
<tr>
<td>☑ Why should I care about the arts?</td>
<td>☑ Aesthetics fosters artistic appreciation, interpretation, imagination, significance and value.</td>
</tr>
<tr>
<td>☑ What’s the difference between a thoughtful and a thoughtless artistic judgment?</td>
<td>☑ The point of studying the arts is to foster meaning making, deeper emotional response and more inventive decision making.</td>
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<tr>
<td></td>
<td>☑ Experts can and do disagree about the value, power and source of art.</td>
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Grade Six Unit Connections:

A dance troupe visits the school. Their performance includes a small-group question and answer session for sixth graders. Then, students may choose to attend four additional sessions during which they study (and try out) different types of dance with local dance instructor from KICK.

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Standard 1.2 Creation and Performance
All students will utilize those skills, media, methods and technologies appropriate to each art form in the creation, performance and presentation of dance, music, theater and visual art.

Big Idea: Active participation in the arts leads to a comprehensive understanding of the imaginative and creative process.

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<tr>
<th>Essential Questions</th>
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</table>
Strands A-D: Dance, Music, Theater and Visual Arts

- How does creating and performing in the arts differ from viewing the arts?
- To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist?
- The arts serve multiple functions: enlightenment, education, and entertainment.
- Though the artist’s imagination and intuition drive the work, great art requires skills and discipline to turn notions into a quality product.
- The artistic process can lead to unforeseen or unpredictable outcomes.

Grade Six Unit Connections:

Under the supervision of a local dance instructor, students perform planned sequences of dance. They work to develop dance technique that uses strength, flexibility, balance and coordination appropriate to their age and physical development. They demonstrate sequences of movement from several different styles or traditions of dance.

Standard 6.2 Civics
All students will know, understand and appreciate the values and principles of American democracy and the rights, responsibilities and roles of a citizen in the nation and the world.

Big Idea: An understanding of the historical foundations and underlying values and principles of American democracy prepares learners to make informed, responsible decisions as citizens and to value participation as citizens of the nation and the world.

Essential Questions

<table>
<thead>
<tr>
<th>Strand A. Civic Life, Politics and Government</th>
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</thead>
<tbody>
<tr>
<td>① What is government and what can it do?</td>
</tr>
<tr>
<td>① Why do rules, laws and government not always preserve individual rights and the common good? What can be done about it?</td>
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<table>
<thead>
<tr>
<th>Enduring Understandings</th>
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<tbody>
<tr>
<td>① Societies require rules, laws and government.</td>
</tr>
<tr>
<td>① Governments can change based on the needs of people, their society and their culture.</td>
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<tr>
<td>① Citizens can influence government in many ways if they choose to participate.</td>
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</table>
Strand D. Citizenship

- How can citizens and groups participate effectively in the democratic process?
- Can the rights of American citizens ever cause conflict among them?

- Citizenship is a lifelong endeavor.
- It is the responsibility of citizens to actively participate in government; otherwise, the country is run by a few for the few.
- Protecting the common good may require sacrificing individual rights. Maintaining that fragile balance is the collective role of all citizens.

Grade Seven Unit Connections:

Seventh graders get a peek into the judicial system while viewing two classic films featuring courtroom drama: *Witness for the Prosecution* and *To Kill a Mockingbird*. Through this engaging venue, students get an overview of our legal systems and how they work. If they choose to take part in the small-group sessions, they see students reenacting legal cases and enact cases of their own in small groups. They are able to apply their own knowledge of the Bill of Rights and the Constitution as they take on a mock trial with a local attorney acting as judge.

Standard 3.5 Viewing and Media Literacy

All students will access, view, evaluate, and respond to print, nonprint, and electronic texts and resources.

**Big Idea:** A media literate person can evaluate how words, images, and sounds influence a message.

<table>
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<tr>
<th>Essential Questions</th>
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<tbody>
<tr>
<td>What's the media message</td>
<td>People experience the same media message differently.</td>
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Grade Seven Unit Connections:

During the tier I film study activity, students study film techniques such as camera angle and movement, focus, point of view, shot length, etc., and their effect on the delivery of the message of the movie to the viewer.

Standard 3.1 Reading

All students will understand and apply the knowledge of sounds, letters, and words in written English to become independent and fluent readers and will read a variety of materials and texts with fluency and comprehension.

**Big Idea:** The ability to read a variety of texts requires independence, comprehension, and fluency.

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<tr>
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<tr>
<td>Strand A. Concepts About Print</td>
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<tr>
<td>🍀 How does understanding a text’s structure help me better understand its meaning?</td>
<td>🍀 Understanding of a text’s features, structures, and characteristics facilitate the reader’s ability to make meaning of the text.</td>
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<table>
<thead>
<tr>
<th>Areas of Focus</th>
<th>Comments and Examples</th>
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<tbody>
<tr>
<td>1. Identify and use organizational structures to comprehend information. (e.g., logical order, comparison/contrast, cause/effect, chronological, sequential, procedural text).</td>
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<table>
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<tr>
<th>Strand C. Decoding and Word Recognition</th>
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<tbody>
<tr>
<td>🍀 How do I figure out a word I do not know?</td>
<td>🍀 Readers use language structure and content clues to identify the intended meaning of words and phrases as they are used in text.</td>
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<th>Areas of Focus</th>
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<tbody>
<tr>
<td>1. Distinguish among the spellings of homophones to determine meaning (e.g. cite, site, sight).</td>
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<tr>
<td>2. Apply spelling and syllabication rules that aid in decoding and word recognition.</td>
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</tbody>
</table>
| 3. **Continue to use structural analysis and context analysis to decode new words.** | **Instructional focus:**
- Root words
- Prefixes and suffixes
- Polysyllabic words
ASSESS during teacher observation. |
| 4. Apply knowledge of word structures and patterns to read with automaticity. |  |

<table>
<thead>
<tr>
<th>Strand E. Reading Strategies (before, during, and after reading)</th>
<th></th>
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<tbody>
<tr>
<td>🍀 What do readers do when they do not understand everything in a text?</td>
<td>🍀 Good readers employ strategies to help them understand text. Strategic readers can develop, select, and apply strategies to enhance their comprehension.</td>
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</table>
1. Monitor reading for understanding by automatically setting a purpose for reading, making and adjusting predictions, asking essential questions, and relating new learning to background experiences.

2. Use increasingly complex text guides to understand different text structure and organizational patterns (e.g. chronological sequence or comparison and contrast).

### Strand F. Vocabulary and Concept Development

| Why do readers need to pay attention to a writer’s choice of words? | Words powerfully affect meaning. |

#### Areas of Focus

<table>
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<tr>
<th>Comments and Examples</th>
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<tbody>
<tr>
<td>1. Develop and refine an extended vocabulary through listening and exposure to a variety of texts and independent reading.</td>
</tr>
<tr>
<td>2. Clarify word meanings through the use of a word’s definition, example, restatement, or contrast.</td>
</tr>
<tr>
<td>3. Clarify pronunciations, meanings, alternate word choice, parts of speech, and etymology of words using the dictionary, thesaurus, glossary, and technology resources.</td>
</tr>
<tr>
<td>4. Expand reading vocabulary by identifying and correctly using idioms and words with literal and figurative meanings in their speaking and writing experiences.</td>
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5. Explain relationships between and among words including connotation/denotation, antonyms/synonyms.

**Instructional focus:**

Vocabulary instruction

ASSESS through class discussion.

### Strand G. Comprehension Skills and Response to Text

| How do readers construct meaning from text? | Good readers compare, infer, synthesize and make connections (text to text, text to world, text to self) to make text personally relevant and useful. |

#### Areas of Focus

<table>
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<tr>
<th>Comments and Examples</th>
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</table>
| 3. Analyze ideas and recurring themes found in texts, such as good versus evil, across traditional and contemporary works. | **Instructional focus:**  
Higher order thinking/deductive reasoning (Ask: What character traits make the novel’s protagonist likeable/not likeable? If the character had not grown up during the time in which the novel was written/set, in what ways would he/she have been different?) |
|---|---|
| 4. Locate and analyze the elements of setting, characterization, and plot to construct understanding of how characters influence the progression and resolution of the plot. | **Instructional strategies:**  
Teacher read alouds  
Literature circles  
Partner reading and discussion  
ASSESS through class discussion.  
Example:  
Respond to literature by keeping a journal of a character’s development as a story progresses. Include references to events in the story that either influenced the character or which the character influenced. |
| 6. Read critically by identifying, analyzing, and applying knowledge of the theme, structure, style, and literary elements of fiction and providing support from the text as evidence of understanding. | **Instructional focus:**  
Theme and its relevance to the text  
Structure and how it clarifies the reader’s understanding  
Style and how the author chose to tell the story or relate the information (Ask: Is the style informal? Formal? Does the author connect with you? Why? Why not? On what level? What would you have done differently if you were to write a similar piece?)  
Literary elements (Ask: Is this setting relevant or could this story take place anywhere and at any time? How does the story evolve? Are you sure about what will happen next? Were you surprised? In what ways does the author use dialogue to make you a part of the story? Does the dialogue distract from the story? Is dialect or slang an enhancement or a distraction? Does its use make you connect to the story/characters?)  
ASSESS through class discussion. |
7. **Respond critically to text ideas and the author’s craft by using textual evidence to support interpretations.**

   **Instructional focus:** Reflective reading (Ask: How do you interpret this passage/story? How does it differ from others’ interpretation? What makes that interpretation so different or so much the same?)

   ASSESS through class discussion.

   Example:
   Discuss your interpretation of a poem or a narrative with a partner. Create a presentation that demonstrates what led each of you to interpret the text in the way that you did, and present to the class.

8. **Identify and analyze literary techniques and elements, such as figurative language, meter, rhetorical, and stylistic features of text.**

   **Instructional strategy**
   **Ask:** What particular features of the text make it easy or difficult to read? Explain.

   ASSESS through journal writing.

9. **Identify and analyze recurring themes across literary works.**

10. **Read critically and analyze poetic forms (e.g., ballad, sonnet, couplet).**

11. **Identify and understand the author’s use of idioms, analogies, metaphors, and similes in prose and poetry.**

   **Instructional focus:** Figurative language

   ASSESS through writing assignments (responding to and creating prose and poetry).

13. **Interpret text ideas through journal writing, discussion, and enactment.**

15. **Compare and analyze the various works of writers through an author’s study.**

**Grade Eight Unit Connections:**

Each winter 6th through 8th grade students view a Shakespearean play. The most common plays available through local repertory companies are: *A Midsummer Night’s Dream*, *Romeo and Juliet*, *Julius Caesar*, and *Macbeth*. This large group experience over three years will give eighth graders a nice background when choosing whether or not to continue the exploration in small group. Eighth grade students interested in studying Shakespeare more in-depth
read portions of his most famous works in a small-group setting.

## Standard 3.4 Listening

All students will listen actively to information from a variety of sources in a variety of situations.

**Big Idea:** Listening is an active process to gain understanding.

<table>
<thead>
<tr>
<th>Essential Questions</th>
<th>Enduring Understandings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strand B. Listening Comprehension</td>
<td>☐ Effective listeners are able to interpret and evaluate increasingly complex messages.</td>
</tr>
<tr>
<td>☐ How does a listener understand a message?</td>
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</tbody>
</table>

### Grade Eight Unit Connections:

The study of Shakespeare includes listening to and interpreting difficult text in a dramatic setting (in both plays and movies). Students work hard to negotiate the unfamiliar language they encounter, studying form and investigating the meaning of new words they meet.

## Standard 3.5 Viewing and Media Literacy

All students will access, view, evaluate, and respond to print, nonprint, and electronic texts and resources.

**Big Idea:** A media literate person can evaluate how words, images, and sounds influence a message.

<table>
<thead>
<tr>
<th>Essential Questions</th>
<th>Enduring Understandings</th>
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</thead>
<tbody>
<tr>
<td>Strand A. Constructing Meaning</td>
<td>☐ People experience the same media message differently.</td>
</tr>
<tr>
<td>☐ What's the media message</td>
<td></td>
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</tbody>
</table>

| Strand B. Visual and Verbal Messages                                                 | ☐ Media have embedded values and points of view.                                        |
| ☐ What values, lifestyles, and points of view are represented in, or omitted from, media messages? |                                                                                         |

### Grade Eight Unit Connections:

Students view portions of several different film productions of the same play and study the effect of setting, costume design, special effects, etc. on the viewer.
### Exploratory Investigations Unit Maps

<table>
<thead>
<tr>
<th>Essential Questions</th>
<th>Fourth</th>
<th>Fifth</th>
<th>Sixth</th>
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<tbody>
<tr>
<td>• Why should we think about and investigate the world in which we live?</td>
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<td>• How do we explain the results of our investigations to the group?</td>
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<td>• How can change in one part in the ecosystem affect change in another part of the ecosystem?</td>
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<td>• How do humans impact the stability of ecosystems?</td>
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<td>• What are the elements of a good story?</td>
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<td>• How does writing/rewriting shape the final product?</td>
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<td>• How do we write to a theme?</td>
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<td>• How can we develop strong characters?</td>
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<tr>
<td>• How can we bring characters to life through description and illustration?</td>
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<td>• Why do we dance?</td>
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<tr>
<td>• How can we express ourselves through dance?</td>
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<td>• How does effective and appropriate movement affect wellness?</td>
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<tr>
<td>• How can I use my muscles to optimize performance and fitness?</td>
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<tr>
<td>• How do various types of dance relate to our culture?</td>
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<tr>
<td>Content (Standards)</td>
<td>Fourth</td>
<td>Fifth</td>
<td>Sixth</td>
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<tr>
<td>topics, issues, works, problems, themes</td>
<td><strong>STANDARD 5.1</strong> (Scientific Processes) All students will develop problem-solving, decision-making and inquiry skills, reflected by formulating usable questions and hypotheses, planning experiments, conducting systematic observations, interpreting and analyzing data, drawing conclusions, and communicating results.</td>
<td><strong>STANDARD 3.2</strong> (Writing) All students will write in clear, concise, organized language that varies in content and form for different audiences and purposes.</td>
<td><strong>STANDARD 1.1</strong> (Aesthetics) All students will use aesthetic knowledge in the creation of and in response to dance, music, theater, and visual art.</td>
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<td><strong>STANDARD 5.10</strong> (Environmental Studies) All students will develop an understanding of the environment as a system of interdependent components affected by human activity and natural phenomena. Humans can alter the living and nonliving factors within an ecosystem thereby creating changes in the overall system.</td>
<td><strong>STANDARD 1.2</strong> (Creation and Performance) All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation, performance, and presentation of dance, music, theater, and visual art.</td>
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<td></td>
<td>Study of local waterways</td>
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<thead>
<tr>
<th>Skills (CPI's)</th>
<th>Fourth</th>
<th>Fifth</th>
<th>Sixth</th>
</tr>
</thead>
</table>
|               | 1. Raise questions about the world around them and be willing to seek answers through making careful observations and experimentation.  
2. Keep records that describe observations, carefully distinguish actual observations from ideas and speculations, and are understandable weeks and months later. | 1. Write for different purposes (e.g., to express ideas, inform, entertain, respond to literature, persuade, question, reflect, clarify, share) and a variety of audiences (e.g., self, peers, community).  
2. Gather, select, and organize information appropriate to a topic, task, and audience. | 1. Perform planned and improvised sequences demonstrating aspects of time, space/shape, and energy accurately transferring a rhythmic pattern from the auditory to the kinesthetic.  
2. Choreograph and perform dances that communicate meaning on a variety of themes, demonstrating the ability to work in small groups in the choreographic process |
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<tr>
<th>Fourth</th>
<th>Fifth</th>
<th>Sixth</th>
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</table>
| 3. Develop dance technique that uses strength, flexibility, balance, and coordination appropriate to age and physical development.  
4. Accurately identify and demonstrate basic sequences of movement from at least two different styles or traditions, demonstrating awareness of movement principles in dance (e.g., alignment, balance, initiation of movement, directing of focus). |

<table>
<thead>
<tr>
<th>Type 1 Activity</th>
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</thead>
</table>
| • Trip to Liberty Science Center  
• View exhibit entitled, “Our Hudson Home” |
<p>| Assembly presented by Chris Dudick and Tim Bennett, owners of The Small Factory, Fair Haven, NJ |
| • <em>Flamenco</em> assembly and follow up question/answer workshop |</p>
<table>
<thead>
<tr>
<th>Type 2 Activity</th>
<th>Fourth</th>
<th>Fifth</th>
<th>Sixth</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>• Clean Ocean Action PowerPoint presentation and discussion</td>
<td>• Lessons executed about story development, character development, dialogue development, and writing to a theme</td>
<td>• Specific dance classes taught by Vanessa Berry, owner of KICK Studio, Fair Haven, NJ</td>
</tr>
<tr>
<td></td>
<td>• Internet research and discussion about local waterways</td>
<td>• Group work to develop story, characters and illustrations</td>
<td>• Instruction based on understanding of rhythm, cultural influences, fitness, use of muscles and spatial relations</td>
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<td></td>
<td>• American Littoral Society PowerPoint presentation and watershed experiments</td>
<td>• Students to create pitch to sell cartoon idea to panel of judges</td>
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<td>• Walking trip to Navesink River</td>
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<td>• Identify local vegetation, sea life</td>
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<td></td>
<td>• Discuss tides and salinity of river</td>
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<tr>
<td>Materials and Resources</td>
<td>Fourth</td>
<td>Fifth</td>
<td>Sixth</td>
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</table>
|                         | • Speakers from Clean Ocean Action and Littoral Society  
                         • Watershed experiment materials - cake pans, cotton balls, Kool Aid, paper, sugar, water, lego pieces  
                         • Related articles, internet access, identification charts  
                         • Salinity gauge  
                         • NJMSC website | • Use of lap top/projector- Pat Young for assembly  
                         • Use of APR- gr. 5 assembly presented by Chris Dudick and Tim Bennett, Small Factory Productions  
                         • Use of APR for “pitch meeting”  
                         • Story map, paper, crayons, colored pencils  
                         • Trip to Small Factory  
                         • Sound equipment for voice recording for cartoon creation | • Use of All-Purpose Room  
                         • IPod and use of sound system  
                         • Synch wire from Sara Marino  
                         • Students to dress comfortably for dancing |
<table>
<thead>
<tr>
<th>Essential Questions Conceptually-oriented questions that spark curiosity and frame the scope of learning</th>
<th>Seventh</th>
<th>Eighth</th>
</tr>
</thead>
<tbody>
<tr>
<td>• How does the Constitution as a living document govern the roles and responsibilities of government and its citizens?</td>
<td>• How do readers construct meaning from text?</td>
<td></td>
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<tr>
<td>• How have the basic values and principles of our democracy changed and in what ways have they been preserved?</td>
<td>• How does a listener understand/interpret sophisticated language within a story?</td>
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<td></td>
<td>• How can students connect history to literature?</td>
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<tr>
<td>Guiding Questions</td>
<td>Why do rules, laws and government not always preserve rights and the common good?</td>
<td>How does Shakespeare construct meaning and develop themes?</td>
</tr>
<tr>
<td>Lead to specific understandings in unit</td>
<td>• How does a civil trial differ from a criminal trial?</td>
<td>• Which strategies can readers and listeners use to help them understand text and strengthen their comprehension?</td>
</tr>
<tr>
<td></td>
<td>• How does a trial work? Who are the players in a trial? What are their roles?</td>
<td>• How can students listen so that they are able to construct real meaning?</td>
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<tr>
<td></td>
<td></td>
<td>• How can students evaluate meaning through words and behavior of characters in visual performances?</td>
</tr>
<tr>
<td>Content (Standards) topics, issues, works, problems, themes</td>
<td>Seventh</td>
<td>Eighth</td>
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</tbody>
</table>
| STANDARD 6.2 (Civics) All students will know, understand and appreciate the values and principles of American democracy and the rights, responsibilities, and roles of a citizen in the nation and the world. | | • STANDARD 3.4 (Listening) All students will listen actively to information from a variety of sources in a variety of situations.  
• STANDARD 3.5 (Viewing and media literacy) All students will access, view, evaluate, and respond to print, nonprint, and electronic texts and resources.  
• STANDARD 3.1 (Reading) All students will understand and apply the knowledge of sounds, letters, and words in written English to become independent and fluent readers, and will read a variety of materials and texts with fluency and comprehension. |
<table>
<thead>
<tr>
<th>Skills (CPI's)</th>
<th>Seventh</th>
<th>Eighth</th>
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</thead>
<tbody>
<tr>
<td>1. Discuss the sources, purposes, and functions of law and the importance of the rule of law for the preservation of individual rights and the common good.</td>
<td>1. Demonstrate active listening behaviors in a variety of situations (e.g., one-on-one or small group).</td>
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<tr>
<td>2. Describe the underlying values and principles of democracy and distinguish these from authoritarian forms of government.</td>
<td>2. Demonstrate active listening by analyzing information, ideas, and opinions to determine relevancy.</td>
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<tr>
<td>3. Discuss the major characteristics of democratic governments.</td>
<td>3. Analyze aspects of print and electronic texts that support the author’s point of view, opinion, or attitude.</td>
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<tr>
<td>4. Describe the processes of local government.</td>
<td>4. Analyze the use of elements (e.g., setting, plot, theme, characters) to understand media presentations, such as film, video, television, and theatrical productions.</td>
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<tr>
<td>5. Discuss the rights and responsibilities of American citizens, including obeying laws, paying taxes, serving on juries, and voting in local, state, and national elections.</td>
<td>5. Analyze and respond to visual and print messages (e.g. humor, irony, metaphor) and recognize how words, sounds, and still or moving images are used in each medium to convey the intended messages.</td>
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<tr>
<td>6. Discuss how the rights of American citizens may be in conflict with each other (e.g., right to privacy vs. free press).</td>
<td>6. Support a position, acknowledging opposing views.</td>
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<td>7. Present ideas and opinions spontaneously in response to a topic or other speakers.</td>
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<td>8. Respond orally to literature.</td>
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<td></td>
<td>9. Participate in class discussion appropriately.</td>
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<tr>
<td>Type 1 Activity</td>
<td>Seventh</td>
<td>Eighth</td>
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<tr>
<td></td>
<td>• Students to view the movies <em>To Kill a Mockingbird</em> and <em>Witness for the Prosecution</em></td>
<td>• Students to see production of <em>Macbeth</em> presented by Shakespeare Theater of NJ</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Type 2 Activity</th>
<th>Seventh</th>
<th>Eighth</th>
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<tbody>
<tr>
<td></td>
<td>• Mini lessons on Civil vs. Criminal Law</td>
<td>• Students to discuss <em>Macbeth</em>, <em>Hamlet</em>, <em>Romeo and Juliet</em> and <em>Julius Caesar</em>.</td>
</tr>
<tr>
<td></td>
<td>• Discussion about roles of those participating in a trial</td>
<td>• Students will view, listen to and respond to various versions of each work and compare/contrast themes, characters and language.</td>
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<td></td>
<td>• Mini lesson on the parts of a trial</td>
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<td>• Discussion about famous and relevant trials</td>
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<td>• Small groups to plan/execute each step of the trial process</td>
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<tr>
<th>Materials and Resources</th>
<th>Seventh</th>
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<tr>
<td>• Trip to NJ Bar Foundation to watch mock trial competition, June 2009</td>
<td>• DVD- <em>Julius Caesar</em>, <em>Hamlet</em>, <em>Romeo &amp; Juliet</em>, <em>Macbeth</em></td>
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<tr>
<td>• Photocopied handouts</td>
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<td>• Copies of the US Constitution</td>
<td>• Photocopied excerpts from each of the studied works</td>
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<td>• Legal Eagle Newsletter</td>
<td>• <em>The Bantam Shakespeare: Romeo and Juliet</em></td>
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<tr>
<td>• Photocopied excerpts from <em>The Bantam Shakespeare: Romeo and Juliet</em></td>
<td>• <em>Poetry for Young People: William Shakespeare</em>, edited by David S. Kastan and Marina Kastan</td>
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<td>• Discovering Shakespeare’s Language, Rex Gibson &amp; Janet Field-Pickering</td>
<td>• <em>CD of Julius Caesar</em></td>
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<td>• CD of <em>Julius Caesar</em></td>
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<tr>
<td>• <a href="http://www.pbs.org/shakespeare">http://www.pbs.org/shakespeare</a></td>
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Supplementary Information:

Grade 4

Information from NJMSC website

TEACHER RESOURCES

Use these lesson plans and fact sheets to bring the Harbor into your classroom.

