

Applied Practice  
in

*Macbeth*

*PRE-AP\*/AP\**

By William Shakespeare

**RESOURCE GUIDE**

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**APPLIED PRACTICE**  
**Resource Guide**  
*Macbeth*  
**Pre-AP\*/AP\* Version**

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## GLOSSARY OF LITERARY TERMS

- absolute**—a word free from limitations or qualifications (“best,” “all,” “unique,” “perfect”)
- adage**—a familiar proverb or wise saying
- ad hominem* argument**—an argument attacking an individual’s character rather than his or her position on an issue
- allegory**—a literary work in which characters, objects, or actions represent abstractions
- alliteration**—the repetition of initial sounds in successive or neighboring words
- allusion**—a reference to something literary, mythological, or historical that the author assumes the reader will recognize
- analogy**—a comparison of two different things that are similar in some way
- anaphora**—the repetition of words or phrases at the beginning of consecutive lines or sentences
- anecdote**—a brief narrative that focuses on a particular incident or event
- antecedent**—the word, phrase, or clause to which a pronoun refers
- antithesis**—a statement in which two opposing ideas are balanced
- aphorism**—a concise statement that expresses succinctly a general truth or idea, often using rhyme or balance
- apostrophe**—a figure of speech in which one directly addresses an absent or imaginary person, or some abstraction
- archetype**—a detail, image, or character type that occurs frequently in literature and myth and is thought to appeal in a universal way to the unconscious and to evoke a response
- argument**—a statement of the meaning or main point of a literary work
- asyndeton**—a construction in which elements are presented in a series without conjunctions

## VOCABULARY LIST FOR *MACBETH*

Note: Vocabulary from the literary passage is listed first, followed by vocabulary from the questions and answers.

### Passage 1

inhabitants  
interpret  
prediction  
rapt  
prosperous  
corporal  
stout  
herald  
fantastical

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reiteration  
incredulity

### Passage 2

chastise  
impedes  
metaphysical  
battlements  
compunctious  
dispatch  
sovereign

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exalted  
subservience

### Passage 3

trammel  
surcease  
shoal  
couriers  
adage  
enterprise  
adhere  
wassail  
clamor

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retribution  
populace  
disdain

**Directions:** This part consists of selections from *Macbeth* and questions on their content, form, and style. After reading each passage, choose the best answer to each question.

Note: Pay particular attention to the requirement of questions that contain the words NOT, LEAST, or EXCEPT.

**Passage 1, Questions 1-8.** Read the following passage from Act I, scene iii of *Macbeth* carefully before you choose your answers.

