Name:	_

Romeo & Juliet

Act 3 Quiz

1. Why does Mercutio decide to fight	Tybalt?
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- A. Mercutio feels it is a fight of honor to defend Romeo.
- Tybalt bit his thumb at Mercutio, which is a sign of great disrespect.
- C. Benvolio encourages Mercutio to prove his strength.
- Tybalt, a "rat catcher," does his job poorly, and Verona has become infested with rats.

_____2. Who tries to stop the fight between Mercutio and Tybalt, which leads to Mercutio's death?

- A. The Nurse
- B. Juliet
- C. Benvolio

D. Romeo 3. Why must Romeo leave Verona? OF THE

- A. The families have learned of the marriage between Romeo and Juliet.
 - B. Romeo kills Tybalt, defying Prince Escalus's orders.
 - C. Tybalt tells the families that Romeo killed Mercutio.
- D. He needs to tell Paris the truth about his marriage to Juliet.

4. While waiting for her return, what does Juliet criticize about the Nurse?

- She is too old and slow.
- B. She was too chatty and annoying at the party the other night.
- C. She is unattractive.
- D. She is too close to Lady Capulet.

5. Juliet momentarily fears Romeo is dead. Why?

- A. Tybalt, her cousin, lies to her.
- Lady Capulet tells her this so she will agree to marry Paris.
- C. The Nurse, who is exhausted, speaks in a confusing manner.
- D. The newspaper mistakenly prints Romeo's name (not Mercutio's) in the obituary section.

6. True or false: Juliet's language, calling Romeo a "beautiful tyrant" and a "damned saint," suggests that she has conflicting feelings about her husband.

- T. True
- F. False

Romeo And Juliet Act 3 Test Answers

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A Guide for Using Romeo and Juliet in the Classroom Mari Lu Robbins,1997-10

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Household Words ,1881 Dynamic Acting through Active Analysis Sharon Marie Carnicke,2022-12-15 In the 21st century actors face radical changes in plays and performance styles as they move from stage to screen and grapple with new technologies that present their art to ever expanding audiences Active Analysis offers the flexibility of mind body and spirit now urgently needed in acting Dynamic Acting through Active Analysis brings to light this timely legacy born during the worst era of Soviet repression and hidden for decades from public view Part I unfolds like a mystery novel through letters memoirs and transcripts of Konstantin Stanislavsky s last classes Far from the authoritarian director of his youth he reveals himself as a generous mentor who empowers actors with a brand new collaborative approach to rehearsals His assistant Maria Knebel first bears witness to his forward looking ideas and then builds the bridge to new plays in new styles through her directing and influential teaching Part II follows a 21st century company of diverse actors as they experience the joy of applying Active Analysis to their own creative and professional work

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