Introduction to Estuaries:
This lesson contains background information needed to present an introductory lecture on estuaries including the environmental and economic benefits they provide. A simulation game for students based on estuaries is included. (pdf)

Geography of the Harbor:
During this lesson, students learn about the boundaries of the NY/NJ Harbor Estuary and gain experience with several types of maps of the area. (pdf)

Estuarine Metaphors:
Common objects are used as metaphors to recall specific facts about the NY/NJ Harbor Estuary. This lesson is well suited for use as an assessment tool. (pdf)

Harbor Estuary in a Pan:
Demonstrate the impact human activities can have on water-based habitats including the NY/NJ Harbor Estuary and the Atlantic Ocean using a simple model. (pdf)

Protect-it Pictionary:
Our version of the popular game of Pictionary will build your students’ stewardship skills. (pdf)

Hidden Treasures Activity Book:
Print out this fun and informative booklet for your students. (pdf)
A Salty Experiment: Conduct this hands-on experiment with your students to demonstrate how salt and fresh water layer and mix in our estuaries. (pdf)

Teacher Packet: Contains guidelines, directions and other information to help you prepare your class for their NY/NJ Harbor field trip. (pdf)

Fact Sheets:
- Containers and Containerization (pdf)
- Port Facilities (pdf)
- Dredging (pdf)
- History of Sea Ports and Trade (pdf)
- Facts and figures of the Port of NY and NJ (pdf)

Key Species:
- American Eel
- Atlantic Brant
- Atlantic Silverside
- Atlantic Sturgeon
- Atlantic Surf Clam/Hard Clam
- Blue Crab
- Bluefish
- Blue Mussels
- Diamondback Terrapin
- Eastern Oyster
- Green Darner
- Gulls – Great Black-Backed, Ringed Billed Gull, Laughing Gull, Herring Gull
- Other Birds - Double Crested Cormorants, Common Tern, Least Tern
- Seals: Harbor & Grey
- Harbor Herons – Great Egret, Snowy Egrets, Black Crowned Night Heron, Glossy Ibis
- Horseshoe Crabs
- Monarch Butterflies
- Muskrat
- Northern Harrier
- Piping Plover
- Shad & River Herring /Alewife
- Striped Bass
- Winter Flounder
- Yellow Rumped Warbler

For the complete list of NJMSC/NJSG-developed lesson plans, click here.

**KID STUFF**

Harbor Riddles Can you solve these Harbor riddles? (pdf)
What Ship Is That? Make a set of ship identification cards to help you identify ships at sea. (pdf)
Navigate the Harbor Guide a cargo ship safely to its dock. (pdf)
Harbor Estuary Wildlife Guide Learn about the Harbor Estuary's native wildlife species. (pdf)
Harbor Word Search Find the top imports in this word search puzzle. (pdf)
Container Challenge Just how much can a container hold? (pdf)
Harbor Steward Test your stewardship with this matching game. (pdf)
A Salty Experiment Try this experiment at home. (pdf)
Who Am I? Guess these native species. (pdf)
Harbor Crossword Solve this Harbor crossword puzzle. (pdf)
Answer Key (pdf)
Containers and Containerization Fact Sheet (pdf)
Port Facilities Fact Sheet (pdf)
Dredging Fact Sheet (pdf)
History of Sea Ports and Trade Fact Sheet (pdf)
Fact and Figures of the Port of NY and NJ Fact Sheet (pdf)
THE EDUCATION PROGRAM
at the NJ MARINE SCIENCES CONSORTIUM
presents:

OCEANS TO GO!

IN-SCHOOL MARINE SCIENCE PROGRAMS
Perfect for In-School, After School and Family Science Sessions
NJMSC is pleased to offer “hands-on” marine science programs at your school or center.
OCEANS TO GO! supports NJ’s content standards, reinforces science skills and promotes your student’s natural curiosity about our ocean.

Sand Lab: Children will learn where sand comes from, what it is made from and how it gets to the Jersey Shore. An on-site laboratory will be set up where your group will use microscopes and hand lenses to investigate sand samples from New Jersey and around the world. “Make and take” activities include sand wheels, sand art and sand cards.

What Lives in a Shell? During this program students will become acquainted with the lives of some common New Jersey shelled creatures including clams, snails, hermit crabs and turtles. Activities include a story, observation of live specimens and several related crafts.

Incredible Crustaceans! This program focuses on crabs, lobsters and shrimp! During a live animal presentation, students will discover the life of crustaceans native to New Jersey. Groups will assemble several crustacean models to compare and share, plus learn the common characteristics of these fascinating clawed creatures.

Lenape and the Jersey Shore: During this program students will learn about our area’s Native Americans and how they utilized the coastal environment to survive. Students will learn about the foods the Lenape ate, how they hunted, fished and more. A Lenape legend, “The Rainbow Crow” will also be included along with a related craft activity.

Horseshoe Crab Investigation: Students will learn all about this amazing native of the Jersey Shore. Each student will assemble a horseshoe crab model to take home, make a horseshoe crab food chain, view horseshoe crab shells and a detailed model and meet a live horseshoe crab or two.
**Fish Anatomy and Morphology:** Fish shape, from body style to fin and tail variation, makes a big difference in how each fish moves and survives. During this presentation, your group will investigate fish shape through Gyotaku, the ancient art of Japanese fish printing and direct observation of real and model fish. Students will also build a paper fish and participate in a story telling activity that assesses their new understanding of fish locomotion.

**CSI - Clam Shell Investigation:** Students will become seashore detectives as they investigate the cunning and sometimes creepy habits of the moon snail. Using microscopes and magnifying lenses, students will solve the mystery of the holey clamshell. Groups will categorize and classify clamshell samples and create charts and graphs to support their hypothesis of how clamshells become “holey.” A seashell craft is included in this program.

**More programs for Grades 5 and up:**

**Ocean in Motion:** Surfs Up! Discover the powerful force of the ocean and how waves and currents move around the world. With an observation of a wave tank and a lively interactive presentation students will discover the common characteristics of waves and how they shape our shoreline. Then during several hands-on activities students will learn how currents are created and how they travel around the world. Students will create an “Ocean in Bottle” model to take home.

**Web of Life:** An intricate system of feeding relationships exists within New Jersey’s marine ecosystem. During the group activity, students will be introduced to the sea creatures that call New Jersey’s ocean their home and assemble a native species food web. Following the group activities, students will complete several food web activities including creating a diagram of their lunch and a “make and take” marine food chain.

**Ports, Harbors and Estuaries:** This program explores New Jersey’s estuarine environments and the exciting world of ocean transportation and shipping. Students will learn about NJ’s estuaries and their multi-faceted roles as centers of commerce and recreation and as providers of habitat for a myriad of plant and animal species. This program includes mapping activities, live animal presentations and water quality experiments. It can also be used as a precursor to an NJMSC’s Harbor field trip program.

**Please Note:** Unless specified, most programs can be made appropriate for grades K-7. Programs with “make-and-take” craft projects include all supplies brought in by the NJMSC at no additional cost to you. Many programs include live marine animals.

**FEES**

**After-school and evening presentations:** $325 per visit for one 1½ hour presentation (one program) for up to 50 participants.
**In-school presentations:** $540 per visit. Includes up to four 45 minute sessions, same program, for up to 25 students per session. In-school sessions are available from November through March and during July and August. Additional classes or split program, add $100.00. **PLEASE NOTE: FOR SCHOOLS MORE THAN 30 MILES FROM NJMSC, A SMALL TRANSPORTATION FEE WILL BE CHARGED.**

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**Clean Ocean Action website and resources**

**Education Programs**

Since 1984, Clean Ocean Action has been using research, public education and citizen action to improve the quality of the waters off the New Jersey/New York coast. Our belief is that people will take action to protect things that they love. Together, we must act quickly and effectively to keep our ocean clean.

Clean Ocean Action has developed many different education programs and resources to engage citizens in the protection of the ocean. Follow the links below for more information on these unique and interactive programs.

If you are interested in volunteering as an instructor for Clean Ocean Action's education programs, please refer to the **"Volunteer Opportunities"** section of our website.

**NEW** Become a Barnegat Bay Buddy.

Citizens living within the Barnegat Bay watershed can reduce nonpoint source pollution entering Barnegat Bay, by taking the Barnegat Bay Buddy Challenge.

**Resources & Materials**

**Group & School Presentations**
Storm Drain Stenciling

Student Summit
10 Tips: Things You Can Do

**C.O.A.S.T. Campaign**

**Non-point Source Pollution**
Beach Sweeps

Education Programs

- Order Materials
- Presentations
- Storm Drain Stenciling
- Student Summit
- 10 Tips: Things You Can Do
- Resources for Educators
- C.O.A.S.T. Campaign

Clean Ocean Action
18 Hartshorne Drive, Suite 2
Highlands, NJ 07732
Ordering Education & Eco-Action Materials

*UPDATED* "You are the Solution to Pointless Pollution" Education Kit: A collection of interactive lessons, hand-on activities, and information about nonpoint source pollution -- the #1 cause of water pollution; includes lessons in math, science, social studies, geography, language arts, and creative writing.

**PRICE:** FREE. Download Education Kit now! (Requires Adobe Acrobat; to download Adobe Acrobat for free, click here) Or request a printed version below.

"10 Tips: Things You Can Do to Stop Pointless Pollution:" A series of "tip cards" designed to educate distinct groups of people. These cards teach people how they can minimize their contribution to the problem of nonpoint source pollution or "pointless pollution". Aimed at specific user groups (e.g., kids, drivers, boaters, homeowners, shore visitors), the cards are excellent educational tools to broadcast the pointless pollution message.

**PRICE:** FREE. Order set of 10 Tips below, or click this link to see the 10 Tips series.

**Storm Drain Stencil Kit:** Learn how to stencil storm drains to alert the public about non-point source pollution with step-by-step instructions, two stencils (one fish image and one text stencil), and 50 educational door hangers.

**PRICE:** Free instruction/organizing cards; entire kit is $13.85 (includes shipping & handling)
"Painting the Town Blue" video: a 22-minute VHS that follows a class learning about pointless pollution and coordinating a storm drain stenciling project.

**PRICE:** $5 rental fee + $10 refundable deposit (upon return in 14 days). Two separate checks please. OR $10 to purchase the video

"Clean Beaches...Naturally" video: a 6-minute VHS that lays the groundwork for organizing a beach cleanup.

**PRICE:** $5 rental fee + $10 refundable deposit (upon return in 14 days). Two separate checks please. OR $10 to purchase the video

How To Order Materials

- **To order FREE materials:** Fill out the form below; to order more than one item, please send one form per item.

- **To order items for purchase,** please call COA's main office (732-872-0111) to use MasterCard or Visa, or send a note listing the ordered item(s) with payment to: Clean Ocean Action, "Education Materials," PO Box 505, Sandy Hook, Highlands, NJ 07732.
Resources for Educators

Following are a list of curricula and activities designed for teachers wishing to integrate environmental education into their classrooms. All resources are free unless otherwise specified.

Click on the topic you're interested in to be linked to resources about it.

- Marine Debris
- Littering
- Reuse of Garbage
- Recycling
- Biodegradation
- Watersheds/Non-point Source Pollution
- Oil Pollution

Suggestions for School Projects

Want to learn more about ocean pollution?

Clean Ocean Zone Presentation: The water off the NJ/NY coast is called a bight. Learn what makes this area so special and important. Program includes an overview of this little sea in the big ocean, its legacy of pollution, and a solution to protect it. Grades 5-12, also appropriate for adults.
Our Habitat is Down the Drain Presentation: Pointless pollution is brought into the classroom with current issues and solutions specific to New Jersey. The program discusses pointless pollution and provides actions that individuals and communities can take to ensure that our coastal waters are clean. Upon request, a Coastal EnviroScape physical watershed model can be used for the presentation. All grade levels, also appropriate for adults.

The Coastal EnviroScape physical watershed model, and an on-site program at Sandy Hook. We can come to your school or group for the presentation, or you can come to us for an on-site presentation at Gateway National Recreation Area - Sandy Hook.

To schedule a school or group presentation, call our main office at 732-872-0111.
American Littoral Society

EDUCATION

**Fish Condos Provide Window into Underwater World**

A clothes hamper, some PVC pipes and a brick don’t seem to have much in common with fish, but if you combine them correctly they can make a perfect habitat and a window into the underwater world. The middle school students enrolled in our SeaQuest program combine those elements to make a fish condo that is submerged in local waters and then inspected on a regular basis to watch as fish, invertebrates, and plant life colonize the new habitat. This is a project that any class, scout troop, or environmental club can do with adult supervision if they have access to a nearby river or bay.

To make this lesson more user friendly and portable for teachers and students, we have put it in PDF format. [Download fish condo lesson](#).

![Fish Condos](image)

**SeaQuest Expands to Asbury Park**

By Jim Peck, Education Director

This fall the American Littoral Society expanded our after school marine and environmental science enrichment program to Asbury Park. We partnered with the Hope Academy Charter School to deliver this field-based program that leads middle school students in coastal communities to study the coastal environment that plays such an important role in New Jersey’s culture and economy. This program uses hands-on activities in the school and at nearby shoreline locations.

SeaQuest is a volunteer after-school program; however, students who sign up (and their parents) agree to complete the program by attending all twelve of the 2 – 3 hour sessions. We recruited 7th and 8th grade students at Hope Academy Charter school through a multi-media presentation about the program.
Jim Peck, our Education Director, delivers the program with the assistance of a school liaison, in this case Michele Bryant, a teacher at the academy, assists the society's instructor with the 7th and 8th graders who signed up for the enrichment program after attending a multi-media presentation describing it.

The Asbury Park program will continue through mid-January. Through this program, students learn about the coastal wonders in their own back yards, broaden their career horizons by emulating the work of real marine and environmental scientists, develop a stronger connection with coastal resources in their community and learn lessons of coastal stewardship.

This semester they have put together and maintained a salt-water aquarium that is stocked with local fish. The fish are gathered from a “fish condo” built by the students and located off a dock at the Coast Guard station on Sandy Hook. The students periodically pull the condo out of the water and check it for new residents. One surprising catch this season was a tropical butterfly fish that inadvertently was pushed northward by the Gulf Stream.

The group has also explored Sandy Hook, cooked a fish meal to learn about the food chain firsthand, visited Twin Lights lighthouse, identified shells and designed and crafted their own species of fish out of clay. In January, they will visit Jenkinson's Aquarium in Belmar where the students will fill out a worksheet as they explore and then get a behind-the-scenes tour given by aquarium staff.

With the success of this Asbury Park pilot, the SeaQuest program is on track to become a regular fall offering at Hope Academy as long as funding is available. This brings our program to 4 schools per year. The other schools are in Atlantic City, Camden, and Keansburg. We are currently seeking funding to expand this program to 6 schools per year in 2010.

Our focus on learning connects more people with the coast than perhaps any of our other activities. The American Littoral Society was founded by scientists, naturalists, and divers with a thirst for knowledge about life in the littoral zone. While we certainly promote books and other media about coastal ecology and coastal wildlife (some of our members are noted authors on the subject), we have found that people learn more and learn more quickly through hands-on experience. We lead people onto the beach, into the water, and under the water.

In the Classroom: When we visit the classroom to enrich an existing science program, our offering is strictly hands on. Contact us to learn about bringing programs to your school jim@littoralsociety.org.

On the Beach: The best way to learn about the coast is to go there. We run programs for groups of all ages and sizes at our headquarters facility on Sandy Hook, NJ; in Wildwood, NJ; on Jamaica Bay in Broad Channel Queens; and with the Carefree Learner in Sarasota, Florida.

Girl Scout Horseshoe Crab Survey results. Click here to see the results of their survey.

Girl Scout Eco-Blitz, 2008 Spring 2008 saw the third annual partnership between the Rumson/Fair Haven Girl Scouts and the American Littoral Society on a large project to benefit the local environment. Each project has had an educational component in addition to a hands-on component, where the girls got into the field and did work that had a direct benefit to the ecosystem on Sandy
Hook.

Our Eco-Blitz consisted of an educational presentation followed by surveys of the local environments that included plankton, underwater species near the shore, plants, and shells. The object was to survey what species were found, as well as discover what had changed when the same survey was done at a later time. This data is important because it may help us learn about normal cycles or detect signs of damage to the environment. This data will also be used in the educational programs of the Littoral Society and continually added on to as groups continue these surveys in the future. The Littoral Society compiled the results into a large spreadsheet and made that available to the scouts.

**Successful Third Year for Sedge Island Experience**

This year an unprecedented alliance took place on June 16th-18th between two schools from Camden and Newark. Six students from the Urban Promise Academy and six students from the North Star Academy came together for a cooperative and educational experience sponsored by the Littoral Society, which took place on Sedge Island, in Barnegat Bay, NJ. The event was organized and run by Jim Peck and Sara Bloom Leeds, with help from both Catherine Hogg and Tom Krebs, teachers from the North Star Academy, in addition to Jim Cummings, who runs the "Urban Trekkers" program in Camden. The students spent three days together, taking part in a number of synergistic activities that focused on the environment. Aside from meeting each other for the first time and having to live together, the students completed problem solving activities, and did hands-on research for their own individual science projects which they had developed ahead of time; all while learning to conserve energy. In addition, the students had to plan their own meals and take turns cooking for everyone, and even got a rare chance to successfully work together in order to help a stranded family whose boat had become lodged on a nearby sandbar.

Furthermore, the students were able to see terrapin turtles coming ashore to lay their pinkish-colored eggs, and were lucky to get a visit from John Wnek, a scientist who studies the turtles and their nesting habits. John explained how he tags the terrapins so that he can keep track of each one that returns to the island, and he talked about the studies he is performing in regards to their nests before answering questions.

On the second day, the students went on a seven-mile kayak tour of the estuary, while paddling towards the dike at the tip of Island Beach State Park. They were given initial instruction by expert kayaker Jim Merritt, who is also the director of programs at Sedge Island. After exploring
and eating lunch, they returned to work more on their projects, utilized some free time by fishing, clamming, or swimming, and then just relaxed and observed nature. It was a great learning experience, and a beautifully calm day on the bay; a welcome change considering that the night before was somewhat stormy.

On the last morning at Sedge Island, the students presented their project findings by giving oral reports. Some even shared their feelings and experiences. One student named Chris from Newark shared the following poem which he had written: 

**An Island Like You**

Mirror  
Not in the rear view  
Viewpoint  
Perspective  
Success is a journey  
Not a destination  
Destination never culminates  
Even after decimation  
A mark is left  
Whether big or little  
Follow your intuition  
You can never fail  
What is success?  
If you never fail  
Opposing forces clash when not in agreement

An island like you  
You may never see it  
Never characterize possible as impossible  
Then your mind shall never be sinkable  
Key to life  
Life ABCDEFG of the piano  
I complain because of my ability  
Offspring fly 1,000 miles for free  
Money is personified as mankind’”s motivation  
Why isn””t it fighting the temptation?  

An island like you  
Cannot be sought through excavation  
Instead contemplation, meditation, isolation  
Archeologist cannot find one”’s passion but only you  
Even in the midst of far worse struggles, its an island like you
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Instead contemplation, meditation, isolation
Archeologist cannot find one"s passion but only you
Even in the midst of far worse struggles, its an island like you
On June 20- June 22, The Littoral Society hosted an excursion to the Pine Barrens, in order to give people the opportunity to immerse themselves into this lesser-known natural gem and cultural area of New Jersey. Participants on the trip spent the first day canoeing down the beautiful tea-colored Wading River, whose reddish color was due to iron leaching in from the surrounding environment. Despite the fact that there were a few "spills" along the way, everyone was able to enjoy themselves and absorb the scenery as they went. Native plants such as wild Cranberry, Swamp Azalea, and Atlantic White Cedar were prominent in addition to various wildlife species such as turtles, snakes, birds, and many insects.

Afterwards, participants traveled to Mt. Misery, a rustic camp where they would be staying for the remainder of the trip, located off of Route 70 in the heart of the Pine Barrens. After settling in and eating dinner, everyone enjoyed a simmering camp fire and the marshmallows they roasted over it. Everyone also listened to the call of the whippoorwill, went searching for frogs, and did some star gazing before going to bed. On the second day, a long car caravan snaked its way around the sandy dirt roads exploring many places in the Pine Barrens such as Apple Pie Hill, which is the highest point in the area, the historic Buzby’s General Store, Pakim Pond, and the Pygmy Pine Forest. That evening, participants made their way to Albert Hall, a quaint and charming place where various musicians gather to play bluegrass, and other styles of country music. They enjoyed hearing them in the "Pickin Shed" outside before the show, and tapped their feet to the lively tunes that were played well into the night.

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The final day consisted of a guided car tour of Whitesbog, an historic town which is known as the place where the first commercial blueberries were raised and cultivated. It is also home to many old cranberry bogs which are still in use today, and many innovations for harvesting them were developed in this town as well. Organizers and group leaders were Jim Peck, Frank Steimle, and Sara Bloom Leeds.

Adventures with the Red Bank Charter School

"What a wonderful experience for the kids!" "You have treated [them] wonderfully; patient, humorous, kind, and yet you challenged them." This is just some of the praise expressed by the teacher who brought a different group of students each week to Sandy Hook from the Red Bank Charter School’s "SummerInstitute" in order to participate in a series of educational summer programs provided by the American Littoral Society and run by Jim Peck and Sara Bloom Leeds. These children partook in various activities; the first of which allowed the children to literally (or "littorally") get their feet wet as they went seining in the bay and learned about the vast amount of sea life that can be found there in addition to identifying what they caught. The students also engaged in a marine forensic science activity in which they used analytical techniques to solve a hypothetical mystery involving a "Missing Man" whose shoe was found. Within the shoe were pieces of shells, plants, sand, and water. After learning how to analyze the specimens using a number of laboratory instruments such as microscopes and a refractometer, students were able to gather data which helped them figure out, based on charts of zones along the Jersey shore, where the man most likely lost his shoe and thus most likely would be found. Finally, the last activity involved touring the historic site of Battery Potter in Fort Hancock, located at the tip of Sandy Hook.

Overall, the students thoroughly enjoyed the activities. According to their teacher, they appreciated the hands-on approach, which they found very valuable, especially since many of them have never had a similar opportunity before. We hope to see them again next year!

CURRICULUM FOR THE COAST

The American Littoral Society is pleased to present our Curriculum for the Coast, educational modules designed to give teachers, students, and other curious people a better understanding of how our coast works.

In our nearly fifty years of advocating for the coast, we have learned that knowledge definitely equals power as we work to empower others to care for the coast. Coastal ecosystems are some of the most complex on the planet. Lack of understanding of how coastal ecosystems work and the impacts human behavior has on them is one of the biggest barriers to our work of empowering others to protect, preserve, and advocate for the coast and its resources. If you know of anyone who might be interested in using these materials, please spread the word.
We thank our member and volunteer, George Moffat, who has invested countless hours researching and writing these modules for the Society.

**Module 1: Global Warming**

**Module 2: Coastal Wetlands**
Small Factory Productions is a state of the art, multimedia studio.

We give *children* the tools to assemble their own *dreams*.
Create-A-Cartoon

Our most popular class, Create-A-Cartoon is an amazing way to let your child's imagination soar while introducing them to creative writing, art, music and acting. Young producers will work together to dream up an original story that will be turned into a 2-3 minute cartoon movie. They will journey through the production process, developing characters, backgrounds, props, scripts and music. The class will conclude with a red carpet premiere of their cartoon movie and a special unveiling on the wall of fame!
Grade 6

Dancing the Elements
Karl Schaffer, Erik Stern, and Scott Kim

This list of elements is presented to jump-start non-dancers’ thinking about the art of dance.

A Word about Safety
Children are more likely to hurt themselves or others due to carelessness, not because their muscles are not ready to move. They may collide with objects or each other when getting carried away. Make certain the room is as free of dangerous objects as possible. If the students remove their shoes, have them remove theirs socks as well, to prevent them from slipping. When introducing movement assignments, have students begin slowly. Keep an eye out for students who seem to lack self-control, because they often love to move, as it helps them become familiar with their bodies, learn what the results of physical actions are, and simply release energy. These students can benefit from, and sometimes require, individual attention.

Space.
The parts of the body can be used to create shapes of many different levels, usually divided into low, medium, and high. The levels are relative, though medium usually refers to the height of the body as we walk normally. The body can also move through space, creating directions, paths, and floor patterns. All of these aspects of space involve dimension: the movements may occur in a line, along a flat plane, or curve through space.

