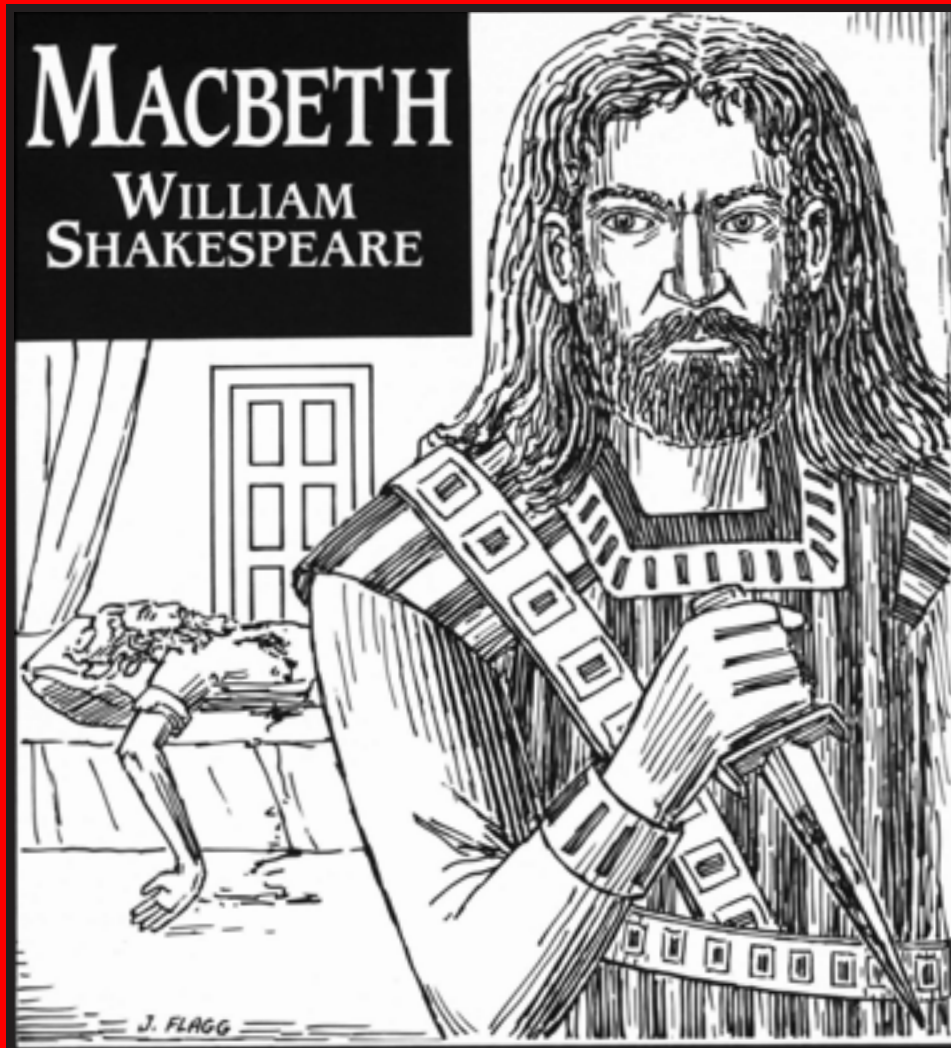


# Novel·Ties



## A Study Guide

Written By Kathleen Fischer

Edited by Joyce Friedland and Rikki Kessler

**LEARNING LINKS**

P.O. Box 326 • Cranbury • New Jersey 08512

---

**TABLE OF CONTENTS**

Synopsis . . . . .	1
Background Information . . . . .	2 - 4
Pre-Reading Activities . . . . .	5 - 6
Act I . . . . .	7 - 10
Act II . . . . .	11 - 14
Act III. . . . .	15 - 17
Act IV. . . . .	18 - 21
Act V . . . . .	22 - 24
Post-Reading Activities. . . . .	25 - 26
Suggestions For Further Reading. . . . .	27
Answer Key . . . . .	28 - 29

*Novel-Ties® are printed on recycled paper.*

---

*The purchase of this study guide entitles an individual teacher to reproduce pages for use in a classroom. Reproduction for use in an entire school or school system or for commercial use is prohibited. Beyond the classroom use by an individual teacher, reproduction, transmittal or retrieval of this work is prohibited without written permission from the publisher.*

## For the Teacher

This reproducible study guide to use in conjunction with a specific novel consists of instructional material for guided reading. Written in chapter-by-chapter format, the guide contains a synopsis, pre-reading activities, vocabulary and comprehension exercises, as well as extension activities to be used as follow-up to the novel.

NOVEL-TIES are either for whole class instruction using a single title or for group instruction where each group uses a different novel appropriate to its reading level. Depending upon the amount of time allotted to it in the classroom, each novel, with its guide and accompanying lessons, may be completed in two to four weeks.

The first step in using NOVEL-TIES is to distribute to each student a copy of the novel and a folder containing all of the duplicated worksheets. Begin instruction by selecting several pre-reading activities in order to set the stage for the reading ahead. Vocabulary exercises for each chapter always precede the reading so that new words will be reinforced in the context of the book. Use the questions on the chapter worksheets for class discussion or as written exercises.