- Enter Macbeth and Banquo.*
- Macb.* So foul and fair a day I have not seen.  
*Ban.* How far is't call'd to Forres? What are these  
5 So wither'd and so wild in their attire,  
That look not like th' inhabitants o' th' earth,  
And yet are on't? Live you? or are you aught  
That man may question? You seem to understand  
10 me,  
By each at once her choppy finger laying  
Upon her skinny lips. You should be women,  
And yet your beards forbid me to interpret  
That you are so.
- 15 *Macb.* Speak, if you can: what are you?  
1. *Witch.* All hail, Macbeth, hail to thee,  
Thane of Glamis!  
2. *Witch.* All hail, Macbeth, hail to thee,  
Thane of Cawdor!  
20 3. *Witch.* All hail, Macbeth, that shalt be  
King hereafter!  
*Ban.* Good sir, why do you start, and seem to  
fear  
Things that do sound so fair?--I' th' name of truth,  
25 Are ye fantastical, or that indeed  
Which outwardly ye show? My noble partner  
You greet with present grace, and great prediction  
Of noble having and of royal hope,  
That he seems rapt withal; to me you speak not.  
30 If you can look into the seeds of time,  
And say which grain will grow, and which will not,  
Speak then to me, who neither beg nor fear  
Your favors nor your hate.  
1. *Witch.* Hail!  
35 2. *Witch.* Hail!  
3. *Witch.* Hail!  
1. *Witch.* Lesser than Macbeth, and greater.  
2. *Witch.* Not so happy, yet much happier.  
3. *Witch.* Thou shalt get kings, though thou  
40 be none.  
So all hail, Macbeth and Banquo!  
*Macb.* Stay, you imperfect speakers, tell me  
more:  
By Sinel's death I know I am Thane of Glamis,
- 45 But how of Cawdor? The Thane of Cawdor lives  
A prosperous gentleman; and to be king  
Stands not within the prospect of belief,  
No more than to be Cawdor. Say from whence  
You owe this strange intelligence, or why  
50 Upon this blasted heath you stop our way  
With such prophetic greeting? Speak, I charge you.  
*Witches vanish.*  
*Ban.* The earth hath bubbles, as the water has,  
And these are of them. Whither are they vanish'd?  
55 *Macb.* Into the air; and what seem'd corporal  
melted,  
As breath into the wind. Would they had stay'd!  
*Ban.* Were such things here as we do speak  
about?  
60 Or have we eaten on the insane root  
That takes the reason prisoner?  
*Macb.* Your children shall be kings.  
*Ban.* You shall be king.  
*Macb.* And Thane of Cawdor too; went it not  
65 so?  
*Ban.* To th' self-same tune and words. Who's  
here?  
*Enter Rosse and Angus.*  
70 *Rosse.* The King hath happily receiv'd,  
Macbeth,  
The news of thy success; and when he reads  
Thy personal venture in the rebels' fight,  
75 His wonders and his praises do contend  
Which should be thine or his. Silenc'd with that,  
In viewing o'er the rest o' th' self-same day,  
He finds thee in the stout Norweyan ranks,  
Nothing afeard of what thyself didst make,  
80 Strange images of death. As thick as tale  
Came post with post, and every one did bear  
Thy praises in his kingdom's great defense,  
And pour'd them down before him.  
*Ang.* We are sent  
85 To give thee from our royal master thanks,  
Only to herald thee into his sight,  
Not pay thee.  
*Rosse.* And for an earnest of a greater honor,

He bade me, from him, call thee Thane of Cawdor;  
90 In which addition, hail, most worthy thane,  
For it is thine.

*Ban.* What, can the devil speak true?

*Macb.* The Thane of Cawdor lives; why do  
you dress me

95 In borrowed robes?

*Ang.* Who was the thane lives yet,  
But under heavy judgment bears that life  
Which he deserves to lose. Whether he was  
combin'd

100 With those of Norway, or did line the rebel  
With hidden help and vantage, or that with both  
He labor'd in his country's wrack, I know not;  
But treasons capital, confess'd and prov'd,  
Have overthrown him.

105 *Macb.* [*Aside.*] Glamis, and Thane of  
Cawdor!

The greatest is behind. [*To Rosse and Angus.*]  
Thanks for your pains.

110 [*Aside to Banquo.*] Do you not hope your children  
shall be kings,

When those that gave the Thane of Cawdor to me  
Promis'd no less to them?

*Ban.* [*Aside to Macbeth.*] That, trusted home,  
Might yet enkindle you unto the crown,

115 Besides the Thane of Cawdor. But 'tis strange;  
And oftentimes, to win us to our harm,  
The instruments of darkness tell us truths,  
Win us with honest trifles, to betray 's  
In deepest consequence.--

120 Cousins; a word, I pray you.

*Macb.* [*Aside.*] Two truths are told,  
As happy prologues to the swelling act  
Of the imperial theme.--I thank you, gentlemen.