Time.
All movement takes place in time, and has duration. Repetition of movement can create rhythms. The most essential repetition that underlies a rhythm is its pulse or beat. The speed of a beat determines the tempo. To stress a beat creates an accent. A single rhythmic pattern can be composed of many of these aspects of time.

Energy.
Energy refers to the quality with which a movement is performed—the how of the movement. Energy can be looked at in a variety of ways: the emotional, the muscular, the initiation. Examples of words used frequently to describe qualities of motion include swing, suspend, percussive, sustained, collapse, extend, contract, and rebound.

Other elements of dance.
In addition to the dance elements there are descriptions and analyses of how the body operates. These descriptions take different forms, such as the parts of the body, the motions of the joints (e.g., flexion, extension, adduction, abduction), and what are called basic locomotor patterns (walk, run, hope, jump, leap, skip, gallop, and slide).

In the descriptions above, aspects of dance are depicted individually, but when one is dancing, one is engaged in many or all of these aspects at once.
Elements of Dance

Lesson Overview:
How many ways can a person move? Students will explore and discover the elements of dance by demonstrating various simple movements. This exercise will help the teacher assess the students’ level of experience and ability with respect to dance. Students will create simple dances in small groups and perform them for the class. Students will manipulate task cards to comprehend the elements of dance and then they will be tested on their knowledge.

Length of Lesson:
Three 45-minute periods

Instructional Objectives:
Students will:
- identify what they already know about dance.
- discuss the elements of dance.
- create movement with their body.
- demonstrate understanding of the elements of dance.
- express themselves through the art of dance.
- identify the elements of dance.

Supplies:
Various types of instrumental music with many different tempos, rhythms, sounds, etc. (i.e., a mix of classical music, jazz, musical theatre overtures, folk music, swing, waltz, hip-hop, ballet suites such as *The Nutcracker* and *Swan Lake*, etc.)
Pre-made posters on chart paper of the elements of dance to display in the classroom (optional)
An open space where students will be able to move

Instructional Plan:

Introductory Activity
Ask the students to think about how they would answer the question: What is dance? Have the students divide a piece of paper into three columns, which will serve as a K–W–L chart. Ask them to brainstorm (by themselves) and write down in the first column everything that they know about dance. Encourage them to think about the history of dance, types of dance, dancers and choreographers, dance movements, social dance, what they have seen on television and in movies, etc.

Have the students get in pairs and share with each other what they wrote. Then have the pairs work on the second column on the K–W–L sheet, writing down what they want to learn about dance (i.e., specific dance moves, certain genres of dance, the evolution of dance, the role of dance in culture, etc.).

Have the pairs report to the class what they discovered from each other, from column one and column two. Ask them to share at least three items from each column. Ask the pairs if they would like to physically demonstrate any of the items that they know about dance (i.e., specific dance positions). Record the class’ answers on a large piece of chart paper.

Have students then go back to working by themselves and complete as much of the last column as possible, recording what they have learned about dance during the class discussion.

Guided Practice
Pass out the Elements of Dance handout.
Read and discuss the different elements of dance. Ask for student volunteers to demonstrate the elements of movement, time, space, energy, and body, using various movements.

Have the students leave their papers on their desks and move into an open space in the room to warm up their bodies.

The following is a good example of a basic warm-up procedure (each movement should be repeated several times):

- Roll the head gently, nodding up and down, then looking side to side.
- Slowly roll the shoulders forward, then backward.
- Circle the arms forward, then backwards. Swing the arms.
- Twist the upper body at the waist, then bend side to side, and forwards and backwards.
- Rotate the hips clockwise, then counterclockwise.
- Bend the knees deeply.
- Shake out the legs, one at a time.
- Roll each ankle in circles, clockwise and counterclockwise.
- Stretch the whole body, rising on toes and stretching the arms toward the ceiling.
- Shake out the whole body.

Start by addressing the elements of movement, as described on the worksheet. Have the students explore all the different movement possibilities, including locomotor movement (walking, running, skipping) and nonlocomotor movement (bending, stretching).

Then, one at a time, introduce the other elements of dance: time, space, energy, and body. Allow the students to experiment with different combinations (i.e., stretching slowly at a low level; walking backwards with sharp movements, etc.).

After the students have experimented, ask for a few volunteers to share different ways of moving. The volunteers should first demonstrate a movement, then give instructions to the class on how to duplicate the movement. In their demonstrations, students should use appropriate Vocabulary Handout and should refer to the elements of dance where applicable.

(Note: The warm-up and exercise on the dance elements can be completed with music. Different types of music may be conducive to different kinds of movement. It may help the students to feel more in tune with their body movements.)

After the students feel comfortable moving, divide the class up into small groups of three or four students. Explain that each group is going to choreograph (create) a small dance. Hand out the Create a Dance assignment and explain the guidelines of the assignment to students. (Note: Students will not use music in this activity.)

Give students ample time to complete the assignment, then have them perform their choreographed works for the rest of the class. Discuss students’ choreography with the entire class and see if students can identify the elements of dance that were demonstrated.

Closure
Prior to class, print out the Task Cards Handout. Make enough copies for each pair of students. Before giving the cards to students, cut each set along the dotted lines and "shuffle" them. Each pair should work to match up the element of dance with its features. (For instance, the students should match the large card, "TIME," with the cards for slow, medium, fast, with music, and without music.)

Do not allow students to refer to their Elements of Dance handout while performing this activity.

Hand out the Task Card Self Assessment Rubric and have the students complete it on their own without using the elements of dance worksheet.
Assessment:
Assess the students' ability to:

- Physically demonstrate the elements of dance in the movement piece.
- Correctly match the elements of dance using the Tasks Cards Key.
- Complete the Task Card Self Assessment Rubric correctly.

Authors:
Stacy Elise Stevenson, Performing Arts Educator
Carl Sandburg Middle School
Alexandria, VA
Student Guide

Elements of Dance

Movement
- **locomotor**: walk, run, leap, hop, jump, skip, slide, gallop
- **nonlocomotor**: bend, twist, stretch, swing
- leading/following

Time
- **fast/medium/slow**
- with music/without music

Space
- **levels**: low, medium, high
- **direction**: forward, backward, sideways, diagonal, turning
- **focus**: straight/curved, open/closed

Energy
- **strong/light**
- sharp/smooth

Body
- **shape**: the body can contort itself into different shapes (i.e., curves, angles)
- **parts**: the arms, legs, head, toes, fingers can take on different focuses (i.e., open, closed, relaxed)
Vocabulary

Elements of Dance

**choreographic:** describes a dance sequence in which the movements in the sequence were arranged by a person or persons

**levels:** the height of the dancer in relation to the floor

**locomotor movement:** movement that travels from place to place usually by the transfer of weight from foot to foot; Basic locomotor steps are walking, running, leaping, hopping, and jumping; and the irregular rhythmic combinations of the skip (walk and hop), slide (walk and leap), and gallop (walk and leap).

**nonlocomotor movement:** movement that is anchored to one spot only, using the available space around the person doing the movement without losing the initial body contact); Basic nonlocomotor movements are bending, twisting, stretching, and swinging.

**personal space:** the "space bubble" or the kinesis sphere that one occupies; it includes all levels, planes, and directions both near and far from the body's center

**phrase:** a brief sequence of related movements that has a sense of rhythmic completion

**warm-up:** movements and/or movement phrases designed to raise the core body temperature and bring the mind into focus for the dance activities to follow
Student Guide

Create a Dance

Now that you have had a chance to become familiar with the elements of dance, you and members of your group will choreograph a 64-beat dance that uses the dance elements. Create a dance according to the following instructions. (Note: You will not use music in this activity.)

A. Choose one *locomotor movement* (i.e., walk, run, leap, jump, hop, skip, slide, gallop). This will be the *primary movement* for the dance.

B. Start out with a *frozen pose* that shows all three *levels* (low, medium and high), then hold. *(8 counts)*

C. Choose a *time* (slow, medium, or fast) then move, using your primary movement. *(8 counts)*

D. Choose a *direction* (forward, backward, sideways, diagonal, or turning) then move, using your primary movement. *(8 counts)*

E. Choose a *focus* (straight or curved) then move, using your primary movement. *(8 counts)*

F. Choose another *focus* (open or closed) then move, using your primary movement. *(8 counts)*

G. Choose an *energy* (strong or light) then move, using your primary movement. *(8 counts)*

H. Choose another *energy* (sharp or smooth) then move, using your primary movement. *(8 counts)*

I. While performing the above movements, you may move any *body parts* they choose.

J. After the last 8 counts, return to the *frozen pose* you created at the beginning (step b.) and hold it for *8 counts*.

The total counts for the dance are 64 beats.
Teacher Guide

Task Card Answer Key

Prior to class, print out the Task Cards. Make enough copies for each pair of students. Before giving the cards to students, cut along the dotted lines and "shuffle" the words. You can also have students do this. Each pair should work to match up the element of dance with its features. For instance, the students should match the large card, "TIME," with the labels for slow, medium, fast, with music, and without music. Use the task card answer key to check student’s work.

**SPACE (levels)**
- High
- Medium
- Low

**SPACE (Directions)**
- Forward
- Backward
- Sideways
- Diagonal
- Turning

**SPACE (Focus)**
- Straight
- Curved
- Open
- Closed

**ENERGY**
- Strong
- Light
- Sharp
- Smooth

**BODY**
- Shapes
- Parts

**MOVEMENT (Locomotor)**
- Walk
- Run
- Leap
- Hop
- Jump
- Skip
- Slide
- Gallop

**MOVEMENT (Other)**
- Leading
- Following

**MOVEMENT (Non-locomotor)**
Task Cards

Element Matching

Cut on the dotted lines

<table>
<thead>
<tr>
<th>High</th>
<th>Middle</th>
<th>Low</th>
<th>Medium</th>
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<td>Diagonal</td>
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<td>Straight</td>
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<td>Shapes</td>
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Task Card Self Assessment Rubric

Elements of Dance

Student Name: ______________________________________

Fill in the blanks.

The elements of dance are:

1. __________
   • fast/_________/slow
   • with music/without music

2. __________
   • levels: low, medium, high
   • ___________: forward, backward, sideways, diagonal, and turning
   • focus: straight/curved, open/closed

3. __________
   • strong/light
   • sharp/_________

4. __________
   • shapes
   • parts

5. __________
   • ____________: walk, run, leap, hop, jump, skip, slide, and gallop
   • ____________: bend, twist, stretch, and swing
   • leading/following
Witness for the Prosecution (1957)

This famous Billy Wilder courtroom procedural is based on the stage plan and adapted from the Agatha Christie's play. It is set in London, a few years after War War II, and takes place mostly in the British courtroom.

Sir Wilfred Robarts (Charles Laughton) defends Leonard Vole (Tyrone Power), a man accused of murdering a rich widow, Emily French (Norma Varden), who has bequeathed Mr. Vole a substantial monetary bequest. Over both his doctor's orders and nurse's protest, Sir Wilfred assumes the Vole's defense, after his hand-picked replacement barrister expresses doubt over Vole's innocence. After a conversation with Mrs. Christine Vole (Marlene Dietrich), Sir Wilfred decides not to call on her to defined her husband. Instead, Christine Vole appears as a Witness for the Prosecution. A parade of circumstantial evidence, points to murder. Christine's testimony does not provide an alibi for her husband. All seems lost as the defense concluded its case. But a late night phone call reveals new evidence that Christine wrote letters to her lover about denying her husband an alibi. This evidence changes the jury's opinion and Leonard is acquitted. However, Sir Wilfred suspects something is amiss with this sudden reversal and dramatic evidence. All is revealed in the last dramatic court scene, as Christine admits to deliberately sabotaging her own testimony with the letters, to get her guilty husband freed. But in the last twist, Leonard shows his true stripes and reveals his intention to leave his "wife" for a younger woman. Sir Wilfred decides not to leave for Bermuda (breaking his agreement with his doctor) and defend Christine in her trial.

To Kill a Mockingbird (1962)

Based on Harper Lee's Pulitzer Prize winning book of 1960. Atticus Finch is a lawyer in a racially divided Alabama town in the 1930s. He agrees to defend a young black man who is accused of raping a white woman. Many of the townspeople try to get Atticus to pull out of the trial, but he decides to go ahead. How will the trial turn out - and will it change any of the racial tension in the town? Written by Colin Tinto {cst@imdb.com}
Through the eyes of "Scout," a feisty six-year-old tomboy, TO KILL A MOCKINGBIRD carries us on an odyssey through the fires of prejudice and injustice in 1932 Alabama. Presenting her tale first as a sweetly lulling reminiscence of events from her childhood, the narrator draws us near with stories of daring neighborhood exploits by she, her brother "Jem," and their friend "Dill." Peopled with a cast of eccentrics, Maycomb ("a tired and sleepy town") finds itself the venue of the trial of Tom Robinson, a young black man falsely accused of raping an ignorant white woman. Atticus Finch, Scout and Jem's widowed father and a deeply principled man, is appointed to defend Tom for whom a guilty verdict from an all-white jury is a foregone conclusion. Juxtaposed against the story of the trial is the children's hit and run relationship with Boo Radley, a shut-in who the children and Dill's Aunt Rachel suspect of insanity and who no one has seen in recent history. Cigar-box treasures, found in the knot hole of a tree near the ramshackle Radley house, temper the children's judgment of Boo. "You never know someone," Atticus tells Scout, "until you step inside their skin and walk around a little." But fear keeps them at a distance until one night, in streetlight and shadows, the children confront an evil born of ignorance and blind hatred and must somehow find their way home. Written by Mark Fleetwood {mfleetwo@mail.coin.missouri.edu}

The place: a small town in the south of the United States. The time: the early 20th century. A black man is accused of raping a woman, and an idealistic lawyer gets to defend him. We start watching the reasons that make his defense far from easy; and that's mostly because nobody in this town seems determined to believe in the guiltlessness of an accused negro. Written by Chris Makrozahopoulos {makzax@hotmail.com}

In the rural American south during the depths of the Depression, two children watch as their principled father takes a stand against intolerance. Written by Carl Schultz
**Mock trial competition for grades 7 and 8**

REMINDER: The deadline to enter our Law Fair (grades 3 - 6) and Law Adventure (grades 7 and 8) Competitions is JANUARY 30, 2009. Entries must be received at the New Jersey State Bar Foundation in New Brunswick by this date. Faxd or e-mail submissions will not be accepted. Please remember to read the competition booklets carefully and follow the rules. If you have any questions, please call Sheila Boro at 732-937-7519 or e-mail sboro@njsbf.org.

The New Jersey State Bar Foundation invites seventh- and eighth-graders and their teachers to submit original mock trial cases to the Law Adventure 2009 Competition. There is no charge to enter. The cases must be suitable for use in the classroom as a tool to teach students about legal issues. In these grade levels, students must develop a case on one of two themes.

A free Mock Trial Conference for teachers of grades 3 - 8 will be held on April 3, 2009, 9 a.m. - 1:15 p.m., at the New Jersey Law Center in New Brunswick. To register online click here.

You can download the free Law Adventure 2009 Competition Rules Booklet below or call 732-937-7519 or e-mail sboro@njsbf.org to order a printed copy. Entries must be received by January 30, 2009.

A total of 16 winners will be selected from grades 7 and 8. The winners will be invited to perform their cases at the New Jersey Law Center in the spring.

**Seventh- and eighth-grade teachers and their students are invited to attend the Law Adventure spring programs April 23, May 27-28 and June 3 and serve as jurors. To register click here.**

The Mock Trial Exercises for Grades 7 and 8, featuring winning cases from past Law Adventure Competitions, can be downloaded below.

This program helps to fulfill New Jersey Core Curriculum Content Standard for Social Studies 6.2 regarding democratic citizenship.
Printed copies and publications available:

**CONSTITUTION & THE BILL OF RIGHTS**

Bill of Rights Bulletin *(Newsletter for grades 4 and up covering Bill of Rights and US Constitution)*

Constitutionally New Jersey *(Newsletter for grades 4 and up; companion piece to Bill of Rights Bulletin that focuses on New Jersey Constitution)*

Historical Documents of New Jersey and the United States

**COURTS & LAW**

Educational Guide for Trial Jurors (Second Edition)

Your Guide to Municipal Court

**EDUCATION**

Student Discipline Rights and Procedures: A Guide for Advocates *(an Education Law Center publication)*

Students' Rights Handbook (Third Edition) *(an ACLU-NJ publication)*

What You Need to Know About Plagiarism

How to Become a Lawyer

Educators, see **EDUCATION PROGRAMS** section below for program-specific materials.

**EDUCATION PROGRAMS (K-12)**

**MOCK TRIAL — Grades 7-8**

Law Adventure 2009 Rules Booklet

Mock Trial Exercises — Law Adventure 2007

Winners *(Limit 30 copies per class.)*

**SUBSCRIPTION-BASED PUBLICATIONS** These two Foundation publications come out three times a year. This order form is for NEW subscriptions only. If you currently subscribe to Legal Eagle and/or Respect DO NOT reorder here. If you would like to change quantity or cancel subscription, please email jmiller@njsbf.org with your information.

The Legal Eagle Newspaper *(Legal newspaper for grades 5-12)*
MACBETH PLOT SYNOPSIS

Act I, Scene I
Amidst thunder and lightning, three witches meet to plan their encounter with Macbeth, a Scottish general and the Thane of Glamis. They agree to gather again at twilight upon a heath that Macbeth will cross on his way home from battle.

Act I, Scene II
King Duncan of the Scots awaits news of the battle between his men and the rebels led by the Thane of Cawdor. The King and his sons, Malcolm and Donalbain, meet a soldier who is weak and bleeding. He reports that Macbeth and Banquo have performed valiantly in the fight. His admiration of the noble yet brutal Macbeth is deep indeed:

For brave Macbeth--well he deserves that name--
Disdaining fortune, with his brandish’d steel,
Which smoked with bloody execution,
Like valour’s minion carved out his passage...
Till he unseam’d him from the nave to the chaps,
And fix’d his head upon our battlements. (I.ii.15-20)

King Duncan is delighted at his captains’ bravery, and, when Angus and Ross arrive to tell him that the Thane of Cawdor has surrendered, Duncan gladly hands over the Thane’s title and all his land to Macbeth.

Act I, Scene III
The Witches meet on the dark and lonely heath to await Macbeth. To pass the time they exchange boasts about their evil deeds. Macbeth and Banquo come across the Weird Sisters and we see immediately that Macbeth has a strange connection to the Witches, mimicking their famous words spoken earlier in the drama: "So foul and fair a day I have not seen" (I.iii.38). The Witches address Macbeth as Glamis, Cawdor, and King of the Scots. Macbeth is startled by what he sees clearly as a prophecy that he will be Scotland's next ruler. He is too stunned to speak and thus Banquo asks the Witches if there is any more to their premonition. They do have something to add, not about Macbeth, but about Banquo. They talk in riddles, telling him he will be "Lesser than Macbeth, and greater" and "Not so happy, yet much happier" (I.iii.65-6). They also tell Banquo that even though he will never himself be king, he will beget future kings of Scotland. Then the Witches disappear into the darkness, despite the pleadings of Macbeth, whose shock has turned to the lust for more information. Once alone, Macbeth and Banquo pretend not to believe anything the Weird Sisters have said, but in secret they cannot help thinking that there is a little truth to the Hags' words. Ross and Angus arrive and inform Macbeth that Duncan has appointed him Thane of Cawdor. Macbeth and Banquo are stunned by the turn of events, realizing that the Witches are right about one facet of the prophecy, and Macbeth cannot help but focus on their other, greater prediction that he will be king.

Act I, Scene IV
Macbeth and Banquo reach King Duncan's castle and Duncan praises Macbeth for his loyalty and valor. He also embraces Banquo and thanks him for his courage during the rebellion. He announces that he has decided to visit Macbeth's castle at Iverness, and that he has chosen his son, Malcolm, to
be the Prince of Cumberland and, therefore, the next king of Scotland. Macbeth proposes that he leave early for his castle to make sure everything is perfect for the King's arrival, and Duncan happily approves. But Macbeth is really only concerned with the King's choice of successor. With ambitious thoughts racing through his mind, Macbeth again finds himself lusting after the crown: "Stars, hide your fires/Let not light see my black and deep desires" (I.iv.50-1).

Act I, Scene V
Scene V opens in a room in Macbeth's castle at Iverness. Lady Macbeth is reading a letter sent by her husband, reporting all of the strange events he has witnessed. She learns of the prophecy of the Witches and that one prediction has already come true. Lady Macbeth is ecstatic and she fixes her mind on obtaining the throne for Macbeth by any means necessary. But Lady Macbeth knows that her husband has a weakness that will prevent him from taking the steps required to secure the crown. She is sure that because Macbeth is an ambitious man, he has entertained the thought of killing Duncan, no doubt several times. But she fears that he is without the wickedness that should attend those murderous thoughts. Although the unusually vicious slaying of his enemies on the battlefield have us questioning his propensity for evil, Lady Macbeth feels that he is simply "too full o' the milk of human kindness" to kill King Duncan. She, however, thinks herself not as compassionate as her husband, and when a messenger arrives with word that Duncan plans to visit Inverness, she is overjoyed that the opportunity to murder the King has presented itself so soon. She summons all the evil spirits to ensure that no pleadings of any man will come between her and her monstrous deed:

Come you spirits
That tend on mortal thoughts, unsex me here,
And fill me, from the crown to the toe, top-full
Of direst cruelty! (I.v.40-4)

Macbeth arrives at the castle and Lady Macbeth is ready to tempt him to join her in murder. She subtly hints at her intentions: "Your hand, your tongue: look like the innocent flower/But be the serpent under it. He that's coming/Must be provided for..." (I.v.65-7). Macbeth dodges the matter at hand and sheepishly tells her that they will speak further on the subject. Lady Macbeth confidently assures him, "Leave all the rest to me" (I.v.74).

Act I, Scene VI
Duncan arrives at the castle with his sons, and Banquo, Lennox, Macduff, and others in his party. Ironically, Duncan and Banquo discuss the beauty of the castle while inside it reeks of moral decay. Banquo goes so far as to say that the 'temple-haunting martlet' does approve of the castle and its sweet smelling fresh air. Unbeknownst to Banquo, this is a particularly inappropriate reference to the martlet, a bird known for building its nest near holy places. Lady Macbeth is the first to greet Duncan and his court. She welcomes them gracefully to her humble abode. As is the custom of the land, she tells the King that she has prepared an account of all that she owns so that Duncan may perform an inventory of his subjects' belongings. But Duncan does not want to discuss such matters. He again expresses his love for Macbeth and they all move behind the castle walls.

Act I, Scene VII
Macbeth is alone in a dining room in the castle. His conscience is acting up, and he is particularly worried about the punishment he will receive in the afterlife. "If it were done, when 'tis done, then twere well/It were done quickly". If there were no consequences to be suffered for killing Duncan, then Macbeth would not be so reluctant. But he concludes that even if heaven were not going to judge him, he cannot bring himself to kill Duncan, whom he believes is a good man and an excellent monarch.
Lady Macbeth walks in on her husband and sees the indecision on his face. Macbeth tells her that he has changed his mind: "We will proceed no further in this business" (I.vii.31). Lady Macbeth, who is ruthless beyond comprehension, refuses to accept Macbeth's decision. Instead, Lady Macbeth plays upon his emotions, calling him a coward and accusing him of not loving her. Her cunning words work well on Macbeth, and she turns his mind back to thoughts of murder. However, he is still afraid and he asks her "If we should fail?" (I.vii.53). With conviction and confidence enough for both of them, Lady Macbeth responds to her husband's doubts: "We fail! But screw your courage to the sticking place/And we'll not fail" (I.vii.54-56). Macbeth is once and for all convinced -- they will proceed with the murder of the King.

