**Act II Vocabulary**

**Directions:** Provide the part of speech and definition for each word.

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| ***Word*** | ***Part of Speech*** | ***Definition*** |
| recompense (68) |  |  |
| mellifluous (78) |  |  |
| knave (80) |  |  |
| indignation (84) |  |  |
| epistle (86) |  |  |
| melancholy (94) |  |  |
| exult (98) |  |  |
| contemplative (100) |  |  |
| demure (102) |  |  |
| austere (104) |  |  |
| prerogative (104) |  |  |
| disposition (112) |  |  |

**Act II Analysis**

**Directions:** Rewrite Viola’s soliloquy on page 72 in contemporary/modern language. What would Viola say if she were dealing with this issue in 2018? You can write it as if it were a speech OR as if she was writing a journal entry.

**Act II Response Questions**

**Directions:** Answer each question by restating the prompt in your answer. Cite evidence and explain where necessary.

1. Cite and explain an example of dramatic irony in Act II.
2. Compare and contrast Viola’s view of women with the Duke’s view of women.
3. Why does Malvolio so easily believe the letter that Maria forged?
4. Explain the significance of this quote from Maria’s letter: “‘…but be not afraid of greatness; some are born great, some achieve greatness, and some have greatness thrust upon them’” (Shakespeare 2.5.128-130).
5. Compare and contrast the main motivation of “love” for both Orsino and Malvolio. Are they truly in love? Why or why not?