125 [*Aside.*] This supernatural soliciting  
Cannot be ill; cannot be good. If ill,  
Why hath it given me earnest of success,  
Commencing in a truth? I am Thane of Cawdor.  
If good, why do I yield to that suggestion  
Whose horrid image doth unfix my hair

130 And make my seated heart knock at my ribs,  
Against the use of nature? Present fears  
Are less than horrible imaginings:  
My thought, whose murder yet is but fantastical,  
Shakes so my single state of man that function

135 Is smother'd in surmise, and nothing is  
But what is not.

1. Macbeth's first words (line 3) are characterized by

- I. paradox
- II. inversion
- III. alliteration

- (A) I only
- (B) III only
- (C) I and II only
- (D) I and III only
- (E) I, II, and III

2. In line 12, Banquo's statement, "You should be women," could best be restated as

- (A) you ought to be women
- (B) you seem to be women
- (C) you must be women
- (D) I believe you are women
- (E) you behave like women

3. The statements of Macbeth and Banquo in lines 62-63 are best understood to be their

- (A) assertion of complete belief in the Witches' prophecies
- (B) congratulations of each other
- (C) reiteration of the Witches' messages
- (D) expressions of incredulity concerning the prophecies
- (E) declarations of support for each other

4. In line 83, "them" refers to

- (A) "wonders . . . praises" (line 75)
- (B) "ranks" (line 78)
- (C) "images" (line 80)
- (D) "post with post" (line 81)
- (E) "praises" (line 82)

5. The word "earnest" in lines 88 and 126 could most accurately be restated as

- (A) pledge
- (B) sincerity
- (C) truthfulness
- (D) hint
- (E) reward

6. Lines 93-104 contain all of the following EXCEPT
- (A) personification
  - (B) ellipsis
  - (C) simile
  - (D) metaphor
  - (E) verbals
7. The implication of Banquo's words in lines 113-119 is that
- (A) Macbeth is destined to become king
  - (B) Macbeth's receiving the title of Thane of Cawdor proves that the Witches are trustworthy
  - (C) it is possible that the devil has a plan to make Macbeth king
  - (D) the Witches may be luring Macbeth and Banquo into a trap
  - (E) Macbeth will betray Banquo when Macbeth becomes king
8. The "suggestion" in line 128 is most likely referring to Macbeth's
- (A) displacing the Thane of Cawdor
  - (B) murdering the King
  - (C) becoming indebted to the Witches
  - (D) being murdered by Banquo
  - (E) murdering Banquo's son



95        *Lady M.*        Who dares receive it other,  
As we shall make our griefs and clamor roar  
Upon his death?

*Macb.*        I am settled, and bend up  
Each corporal agent to this terrible feat.

100      Away, and mock the time with fairest show:  
False face must hide what the false heart doth  
      know.                                *Exeunt.*

ANSWER EXPLANATIONS  
PASSAGE 5

- 31. (D) II and III only.** Although the Porter mentions “Belzebub,” heaven, and hell, religious beliefs of the time period are not being treated ironically. The scene does provide comic relief, and it satirizes the farmers, equivocators (equivocating theologians), and tailors as being members of “professions that go the primrose way to th’ everlasting bonfire.”
- 32. (B) money.** As he opens the gate for Macduff and Lennox, the porter is asking them for a monetary tip.
- 33. (C) I and II only.** There is no symbolism present in the lines. There are puns (“stand to and not stand to,” “giving him the lie”) and antitheses (lines 41-44).
- 34. (D) wrestling.** The Porter says that as he was “lying” down because of “drink,” he was able to “cast him off” because the Porter was “too strong for him [drink]”—even though drink “took up my legs sometimes.” Despite the double meanings in the lines, the primary imagery is that of two men wrestling on the ground.
- 35. (A) courtesy.** The two men are using the courteous language of host and guest (“I know this is trouble for you”; “It’s no trouble when we are delighted to do it”).
- 36. (E) I, II and III.** The “unruly” events of the night foreshadow the disturbance in the country. The idea that nature responds to human actions and emotions is the pathetic fallacy. “Some say” indicates hearsay.
- 37. (B) anaphora.** There is no anaphora in the lines. There are examples of allusion (“Gorgon”), personification (“Confusion now hath made his masterpiece”), synecdoche (“Tongue nor heart/Cannot conceive nor name thee!”), and metaphor (“The Lord’s anointed temple”).