Act II, Scene I
The night falls over the castle at Iverness. Banquo comments to his son, Fleance, that it is as black a night as he has seen. Banquo is having trouble sleeping, for the prophecy of the Witches is foremost on his mind. He hints that he too has been thinking ambitious thoughts and he begs the heavens for the will to suppress them: "Merciful powers/Restrain in me the cursed thoughts that nature/Gives way to in repose" (II.i.7-9). Banquo meets Macbeth in the courtyard and he tries to bring up the subject of the Witches but Macbeth refuses to discuss them or their predictions. He bluntly replies "I think not of them", and bids Banquo goodnight. Macbeth goes to an empty room and waits for his wife to ring the bell, signaling that Duncan's guards are in a drunken slumber. Macbeth's mind is racing with thoughts of the evil he is about to perform and he begins to hallucinate, seeing a bloody dagger appear in the air. He soliloquizes on the wickedness in the world before concluding that talking about the murder will only make the deed that much harder to complete. Suddenly, a bell rings out. Macbeth braces himself and utters these final words:
I go, and it is done; the bell invites me.
Hear it not, Duncan, for it is a knell
That summons thee to heaven, or to hell. (II.i.62-4)

Act II, Scene II
Lady Macbeth has drugged Duncan's guards and she waits in her chamber for Macbeth to commit the murder. She hears moans of torture coming from Duncan's quarters and she loses some of her composure. She fears that they have awoken the guards and she confesses that she would have killed the King herself if he did not resemble her own father. Macbeth returns a murderer; his hands dripping in blood of his victims. The two whisper about the deed and Macbeth nervously recounts the cries each man made before he stabbed them. Lady Macbeth tells him to "consider it not so deeply" (II.ii.30), but Macbeth can focus only on their screams and the frightening realization that, when one cried "God bless us!", he tried to say "Amen" in response, but the word stuck in his throat. Lady Macbeth pleads with her husband to put the act out of his mind but Macbeth only thinks harder upon what he has done. He hears a voice cry "Glamis hath murther'd sleep: and therefore Cawdor/Shall sleep no more: Macbeth shall sleep no more!" (II.ii.41-3). Lady Macbeth insists that he go wash his face and hands and place the daggers that he has so carelessly brought back with him in the hands of the guards. Macbeth refuses to return to the scene of the crime and so Lady Macbeth goes instead. Alone, Macbeth stares at his blood-soaked hands:
What hands are here? Ha! they pluck out mine eyes!
Will all great Neptune's ocean wash this blood
Clean from my hand? No; this my hand will rather
The multitudinous seas incarnadine,
Making the green one red. (II.i.59-63)
Lady Macbeth comes back, now with hands equally bloody. They hear a knock at the castle doors and Lady Macbeth again demands that Macbeth wash up and go to bed, for they must pretend that they have been sound asleep the entire night. Macbeth's words of regret bring the scene to a close: "To know my deed, 'twere best not know myself/Wake Duncan with thy knocking! I would thou couldst!" (II.i.73-6).

Act II, Scene III
The knocking at the south entrance grows louder and more frequent. A porter walks slowly to open the doors, pondering what it would be like to be the door-keeper of hell. Macduff and Lennox are at the doors, arriving to visit King Duncan. Macbeth comes down to greet the two noblemen. Overnight he has fully regained his composure and pretends that their early morning knocking has awakened him. Macduff proceeds to the King's chambers while Lennox tells Macbeth about the fierce storm they encountered on their journey to Inverness. In the howling wind they heard 'strange screams of death' (II.iii.46), and there were reports of the earth shaking. Macbeth's response is ironic and cruelly comical: "Twas a rough night" (II.iii.47). Macduff re-enters, screaming that the King has been slain. He tells Lennox that it is a horrible and bloody sight, comparing it to Medusa herself. He rings the alarum bell while Macbeth runs to King Duncan's quarters. Macbeth reaches the guards who have been awakened by the bell. Before they can proclaim their innocence, Macbeth kills them and reports to Macduff that he has murdered Duncan's assassins in a fit of fury. Lady Macbeth pretends to collapse in a shock and, while the rest of the men tend to her, Malcolm whispers to his brother, Donalbain. The brothers are not as easily deceived as the others and they know their lives are in grave danger: "There's daggers in men's eyes" Donalbain adds, and they agree to flee Scotland. Malcolm will go to England and, to be extra cautious, Donalbain will go to Ireland.

Act II, Scene IV
In this brief transition scene, an old man reports to Ross the strange omens that have coincided with Duncan's murder. Macduff enters and tells Ross that, since the King's two sons have fled Scotland, they are presumed to be the masterminds behind their father's murder. As a result of their treachery, their claim to the throne is forfeit, and Macbeth will be named the new King of the Scots.

Act III, Scene I
Act III opens at the royal castle on the day of a great feast to celebrate Macbeth's coronation. Banquo is the first to enter the great dining hall. The prophecy of the Witches races through his mind, and he begins to believe that Macbeth himself was responsible for the fulfillment of the Hags' prediction. He thinks upon his own destiny as foretold by the Witches. If Macbeth is now king, Banquo is sure to father future kings. A trumpet sounds and King Macbeth and his Queen enter the hall with Lennox, Ross, and a long parade of servants. Macbeth is very concerned with Banquo's activities for the day, and asks him where he plans to go before dinner begins. Banquo tells him that he and his son, Fleance, are going to ride on the vast castle grounds in the afternoon, but he assures Macbeth he will not miss the feast. Macbeth orders everyone to take the afternoon for himself and be 'the master of his time' until seven that evening, when the banquet will commence. Everyone rushes off, except Macbeth and a servant. He asks the servant to bring in two men that have been waiting at the palace gate. Alone for a brief moment, Macbeth reveals his plan to have Banquo and Fleance murdered while they are out riding. Killing now comes easier to Macbeth and he will gladly slay his friend and his child if it means securing the throne for his own lineage. The servant returns with the men whom Macbeth has commissioned to kill Banquo and Fleance. Macbeth gives them some final instructions and sends them on their way. As the scene comes to a close, we see Macbeth's transformation into a evil villain.
now complete: "It is concluded: Banquo, thy soul's flight/If it find heaven, must find it out to-night." (III.i.140-141).

Act III, Scene II
In another room in the castle, Lady Macbeth orders a servant to find her husband. Lady Macbeth is not as happy as she thought she would be as Queen of Scotland, and, although she hides it better than Macbeth, the murder is all that she can think about. Despite the fact that they now have exactly what they desired, Lady Macbeth confesses that they have gained nothing and lost everything by killing Duncan: 'Nought's had, all's spent' (III.ii.4). Macbeth enters and he too admits to consuming feelings of guilt and fear. He laments 'In the affliction of these terrible dreams/That shake us nightly: better be with the dead' (III.ii.18-9). Lady Macbeth wants to think of other, more pleasant things, and she tells her husband to be happy and enjoy his feast. Macbeth informs her that he has decided to kill Banquo and Fleance. She asks for details but, to save her from further guilt, Macbeth will not tell her any more: 'Be innocent of the knowledge, dearest chuck' (III.ii.44-6).

Act III, Scene III
The two murderers set out to find Banquo and Fleance, riding on the palace grounds. A third murderer joins them, sent by Macbeth to ensure the killing is carried out according to plan. They hear horses approach. It is Banquo and his son, walking toward the stables, talking about the fun of the day. Night has fallen early and they carry a lit torch. The First Murderer attacks Banquo but before he dies he cries out to Fleance to run away as fast as he can. In the scuffle the torch goes out and Fleance successfully escapes into the dark countryside. The murderers know that they have left incomplete the more important task of killing Banquo's son, but they nonetheless head to the castle to report Banquo's death to Macbeth.

Act III, Scene IV
The banquet is underway in the great hall of the royal palace. Amidst the revelers, Macbeth sees the First Murderer and, as inconspicuously as possible, he walks over to speak with him. The First Murderer tells him that the blood Macbeth sees upon his face is Banquo's and that Fleance has escaped. Macbeth is unhappy with the news that Fleance remains alive, but he focuses on the good news of Banquo's death and decides to take his place at the dinner table. But Macbeth's seat is already occupied. It is Banquo's ghost, and Macbeth is horrified. Before his stunned guests he begins to speak to what they believe is an empty chair: "Prithee, see there! behold! look! lo! how say you?/Why, what care I? If thou canst nod, speak too" (III.iv.68-70). Lady Macbeth tells the guests that Macbeth is suffering from stress, and, when the ghost disappears, Macbeth regains his composure. He says that he has a "strange infirmity" and quickly calls for more wine and toasts the "general joy of the whole table". Unfortunately, Macbeth decides to mention Banquo specifically in the toast, which prompts the re-appearance of Banquo's ghost. Macbeth again reacts to the spirit, much to the bewilderment of his guests. Lady Macbeth, afraid her husband is losing his mind and will reveal their crimes, bids the guests an abrupt goodnight and shuffles them out of the hall. When they are alone, Lady Macbeth, who is baffled by Macbeth's behavior, tells him that his lack of sleep is causing him to hallucinate. Macbeth insists that he must consult the three Weird Sisters to find out what dangers lie in wait. Macbeth and his Lady retire to bed and the scene ends with Macbeth's final thought that, because he is new to such heinous crime, his conscience is overactive, but he will improve with time. As he tells Lady Macbeth: "We are yet but young in deed" (III.iv.146).

Act III, Scene V
Thunder crashes overttop a lonely heath where the Witches are gathered. Hecate, the goddess of
witchcraft, scolds the Hags for not including her in their meetings with Macbeth. Heccate tells them that they must reassure Macbeth when he comes to visit, for she knows that security "is mortals' chiefest enemy" (III.v.34).

Act III, Scene VI
In a room in the palace, Lennox and another lord discuss the deaths of Duncan and Banquo. Lennox now suspects Macbeth has committed the murders and subtly reveals his thoughts in an exceptional speech, noted for its sustained irony. The lord also suspects Macbeth, and he tells Lennox that Malcolm has the support of Edward, King of England, and that Macduff has since sided with Malcolm and is gathering an army as they speak. They hope Malcolm and his troops return as soon as possible to help the Scottish rebels overthrow Macbeth.

Act IV, Scene I
Act IV opens in a dark cave. In the center of the cave a cauldron boils, and around it the Witches gather. They cast spells in anticipation of Macbeth's arrival. Macbeth enters and the Witches agree to show him what the future has in store. Amidst crashes of thunder, three apparitions appear. The first is an armed head, summoned to warn Macbeth that Macduff is coming back to Scotland to ruin him. The second apparition is a bloody child and it tells Macbeth that no man born of a woman can do him harm. This gives Macbeth great confidence: "Then live Macduff: what need I fear of thee?" (IV.i.78-80). The third apparition is that of a child wearing a crown and holding a tree. It tells Macbeth that: "Macbeth shall never vanquish'd be until/Great Birnam wood to high Dunsinane hill/Shall come against him" (IV.i.87-90). Macbeth is secure that the third apparition's prophecy will never be, for 'who can impress the forest?' or 'bid the tree unfix his earth-bound roots?' (IV.i.91-3). Macbeth's confidence is restored, but one question remains: what of Banquo's prophecy? He asks the Witches if Banquo's descendants will still rule Scotland, and in response they summon a vision of eight kings. The kings pass over the stage in order; the last holding a glass. Banquo's ghost follows behind them, and Macbeth flies into a rage at the Witches who have revealed his worst fear. They dance and cackle and vanish into the darkness. Lennox enters the cave and Macbeth is worried that he has seen the Witches. But Lennox has seen nothing. He tells Macbeth that there are horsemen outside, come to report that Macduff has sided with Malcolm who is gathering an army of English soldiers. Macbeth decides that he must kill Macduff and his whole family as punishment for his betrayal.

Act IV, Scene II
The scene turns to Macduff's castle where Lady Macduff is livid because her husband has left her and their son to go to England. Ross tells her to remain calm, reminding her that Macduff is wise and noble, and would not leave lest it was of utmost importance. Ross leaves and, in her anger, Lady Macduff tells her son that Macduff is dead. But her son is sharp like his father and he challenges her, prompting humorous banter between the two. A knock at the door interrupts their conversation. It is a messenger who has somehow learned of Macbeth's plan to have Lady Macduff and her son murdered. He begs her to flee at once and he runs from the castle in terror. Lady Macduff, sure she has done nothing wrong, hesitates to leave. This delay is costly indeed, for the murderers arrive and burst through the heavy wooden doors. They tell her that her husband is a traitor and one of the murderers grabs her son and stabs him, killing him instantly. Lady Macduff runs screaming from the castle, but the murderers chase her down and slay her.

Act IV, Scene III
Macduff has arrived at King Edward's palace in England. Malcolm, however, is distrusting of Macbeth because he feels that Macbeth, who was himself once noble and trustworthy, has corrupted everyone
around him. Malcolm tests Macduff’s loyalty to him and Scotland by pretending to be a greedy and base prince who will 'cut off the noble's from their land' when he gains the Scottish crown. When Macduff morns openly for his country that has one evil ruler and another in wait, Malcolm confesses that his words were only to test Macduff's commitment to him and Scotland. Ross comes from Scotland with the horrible news that Macbeth has murdered Macduff’s family. Macduff, utterly destroyed by the foulness of the deed, cannot believe it, and must ask repeatedly if his wife and child are really dead. Malcolm implores Macduff to turn his anguish into anger: "be this the whetstone of your sword: let grief/Convert to anger; blunt not the heart, enrage it" (IV.iii.211-13). Macduff vows revenge and they leave to gather their troops and head for Scotland.

**Act V, Scene I**

With Macbeth busy assembling his men to fight Malcolm, Lady Macbeth is left alone in the castle at Dunsinane. When the two were together they could feed off each other’s strength and prevent one another from dwelling on their crimes. But Macbeth is gone and Lady Macbeth is left to brood over the atrocities Macbeth has committed at her command. Her guilt and fear follow her even in dreams, and she begins to walk in her sleep. Her Gentlewoman has seen her several times rise from her bed. The Gentlewoman calls for a doctor who watches for two nights but does not see Lady Macbeth come out of her chamber. But, on the third night, he observes Lady Macbeth walk down the hall with a lantern, rubbing her hands violently. She reveals the events of that gruesome night and utters one of the most famous line in all of literature: "Out, damned spot! out, I say!" (V.i.37). The murder of Macduff’s family and Banquo also weigh heavy on her mind: "The thane of Fife had a wife; where is she now? What, will these hands ne’er be clean?" (V.i.44-5). The Doctor is horrified to know the truth and he refuses to report to anyone what he has just seen and heard for fear that his own life will be in jeopardy. He leaves the castle, knowing that no doctor can cure what ails Lady Macbeth: "More needs she the divine than the physician" (V.i.77).

**Act V, Scene II**

The action moves to the countryside near Dunsaine where the rebels, led by Lennox and Angus, await the English army that will soon arrive. They make plans to meet at Birnam Wood and Cathiness, one of the soldiers, tells the others that Macbeth is hold up in the royal castle preparing for the attack.

**Act V, Scene III**

Macbeth is in his war room awaiting Malcolm and his troops. Because of the three apparitions, Macbeth is confident that he will be victorious, and he refuses to hear the reports from his generals. The Doctor comes in and Macbeth asks anxiously about his wife. The Doctor tells him that she seems troubled and cannot rest. Macbeth orders the Doctor to cure her: "Canst thou not minister to a mind diseased/Pluck from the memory a rooted sorrow?" (V.iii.40-1). Quite courageously, the Doctor replies, "Therein the patient/Must minister to himself" (V.iii.45-6). Macbeth rejects his useless answer and angrily calls for his armour. Although we can see Macbeth starting to crumble under the mounting pressure, he convinces himself that he is still not afraid of defeat "Till Birnam forest come to Dunsinane" (V.iii.59-60).

**Act V, Scene IV**

Malcolm orders his men to each cut a branch from a tree from Birnam forest to provide camouflage as they attack the castle. Malcolm's command to carry the boughs signals the true end of Macbeth, for Birnam Wood is moving toward Dunsinane.

**Act V, Scene V**
On the castle walls Macbeth waits, sure that Macduff and Malcolm will die of famine before they can penetrate his defense. Suddenly a cry is heard from within the castle. Seyton goes to investigate and, when he returns, he tells Macbeth that his wife is dead. With the news that he has lost his precious lady, Macbeth resigns himself to the futility of life. A messenger enters and reports that he has seen an amazing sight -- the woods are moving toward the castle. Macbeth is at first unbelieving and slaps the messenger, calling him a 'liar and slave!' But Macbeth cannot deceive himself any longer and he vows that, if he must die, he will die a valiant soldier in battle:

If this which he avouches does appear,
There is nor flying hence nor tarrying here.
I'gin to be a-weary of the sun,
And wish the estate o' the world were now undone.
Ring the alarum bell! Blow wind! come wrack!
At least we'll die with harness on our back.

_Act V, Scene VI_
In this very short scene we see Malcolm, Siward, and Macduff gathered with their troops on the plain before Macbeth's castle. They throw down their 'leafy screens', sound the trumpets, and wage their assault on the royal palace.

_Act V, Scene VII_
Macbeth has left the castle to fight Malcolm's army on the battlefield. Although he has resigned himself to defeat, he remembers the second apparition. Still convinced that he will never meet a man not born from a woman, he regains the hope that it is yet possible for him to escape. He meets young Siward who calls him a liar and challenges him to fight. Macbeth gladly obliges and, with his skill as a great warrior, easily kills the young man. But the noise of the fight attracts Macduff and he runs to confront Macbeth.

_Act V, Scene VIII_
Macbeth, with his newfound hope and determination, continues to fight Malcolm's army. Macduff comes up behind him, demanding that the "hell hound turn" (V.viii.3) and fight. Macbeth tells him to leave, for he does not want the blood of another Macduff on his hands. Macduff refuses and charges at Macbeth. They fight, and Macbeth boasts that he is indestructible: "I bear a charmed life, which must not yield/To one of woman born" (V.viii.1203). Macduff reveals that he was not of woman born, but 'untimely ripped' from his mother's womb. Macbeth realizes that the Witches, in their evil trickery, have only helped in his destruction, and he resigns himself to death. Not far away, the victorious Malcolm rallies his soldiers. Macduff joins them, carrying the head of Macbeth. He hails the new King Malcolm and the King's promise of restoration brings the play to a close:

We shall not spend a large expense of time
Before we reckon with your several loves,

And make us even with you. My thanes and kinsmen,

Henceforth be earls, the first that ever Scotland
In such an honour named. What's more to do,
Which would be planted newly with the time,
As calling home our exiled friends abroad
That fled the snares of watchful tyranny;
Producing forth the cruel ministers
Of this dead butcher and his fiend-like queen,
Who, as 'tis thought, by self and violent hands
Took off her life; this, and what needful else
That calls upon us, by the grace of Grace,
We will perform in measure, time and place:
So, thanks to all at once and to each one,
Whom we invite to see us crown'd at Scone. (V.viii.60-75)

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Please see the bottom of this page for helpful Macbeth resources.
Dramatis Personae.
Act 1
- Macbeth, Act 1, Scene 1. A desert place. (Full Annotations and Glossary)
- Macbeth, Act 1, Scene 2. A camp near Forres. (Full Annotations and Glossary)
- Macbeth, Act 1, Scene 3. A heath near Forres. (Full Annotations and Glossary)
- Macbeth, Act 1, Scene 4. Forres. The palace. (Full Annotations and Glossary)
- Macbeth, Act 1, Scene 5. Inverness. Macbeth's castle. (Full Annotations and Glossary)
- Macbeth, Act 1, Scene 6. Before Macbeth's castle. (Full Annotations and Glossary)
- Macbeth, Act 1, Scene 7. Macbeth's castle. (Full Annotations and Glossary)
Act 2
- Macbeth, Act 2, Scene 1. Court of Macbeth's castle. (Full Annotations and Glossary)
- Macbeth, Act 2, Scene 2. The same. (Full Annotations and Glossary)
- Macbeth, Act 2, Scene 3. The same.
- Macbeth, Act 2, Scene 4. Outside Macbeth's castle.
Act 3
- Macbeth, Act 3, Scene 1. Forres. The palace.
- Macbeth, Act 3, Scene 2. The palace.
- Macbeth, Act 3, Scene 3. A park near the palace.
- Macbeth, Act 3, Scene 4. The same. Hall in the palace.
Act 4
- Macbeth, Act 4, Scene 1. A cavern. In the middle, a boiling cauldron.
Act 5
- **Macbeth, Act 5, Scene 2.** The country near Dunsinane.
- **Macbeth, Act 5, Scene 3.** Dunsinane. A room in the castle.
- **Macbeth, Act 5, Scene 4.** Country near Birnam wood.
- **Macbeth, Act 5, Scene 5.** Dunsinane. Within the castle.
- **Macbeth, Act 5, Scene 6.** Dunsinane. Before the castle.
- **Macbeth, Act 5, Scene 7.** Another part of the field.
- **Macbeth, Act 5, Scene 8.** Another part of the field.

- Macbeth’s Soliloquies Explained (If it were done...)
- Macbeth’s Soliloquies (have died hereafter ...)
- Blood Imagery in *Macbeth*
- All about *Macbeth’s Sources*
- The First Performance of *Macbeth*
- *Macbeth* Character Analysis
- *Macbeth* Study Quiz
- Lady Gruoch Macbeth?
- *Macbeth* Essay Topics
- Pronouncing Shakespearean Names
- Polanski, Hefner, and *Macbeth*
- Biblical Imagery in *Macbeth*
- Seven Deadly Sins
- Unlucky *Macbeth*
- Macbeth’s Soliloquies (Is this a dagger ...)
- Macbeth’s Soliloquies (To be thus is nothing ...)
- Mysticism in *Macbeth*
- Witches and Macbeth
- Who is Hecate?
- *Macbeth* Plot Synopsis
- *Macbeth* and King James
- Famous Quotations from *Macbeth*
- Violent Deaths in the Plays
- Shakespeare’s Trap Doors
- Scary Shakespeare
- Shakespeare’s Quartos
- Shakespearean Character Quiz
- Shakespeare on War

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**dramatis personae**

- **Duncan,** *King of Scotland*
- **Malcolm,** Donalbain, *his sons*
- **Macbeth**, Banquo, *generals of the King’s army*
- **Macduff,** Lennox, Ross, Menteth, Angus, Cathness, *noblemen of Scotland*
- **Fleance,** *son to Banquo*
- **Siward,** *Earl of Northumberland, general of the English forces*
- **Young Siward,** *his son*
- **Seyton,** *an officer attending on Macbeth*
- **Boy,** *son to Macduff*
- **An English Doctor**
- **A Scotch Doctor**
- **A Captain**
A Porter
An Old Man
Lady Macbeth
Lady Macduff
Gentlewomen attending on Lady Macbeth
Heccat
Three Witches
Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants, and Messengers; the
Ghost of Banquo, and other Apparitions

Scene: Scotland and, only in IV.3, England
ROMEO AND JULIET PLOT SYNOPSIS

Act I, Prologue
The play begins in Verona, a city that has had its peace shattered by the feud between two prominent families, the house of Montague and the house of Capulet. The Chorus tells us that amidst this ancient grudge, a "pair of star-cross'd lovers" will take their lives and that their deaths will extinguish their parents' rage.

Act I, Scene I
On a street in Verona, two servants from the house of Capulet, Sampson and Gregory, deliberately initiate a fight with two servants from the Montague house, Abram and Balthasar. Benvolio, a close friend to Romeo and nephew of Lord Montague, arrives and tries to stop the fight: "Part fools!/Put up your swords; you know not what you do" (I.i.56-7). But as he attempts to keep the peace, Tybalt, nephew to Lord Capulet, comes upon the scene and demands to duel with the passive young Benvolio. Reluctantly, Benvolio draws his sword and they fight. The fiery citizens of Verona become involved and a vicious brawl ensues. Capulet and Montague arrive, and immediately join in the clash, while their wives look on in fear. Prince Escalus happens upon the scene and he is shocked and outraged at such behaviour from his subjects. His guards break up the fight and he chastises all those involved, exclaiming "You men, you beasts!" (I.i.74-5). He declares that any further public disorder will result in the execution of the participants. The crowd disperses along with Lord Capulet and his family, leaving behind Montague, Lady Montague, and Benvolio. Their attention turns to their son Romeo, who has been depressed of late. Benvolio asks Lord Montague if he knows what is troubling his son, but he has no answer. All he knows is that Romeo has been seen walking the streets in the early mornings, "With tears augmenting the fresh morning's dew/Adding to clouds more clouds with his deep sighs" (I.i.124-5). Benvolio sees Romeo coming and requests that Montague and his Lady step aside so he can talk to Romeo alone and uncover the reason for his melancholy. After asking many questions Benvolio finally learns that Romeo is sad because he is in love with a woman, Rosaline, who has taken a vow of chastity and refuses to return his affection. Benvolio suggests to Romeo that he should forget Rosaline and look for romance elsewhere. Romeo insists that no woman could ever compare to Rosaline, for she is a ravishing beauty. He insists that to forget Rosaline would be impossible, "Thou canst not teach me to forget" (I.i.229), as the scene comes to a close.

