

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**SELECTION TEST**

## ***The Tragedy of Macbeth, Act IV***

William Shakespeare

### FIRST READ: Comprehension

Identify the choice that best answers the question.

- \_\_\_\_\_ 1. As Act IV of *The Tragedy of Macbeth* begins, why does Macbeth visit the witches?
- a. He wants to find out what is going to happen.
  - b. He thinks that by killing them, he can escape his fate.
  - c. He wants to ask them to use magic to protect him.
  - d. He thinks that they can rid him of Banquo's ghost.
- \_\_\_\_\_ 2. In *The Tragedy of Macbeth*, Act IV, what do the apparitions conjured by the witches say to Macbeth? Choose **two** options.
- a. They warn him against committing further misdeeds.
  - b. They accuse him of the murders of Banquo and Duncan.
  - c. They assure him that no one born of a woman can harm him.
  - d. They tell him that Malcolm and Donalbain are conspiring against him.
  - e. They declare that he and Lady Macbeth will know no peace until they confess.
  - f. They predict that he will be defeated when Birnam Wood moves to Dunsinane.
- \_\_\_\_\_ 3. After visiting the witches in *The Tragedy of Macbeth*, Act IV, why does Macbeth initially change his mind and decide not to have Macduff killed?
- a. He thinks the witches' magic will protect him.
  - b. He decides instead to kill Malcolm and Donalbain.
  - c. He believes that the witches will go to great lengths to protect Macduff.
  - d. He feels safe because he hears that no one born of a woman can harm him.
- \_\_\_\_\_ 4. In Act IV of *The Tragedy of Macbeth*, which of the following **best** describes how Shakespeare portrays Macduff's son?
- a. devoted but shy
  - b. cheerful but naive
  - c. confused and timid
  - d. clever and courageous

# Macbeth Act 4 Open Test

**Thomas Henry Briggs, Max John  
Herzberg, Emma Miller Bolenius**



## Macbeth Act 4 Open Test:

*Divas and Scholars* Philip Gossett, 2008-05-30 *Divas and Scholars* is a dazzling and beguiling account of how opera comes to the stage filled with Philip Gossett's personal experiences of triumphant and even failed performances and suffused with his towering passion for music. Gossett, the world's leading authority on the performance of Italian opera, brings to life the problems and occasionally the scandals that attend the production of some of our favorite operas. Gossett begins by tracing the social history of nineteenth-century Italian theaters in order to explain the nature of the musical scores from which performers have long worked. He then illuminates the often hidden but crucial negotiations between what is written and how it is interpreted by opera conductors and performers.

### York Notes for AQA GCSE (9-1) Rapid Revision Cards:

**Macbeth eBook Edition** Susannah White, 2019-10-02 **York Notes for AQA GCSE 9-1 Rapid Revision Cards Macbeth** **The Stenographer**, 1914 **Macbeth** Joseph Pearce, William Shakespeare, 2010-02-05 Arguably the darkest of all Shakespeare's plays, *Macbeth* is also one of the most challenging. Is it a work of nihilistic despair, a tale told by an idiot full of sound and fury signifying nothing, or is it a cautionary tale warning of the dangers of Machiavellianism and relativism? Does it lead to hell and hopelessness, or does it point to a light beyond the darkness? This critical edition of Shakespeare's classic psychological drama contains essays by some of today's leading critics exploring *Macbeth* as a morality play, as a history play with contemporary relevance, and as a drama that shows a vision of evil and that grapples with the problem of free will. The Ignatius Critical Editions represent a tradition-oriented alternative to popular textbook series such as the Norton Critical Editions or Oxford World Classics and are designed to concentrate on traditional readings of the Classics of world literature. Whereas many modern critical editions have succumbed to the fads of modernism and postmodernism, this series will concentrate on tradition-oriented criticism of these great works. Edited by acclaimed literary biographer Joseph Pearce, the Ignatius Critical Editions will ensure that traditional moral readings of the works are given prominence instead of the feminist or deconstructionist readings that often proliferate in other series of critical editions. As such, they represent a genuine extension of consumer choice, enabling educators, students, and lovers of good literature to buy editions of classic literary works without having to buy into the ideologies of secular fundamentalism. The series is particularly aimed at tradition-minded literature professors, offering them an alternative for their students. The initial list will have about 15-20 titles. The goal is to release three books a season or six in a year.

