

**DIRECTIONS: Choose ONE of the following questions to answer. They each require ONE piece of evidence (quotation) from the text in order to earn a passing grade.**

1. In Act I Macbeth was reluctant to pursue his ambitions, but by the end of Act III, he is utterly ruthless in consolidating his hold on power. What explains this change? Use evidence from the text (quotation) in support of your answer.
2. One common joke among literary critics is that the Macbeths are the happiest married couple in all of Shakespeare. Given that they have many differences of opinion throughout the play, in what sense is the observation true? Use evidence from the text (quotation) in support of your answer.
3. The dagger of Act II, Scene i is almost never literally staged (though some directors find a way to use a real dagger), but the ghost of Banquo in Act III, Scene iv almost always is (though some directors have Macbeth speak to an empty chair). Why does one exist at the level of audience imagination and the other given a staged presence? Even if we assume that directors are more likely to do it this way because of the stage directions (III.iv.37 and 89), it still doesn't answer the question of why Shakespeare would write it this way (assume it is for thematic and not for technical theater reasons). Use evidence from the text (quotation) in support of your answer.

**DIRECTIONS: Choose ONE of the following questions to answer. They each require TWO pieces of evidence (quotation) from the text in order to earn a passing grade.**

4. More than once in *Macbeth*, characters are pressured into doing things that they would otherwise be reluctant to do. For example, in Act I, Scene vi Lady Macbeth convinces Macbeth to follow through with the assassination of Duncan-- a scene mirrored by Macbeth's attempts to convince the murderers to assassinate Banquo (III.i). In what way or ways is the manner of persuasion similar in the two scenes? Use evidence (quotation) from BOTH scenes in support of your answer.
5. One of the sinners that the Porter welcomes into "hell gate" (II.iii.2) is an equivocator. To equivocate is to use ambiguous language so as to conceal the truth or avoid committing oneself. One lies, in others words, by using language that has more than one meaning-- knowing that the one who hears it will probably misinterpret the intended. In what sense are the Macbeths equivocators in I.vi and II.iii? Use TWO examples (quotation) from the text in support of your answer.

**DIRECTIONS: Read the cartoon by Myra Gosling on the following page and answer the following question.**

6. In addition to summarizing part of the action of Act II, scene ii, Gosling is also commenting on a relationship dynamic in the Macbeths. Explain Gosling's view of the relationship as evidenced by the cartoon. Your answer should be clear enough to the reader that it would make sense even if s/he had not read the cartoon.

# MACBETH: Act 2, Scene 2 (part 2)