Act I, Scene II
Scene II opens with Paris, a noble young kinsmen of the Prince, asking Capulet for his daughter's hand in marriage. Capulet tells Paris that Juliet has "not seen the change of fourteen years" (I.ii.10) and is probably too young to marry. However, if Paris can woo her and win her heart, Capulet will grant him consent to wed Juliet. Capulet is preparing for a grand party at his house that evening, and he gives a servant a guest list and instructs him to go forth into the streets to invite them all. The servant meets Romeo and Benvolio on the road and he begs Romeo to help him, for he is illiterate and cannot complete the task given to him by his master. Romeo obligingly reads aloud the names on the invitation list, and to his delight, comes upon the name Rosaline. Benvolio challenges Romeo to sneak into the party with hopes that Romeo will see many other women to distract his attention away from Rosaline. Romeo agrees that going to the party is a splendid idea, for he longs to catch a glimpse of his darling Rosaline.

Act I, Scene III
Back at the Capulet's house, Lady Capulet visits her daughter's chamber to tell her about Paris. Juliet's nurse is in the room and she begins to ramble, recounting Juliet as a young child:

For then she could stand high-alone; nay, by the rood,
She could have run and waddled all about;
For even the day before, she broke her brow.... (I.iii.35-8)

Lady Capulet asks Juliet how she feels about marriage and Juliet politely and honestly responds, "It is an honour that I dream not of" (I.iii.46). Lady Capulet tells Juliet that it is time she start thinking of becoming a bride and a mother, for there are girls in Verona even younger than Juliet who have children of their own. She adds that a suitable mate has already been found for Juliet: "The valiant Paris seeks you for his love" (I.iii.54). Juliet has little choice but to respectfully agree to consider Paris as a husband. She tells her mother, "I'll look to like" (I.iii.76). Their conversation ends abruptly when a servant calls Lady Capulet, announcing that supper is ready and the guests have arrived for the party.

Act I, Scene IV
The festivities are about to commence at the house of Capulet and, concealed amidst the Masquers, Romeo and Benvolio arrive with their close friend, Mercutio. Stifled by "love's heavy burden", Romeo refuses to dance with his friends. He reveals that he has had an ominous dream, but will not be any more specific. Mercutio tries to lighten Romeo's mood, and muses that Romeo must have been visited in sleep by Queen Mab, the "fairies midwife"... "In shape no bigger than an agate stone/On the fore-finger of an alderman" (I.iv.52-4). She races over peoples noses as they slumber, riding in a chariot steered by a gray-coated gnat and made from an empty hazelnut. Romeo is not as amused as Mercutio himself is by his inventive tale, and Romeo implores him to be silent. He cannot shake the feeling that

Some consequence yet hanging in the stars
Shall bitterly begin this fearful date
With this night's revels, and expire the term
Of a despised life clos'd in my breast
By some vile forfeit of untimely death. (I.iv.104-8)

Act I, Scene V
In the hallway of the Capulet's house four servingmen clear away the dinner dishes. Lord Capulet comes out to greet his guests, asking them to dance and make merry. He admits that his "dancing days" have long since past, but he loves to watch others enjoy themselves. Romeo, seeking Rosaline through the crowd, sees Juliet instead. He is awe-struck by her grace and beauty, and he completely forgets Rosaline. Romeo's heart is racing as he exclaims, "O, she doth teach the torches to burn bright!/It seems she hangs upon the cheek of night/As a rich jewel in an Ethiop's ear" (I.v.46-9). Tybalt, a cousin to Capulet, recognizes Romeo's voice and shouts for his sword. Tybalt is prepared to slay Romeo in front of the guests, but Lord Capulet stops him, knowing that any fighting will ruin the festivities. It appears that Lord Capulet is not as hostile towards his perceived enemy as is his violent and head-strong kinsman, Tybalt, as we can see in the following passage:

Content thee, gentle coz, let him alone,
'A bears him like a portly gentleman;
And, to say truth, Verona brags of him
To be a virtuous and well-govern’d youth.
I would not for the wealth of all this town
Here in my house do him disparagement... (I.v.68-72)

Tybalt is disgusted by Capulet's weakness, and leaves the party in a rage. Romeo decides he should leave as well, but first he stops to speak at least a word to Juliet. Dressed as a pilgrim to the Holy Land, Romeo addresses Juliet in character, pretending that he has just come upon a most holy shrine. They exchange pleasantries and Juliet, equally smitten with the handsome Romeo, grants him a kiss. Juliet is promptly called away by her mother, and Romeo learns from the Nurse that she is the daughter of his father's enemy, Capulet. Deeply troubled by this knowledge, Romeo exits the hall with Benvolio and Capulet's other guests. When everyone has left, Juliet probes the Nurse for information about the stranger with whom she has fallen madly in love. The Nurse tells her that his name is Romeo and he is a Montague. Like Romeo, Juliet is grieved to hear such news and she cries "My only love sprung from my only hate!/Too early seen unknown, and known too late!" (I.v.140-1) as the first act draws to a close.

**Act II, Prologue**
The Chorus opens Act II by announcing that Romeo is madly in love with the bewitching Juliet. But he warns that Romeo will not be able to court his Juliet in the proper manner befitting a fair lady because she is his father's enemy. And he adds that Juliet will not be able to meet Romeo as she pleases, but will be forced to see her darling only in secret. Despite the obstacles the lovers must overcome, the Chorus reassures us that their "passion lends them power", and that they will find a way to be together.

**Act II, Scene I**
Romeo leaves the house of Capulet and wanders into a lane behind their family orchard. Longing to be with Juliet, he sorrowfully asks "Can I go forward when my heart is here?" He realizes that he cannot go any further from Juliet and he leaps over the orchard wall onto Capulet's grounds. Mercutio and Benvolio, who have been looking for Romeo, see him disappear behind the wall and they laugh at his silly behaviour, still thinking that he is chasing after Rosaline. They decide not to follow him on his quest for love and they both go home to bed.

**Act II, Scene II**
Romeo is hidden amongst the shadows outside Capulet's house, content simply to be close to Juliet. Looking up, Romeo catches sight of a figure emerging from an overhead window. He rejoices when he realizes who has come out upon the balcony: "It is my Lady! O it is my love" (II.ii.11). Juliet, believing that she is alone, professes her love for Romeo and her profound sorrow that he is a Montague. Romeo reveals himself and, with words as moving as any in literature, the lovers speak to each other, exchanging their vows of absolute and undying devotion. The glorious meeting is interrupted by a cry coming from inside the house. It is Juliet's nurse, who has been searching the house for her mistress. Before they part, the lovers hatch a cunning plan. Romeo will find a way for them to be married and, when he does, he will give the details to the messenger Juliet sends to him. The scene comes to a close as they say their tender farewells for the evening:

**Juliet:** Good-night, good-night! Parting is such sweet sorrow
That I shall say good-night till it be morrow.

**Romeo:** Sleep dwell upon thine eyes, peace in thy breast
Would I were sleep and peace, so sweet to rest!
Hence will I to my ghostly father's cell,
His help to crave, and my dear hap to tell. (II.ii.184-90)

Act II, Scene III
Romeo travels to the cell of Friar Laurence, who has been out in the fields all morning gathering herbs. He ponders the dual nature of these "baleful weeds and precious juiced flowers" that have the power to kill and the power to heal. Cheerful and excited, Romeo greets the Friar and tells him of his new love and plans for marriage. Friar Laurence, who has been Romeo's friend and confessor for sometime, is confused and concerned about Romeo's sudden change of heart. He exclaims "Holy Saint Francis, what a change is here!/Is Rosaline, that thou didst love so dear/So soon forsaken?" (II.iii.65-8). But Romeo persuades the Friar that this time he has found true love and that he is ready to enter immediately into the serious bond of holy matrimony. Friar Laurence agrees to help Romeo, hoping that their union will finally end the feud between the houses of Montague and Capulet. In one respect I'll thy assistance be/For this alliance may so happy prove/To turn your households' rancour to pure love" (II.iii.90-3).

Act II, Scene IV
Mercutio and Benvolio are again wandering about the streets of Verona, wondering what happened to the love-struck Romeo. Their conversation turns to Tybalt, who Mercutio calls "the courageous captain of compliments" (II.iv.21). Tybalt has left a note for Romeo at the house of Montague, challenging him to a duel. Mercutio is afraid that the fierce Tybalt will surely kill Romeo, who is too preoccupied to fight his best. Benvolio sees Romeo approach, seemingly in a light-hearted mood. Mercutio, overjoyed to see Romeo back to his happy and carefree self, teases him about his recent foolish behaviour. The two banter as good friends should and Mercutio quips, "Why, is this not better now than groaning for love? Now art thou sociable, now art thou Romeo, now art thou what thou art, by art as well as by nature; for tis drivelling love is like a great natural..." (II.iv.90-4). But Benvolio and Romeo are tired of his ramblings and cut him off in mid-sentence. Romeo directs Mercutio to Juliet's nurse who is coming down the road, and Mercutio continues his musings with her as his new audience. It does not take long for Mercutio to lose interest in his own pontificating and he and Benvolio leave for supper at Montague's house. Romeo and the Nurse are left alone and Romeo makes excuses for Mercutio's talkative and saucy behaviour, which has greatly offended her. Romeo asks the Nurse to give Juliet the information about his plan of marriage, and she agrees. The wedding, he tells the Nurse, will be performed that afternoon by Friar Laurence. Juliet is to go to the Friar's cell and Romeo will arrange for a rope ladder to be placed at Juliet's window within the hour to facilitate her escape. The Nurse runs off with the message as the curtain closes.

Act II, Scene V
Scene V opens in Capulet's orchard. Juliet is frantically awaiting the news about Romeo. The Nurse comes in, preoccupied with her own troubles. She wants to discuss her aching bones, but Juliet pleads with her not to withhold Romeo's plan any longer. Slowly, the Nurse begins to speak of Romeo. She says that she doesn't much care for the boy, but she approves of his handsome face and gentle nature. She finally tells Juliet all that Romeo has told her, and Juliet leaves at once for Friar Laurence's cell.

Act II, Scene VI
Friar Laurence and Romeo are anxiously awaiting Juliet's arrival. The Friar gives Romeo some advice before the wedding, cautioning him to 'love moderately'. Juliet appears and Friar
Laurence comments on her delicacy. He starts the marriage proceedings at once, "For, by your leaves you shall not stay alone/Till Holy Church incorporate two in one" (II.vi.36-7).

**Act III, Scene I**

Act III opens with Mercutio and Benvolio walking as usual around the town. Benvolio's keen instinct is telling him that a brawl could erupt in the street at any moment, and he warns Mercutio that they should go home at once. Mercutio is not as peace loving as his dear friend and chastises Benvolio for even suggesting that they cower inside. To aggravate Benvolio, Mercutio cites nonsensical examples of fights Benvolio has participated in -- one with a man cracking nuts, another with a man who tied his new shoes with 'old riband'. Benvolio sees the Capulet's coming and knows a confrontation is inevitable. Tybalt demands to see Romeo so that he can slay him with his ever-ready rapier. Mercutio confronts Tybalt, but, because Mercutio is not a Capulet, Tybalt brushes him aside and moves straight toward Romeo who has just come upon the scene. Romeo, now related to Tybalt, refuses to fight. He cannot reveal why he does not defend his honour, but suggests that they should stop the bitter feud and embrace each other once and for all:

I do protest, I never injured thee,  
But love thee better than thou canst devise  
Till thou shalt know the true reason of my love;  
And so, good Capulet,—which name I tender  
As dearly as mine own,—be satisfied (III.i.70-4).

Mercutio cannot stand by and watch Romeo stand down like a common coward. He draws his sword and challenges Tybalt. Romeo tries to stop the fight but to no avail -- Tybalt fatally wounds Mercutio. He dies cursing both families, "a plague on both your houses/They have made worms meat of me" (III.i.91-2), despite the fact that his own intemperance has caused his death. Romeo is crushed by the knowledge that Mercutio has lost his life for him, and he draws his sword, attacking Tybalt with ferocity. Tybalt is no match for the skilled and enraged Romeo, and he falls dead to the ground. Romeo stands over Tybalt and all the consequences of his actions flood his mind. By the Prince's decree, Romeo will be executed for disobeying the peace, thus leaving Juliet a widow. And he has betrayed his new bride by killing her beloved cousin. The Prince, the Capulet's, and Montague happen upon the tragic scene and Benvolio tries his best to explain why Romeo was forced to kill Tybalt. Because Romeo has slain the instigator of the violence and the murderer of Mercutio, the Prince decides that Romeo should not be executed but banished from Verona instead. If Romeo ever returns, Prince Escalus cautions, he will certainly be killed.

**Act III, Scene II**

Juliet waits at the Capulet house, unaware of the horror unfolding in the street outside and longing for Romeo to come to her bed. But instead of Romeo, the Nurse enters, crying "He's dead, he's dead!". Juliet fears that the Nurse is referring to Romeo and begs her for more information. When the Nurse tells her that it is Tybalt who is dead at the hand of the banished Romeo, Juliet lashes out at her traitorous husband: "O serpent heart!" But she almost immediately forgives Romeo, realizing that Tybalt would have not spared the life of Romeo if he had won the duel. Her thoughts turn to Romeo's banishment. She knows that she cannot live without her husband and exclaims "'Romeo is banished', to speak that word/Is father, mother, Tybalt, Romeo ,Juliet/All slain, all dead" (III.ii.120-3). The Nurse, realizing that Juliet is about to commit suicide, promises her that she will find Romeo and bring him to comfort her.
Act III, Scene III
Romeo, who has taken refuge in Friar Laurence's cell, hears the news that he has not been sentenced to death, but banished from Verona. He expresses his anguish at the knowledge that he will not be reunited with Juliet. Suicidal, he laments: "Banished? O friar, the damned use that word in hell/Howlings attend it" (III.iii.46-7). The Nurse arrives at the door, announcing that she comes from Lady Juliet. Romeo anxiously asks if Juliet now hates him for killing Tybalt and if she is coping with his banishment. The Nurse tells Romeo that Juliet weeps and weeps, alternating between cries of Tybalt and Romeo. She also tells him that he must visit Juliet one more time. He agrees, risking execution if anyone sees him. Friar Laurence, after chastising Romeo for his outrageous display of weakness, instructs Romeo that he should flee to Mantua after his final meeting with Juliet, and he will send him regular updates on Juliet and his family. Romeo and the Nurse bid the Friar farewell and head toward the house of Capulet.

Act III, Scene IV
In this brief scene, Capulet, his Lady, and Paris discuss Juliet's great distress over the death of her kinsman, Tybalt. Capulet decides that the best remedy for her grief is to wed Paris the following Thursday.

Act III, Scene V
Dawn approaches, and in Juliet's chamber the lovers share their final moments together. Juliet cannot bear the thought of Romeo leaving, and she tries to convince him that the night is not yet over: "it is not yet near day. It was the nightingale, and not the lark/That pierc'd the fearful hollow of thine ear" (III.v.1-3). But Romeo knows that it was no nightingale singing, but the lark, "the herald of the morn" (III,v.6). He insists that he must go but Juliet persists, and Romeo gives into his darling, agreeing that it is not morning because Juliet wills it so. He will stay and die to make Juliet happy a little longer. Realizing that they have no choice but to part, Juliet tells Romeo that he should go "O, now be gone; more light and light it grows" (III.v.35). The Nurse comes to warn the lovers that Lady Capulet is coming and Romeo climbs out the window to the orchard below, reassuring Juliet that they will be reunited. Juliet's mother rushes in, elated with what she believes to be wonderful news of the upcoming marriage of Juliet to Paris. When Juliet refuses to marry Paris, Lady Capulet is dumbfounded. Capulet, hearing the refusal as he comes to congratulate his daughter, is outraged and insulted. Not only is Juliet flagrantly disobeying him, but she is also rejecting a man whom he has personally chosen above all others. Juliet pleads with Capulet, but he is deaf with rage. He storms out of Juliet's chamber and Juliet turns to her mother, making a final plea for help. Lady Capulet, while not as furious as her husband, refuses to hear another word. "Talk not to me ... for I have done with thee" (III.v.204-5). She exits the room and Juliet is alone with her Nurse. She begs for comfort but the Nurse will give her none, telling her instead to forget Romeo who is forever banished, and marry the noble Paris as Capulet commands. Juliet pretends to come to her senses and tells Nurse to go and inform her mother that she has gone to Friar Laurence to confess her sin of disobedience to her father. The Nurse happily agrees and runs off with the news. Juliet is disgusted with the Nurse's hypocrisy: Ancient damnation! O most wicked fiend! Is it more sin to wish me thus forsworn, Or to dispraise my lord with that same tongue Which she hath prais'd him with above compare So mant thousand times? (III.v.237-9)
She decides to place her last hope in Friar Laurence. If he cannot help her, she will surely commit suicide.
Act IV, Scene I
Act IV opens with Friar Laurence and Paris discussing his upcoming marriage to Juliet. The Friar expresses his disapproval of the wedding plans, telling Paris that he does not know Juliet well enough to marry her. He is careful not to be any more specific in his criticism. Juliet arrives and is friendly but cool to her would-be husband. Paris leaves, assuming that Juliet is about to confess her sins to the Friar. Once alone, Juliet and the Friar discuss what can be done to save Juliet from the fate of becoming the wife of two men. Friar Laurence, a man skilled in the art of herb preparation, proposes a dangerous plan to Juliet. He has a potion that will make her appear dead when she drinks it, and it will keep her the lifeless state for forty-two hours. She will be interred in the Capulet family crypt, as custom dictates, and Friar Laurence will send word to Romeo. Romeo will then return to Verona and collect Juliet and they will live together in Mantua, free from Prince Escalus and their feuding families. Juliet excitedly approves of the plan and goes home to drink the potion.

Act IV, Scene II
Capulet and his Lady are busy making wedding arrangements. They are indeed planning a huge event -- Capulet orders 'twenty cunning cooks'. Juliet comes into the main hall to speak with her father. He is cheerful and his spirits are further uplifted when Juliet apologizes and assures him that henceforward, until Paris becomes her master, she will be ruled only by her father. Capulet moves the wedding up a day to the next morning, and tells his wife "My heart is wonderous light/Since this same wayward girl is so reclaim'd" (IV.ii.45-7).

Act IV, Scene III
Juliet, alone in her chamber, holds her vial of poison. The full gravity of the situation weighs heavy on her mind, and she expresses her fears in a moving soliloquy. What if the potion fails to work? What if the Friar has betrayed her and has given her real poison, so that no one finds out he disgracefully married her to Romeo in secret? Juliet quickly rules out these scenarios as impossible, but she still fears awaking in the stifling and gruesome vault next to the corpse of Tybalt, bloody and festering in his shroud. The horrors of her imagination overtake Juliet and she sees the ghost of Tybalt ready to seek out and kill Romeo. With a final cry to Romeo, Juliet drinks the potion and falls lifeless upon her bed.

Act IV, Scene IV
Downstairs the next morning, the wedding plans are moving ahead as scheduled. Capulet sends the Nurse to fetch Juliet while he visits with his future son-in-law.

Act IV, Scene V
The Nurse rushes to Juliet's chamber and finds her dead. Her screams attract Lady Capulet, who, upon seeing her dead daughter, cries "O me, O me! My child, my only life/Revive, look up, or I will die with thee!" (IV.v.14-5). Capulet comes in to find out what delays Juliet and he laments "Death, that hath ta'en her hence to make me wail/Ties up my tongue, and will not let me speak" (IV.v.29-30). Paris and Friar Laurence enter and Paris grieves for the love he will never know. The musicians, gathered for the wedding festivities, now play a song in memory of Juliet for her sorrowful Nurse.

Act V, Scene I
Act V opens in Mantua, where Romeo is waiting anxiously for news of Juliet and his family. He greets his servant, Balthasar with excitement:
Dost thou not bring me letters from the friar?
How doth my lady? Is my father well?
How fairs my Juliet? that I ask again;
For nothing can be ill, if she be well. (V.i.13-6)

With deep regret, Balthasar tells him that Juliet has died and that her body rests in the Capulet tomb. Romeo puts on a brave face for his faithful servant, but when Balthasar departs, he reveals with despair that the only thing left to do is return to Verona and join Juliet in death. Romeo calls for the apothecary and demands a vial of poison. The apothecary reluctantly gives him a potion and Romeo thanks him greatly for the gift. Indeed, to Romeo, it is a most wonderful gift: "Come, cordial and not poison, go with me/To Juliet's grave; for there I must use thee" (V.i.85-6).

**Act V, Scene II**

Back at Friar Laurence's cell, Friar John reports that he has been unable to deliver the vital letter to Romeo. A plague had broken out and Friar John was quarantined for fear he was infected. Friar Laurence sends John to find an iron bar with which they can pry open the tomb, for it is only three hours until Juliet will awake afraid and alone amongst the corpses. Friar Laurence, knowing he can trust no one but himself, plans to keep Juliet safe in his own cell until Romeo can be reached.

**Act V, Scene III**

Paris and his page enter the churchyard and stand before the Capulet tomb. Paris orders the page to stand watch so that he can be alone in his grief. He strews the vault with flowers and speaks to Juliet:

> O woe! thy canopy is dust and stones--
> Which with sweet water nightly I will dew,
> Or, wanting that, with tears distill'd by moans. (V.iii.13-5)

He is interrupted by his page's whistle, warning him that someone approaches. He hides in the darkness and sees Romeo and Balthasar enter with a torch, a mattock, and a wrenching iron. Romeo hands Balthasar a letter and asks him to deliver it to Lord Montague in the morning. He next cracks open the tomb and tells Balthasar that he must not interfere with the actions that he will now take. Balthasar agrees to leave, but he instead hides in the shadows to observe his master. Paris, who still believes Romeo to be the murderous villain who has slain Tybalt and, indirectly, Juliet, steps out of the dark to challenge Romeo to a duel. Romeo warns Paris to leave him be: "Good gentle youth, tempt not a desperate man" (V.iii.59). Romeo does not want another to die at his hands and he implores Paris to put away his sword. But Paris attacks and Romeo is forced to fight. Skilled at the art of combat, Romeo has no trouble defeating Paris. As Paris lay dying he requests that Romeo place his body beside Juliet's and Romeo, knowing Paris' anguish far too well, gladly agrees. He carries Paris inside the crypt, where he sees his beloved Juliet, as beautiful as ever in her best clothes. Standing above her, Romeo begins his farewell to his young bride, "O my love! my wife!" (V.iii.91). He drinks the poison, and with one last kiss he falls dead to the earthen floor of the tomb. Friar Laurence arrives and Balthasar comes out of hiding to tell him that Romeo has been in the vault for at least half an hour. Friar Laurence rushes in to find Romeo dead and Juliet awakening from her death-like slumber. Confused, Juliet asks Friar Laurence where her Romeo is, and he can do nothing but tell her the horrible truth. Hearing the Watchmen in the distance and fearing they will be caught, Friar Laurence begs Juliet to hurry. Juliet refuses to go and the Friar, desperately afraid for his own life and reputation, runs outside, leaving Juliet behind. She sees the vial of poison still enclosed...
in Romeo's hand, and she drinks from it, but there is no poison left. Then she kisses her love with the hopes that there is enough poison on his lips to kill her, but she lives on. She hears the Watchmen draw closer and she knows she must act quickly. She grabs Romeo's dagger and stabs herself, falling dead upon Romeo's body. The Watchmen rush in and are shocked at the bloody scene. They capture Balthasar and Friar Laurence as Prince Escalus arrives, along with the Capulets and Lord Montague. The Friar recounts the whole tragic story to the Prince and the feuding families, and they realize that their hate is the reason why their children lay dead. Capulet and Montague vow to end their war and they decide to erect golden statues of the star-crossed lovers as a beautiful yet painful reminder of their lives and extraordinary love. The play comes to a close with the mournful words of Prince Escalus:

A glooming peace this morning with it brings;
The sun, for sorrow, will not show his head.
Go hence to have more talk on these sad things;
Some shall be pardon'd, and some punish'd:
For never was a story of more woe
Than this of Juliet and her Romeo. (V.iii.304-10)

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**Please see the bottom of this page for helpful *Romeo and Juliet* resources.**

**Dramatis Personae.**

**Act 1**
- **Scene 1.** Verona. A public place.
- **Scene 2.** A street.
- **Scene 3.** A room in Capulet's house.
- **Scene 4.** A street.
- **Scene 5.** A hall in Capulet's house.