The benefits of using NOVEL-TIES are numerous. Students read good literature in the original, rather than in abridged or edited form. The good reading habits formed by practice in focusing on interpretive comprehension and literary techniques will be transferred to the books students read independently. Passive readers become active, avid readers.

## Background Information (cont.)

### Shakespeare's Meter

*Meter* refers to the rhythmic pattern of verse, which is determined by the number and placement of stressed syllables. In order to determine meter, you must scan (or mark) the stressed and unstressed syllables in each line. The usual method for doing this is to put a slash (/) above a stressed syllable and a breve (˘) above an unstressed syllable.

The stresses can then be divided into *feet*, using vertical lines. The two most common types of feet you will find in *Macbeth* are the *iamb* and the *trochee*. An iambic foot consists of one weak, or unstressed, syllable followed by one strong, or stressed, syllable (˘/). For example:

˘ /   ˘ /   ˘ /   ˘ /   ˘ /  
 MACBETH: Upon my head, they placed a fruitless crown  
 ˘ /   ˘ /   ˘ /   ˘ /   ˘ /  
 And put a barren sceptre in my gripe,

If the lines of a poem all have three feet, the poem is written in trimeter; if four feet, tetrameter; if five feet, pentameter; and so on. Macbeth's lines above, written in *iambic pentameter*—five iambic feet to the line, are representative of the majority of the lines in the play. Unrhymed iambic pentameter is called *blank verse*. Shakespeare used blank verse because of its flexibility and its approximation of the rhythms of speech.

These lines are in rhyming iambic pentameter:

˘ /   ˘ /   ˘ /   ˘ /   ˘ /  
 MALCOLM: But shift away. There's warrant in that theft  
 ˘ /   ˘ /   ˘ /   ˘ /   ˘ /  
 Which steals itself when there's no mercy left.

A pair of rhyming lines in the same meter is a *couplet*; and if that meter is iambic pentameter, the couplet is called a *heroic couplet*. Since the Shakespearean stage had no curtains, the playwright often used heroic couplets to end a scene or to emphasize a thought. Macbeth speaks these lines at the conclusion of Act I, scene vii.

A trochaic foot is the reverse of the iambic foot; it has one stressed syllable followed by one unstressed syllable (/˘). For example:

/ ˘   / ˘   / ˘   / ˘  
 WITCHES: Double, | double, | toil and | trouble,  
 / ˘   / ˘   / ˘   / ˘  
 Fire | burn and | cauldron bubble.

These lines are written in *trochaic tetrameter*—four trochaic feet to the line. With its stress on the first syllable in each foot, trochaic meter tends to sound more like a nursery rhyme or a chant than normal English speech. Thus, in *Macbeth*, Shakespeare reserved trochaic meter for the dark incantations of the witches.

---

## PRE-READING ACTIVITIES AND DISCUSSION QUESTIONS

1. Some ambitious people will stop at nothing to get what they want. They may cheat or even break the law. In a small group, discuss the ways in which such people might justify their actions to themselves and to others.
2. Reading a play is not like reading a novel. With a partner, identify some of the ways in which they are different.
3. A tragic hero is a noble person who has a flaw in his character that ultimately leads to his downfall. What characters in films and books you have encountered might be considered tragic heroes by this definition? Describe how that person fits the definition of a tragic hero.
4. How many of the following sentences and phrases from *Macbeth* do you recognize? In a small group, discuss your interpretation of the phrases. Then as you read the play, compare your interpretations to the way in which the phrases are used in the play.
  - Fair is foul, and foul is fair.
  - the milk of human kindness
  - the be-all and the end-all
  - There's daggers in men's smiles.
  - What's done is done.
  - Double, double, toil and trouble
  - By the pricking of my thumbs, something wicked this way comes.
  - Out, damned spot!
  - To-morrow, and to-morrow, and to-morrow
  - a tale told by an idiot, full of sound and fury, signifying nothing
5. Do some research on the Elizabethan Globe Theater. Create a poster or construct a three-dimensional model of the theater. Then describe the unique features of this theater to your class, pointing out its differences from most theaters today. As you read *Macbeth* notice how the architecture of the Elizabethan theater affected the structure and action of the play.
6. **Social Studies Connection:** Shakespeare lived and wrote for two English monarchs—Elizabeth Tudor and James Stuart. Just as *Richard III* established the legitimacy of the Tudor dynasty, so *Macbeth* established the legitimacy of the Stuart dynasty. Read the Background Information on page four of this study guide and do some additional research to find out the sources of *Macbeth* and conjecture why it might have been to Shakespeare's benefit to glorify the ancestors of the reigning king or queen.
7. In what has been called “a mass hysteria of witch hunting,” an estimated 50,000 people were executed for practicing witchcraft in northern Europe in the years from 1500 to 1700. King James I, himself, wrote a book on witchcraft, and the year after he became King of England, a law was passed making witchcraft punishable by death. Given these facts, why do you think Shakespeare put witches in a play that was to be performed at the court of James I?