

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

reiteration
incredulity

Passage 2

chastise
impedes
metaphysical
battlements
compunctious
dispatch
sovereign

exalted
subservience

Passage 3

trammel
surcease
shoal
couriers
adage
enterprise
adhere
wassail
clamor

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
Is smother'd in surmise, and nothing is

135 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

Question 1

(Suggested time--40 minutes)

Read the following passage from Act I, scene vii of *Macbeth*. Then, in a well-organized essay, discuss how Lady Macbeth uses the resources of language to convince her husband to carry out the murder as planned.

Macb. If it were done, when 'tis done, then
 'twere well
It were done quickly. If th' assassination
Could trammel up the consequence, and catch
5 With his surcease, success; that but this blow
Might be the be-all and the end-all--here,
But here, upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgment here, that we but teach
10 Bloody instructions, which, being taught, return
To plague th' inventor. This even-handed justice
Commends th' ingredience of our poison'd chalice
To our own lips. He's here in double trust:
First, as I am his kinsman and his subject,
15 Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
20 Will plead like angels, trumpet-tongu'd, against
The deep damnation of his taking-off;
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubin, hors'd
Upon the sightless couriers of the air,
25 Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself,
And falls on th' other--

30

Enter Lady Macbeth.

How now? what news?

Lady M. He has almost supp'd. Why have
35 you left the chamber?

Macb. Hath he ask'd for me?

Lady M. Know you not he has?

Macb. We will proceed no further in this
business:

40 He hath honor'd me of late, and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Nor cast aside so soon.

Lady M. Was the hope drunk
45 wherein you dress'd yourself? Hath it slept
since?
And wakes it now to look so green and pale

At what it did so freely? From this time
Such I account thy love. Art thou afeard
50 To be the same in thine own act and valor
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting "I dare not" wait upon "I would,"

55 Like the poor cat i' the adage?

Macb. Prithee peace!

I dare do all that may become a man;
Who dares do more is none.

Lady M. What beast was't then
60 That made you break this enterprise to me?
When you durst do it, then you were a man;
And to be more than what you were, you would
Be so much more the man. Nor time, nor place,
Did then adhere, and yet you would make both:
65 They have made themselves, and that their fitness
now

Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me;
I would, while it was smiling in my face,
70 Have pluck'd my nipple from his boneless gums,
And dash'd the brains out, had I so sworn as you
Have done to this.

Macb. If we should fail?

Lady M. We fail?

75 But screw your courage to the sticking place,
And we'll not fail. When Duncan is asleep
(Whereto the rather shall his day's hard journey
Soundly invite him), his two chamberlains
Will I with wine and wassail so convince,
80 That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only. When in swinish sleep
Their drenched natures lies as in a death,
What cannot you and I perform upon
85 Th' unguarded Duncan? what not put upon
His spongy officers, who shall bear the guilt
Of our great quell?

Macb. Bring forth men-children only!
For thy undaunted mettle should compose
90 Nothing but males. Will it not be receiv'd,
When we have mark'd with blood those sleepy
two

Of his own chamber, and us'd their very daggers,
That they have done't?

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”).