**Act 2**
- **Scene 1.** A lane by the wall of Capulet's orchard.
- **Scene 2.** Capulet's orchard.
- **Scene 3.** Friar Laurence's cell.
- **Scene 4.** A street.
- **Scene 5.** Capulet's orchard.
- **Scene 6.** Friar Laurence's cell.

**Act 3**
- **Scene 1.** A public place.
- **Scene 2.** Capulet's orchard.
- **Scene 3.** Friar Laurence's cell.
- **Scene 4.** A room in Capulet's house.
- **Scene 5.** Capulet's orchard.

**Act 4**
- **Scene 1.** Friar Laurence's cell.
- **Scene 2.** Hall in Capulet's house.
- **Scene 3.** Juliet's chamber.
- **Scene 4.** Hall in Capulet's house.
- **Scene 5.** Juliet's chamber.
- **Act 5**
  - **Scene 1.** Mantua. A street.
  - **Scene 2.** Friar Laurence's cell.
  - **Scene 3.** A churchyard; in it a tomb belonging to the Capulets.

- Themes in *Romeo and Juliet*
- Sources for *Romeo and Juliet*
- *Romeo and Juliet* Plot Summary
- The Stage History of *Romeo and Juliet*
- How old is Juliet?
- Elizabethan Actors
- *Romeo and Juliet* Essay Topics
- General Essays on *Romeo and Juliet*
- The *Romeo and Juliet* Quiz
- Shakespearean Character Quiz

**dramatis personae**

- Escalus, *prince of Verona*
- Paris, *a young nobleman*
- Montague, Capulet, *heads of warring households*
- Old man, *cousin to Capulet*
- Romeo, *son to Montague*
- Mercutio, *kinsman to the prince, and friend to Romeo*
- Benvolio, *nephew to Montague, and friend to Romeo*
- Tybalt, *nephew to Lady Capulet*
- Friar Laurence, Friar John, *Franciscans*
- Balthasar, *servant to Romeo*
- Sampson, Gregory, *servants to Capulet*
- Peter, *servant to Juliet's nurse*
- Abraham, *servant to Montague*
- An Apothecary
- Three Musicians
- Page to Paris; another Page; an Officer
- Lady Montague, *wife to Montague*
- Lady Capulet, *wife to Capulet*
- Juliet, *daughter to Capulet*
- Nurse to Juliet
- Citizens of Verona; Maskers, Guards, Watchmen, and Attendants
Act I, Scene I

Hamlet opens with the sentry, Francisco, keeping watch over the castle at Elsinore. He is relieved by Barnardo, who is joined shortly by Horatio and Marcellus. Barnardo and Marcellus reveal that they have witnessed an apparition:

Marcellus. Horatio says 'tis but our fantasy, and will not let belief take hold of him, Touching this dreaded sight twice seen of us (I.I.23-25).

The ghost of the late king of Denmark appears and promptly withdraws into the night. Horatio recognizes the armour covering the ghost and remarks that it is the very armour that the King wore "when he the ambitious Norway combated" (I.I.61). Barnardo, Marcellus, and Horatio suspect that the appearance of the ghostly King is an ominous message to all of Denmark, as they prepare for war with Norway. Horatio pleads with the apparition to reveal its intentions:

...stay, illusion; If thou hast any sound or use of voice, Speak to me, If there be any good thing to be done That may to thee do ease, and grace to me, Speak to me, If thou art privy to thy country's fate, (Which happily forknowing may avoid) O, speak! (I.I.127-35).

The ghost, however, refuses to speak, and disappears as the cock crows. Horatio decides to tell Prince Hamlet all that has transpired, for he knows that the ghost will only reveal his purpose to his son.

Act I, Scene II

The scene opens with King Claudius of Denmark giving a magnificently ostentatious speech on the death of his brother and his marriage to Queen Gertrude, his sister-in-law and Hamlet's mother. Claudius dispatches two of his courtiers, Cornelius and Voltimand, to Norway as peacekeepers, and he grants Laertes, who has come to Denmark specifically for the coronation of Claudius, permission to return to his studies in France. With such matters attended to, Claudius focuses on his troublesome nephew. He commends Hamlet on the length and severity of his mourning, but insists that his "unmanly" grief must come to an end. He reassures Hamlet that his father lost a father, and his father before him, and so on. He implores Hamlet not to return to his studies in Wittenberg, but to remain in Denmark to fulfill his role of courtier, cousin, and son. Gertrude also pleads with Hamlet to stay, and calmly, he agrees: "I shall in all my best obey you, madam" (I.II.120). Satisfied with Hamlet's answer, the royal couple leave the room. Hamlet is left alone to expound his consuming rage and disgust at his mother for her incestuous marriage to Claudius, within a month of his father's death:
O God, a beast that wants discourse of reason
Would have mourn'd longer, --married with my uncle,
My father's brother, but no more like my father
Than I to Hercules: within a month,
Ere yet the salt of most unrighteous tears
Had left the flushing in her galled eyes,
She married; O most wicked speed, to post
With such dexterity to incestuous sheets!

Hamlet is interrupted gratefully by Horatio, along with Barnardo and Marcellus. They tell him that the ghost of his father has appeared on the castle wall, and Hamlet is at first shocked and disturbed: "Indeed, indeed, sirs, but this troubles me" (I.II.223). The three further describe the ghost to Hamlet -- his silvered beard, his pale and sorrowful countenance, his full body armour -- and, with excitement Hamlet agrees to meet them on the platform, "twixt eleven and twelve".

**Act I, Scene III**
Laertes, who is about to leave for France, warns his sister, Ophelia, that Hamlet's love for her will undoubtedly not last. He will be the next king, and as such his wants must yield to the demands and interests of the citizens of Denmark. When it is no longer convenient or appropriate for Hamlet to love her, Laertes cautions, he will cast her aside. Ophelia defends Hamlet and Laertes lovingly responds "O, fear me not" (I.III.57). Their father, Polonius, enters the room and agrees that Ophelia has been seeing far too much of Hamlet. He begins a rant on the state of young men’s morality, insisting that passion causes them to make false vows. He forbids Ophelia from seeing Hamlet again, and she respectfully obeys.

**Act I, Scene IV**
Shortly before midnight, Hamlet meets Horatio on the battlements of the castle. They wait together in the darkness. From below they hear the sound of the men in the castle laughing and dancing riotously; the King draining his "draughts of Rhenish down". Hamlet explains to Horatio his dislike of such drunken behaviour. To Hamlet, drinking to excess has ruined the whole nation, which is known as a land full of drunken swines abroad. It takes away the country's accomplishments and renders men weak and corrupt. Then Horatio spots the Ghost approaching. Hamlet calls out to the Ghost and it beckons Hamlet to leave with it "as if it some impartation did desire" (I.IV.67) to Hamlet alone. Despite the pleading of Horatio and Marcellus, who are afraid that the apparition might be an evil entity in disguise, Hamlet agrees to follow the Ghost and the two figures disappear into the dark.

**Act I, Scene V**
Hamlet will go no further with the Ghost and demands it speak at once. The Ghost tells Hamlet that the hour is approaching when it must return to the tormenting flames of purgatory and it reveals the hideous and demented truth to an anguished Hamlet, on the verge of hysteria throughout the conversation. The Ghost is indeed the spirit of Hamlet's father, and he has not died, but has been murdered, poisoned by his own brother, Claudius. The ghost disappears, leaving Hamlet horrified and enraged. "O villain, villain, smiling, damned villain!" (I.V.106). Hamlet is not yet sure how he will carry out his revenge, but he vows to think about nothing else until Claudius has suffered for his betrayal. Amidst the echoing cries of the Ghost rising from beneath the earth, Hamlet insists Horatio and Marcellus swear that they will not reveal to anyone the events of that night. Upon Hamlet's sword the two take their oath, assuring him that
they will remain silent. Hamlet then calls to his father’s spirit "rest, rest" (I.V.179), and the scene and entire act closes with the lines that encapsulate Hamlet's whole tragedy:

So, gentlemen,
With all my love I do commend me to you,
And what so poor a man as Hamlet is
May do to express his love and friend ing to you,
God willing, shall not lack: Let us go together,
And still your fingers on your lips, I pray.
The time is out of joint; O cursed spite,
That ever I was born to set it right! (I.V.181-188)

**Act II, Scene I**

Act II opens in a room in Polonius' house, two months after Hamlet has seen his father's ghost. Polonius is making arrangements to send his servant, Reynaldo, to Paris to spy on Laertes. Polonius justifies his actions by arguing that he is only concerned for the well-being of his son, so far away from home. The frightened Ophelia rushes into the room to tell her father that Hamlet came to see her while she was sewing, and that it had been a terrifying experience:

Lord Hamlet, with his doublet all unbrac'd,
No hat upon his head, his stockings foul'd,
Ungarter'd and down-gyved to his ancle,
Pale as his shirt, his knees knocking each other,
And with a look so piteous in purport
As if he had been loosed out of hell
To speak of horrors... (II.I.77-83).

Polonius at once assumes that the loss of Ophelia's affections has driven Hamlet insane. He expresses regret that he ever asked his daughter to behave so heartlessly toward the love-sick prince, and he decides the King must know that Hamlet has gone mad.

**Act II, Scene II**

King Claudius has noticed Hamlet's strange behaviour even before old Polonius can tell his tale. Claudius has summoned two of Hamlet's classmates at Wittenberg -- Guildenstern and Rosencrantz -- hoping that they will be able to uncover what has sparked such a transformation in Hamlet. The two leave to seek out the Prince and Polonius is granted license to speak before the King and Queen. He begins a tiresome explanation of his theories about the nature of Hamlet's madness, and produces a love letter that Hamlet has sent to Ophelia. The Queen believes Polonius is probably right, and she knows that her hasty marriage and the death of Hamlet's father have also been responsible for his dramatic change in behaviour. In the midst of the discussion, the King receives good news from his messengers, Voltimand and Cornelius, back from Norway. They inform him that the King of Norway has decided to redirect his attack toward Poland, if the Norwegian army is granted safe passage through Denmark. Happy with the news, the King turns again to Polonius, and, after more tedious pontificating by the old man, the King agrees to eavesdrop on Hamlet when he next visits Ophelia. Polonius sees Hamlet approaching and he advises the King and Queen to leave him alone with the Prince. Hamlet does speak with Polonius, but his answers are nonsensical and rude; due not only to his desire to perpetuate his facade as a madman, but also to his utter lack of regard for Polonius, whom he sees as a "great baby". After a few moments, Polonius gives up, convinced that Hamlet's
babbling is a result of his insanity. Rosencrantz and Guildenstern enter the room and Hamlet greets them with excitement. Hamlet makes the two admit that they are spies of the King and then gives them an answer to the burning question: the trouble is, simply put, melancholia. Rosencrantz tells Hamlet that the players will be there soon, and when they do arrive, Hamlet greets them enthusiastically and asks the First Player to recite a scene from a story about the Trojan War. Hamlet is so moved that he asks the First Player to stop speaking and also to perform a play in front of the court that evening. The play will be *The Murder of Gonzago*, and Hamlet will intermittently add dialogue that he himself will write. Polonius leads Rosencrantz and Guildenstern away, and Hamlet is left alone, safe to reveal his secret anguish:

...Am I a coward,
Who calls me villain, breaks my pate across,
Plucks off my beard, and blows it in my face,
Tweaks me by the nose, gives me the lie i' the throat,
As deep as to the lungs? who does me this?
Ha!
'Swounds, I should take it: for it cannot be
But I am pigeon-liver'd, and lack gall
To make oppression bitter...(II.ii.571-579).

Hamlet still cannot decide what is true or untrue; right or wrong. Is the Ghost an evil spirit? Is it tempting the Prince to orchestrate his own demise? Hamlet must be sure of his uncle's guilt before seeking revenge. His plan is to reenact the murder of his father during the production of *The Murder of Gonzago*. If Claudius turns pale, Hamlet will have his proof:
The play's the thing
Wherein I'll catch the conscience of the king (II.ii.606-07).

*Act III, Scene I*
Rozencrantz and Guildenstern report to the King that, while Hamlet seems distracted and sad, they do not have a concrete reason for his strange behaviour. The King is now forced to rely upon Ophelia for information about his nephew. Polonius arranges for Ophelia to be in a place where she will surely meet Hamlet, and then he and the King hide in wait for the Prince to arrive. Hamlet enters talking to himself, in a state of desperation, contemplating suicide:
To be, or not to be, that is the question;
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing, end them. To die; to sleep,
No more...(III.i.56-61)

Ophelia greets him, holding some trinkets he has given her in happier times. Hamlet, enraged at all women because of his mother's betrayal, can show Ophelia not a drop of affection. He lashes out at the poor girl, rudely suggesting that she quickly get to a nunnery. "Why wouldst thou be a breeder of sinners?"(III.i.121). Hamlet charges from the room and Ophelia is left to believe that Hamlet has gone utterly mad. But the hiding King knows better than to blame Hamlet's behaviour on unrequited love. Fearing for his own safety, Claudius decides to send Hamlet away to England, accompanied by Rosencrantz and Guildenstern. Polonius, who continues to meddle in the whole affair, suggests that the Queen will surely be able to discover
what troubles her son, and that she should meet in private with Hamlet after the play, with himself eavesdropping behind the chamber-curtains. The King agrees:
It shall be so:
Madness in great ones must not unwatch'd go (III.i.189-90).

Act III, Scene II
Hamlet coaches three of the Players and stresses the importance of the upcoming performance. They must not overact or improvise, for that will ruin the purpose of the play. Hamlet then confesses his plan to Horatio and asks him to watch the King's face during the poisoning scene. The King, Queen, Polonius, Ophelia, Rozencrantz and Guildenstern enter and take their seats. Hamlet, nervous and excited, lies down at Ophelia's feet. She tries to make conversation, but again, his answers are confusing and hostile. 

The Murder of Gonzago begins, and the King is visibly shaken. The King rises and Hamlet responds "What, frightened with false fire?" (III.ii.263), chiding the King for being frightened by a mere play. The King calls for lights and the performance comes to an abrupt end. Hamlet and Horatio are left alone to discuss what has happened. They agree that the King has indeed behaved as a guilty man would, and Hamlet is overjoyed. When Rosencrantz comes in to tell Hamlet that the Queen wishes to see him, Hamlet revels in the idea of finally confronting her. "I will speak daggars to her, but use none" (III.ii.389).

Act III, Scene III
Polonius tells the King that Hamlet plans to visit his mother. The King is now aware that Hamlet knows his secret, and that he is no longer safe in his own castle. He soliloquizes on the crimes that he has committed, and falls to his knees to pray for forgiveness. But, he knows the prayer will remain unanswered, for he still enjoys the fruits of his treachery:

But O, what form of prayer
Can serve my turn? "Forgive me my foul murder"?
That cannot be, since I am still possess'd
Of those effects for which I did the murder,
My crown, mine own ambition and my queen.
May one be pardon'd and retain the offence?

Hamlet, on his way to his mother's chamber, sees the King kneeling in prayer, and his first thought is how simple a task it would be to plunge a sword into his uncle's back. But that will not do, for the King would be murdered in a state of repentance and would surely go to heaven. This would be a benefit and not revenge. He wants to kill Claudius in the same state of sin as his father was in when Claudius poisoned him -- that is, not "full of bread" -- not penitent and fasting. Hamlet wants the King to die when he is drunk or enraged or in his incestuous bed with the Queen. So the Prince goes, and the King is left to finish his empty prayer.

Act III, Scene IV
Polonius is already in the Queen's chamber, unable to resist telling her exactly what she should say to the Prince. As he is speaking, they hear Hamlet down the hall, screaming "mother, mother, mother!" (III.iv.5). Polonius hides behind the wall hanging, intending to report every word that is said to the King. The Queen, terrified that Hamlet has come to murder her, cries out for help, and foolish Polonius echoes her cry from behind the curtain. Hamlet, thinking the King has followed him into the room, thrusts his sword into the drapery and pierces Polonius.
Hamlet realizes he has killed the wrong man, he stops to briefly address the situation, but shows no deep regret for taking Polonius’ life. Hamlet holds Polonius himself directly accountable:

Thou wretched, rash, intruding fool, farewell;
I took thee for thy better; take thy fortune;
Thou find'rst to be too busy is some danger. (III.iv.32-34)

After this brief acknowledgement of Polonius’ death, Hamlet attacks his mother with a barrage of insults and accuses her of being a hypocrite and a harlot. She is bewildered, and begs Hamlet to have mercy, but he is relentless. The Ghost, who has before expressed his concern for Gertrude, appears before Hamlet and reminds him to take pity on the Queen and to "step between her and her fighting soul". Hamlet, with now a calm and civil tone, urges Gertrude to confess her sins and refrain from further intimacy with the King. He bids her goodnight and looks again upon the body of Polonius. Hamlet is aware of the severity of his deed: "[I] will answer well/The death I gave him" (III.iv.76-77). Hamlet leaves, dragging Polonius' body behind him.

Act IV, Scene I
The Queen informs the King that Hamlet has killed Polonius in a fit of madness, and he orders Rozencrantz and Guildenstern to find the body. Claudius, happy he now has a reason to send Hamlet away, tells Gertrude that they will report Hamlet's crime to his council.

Act IV, Scene II
Scene II opens in another room in the castle, where Rosencrantz and Guildenstern find Hamlet alone. They confront him, asking "[w]hat have you done my lord, with the dead body? (IV.ii.5). Hamlet, scornfully contemptuous of the two courtiers, calls Rosencrantz a "sponge", and is outraged that they dare demand an answer from him: "what replication should be made by the son of a king?" (IV.ii.12-13). They persist and order him to accompany them back to the King. Hamlet replies: "The body is with the king, but the king is not with the body" (IV.ii.27-28). Although this makes perfect sense -- Polonius is with the King, Hamlet's father, but Claudius remains alive -- the courtiers believe him to be incoherent. Hamlet agrees to see the King and runs off stage. He yells out to begin a game of hide-and-seek: "hide fox, and all after" (IV.iii.30-31). The fox is Polonius, for whom everyone is searching.

Act IV, Scene III
In a meeting room in the castle, Claudius sits with his lords, and reports to them that Hamlet has killed his lord chamberlain. He tells them that the Prince must be exiled to England, but the public, who love Hamlet, must not know the true reason why he is leaving. Rosencrantz brings the guarded Hamlet before the King:

King: Now, Hamlet, where's Polonius?
Hamlet: At supper.
King: At supper, where?
Hamlet: Not where he eats, but where he is eaten: a certain convocation of politic worms are e'en at him. Your worm is your only emperor for diet: we fat all creatures else fat to us, and we fat ourselves for maggots: your fat king and your lean beggar is but variable service, two dishes, but to one table: that's the end. (IV.iii.17-25)

Hamlet finally tells Claudius that the body is on the stairs that lead into the lobby. The King informs Hamlet that he must leave for England, for his own safety. Hamlet slyly replies that he
knows the King’s real purpose for sending him away, but he nonetheless gladly obliges and bids farewell to his mother. When Hamlet exits the room, the King demands that Rosencrantz and Guildenstern follow the Prince closely, and they rush off. Claudius is now alone to reveal his sinister plan: he will send letters to England, a country "raw and red/After the Danish sword" (IV.iii.60-61), threatening war unless they assassinate Hamlet when he lands on British soil.

Act IV, Scene IV
On his way to England, Hamlet meets a captain in the army led by Fortinbras, the Prince of Norway. Hamlet asks the Captain where they are going and who commands the troops, and the Captain tells him that Fortinbras is leading his men to capture a "little patch of ground/That hath in it no profit but the name" (IV.iv.18-19). Hamlet is impressed by the idea of so many soldiers preparing to die for an inconsequential piece of land, and he admires their resolve. He longs to be more like Fortinbras and his men -- they do not lament and waste time pondering when honour is at stake, they act. Hamlet vows that, if he must still think at all, he will think only bloody thoughts.

Act IV, Scene V
Scene V opens back at the castle in Elsinore, where Hamlet has been gone a few days. The Queen, Horatio, and a gentleman are discussing poor, tormented Ophelia, who has shattered under the strain of her father's death and Hamlet's cruelty and has gone completely insane. Ophelia enters the room and begins to sing a song about a dead lover and another about Saint Valentine's day. The King has arrived and speaks gently to Ophelia. She leaves, mumbling good night to the court, and the King asks Horatio to follow her. A messenger enters and reports to Claudius that he save himself, for Laertes has heard of Polonius' death and holds the King responsible. He has raised a rebellion, and his men are crying "Choose we; Laertes shall be king!" (IV.v.104). Suddenly, the doors burst open and Laertes rushes into the castle. He holds his Danish rebels at bay and speaks to Claudius alone: "O thou vile king/Give me my father!" (IV.i.112-13). But Claudius knows how to control the young and impetuous Laertes, and soon directs Laertes' rage towards Hamlet. From outside the meeting room Laertes hears footsteps. It his his sister, Ophelia, and he greets her with a outpouring of grief, vowing that her "madness shall be paid with weight". Ophelia replies with a nonsensical song and gives her brother some violets. Laertes, overcome with sorrow, cries "Do you see this, O God?". The King offers his condolences once more and then suggests to Laertes that he focus on sweet revenge. They move to another room to discuss a course of action, and the scene comes to a close.

Act IV, Scene VI
A sailor brings Horatio a letter from Hamlet. He writes of his capture by pirates on his way to England. These "thieves of mercy" have released the Prince, on the condition that he will repay them when he returns to Denmark. Hamlet finishes the letter by asking Horatio to come to him at once, and to ensure that the King receive letters intended only for him. Finally, Hamlet writes that Rosencrantz and Guildenstern have continued their course for England. Horatio grants the sailor permission to take the letters to the King, imploring him to return swiftly, so that they can meet with Hamlet at once.

Act IV, Scene VII
The King and Laertes meet to discuss Hamlet. The King tells Laertes that he cannot harm the Prince directly, out of respect and concern for his beautiful Queen, who loves Hamlet above all else. Moreover, Claudius cannot enrage the people of Denmark, who adore the Prince and would surely rise up in protest. So the King proposes that they arrange a fencing match between
Laertes and Hamlet, and that Hamlet, thinking it is for sport, will use a blunt sword, while Laertes will use his own military sword. To ensure Hamlet's death, Laertes will anoint the tip with a poison "So mortal, that but dip a knife in it/Where it draws blood, no cataplasm so rare/ ... can save the thing from death/That is but scratch'd withal". (IV.vii.142-45). The King then suggests that a goblet full of poisoned wine be set out for Hamlet to drink in case he becomes thirsty during the match. Suddenly, they hear noise outside the door. The Queen enters with the news that Ophelia has fallen off a willow tree branch and drowned. Laertes tries to fight his emotion, but storms out of the room. The King, worried that Laertes will act in haste and ruin the plan, rushes to follow him.

Act V, Scene I

Ophelia is to be buried in the churchyard and the two gravediggers preparing her grave find it unusual that someone who has committed suicide be buried on sacred ground. They agree that Ophelia is receiving a Christian burial because she is a gentilewoman, belonging to "great folk". They banter back and forth, trying to alleviate the boredom of digging. Horatio and Hamlet come upon the scene just as the second gravedigger is leaving to fetch some liquor from a nearby tavern. Hamlet is disturbed that the first gravedigger, who has begun to sing a love song, can be so happy on such a solemn occasion. Horatio replies that habit has made the gravedigger indifferent to the gravity of his work. The gravedigger produces a skull that belonged to the King's jester and Hamlet takes the skull, sparking his thoughts on death and its power to ravage even the most wealthy and powerful of people. A funeral procession approaches, and Hamlet sees the King and Queen and Laertes and asks who has died. Laertes, hysterical with grief, leaps into the grave, crying "Hold off the earth a while/Till I have caught her once more in mine arms" (V.i.250-51). When Hamlet realizes who is being buried, grief overcomes him too, and he leaps into the grave with Laertes, and they begin to grapple. The King's attendants pull them out of the grave, and Hamlet exclaims: "I loved Ophelia: forty thousand brothers/Could not, with all their quantity of love/Make up my sum" (V.i.270-72). Hamlet is restrained and leaves the funeral, sorrowful and bewildered at Laertes' behaviour and hostility towards him: "What is the reason that you use me thus?:I lov'd you ever" (V.i.290). Hamlet did not intend to murder Polonius; it was an accident brought on by the old man himself. And Hamlet was en-route to England when Ophelia fell ill, so he really does not understand Laertes' rage. The King asks Horatio to go with Hamlet, and reminds Laertes of their plan for revenge.