*Sporting Magazine*, 1804 The Collected Works of William Hazlitt: Free thoughts on public affairs. Political essays. Advertisement, etc., from The eloquence of the British senate William Hazlitt, 1902 **THE JOURNAL OF EDUCATION**, 1881 **The Collected Works of William Hazlitt** William Hazlitt, 1902 Macbeth, ed. by R.F. Cholmeley William Shakespeare, 1894 *Testing KS3 English Skills and Practice Year 9* Ray Barker, Christine Moorcroft, 2003 This is a series of three books directly focused on teaching the skills and providing practice for the English end of year tests throughout Key Stage 3. Each book is divided into units of three

sections allowing for differentiation and progression It is a complete supplementary course building on Key Stage 2 models for raising standards It adopts a keep it simple approach covering both skills and practice aiding both specialist and non specialists Each textbook has an accompanying teacher resource to provide complete coverage *The collected works of William Hazlitt*, ed. by A.R. Waller and A. Glover. 12 vols [and] Index William Hazlitt, 1902 *Notes and Queries*, 1873

**English Literature New and Old** Thomas Henry Briggs, Max John Herzberg, Emma Miller Bolenius, 1936 *The Journal of Education*, 1881 *Government Gazette*, 1900 **Notes and Queries: A Medium of Inter-Communication for Literary Men, Artists, Antiquaries, Genealogists, Etc**, 1873 **Into the Woods** John Yorke, 2014-05-29 An analysis of the fundamental narrative structure why it works the meanings of stories and why we tell them in the first place The idea of Into the Woods is not to supplant works by Aristotle Lajos Egri Robert McKee David Mamet or any other writers of guides for screenwriters and playwrights but to pick up on their cues and take the reader on a historical philosophical scientific and psychological journey to the heart of all storytelling In this exciting and wholly original book John Yorke not only shows that there is truly a unifying shape to narrative one that echoes the great fairytale journey into the woods and one like any great art that comes from deep within he explains why too With examples ranging from The Godfather to True Detective Mad Men to Macbeth and fairy tales to Forbrydelsen The Killing Yorke utilizes Shakespearean five act structure as a key to analyzing all storytelling in all narrative forms from film and television to theatre and novel writing a big step from the usual three act approach Into the Woods A Five Act Journey into Story is destined to sit alongside David Mamet's Three Uses of the Knife Robert McKee's Story Syd Field's Screenplay and Lajos Egri's The Art of Dramatic Writing as one of the most original useful and inspiring books ever on dramatic writing Praise for Into the Woods Love storytelling You need this inspiring book John Yorke dissects the structure of stories with a joyous enthusiasm allied to precise encyclopedic knowledge Guaranteed to send you back to your writing desk with newfound excitement and drive Chris Chibnall creator writer Broadchurch and Gracepoint Outrageously good and by far and away the best book of its kind I've ever read I recognized so much truth in it But more than that I learned a great deal Time and again Yorke articulates things I've always felt but have never been able to describe This is a love story to story erudite witty and full of practical magic I struggle to think of the writer who wouldn't benefit from reading it even if they don't notice because they're too busy enjoying every page Neil Cross creator writer Luther and Crossbones Part how to manual part why to celebration Into the Woods is a wide reaching and infectiously passionate exploration of storytelling in all its guises exciting and thought provoking Emma Frost screenwriter The White Queen and Shameless **Illustrated Phonographic World**, 1914 Innovation & Digital Theatremaking Robert Myles, Valerie Clayman Pye, 2023-12-01 Innovation Digital Theatremaking introduces a blueprint for how to think differently about Theatre how to respond creatively in uncertainty and how to wield whatever resources are available to create new work in new ways In 2020 the COVID 19 pandemic had a colossal impact on theatre across the world At a time when even the wealthiest and

best supported theatre companies in the world ceased all operations and shuttered their stages the theatre company The Show Must Go Online TSMGO forged its way into a new frontier the highly accessible digital landscape of online performance In this book TSMGO creator Robert Myles and Valerie Clayman Pye explore the success of TSMGO from a practical standpoint offering insights and strategies that can help theatremakers at every level respond proactively to the future of Theatre in the digital era Each chapter addresses a different aspect of the creative process and concludes with take homes so readers can learn how to innovate rapidly undertake research and development in order to create their own models and cultivate their own theatrical communities Written for theatremakers directors producers and creatives of all levels of experience this book will help readers to think critically and creatively about theatre and theatre pedagogues to understand how to train their students for the theatre of the future

**Letters from Hollywood** Bill Krohn, 2020-08-01 Journalist and filmmaker Bill Krohn has been the Los Angeles correspondent for the French magazine Cahiers du cin ma for over forty years Letters from Hollywood brings together thirty four of his essays many of them appearing in English for the first time Focusing most pieces on a particular director and film Krohn uses his inside knowledge of the studio system to illuminate an art that is also a multibillion dollar business He connects currents in French film criticism and theory with an unfolding account of American cinema past and present offering penetrating insights into directors and their work Beginning with Allan Dwan who learned how to make movies before Hollywood was born by watching D W Griffith Krohn presents a panorama that encompasses Alfred Hitchcock and Woody Allen Stanley Kubrick and Sergio Leone Star Wars and I Love Lucy He covers everything from gangsters to gremlins from blockbusters to no budget cult films like Moon Over Harlem and Plan 9 from Outer Space in a style that is accessible to anyone who loves movies or has a passion for writing about them

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