Act V, Scene II

Back at the castle, Hamlet expresses regret for his outlandish behaviour at the grave site. He converses with Horatio, telling him that he intercepted the letter Claudius sent to England, and replaced his own name on the death warrant with the names of the courtiers, Rosencrantz and Guildenstern. Hamlet presumes that they met their end in England, but their deaths are not on his conscience, for they were destroyed by their own persistent meddling. Horatio is shocked by Hamlet's cynical apathy: "Why, what a king is this!" (V.ii.62). Hamlet reminds Horatio of the horrible events that have transpired, and asks him if it is not his right to feel anger and thirst for vengeance. The courtier Orsic enters and welcomes Hamlet back to Denmark. Orsic tells Hamlet that the King requests him to fight Laertes in a fencing match. The King has placed his bets on Hamlet, and has wagered a fine collection of goods: Barbary horses, French rapiers and poniards, and gun carriages. Hamlet accepts the challenge, believing that it is indeed only a friendly match. He does expresses a hint of apprehension "thou wouldst not think how ill all's here about my heart" (V.ii.202), but he dismisses it, telling Horatio that he is prepared to die if fate commands it so. The court assembles to watch the match, and the Queen takes her place at the elaborately decorated head table. The King puts Laertes' hand into Hamlet's to start the
duel. Hamlet begs Laertes' pardon, denying that he ever meant to hurt anyone. Laertes pretends to accept Hamlet's apology, saying "I do receive your offer'd love like love/And will not wrong it" (V.ii.241-2). They fight, and Hamlet easily wins the first round of combat. The King pours wine to toast Hamlet's success and tries to persuade Hamlet to stop and take a drink of the poisoned brew. The Prince does not want to interrupt his winning streak and refuses the wine, placing the goblet on the table beside the Queen. Gertrude is thirsty and, despite the King's plea, drinks from the cup. The fight intensifies and Laertes wounds Hamlet. But in the ensuing scuffle, they exchange rapiers, and Hamlet pierces Laertes with the poisoned sword. In a whirlwind of confusion, the Queen falls and dies after telling Hamlet that she has been poisoned. Laertes, knowing he will be dead in moments, exclaims "I am justly kill'd with mine own treachery" (V.ii.297). He confesses to Hamlet that he has poisoned his sword and that Hamlet will too be dead in less than a half hour. Laertes admits to plotting against Hamlet and casts blame upon the King. Hamlet stabs Claudius with Laertes' sword and forces him to drink the wine that has killed Gertrude: "Here thou incestuous, murderous, damned Dane/Drink off this potion: is thy union here?/Follow my mother" (V.ii.315-7). Laertes, with his dying breath, asks Hamlet to exchange forgiveness with him, and absolves him of Polonius' murder. Horatio tries to drink the poisoned wine, but Hamlet pleads with him to stay alive and tell the world his story. Although he lay dying, Hamlet remembers his people will be left without a king and so he chooses Fortinbras, the valiant Prince of Norway, to rule Denmark. Hamlet is finished: "The rest is silence" (V.ii.348). Horatio bids a final adieu to his noble friend:
Now cracks a noble heart. Good night, sweet prince,
And flights of angels sing thee to thy rest!
Fortinbras orders four captains to carry Hamlet away and give him a soldier's burial, and he salutes Hamlet's kingly virtues as the play comes to a close.

Amanda Mabillard

**hamlet**

- Please see the bottom of this page for helpful Hamlet resources.
- Dramatis Personae.
- Act 1
  - Scene 1. Elsinore. A platform before the castle.
  - Scene 2. A room of state in the castle.
  - Scene 3. A room in Polonius' house.
  - Scene 4. The platform.
  - Scene 5. Another part of the platform.
- Act 2
  - Scene 1. A room in POLONIUS' house.
  - Scene 2. A room in the castle.
- Act 3
  - Scene 1. A room in the castle.
  - Scene 2. A hall in the castle.
  - Scene 3. A room in the castle.
  - Scene 4. The Queen's closet.
- Act 4
- **Scene 1.** A room in the castle.
- **Scene 2.** Another room in the castle.
- **Scene 3.** Another room in the castle.
- **Scene 4.** A plain in Denmark.
- **Scene 5.** Elsinore. A room in the castle.
- **Scene 6.** Another room in the castle.
- **Scene 7.** Another room in the castle.

- **Act 5**
  - **Scene 1.** A churchyard.
  - **Scene 2.** A hall in the castle.

- **Hamlet's Soliloquies Explained** *(O, what a rogue and peasant slave...)*
- **Hamlet's Soliloquies** *(To be or not to be...)*
- **Hamlet's Soliloquies** *(O, that this too too solid flesh...)*
- **Hamlet's Soliloquies** *(Witching time of night...)*
- **Hamlet's Soliloquies** *(Now might I do it pat...)*
- **Hamlet's Soliloquies** *(All occasions do inform...)*
- **Hamlet Character Study**
- **Claudius Character Study**
- **Hamlet Plot Synopsis**
- **Sources for Hamlet**
- **The Revenge Plot of Hamlet**
- **Hamlet Subplot:** The Romance Between Hamlet and Ophelia
- **Hamlet Subplot:** Fortinbras and the War with Norway
- **Elizabethan Actors**
- **Hamlet Study Quiz**
- **Horatio Character Study**
- **Ophelia Character Study**
- **Nunnery or Brothel?**
- **The Revenge Tragedy Genre**
- **Is Hamlet a Martyr?**
- **The Play Within the Play**
- **Sources for Hamlet**
- **Violent Deaths in the Plays**
- **Shakespeare’s Trap Doors**
- **Shakespeare’s Quartos**
- **Shakespearean Character Quiz**

**dramatis personae**

- ♠️ Claudius, *King of Denmark*
- ♠️ Hamlet, *son to the late, and nephew to the present king*
- ♠️ Polonius, *Lord Chamberlain*
- ♠️ Horatio, *friend to Hamlet*
- ♠️ Laertes, *son to Polonius*
- ♠️ Voltimand, Cornelius, Rosencrantz, Guildenstern, Orsic, A Gentleman, *courtiers*
- ♠️ A Priest
- ♠️ Marcellus, Barnardo, *officers*
- ♠️ Francisco, *a soldier*
- ♠️ Reynaldo, *servant to Polonius*
- ♠️ Players
Two Clowns, grave-diggers
Fortinbras, Prince of Norway
A Captain
English Ambassadors
Gertrude, Queen of Denmark and mother to Hamlet
Ophelia, daughter to Polonius
Lords, Ladies, Officers, Soldiers, Sailors, Messengers, and other Attendants
Ghost of Hamlet's Father

Scene: Denmark
Dramatis Personae.

Act 1
- Scene 2. A public place.
- Scene 3. The same. A street.

Act 2
- Scene 1. Rome. BRUTUS's orchard.
- Scene 2. CAESAR's house.
- Scene 3. A street near the Capitol.
- Scene 4. Another part of the same street, before the house of BRUTUS.

Act 3
- Scene 1. Rome. Before the Capitol; the Senate sitting above.
- Scene 2. The Forum.
- Scene 3. A street.

Act 4
- Scene 1. A house in Rome.

Act 5
- Scene 1. The plains of Philippi.
- Scene 2. The same. The field of battle.
- Scene 3. Another part of the field.
- Scene 4. Another part of the field.
- Scene 5. Another part of the field.

dramatis personae

Julius Caesar
Octavius Caesar, Marcus Antonius, M. Aemilius Lepidus, triumvirs after the death of Julius Caesar
Cicero, Publius, Popilius Lena, senators
Marcus Brutus, Caius Cassius, Casca, Trebonius, Ligarius, Decius Brutus, Metellus Cimber, Cinna, conspirators against Julius Caesar
Flavius and Marullus, tribunes
Artemidorus, a sophist of Cnidos
A Soothsayer
Cinna, a poet
Another Poet
Lucilius, Titinius, Messala, Young Cato, Volumnius, friends to Brutus and Cassius
Varro, Clitus, Claudius, Strato, Lucius, Dardanius, servants to Brutus
Pindarus, servant to Cassius
Calpurnia, wife to Caesar
Portia, wife to Brutus
Commoners, or Plebeians, of Rome; Senators, Guards, Attendants, etc.

Scene: Rome, Asia Minor, the plains near Philippi, in Macedonia
The Schoolwide Enrichment Model

Executive Summary

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Introduction

Enrichment programs for gifted and talented students have been the true laboratories of the world’s schools because they have presented ideal opportunities for testing new ideas and experimenting with potential solutions to long-standing educational problems. Programs for high potential students have been an especially fertile place for experimentation because such programs are not usually encumbered by prescribed curriculum guides or traditional methods of instruction. It was within the context of these programs that the thinking skills movement first took hold in American education, and the pioneering work of notable theorists such as Benjamin Bloom, Howard Gardner, and Robert Sternberg first gained the attention of the education community. Other developments that had their origins in special programs are currently being examined for general practice. These developments include: a focus on concept rather than skill learning, the use of interdisciplinary curriculum and theme-based studies, student portfolios, performance assessment, cross-grade grouping, alternative scheduling patterns, and perhaps most important, opportunities for students to exchange traditional roles as lesson-learners and doers-of-exercises for more challenging and demanding roles that require hands-on learning, first-hand investigations, and the application of knowledge and thinking skills to complex problems.

The Schoolwide Enrichment Model (SEM) is a detailed blueprint for total school improvement that allows each school the flexibility to allow each school to develop its own unique programs based on local resources, student demographics, and school dynamics as well as faculty strengths and creativity. Although this research-based model is based on highly successful practices that originated in special programs for the gifted and talented students, its major goal is to promote both challenging and enjoyable high-end learning across a wide range of school types, levels and demographic differences. The idea is to create a repertoire of services that can be integrated in such a way to create "a rising tide lifts all ships" approach. This approach allows schools to develop a collaborative school culture that takes advantage of resources and appropriate decision-making opportunities to create meaningful, high-level and potentially creative opportunities for students to develop their talents. SEM suggests that educators should examine ways to make schools more inviting, friendly, and enjoyable places that encourage the full development of the learner instead of seeing students as a repository for information that will be assessed with the next round of standardized tests. Not only has this model been successful in addressing the problem of students who have been under-challenged but it also provides
additional important learning paths for students who find success in more traditional learning environments.

The present reform initiatives in general education have created a more receptive atmosphere for enrichment approaches that challenge all students, and accordingly, the Enrichment Triad Model has evolved over the last 20 years based on the previous experiences and current changes in general education. The evolution of the Enrichment Triad Model will be described in this chapter as well as the newest adaptation of the Schoolwide Enrichment Model including a description of the school structures upon which the model is targeted and the three service delivery components.

The original Enrichment Triad Model (Renzulli, 1976) was developed in the mid-1970s and initially implemented by school districts primarily in Connecticut in the United States. The model, which was originally field tested in several districts, proved to be quite popular and requests from all over the United States for visitations to schools using the model and for information about how to implement the model increased. A book about the Enrichment Triad Model (Renzulli, 1977) was published, and more and more districts began asking for help in implementing this approach. It was at this point that a clear need was established for research about the effectiveness of the model and for practical procedures that could provide technical assistance for interested educators to help develop programs in their schools. We had become fascinated by the various kinds of programs being developed by different types of teachers. In some programs, for example, teachers consistently elicited high levels of creative productivity in students while others had few students who engaged in this type of work. In some districts, many enrichment opportunities were regularly offered to students not formally identified for the program, while in other districts only identified ‘gifted’ students had access to enrichment experiences. We wondered how we could replicate the success of one teacher or one district in implementing the model. For example, if one teacher consistently produced high levels of creative productivity in students, how could we capture that technology and replicate it in other teachers? And if certain resources proved to be consequential in promoting desirable results, how could we make these resources available to larger numbers of teachers and students?

In the more than two decades since the Enrichment Triad Model has been used as the basis for many educational programs for gifted and talented students, an unusually large number of examples of creative productivity have occurred on the parts of young people whose educational experiences have been guided by this programming approach. Perhaps, like others involved in the development of theories and generalizations, we did not fully understand at the onset of our work the full implications of the model for encouraging and developing creative productivity in young people. These implications relate most directly to teacher training, resource procurement and management, product evaluation, and other theoretical concerns (e.g. motivation, task commitment, self-efficacy) that probably would have gone unexamined, undeveloped, and unrefined without the favorable results that were reported to us by early implementers of the model. We became increasingly interested in
how and why the model was working and how we could further expand the theoretical rationale underlying our work, and the population to which services could be provided. Thus, several years of conceptual analysis, practical experience, and an examination of the work of other theorists, has brought us to the point of tying together the material in this chapter, which represents approximately twenty years of field testing, research, evolution and dissemination.

In this chapter, an overview of the conception of giftedness upon which this model is based is presented, and a description of the original Enrichment Triad Model is provided as is a chronology of how the model has expanded and changed. Research about the model is presented as is a brief summary of research dealing with selected studies about student creative productivity. In the final section, new directions for the model are presented along with suggestions for future directions for research on creative productivity.

A Broadened Conception of Giftedness

The field of gifted education, like any other specialized area of study, represents a spectrum of ideologies that exists along a continuum ranging from conservative to liberal points of view. Conservative and liberal are not used here in their political connotations, but rather according to the degree of restrictiveness that is used in determining who is eligible for special programs and services.

Restrictiveness can be expressed in two ways: first, a definition can limit the number of specific performance areas that are considered in determining eligibility for special services. A conservative definition, for example, might limit eligibility to academic performance only, and exclude other areas such as music, art, drama, leadership, public speaking, social service, creative writing or skills in interpersonal relations. Second, a definition can limit the degree or level of excellence that one must attain by establishing extremely high cutoff points.

Although liberal definitions have the obvious advantage of expanding the conception of giftedness, they also open up two theoretical concerns by introducing: (1) a values issue (How do we operationally define broader conceptions of giftedness?) and (2) the age-old problem of subjectivity in measurement. In recent years the values issue has been largely resolved. Very few educators cling tenaciously to a 'straight IQ' or purely academic definition of giftedness. 'Multiple talent' and 'multiple criteria' are almost the bywords of the present-day gifted education movement, and most people have little difficulty in, accepting a definition that includes most areas of human activity which are manifested in socially useful forms of expression.

The problem of subjectivity in measurement is not as easily resolved. As the definition of giftedness is extended beyond those abilities that are clearly reflected in tests of intelligence, achievement, and academic aptitude, it becomes necessary to put less emphasis on precise estimates of performance and potential and more emphasis on the opinions of qualified persons in making decisions about admission to special programs. The
crux of the issue boils down to a simple and yet very important question: How much of a trade-off are we willing to make on the objective to subjective continuum in order to allow recognition of a broader spectrum of human abilities? If some degree of subjectivity cannot be tolerated, then our definitions of giftedness and the resulting programs will logically be limited to abilities that can be measured only by objective tests.

Two Kinds of Giftedness

It is generally accepted that intelligence is not a unitary concept, but rather there are many kinds of intelligence and therefore single definitions cannot be used to explain this multifaceted phenomenon (Neisser, 1979). The confusion and inconclusiveness about present theories of intelligence has led Sternberg (1984) and others to develop new models for explaining this complicated concept. Sternberg's 'triarchic' theory of human intelligence consists of three subtheories: a contextual subtheory, which relates intelligence to the external world of the individual; a two-facet experiential subtheory, which relates intelligence to both the external and internal worlds of the individual; and a componential subtheory, which relates intelligence to the internal world of the individual. Gardner (1983) proposed seven distinctive types of intelligent behavior which he called linguistic, logical-mathematical, spatial, bodily-kinesthetic, musical, interpersonal, intrapersonal, and the recently added naturalist intelligence.

In view of these recent works and numerous earlier cautions about the dangers of trying to describe intelligence through the use of single scores, it seems safe to conclude that this practice has been and always will be questionable. At the very least, attributes of intelligent behavior must be considered within the context of cultural and situational factors. Indeed, some of the most recent examinations have concluded that "[t]he concept of intelligence cannot be explicitly defined, not only because of the nature of intelligence but also because of the nature of concepts" (Neisser, 1979, p. 179).

There is no ideal way to measure intelligence and therefore we must avoid the typical practice of believing that if we know a person's IQ score, we also know his or her intelligence. Even Terman warned against total reliance on tests: "We must guard against defining intelligence solely in terms of ability to pass the tests of a given intelligence scale" (as cited in Thorndike, 1921, p. 131). E. L. Thorndike echoed Terman's concern by stating "to assume that we have measured some general power which resides in [the person being tested] and determines his ability in every variety of intellectual task in its entirety is to fly directly in the face of all that is known about the organization of the intellect" (Thorndike, 1921, p. 126).

The reason we have cited these concerns about the historical difficulty of defining and measuring intelligence is to highlight the even larger problem of isolating a unitary definition of giftedness. At the very least, we will always have several conceptions (and therefore definitions) of giftedness. To help in this analysis, we will begin by examining two broad categories of giftedness that have been dealt with in the research literature:
'schoolhouse giftedness' and 'creative-productive giftedness'. Before describing each type, we want to emphasize that:

1. Both types are important.
2. There is usually an interaction between the two types.
3. Special programs should make appropriate provisions for encouraging both types of giftedness as well as the numerous occasions when the two types interact with each other.

**Schoolhouse Giftedness**

Schoolhouse giftedness might also be called test-taking or lesson-learning giftedness. It is the kind most easily measured by IQ or other cognitive ability tests, and for this reason it is also the type most often used for selecting students for entrance into special programs. The abilities people display on IQ and aptitude tests are exactly the kinds of abilities most valued in traditional school learning situations. In other words, the tasks required in ability tests are similar in nature to tasks that teachers require in most lesson-learning situations. A large body of research tells us that students who score high on IQ tests are also likely to get high grades in school, and that these test-taking and lesson-learning abilities generally remain stable over time. The results of this research should lead us to some very obvious conclusions about schoolhouse giftedness: it exists in varying degrees, it can be identified through standardized assessment techniques, and we should therefore do everything in our power to make appropriate modifications for students who have the ability to cover regular curricular material at advanced rates and levels of understanding. Curriculum compacting (Renzulli, Smith, & Reis, 1982; Reis, Burns, & Renzulli, 1992) is a procedure used for modifying standard curricular content to accommodate advanced learners. Other acceleration techniques should represent essential parts of every school program that strives to respect the individual differences that are clearly evident from classroom performance and/or scores yielded by cognitive ability tests.

**Creative-Productive Giftedness**

If scores on IQ tests and other measures of cognitive ability only account for a limited proportion of the common variance with school grades, we can be equally certain that these measures do not tell the whole story when it comes to making predictions about creative-productive giftedness. Before defending this assertion with some research findings, we briefly review what is meant by this second type of giftedness, the important role that it should play in programming, and, therefore, the reasons we should attempt to assess it in our identification procedures—even if such assessment causes us to look below the top 3 to 5% on the normal curve of IQ scores.
Creative-productive giftedness describes those aspects of human activity and involvement in which a premium is placed on the development of original material and products that are purposefully designed to have an impact on one or more target audiences. Learning situations that are designed to promote creative-productive giftedness emphasize the use and application of information (content) and thinking skills (process) in an integrated, inductive, and real-problem oriented manner. The role of the student is transformed from that of a learner of prescribed lessons to one in which she or he uses the *modus operandi* of a firsthand inquirer. This approach is quite different from the development of lesson-learning giftedness, which tends to emphasize deductive learning, structured training in the development of thinking processes, and the acquisition, storage, and retrieval of information. In other words, creative-productive giftedness is simply putting one's abilities to work on problems and areas of study that have personal relevance to the student and that can be escalated to appropriately challenging levels of investigative activity. The roles that both students and teachers should play in the pursuit of these problems have been described elsewhere (Renzulli, 1977, 1982), and have been embraced in general education under a variety of concepts such as constructivist theory, authentic learning, discovery learning, problem based learning, and performance assessment.

Why is creative-productive giftedness important enough for us to question the "tidy" and relatively easy approach that has traditionally been used to select students on the basis of test scores? Why do some people want to rock the boat by challenging a conception of giftedness that can be numerically defined by simply giving a test? The answers to these questions are simple and yet very compelling. A review of the research literature (Renzulli, 1986) tells us that there is much more to identifying human potential than the abilities revealed on traditional tests of intelligence, aptitude, and achievement. Furthermore, history tells us it has been the creative and productive people of the world, the producers rather than consumers of knowledge, the reconstructionists of thought in all areas of human endeavor, who have become recognized as "truly gifted" individuals. History does not remember persons who merely scored well on IQ tests or those who learned their lessons well. The definition of giftedness (See Fig. 1) which characterizes creative productive giftedness and serves as part of the rationale for the Enrichment Triad Model is the three-ring conception of giftedness (Renzulli, 1978, 1986), in which giftedness: . . . consists of an interaction among three basic clusters being above average general ability, high levels of creativity. Gifted and talented capable of developing this composite set of potentially valuable area of human performance or capable of developing an interaction among these require a variety of educational opportunities and services those not normally through regular instructional programming. (1978, p. 6)

We have advocated that gifted behaviors can be developed through systematic enrichment opportunities described in the Enrichment Triad Model (Renzulli, 1977, 1978, 1988b).
An Overview of the Enrichment Triad Model

The Enrichment Triad Model was designed to encourage creative productivity on the part of young people by exposing them to various topics, areas of interest, and fields of study, and to further train them to apply advanced content, process-training skills, and methodology training to self-selected areas of interest. Accordingly, three types of enrichment are included in the Triad Model (see Fig. 2).

Type I enrichment is designed to expose students to a wide variety of disciplines, topics, occupations, hobbies, persons, places, and events that would not ordinarily be covered in the regular curriculum. In schools - that use this model, an enrichment team consisting of parents, teachers, and students often organizes and plans Type I experiences by contacting speakers, arranging minicourses, demonstrations, or performances, or by ordering and distributing films, slides, videotapes, or other print or non-print media.
Type II enrichment consists of materials and methods designed to promote the development of thinking and feeling processes. Some Type II training is general, and is usually carried out both in classrooms and in enrichment programs. Training activities include the development of: (1) creative thinking and problem solving, critical thinking, and affective processes; (2) a wide variety of specific learning how-to-learn skills; (3) skills in the appropriate use of advanced-level reference materials; and (4) written, oral, and visual communication skills. Other Type II enrichment is specific, as it cannot be planned in advance and usually involves advanced methodological instruction in an interest area selected by the student. For example, students who become interested in botany after a Type I experience might pursue additional training in this area by doing advanced reading in botany; compiling, planning and carrying out plant experiments; and seeking more advanced methods training if they want to go further.

Type III enrichment involves students who become interested in pursuing a self-selected area and are willing to commit the time necessary for advanced content acquisition and process training in which they assume the role of a first-hand inquirer. The goals of Type III enrichment include:

- providing opportunities for applying interests, knowledge, creative ideas and task commitment to a self-selected problem or area of study,
- acquiring advanced level understanding of the knowledge (content) and methodology (process) that are used within particular disciplines, artistic areas of expression and interdisciplinary studies,
- developing authentic products that are primarily directed toward bringing about a desired impact upon a specified audience,
- developing self-directed learning skills in the areas of planning, organization, resource utilization, time management, decision making and self-evaluation,
- developing task commitment, self-confidence, and feelings of creative accomplishment.

The Revolving Door Identification Model

As our experience with Triad Programs grew, our concern about who was being identified to participate in these programs also grew. We became increasingly concerned about students who were not able to participate in enrichment programs because they did not score in the top 1-3% of the population in achievement or intelligence tests. Research conducted by Torrance (1962, 1974) had demonstrated that students who were rated highly on creativity measures do well in school and on achievement tests but are often not selected for gifted programs because their scores are often below the cutoff for admission. Some of our own research (Reis, 1981) indicated that when a broader population of students (15-20% of the general population called the 'talent pool') were able to participate in Types I and II enrichment experiences, they produced equally good Type III products as the traditional 'gifted' students (the top 3-5%). This research produced the rationale for the Revolving Door Identification Model (RDIM) (Renzulli, Reis, & Smith, 1981) in which a talent pool of students receives regular enrichment experiences and the opportunity to 'revolve into' Type III creative productive experiences. In RDIM, we recommend that students be selected for participation in the talent pool on the basis of multiple criteria that include indices of creativity, because we believe that one of the major purposes of gifted education is to develop creative thinking and creative productivity in students. Once identified and placed in the talent pool through the use of test scores, teacher, parent, or self-nomination, and examples of creative potential or productivity, students are observed in classrooms and enrichment experiences for signs of advanced interests, creativity, or task commitment. We have called this part of the process 'action information' and have found it to be an instrumental part of the identification process in assessing students' interest and motivation to become involved in Type III creative productivity. Further support for expanding identification procedures through the use of these approaches has recently been offered by Kirschenbaum. (1983) and Kirschenbaum. and Siegle (1993) who demonstrated that students who are rated or test high on measures of creativity tend to do well in school and on measures of achievement. The development of the RDIM led to the need for a guide dealing with how all of the components of the previous Triad and the new RDIM could be implemented and
the resulting work was entitled *The Schoolwide Enrichment Model (SEM)* (Renzulli & Reis, 1985, 1997).

**The Schoolwide Enrichment Model (SEM)**

In the SEM, a talent pool of 15-20% of above average ability/high potential students is identified through a variety of measures including: achievement tests, teacher nominations, assessment of potential for creativity and task commitment, as well as alternative pathways of entrance (self-nomination, parent nomination, etc.). High achievement test and IQ test scores automatically include a student in the talent pool, enabling those students who are underachieving in their academic school work to be included.

Once students are identified for the talent pool, they are eligible for several kinds of services; first, interest and learning styles assessments are used with talent pool students. Informal and formal methods are used to create or identify students' interests and to encourage students to further develop and pursue these interests in various ways. Learning style preferences which are assessed include: projects, independent study, teaching games, simulations, peer teaching, programmed instruction, lecture, drill and recitation, and discussion. Second, curriculum compacting is provided to all eligible students for whom the regular curriculum is modified by eliminating portions of previously mastered content. This elimination or streamlining of curriculum, enables above average students to avoid repetition of previously mastered work and guarantees mastery while simultaneously finding time for more appropriately challenging activities (Reis, Burns, & Renzulli, 1992; Renzulli, Smith, & Reis, 1982). A form, entitled The Compactor (Renzulli & Smith, 1978), is used to document which content areas have been compacted and what alternative work has been substituted. Third, the Enrichment Triad Model, offers three types of enrichment experiences. Type I, II, and III Enrichment are offered to all students; however, Type III enrichment is usually more appropriate for students with higher levels of ability, interest, and task commitment.

Separate studies on the SEM demonstrated its effectiveness in schools with widely differing socioeconomic levels and program organization patterns (Olenchak, 1988; Olenchak & Renzulli, 1989). The SEM has been implemented in several hundred school districts across the country (Burns, 1998) and interest in this approach continues to grow.

**Newest Directions for the Schoolwide Enrichment Model**

The present reform initiatives in general education have created a more receptive atmosphere for more flexible approaches that challenge all students, and accordingly, the Schoolwide Enrichment Model (SEM) has been expanded to address three major goals that we believe will accommodate the needs of gifted students, and at the same time, provide challenging learning experiences for all students. These goals are:
To maintain and expand a continuum of special services that will challenge students with demonstrated superior performance or the potential for superior performance in any and all aspects of the school and extracurricular program.

To infuse into the general education program a broad range of activities for high-end learning that will: (a) challenge all students to perform at advanced levels, and (b) that will allow teachers to determine which students should be given extended opportunities, resources, and encouragement in particular areas where superior interest and performance are demonstrated.

To preserve and protect the positions of gifted education specialists and any other specialized personnel necessary for carrying out the first two goals.

A graphic representation of the newest adaptation of the model is presented in Figure 3.

**Figure 3.** The schoolwide enrichment model. [Click on the figure to see it as a PDF file.]

### School Structures

#### The Regular Curriculum

The regular curriculum consists of everything that is a part of the predetermined goals, schedules, learning outcomes, and delivery systems of the school. The regular curriculum
might be traditional, innovative, or in the process of transition, but its predominant feature is that authoritative forces (i.e. policy makers, school councils, textbook adoption committees, state regulators) have determined that the regular curriculum should be the 'centerpiece' of student learning. Application of the SEM influences the regular curriculum in three ways. First, the challenge level of required material is differentiated through processes such as curriculum compacting and textbook content modification procedures. Second, systematic content intensification procedures should be used to replace eliminated content with selected, in-depth learning experiences. Third, types of enrichment recommended in the Enrichment Triad Model (Renzulli, 1977) are integrated selectively into regular curriculum activities. Although our goal in the SEM is to influence rather than replace the regular curriculum, application of certain SEM components and related staff development activities has resulted in substantial changes in both the content and instructional processes of the entire regular curriculum.

The Enrichment Clusters
The enrichment clusters, one component of the Schoolwide Enrichment Model, are non-graded groups of students who share common interests, and who come together during specially designated time blocks during school to work with an adult who shares their interests and who has some degree of advanced knowledge and expertise in the area. The enrichment clusters usually meet for a block of time weekly during a semester. All students complete an interest inventory developed to assess their interests, and an enrichment team of parents and teachers tally all of the major families of interests. Adults from the faculty, staff, parents, and community are recruited to facilitate enrichment clusters based on these interests, such as creative writing, drawing, sculpting, archeology and other areas. Training is provided to the facilitators who agree to offer the clusters, and a brochure is developed and sent to all parents and students that discusses student interests and select choices of enrichment clusters. A title and description that appeared in a brochure of clusters in a school using the SEM follows:

Invention Convention
Are you an inventive thinker? Would you like to be? Brainstorm a problem, try to identify many solutions, and design an invention to solve the problem, as an inventor might give birth to a real invention. Create your invention individually or with a partner under the guidance of Bob Erikson and his students, who work at the Connecticut Science Fair. You may share your final product at the Young Inventors' Fair on March 25th, a statewide daylong celebration of creativity. Students select their top three choices for the clusters and scheduling is completed to place all children into their first, or in some cases, second choice. Like extracurricular activities and programs such as 4-H and Junior Achievement, the main rationale for participation in one or more clusters is that students and teachers want to be there. All teachers (including music, art, physical education, etc.) are involved in teaching the clusters: and their involvement in any particular cluster is based on the same type of interest assessment that is used for students in selecting clusters of choice.
The model for learning used with enrichment clusters is based on an inductive approach to solving real-world problems through the development of authentic products and services. Unlike traditional, didactic modes of teaching, this approach, known as enrichment learning and teaching (described fully in a later section), uses the Enrichment Triad Model to create a learning situation that involves the use of methodology, develops higher order thinking skills, and authentically applies these skills in creative and productive situations. Enrichment clusters promote cooperativeness within the context of real-world problem solving, and they also provide superlative opportunities for promoting self-concept. "A major assumption underlying the use of enrichment clusters is that every child is special if we create conditions in which that child can be a specialist within a specialty group" (Renzulli, 1994, p. 70).

Enrichment clusters are organized around various characteristics of differentiated programming for gifted students on which the Enrichment Triad Model (Renzulli, 1977) was originally based, including the use of major disciplines, interdisciplinary themes, or cross-disciplinary topics (e.g. a theatrical/television production group that includes actors, writers, technical specialists, costume designers). The clusters are modeled after the ways in which knowledge utilization, thinking skills, and interpersonal relations take place in the real world. Thus, all work is directed toward the production of a product or service. No lesson plans or unit plans are created in advance by the cluster facilitator; rather, direction is provided by three key questions addressed in the cluster by the facilitator and the students:

1. What do people with an interest in this area (e.g. film making) do?
2. What knowledge, materials, and other resources do they need to do it in an excellent and authentic way?
3. In what ways can the product or service be used to have an impact on an intended audience?

Enrichment clusters incorporate the use of advanced content, providing students with information about particular fields of knowledge, such as the structure of a field as well as the basic principles and the functional concepts in a field (Ward, 1960). Ward defined functional concepts as the intellectual instruments or tools with which a subject specialist works, such as the vocabulary of a field and the vehicles by which persons within the field communicate with one another. The methodology used within a field is also considered advanced content by Renzulli (1988a), involving the use of knowledge of the structures and tools of fields, as well as knowledge about the methodology of particular fields. This knowledge about the methodologies of fields exists both for the sake of increased knowledge acquisition, and also for the utility of that know-how as applied to the development of products, even when such products are considered advanced in a relative sense (i.e. age, grade, and background considerations).
The enrichment clusters are not intended to be the total program for talent development in a school, or to replace existing programs for talented youth. Rather, they are one vehicle for stimulating interests and developing talent potentials across the entire school population. They are also vehicles for staff development in that they provide teachers an opportunity to participate in enrichment teaching, and subsequently to analyze and compare this type of teaching with traditional methods of instruction. In this regard the model promotes a spill-over effect by encouraging teachers to become better talent scouts and talent developers, and to apply enrichment techniques to regular classroom situations.

**The Continuum of Special Services**

A broad range of special services is the third school structure targeted by the model; a diagram representing these services is presented in Fig. 4. Although the enrichment clusters and the SEM-based modifications of the regular curriculum provide a broad range of services to meet individual needs, a program for total talent development still requires supplementary services that challenge young people who are capable of working at the highest levels of their special interest and ability areas. These services, which cannot ordinarily be provided in enrichment clusters or the regular curriculum, typically include: individual or small group counseling, direct assistance in facilitating advanced level work, arranging for mentorships with faculty members or community persons, and making other types of connections between students, their families, and out-of-school persons, resources, and agencies.
Direct assistance also involves setting up and promoting student, faculty and parental involvement in special programs such as Future Problem Solving, Odyssey of the Mind, the Model United Nations program, and state and national essay, mathematics, art, and history contests. Another type of direct assistance consists of arranging out-of-school involvement for individual students in summer programs, on-campus courses, special schools, theatrical groups, scientific expeditions, and apprenticeships at places where advanced level learning opportunities are available. Provision of these services is one of the responsibilities of the schoolwide enrichment teaching specialist or an enrichment team of teachers and parents who work together to provide options for advanced learning. A schoolwide enrichment teaching specialist in Barrington, Rhode Island, estimates she spends two days a week in a resource capacity to the faculties of two schools, and three days providing direct services to students.

**Service Delivery Components**

**The Total Talent Portfolio**

The Schoolwide Enrichment Model targets specific learning characteristics that can serve
as a basis for talent development. Our approach to targeting learning characteristics uses both traditional and performance-based assessment to compile information about three dimensions of the learner—abilities, interests, and learning styles. This information, which focuses on strengths rather than deficits, is compiled in a management form called the 'Total Talent Portfolio' (see Fig. 5) which is used to make decisions about talent development opportunities in regular classes, enrichment clusters, and in the continuum of special services. The major purposes of the Total Talent Portfolio are:

1. To collect several different types of information that portray a student's strength areas, and to regularly update this information.
2. To classify this information into the general categories of abilities, interests, and learning styles and related markers of successful learning such as organizational skills, content area preferences, personal and social skills, preferences for creative productivity, and learning-how-to-learn. skills.
3. To periodically review and analyze the information in order to make purposeful decisions about providing opportunities for enrichment experiences in the regular classroom, the enrichment clusters, and the continuum of special services.
4. To negotiate various acceleration and enrichment learning options and opportunities between teacher and student through participation in a shared decision making process.
5. To use the information as a vehicle for educational, personal, and career counseling and for communicating with parents about the school's talent development opportunities and their child's involvement in them.

This expanded approach to identifying talent potentials is essential if we are to make genuine efforts to include more under-represented students in a plan for total talent development. This approach is also consistent with the more flexible conception of developing gifts and talents that has been a cornerstone of our work and our concerns for promoting more equity in special programs.
Curriculum Modification Techniques

The second service delivery component of the SEM is a series of curriculum modification techniques designed to: (1) adjust levels of required learning so that all students are challenged, (2) increase the number of in-depth learning experiences, and (3) introduce various types of enrichment into regular curricular experiences. The procedures that are used to carry out curriculum modification are curriculum compacting, textbook analysis and surgical removal of repetitious material from textbooks, and a planned approach for introducing greater depth into regular curricular material. Due to space restrictions, curriculum compacting is described in depth here and other modification techniques are described in detail in other publications (see, for example, Renzulli, 1994; Reis et al., 1993).

How to Use the Compacting Process

Defining goals and outcomes. The first of three phases of the compacting process consists of defining the goals and outcomes of a given unit or segment of instruction. This information is readily available in most subjects because specific goals and outcomes can usually be found in teachers’ manuals, curriculum guides, scope-and-sequence charts, and some of the new curricular frameworks that are emerging in connection with outcome based education models. Teachers should examine these objectives to determine which represent the acquisition of new content or thinking skills as opposed to reviews or

Figure 5. The total talent portfolio. [Click on the figure to see it as a PDF file.]
practice of material that has previously been taught. The scope and sequence charts prepared by publishers, or a simple comparison of the table of contents of a basal series will provide a quick overview of new vs. repeated material. A major goal of this phase of the compacting process is to help teachers make individual programming decisions; a larger professional development goal is to help teachers be better analysts of the material they are teaching and better consumers of textbooks and prescribed curricular material.

**Identifying students for compacting.** The second phase of curriculum compacting is identifying students who have already mastered the objectives or outcomes of a unit or segment of instruction that is about to be taught. This first step of this phase consists of estimating which students have the potential to master new material at a faster than normal pace; knowing one's students is, of course, the best way to begin the assessment process. Scores on previous tests, completed assignments, and classroom participation are the best ways of identifying highly likely candidates for compacting. Standardized achievement tests can serve as a good general screen for this step because they allow us to list the names of all students who are scoring one or more years above grade level in particular subject areas.

Being a candidate for compacting does not necessarily mean that a student knows the material under consideration. Therefore, the second step of identifying candidates consists of finding or developing appropriate tests or other assessment techniques that can be used to evaluate specific learning outcomes. Unit pretests, or end-of-unit tests that can be administered as pretests are readymade for this task, especially when it comes to the assessment of basic skills. An analysis of pretest results enables the teacher to document proficiency in specific skills, and to select instructional activities or practice material necessary to bring the student up to a high level on any skill that may need some additional reinforcement.

The process is slightly modified for compacting content areas that are not as easily assessed as basic skills, and for students who have not mastered the material, but are judged to be candidates for more rapid coverage. First, students should have a thorough understanding of the goals and procedures of compacting, including the nature of the replacement process. A given segment of material should be discussed with the student (e.g. a unit that includes a series of chapters in a social studies text), and the procedures for verifying mastery at a high level should be specified. These procedures might consist of answering questions based on the chapters, writing an essay, or taking the standard end-of-unit test. The amount of time for completion of the unit should be specified, and procedures such as periodic progress reports or log entries for teacher review should be agreed upon. Of course, an examination of potential acceleration and/or enrichment replacement activities should be a part of this discussion.

Another alternative is to assess or pretest all students in a class when a new unit or topic is introduced; although this may seem like more work for the teacher, it provides the opportunity for all students to demonstrate their strengths or previous mastery in a given
area. Using a matrix of learning objectives, teachers can fill in test results and establish small, flexible, and temporary groups for skill instruction and replacement activities. **Providing acceleration and enrichment options.** The final phase of the compacting process can be one of the most exciting aspects of teaching because it is based on cooperative decision making and creativity on the parts of both teachers and students. Efforts can be made to gather enrichment materials from classroom teachers, librarians, media specialists, and content area or gifted education specialists. These materials may include self-directed learning activities, instructional materials that focus on particular thinking skills, and a variety of individual and group project oriented activities that are designed to promote hands-on research and investigative skills. The time made available through compacting provides opportunities for exciting learning experiences such as small group, special topic seminars that might be directed by students or community resource persons, community based apprenticeships or opportunities to work with a mentor, peer tutoring situations, involvement in community service activities, and opportunities to rotate through a series of self-selected mini-courses. The time saved through curriculum compacting can be used by the teacher to provide a variety of enrichment or acceleration opportunities for the student. Enrichment strategies might include a variety of Type I, II, or III or a number of options included on the continuum of services. Acceleration might include the use of material from the next unit or chapter, the use of the next chronological grade level textbook or the completion of even more advanced work. Alternative activities should reflect an appropriate level of challenge and rigor that is commensurate with the student's abilities and interests. Decisions about which replacement activities to use are always guided by factors such as time, space, and the availability of resource persons and materials. Although practical concerns must be considered, the ultimate criteria for replacement activities should be the degree to which they increase academic challenge and the extent to which they meet individual needs. Great care should be taken to select activities and experiences that represent individual strengths and interests rather than the assignment of more-of-the-same worksheets or randomly selected kits, games, and puzzles! This aspect of the compacting process should also be viewed as a creative opportunity for an entire faculty to work cooperatively to organize and institute a broad array of enrichment experiences. A favorite mini-course that a faculty member has always wanted to teach, or serving as a mentor to one or two students who are extremely invested in a teacher’s beloved topic are just a few of the ways that replacement activities can add excitement to the teachers' part in this process as well as the obvious benefits for students. We have also observed another interesting occurrence that has resulted from the availability of curriculum compacting. When some previously bright but underachieving students realized that they could both economize on regularly assigned material and 'earn time' to pursue self-selected interests, their motivation to complete regular assignments increased; as one student put it, "Everyone understands a good deal!"
The best way to get an overview of the curriculum compacting process is to examine an actual example of how the management form that guides this process is used. This form, 'The Compactor', presented in Fig. 6, serves as both an organizational and record keeping tool. Teachers should fill out one form per student, or one form for a group of students with similar curricular strengths. Completed Compactors should be kept in students' academic files, and updated on a regular basis. The form can also be used for small groups of students who are working at approximately the same level (e.g. a reading or math group). The Compactor is divided into three sections:

- The first column should include information on learning objectives and student strengths in those areas. Teachers should list the objectives for a particular unit of study, followed by data on students' proficiency in those objectives, including test scores, behavioral profiles and past academic records.
- In the second column, teachers should detail the pretest vehicles they select, along with test results. The pretest instruments can be formal measures, such as pencil and paper tests, or informal measures, such as performance assessments based on observations of class participation and written assignments.

### INDIVIDUAL EDUCATIONAL PROGRAMMING GUIDE

**The Compactor**

<table>
<thead>
<tr>
<th>CURRICULUM AREAS TO BE CONSIDERED FOR COMPACTING</th>
<th>PROCEDURES FOR COMPACTING BASIC MATERIAL</th>
<th>ACCELERATION AND/OR ENRICHMENT ACTIVITIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provide a brief description of the baseline material to be covered during the compacting period and the assessments. Information or evidence that suggests the need for compacting.</td>
<td>Describe activities that will be used to ensure proficiency in basic curricular areas.</td>
<td>Describe activities that will be used to provide advanced level learning experiences, in each area of the regular curriculum.</td>
</tr>
</tbody>
</table>

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Specificity is extremely important; recording an overall score of 85% on ten objectives, for example, sheds little light on what portion of the material can be compacted, since students might show limited mastery of some objectives and high levels of mastery on others.

- Column three is used to record information about acceleration or enrichment options; in determining these options, teachers must be fully aware of students' individual interests and learning styles. We should never replace compacted regular curriculum work with harder, more advanced material that is solely determined by the teacher; instead, students' interests should be taken into account. If for example, a student loves working on science fair projects, that option may be used to replace material that has been compacted from the regular curriculum. We should also be careful to help monitor the challenge level of the material that is being substituted. We want students to understand the nature of effort and challenge and we should ensure that students are not simply replacing the compacted material with basic reading or work that is not advanced.

**Rosa: A Case Study in Curriculum Compacting**

Rosa is a fifth grader in a self-contained heterogeneous classroom; her school is located in a lower socio-economic urban school district. While Rosa’s reading and language scores range between four or five years above grade level, most of her 29 classmates are reading one to two years below grade level. This presented Rosa’s teacher with a common problem: what was the best way to instruct Rosa? He agreed to compact her curriculum. Taking the easiest approach possible, he administered all of the appropriate unit tests for the grade level in the Basal Language Arts program, and excused Rosa from completing the activities and worksheets in the units where she showed proficiency (80% and above). When Rosa missed one or two questions, the teacher checked for trends in those items and provided instruction and practice materials to ensure concept mastery.

Rosa usually took part in language arts lessons one or two days a week; the balance of the time she spent with alternative projects, some of which she selected. This strategy spared Rosa up to six or eight hours a week with language arts skills that were simply beneath her level. She joined the class instruction only when her pretests indicated she had not fully acquired the skills or to take part in a discussion that her teacher thought she would enjoy. In the time saved through compacting, Rosa engaged in a number of enrichment activities. First, she spent as many as five hours a week in a resource room for high ability students. This time was usually scheduled during her language arts class, benefiting both Rosa and her teacher, since he didn’t have to search for all of the enrichment options himself. The best part of the process for Rosa was she didn’t have make-up regular classroom assignments because she was not missing essential work.
Rosa also visited a regional science center with other students who had expressed a high interest and aptitude for science. Science was a second strength area for Rosa, and based on the results of her Interest-A-Lyzer, a decision was made for Rosa to proceed with a science fair project on growing plants under various conditions. Rosa's Compactor, which covered an entire semester, was updated in January. Her teacher remarked that compacting her curriculum had actually saved him time—time he would have spent correcting papers needlessly assigned! The value of compacting for Rosa convinced him that he should continue the process. The Compactor was also used as a vehicle for explaining to Rosa's parents how specific modifications were being made to accommodate her advanced language arts achievement level and her interest in science. A copy of The Compactor was also passed on to Rosa's sixth grade teacher, and a conference between the fifth and sixth grade teachers and the resource teacher helped to ensure continuity in dealing with Rosa's special needs.

The many changes that are taking place in our schools require all educators to examine a broad range of techniques for providing equitably for all students. Curriculum compacting is one such process. It is not tied to a specific content area or grade level, nor is it aligned with a particular approach to school or curricular reform. Rather, the process is adaptable to any school configuration or curricular framework, and it is flexible enough to be used within the context of rapidly changing approaches to general education. The research study described above, and practical experience gained through several years of field testing and refining the compacting process have demonstrated that many positive benefits can result from this process for both students and teachers.

**Enrichment Learning and Teaching**

The third service delivery component of the SEM, which is based on the Enrichment Triad Model, is enrichment learning and teaching which has roots in the ideas of a small but influential number of philosophers, theorists, and researchers such as Jean Piaget (1975), Jerome Bruner (1960, 1966), and John Dewey (1913, 1916). The work of these theorists coupled with our own research and program development activities, has given rise to the concept we call enrichment learning and teaching. The best way to define this concept is in terms of the following four principles:

1. Each learner is unique, and therefore, all learning experiences must be examined in ways that take into account the abilities, interests, and learning styles of the individual.
2. Learning is more effective when students enjoy what they are doing, and therefore, learning experiences should be constructed and assessed with as much concern for enjoyment as for other goals.
3. Learning is more meaningful and enjoyable when content (i.e. knowledge) and process (i.e. thinking skills, methods of inquiry) are learned within the context of a real and present problem; and therefore, attention should be given to opportunities to personalize student choice in problem selection, the relevance of the problem for
individual students at the time the problem is being addressed, and authentic strategies for addressing the problem.

4. Some formal instruction may be used in enrichment learning and teaching, but a major goal of this approach to learning is to enhance knowledge and thinking skill acquisition that is gained through formal instruction with applications of knowledge and skills that result from students’ own construction of meaning (Renzulli, 1994, p. 204).

The ultimate goal of learning that is guided by these principles is to replace dependent and passive learning with independence and engaged learning. Although all but the most conservative educators will agree with these principles, much controversy exists about how these (or similar) principles might be applied in everyday school situations. A danger also exists that these principles might be viewed as yet another idealized list of glittering generalities that cannot be manifested easily in schools that are entrenched in the deductive model of learning; developing a school program based on these principles is not an easy task. Over the years, however, we have achieved success by gaining faculty, administrative, and parental consensus on a small number of easy-to-understand concepts and related services, and by providing resources and training related to each concept and service delivery procedure. Numerous research studies and field tests in schools with widely varying demographics have been carried out (Renzulli & Reis, 1994). These studies and field tests provided opportunities for the development of large amounts of practical know-how that are readily available for schools that would like to implement the SEM. They also have shown that the SEM can be implemented in a wide variety of settings and used with various populations of students including high ability students with learning disabilities and high ability students who underachieve in school.

\[1\] Research for this chapter was supported under the Javits Act Program (Grant No. R206R00001) as administered by the Office of Educational Research and Improvement, U.S. Department of Education. Grantees undertaking such projects are encouraged to express freely their professional judgment. This report, therefore, does not necessarily represent positions or policies of the Government, and no official endorsement should be inferred.