

Section 3

- ED: Did you make notes while you were (1) of *Romeo and Juliet*, Gemma?
- GEMMA: Yes, I did. I found it quite hard though. I kept (2) the play.
- ED: Me too. I ended up not taking notes. I (3) when I got home. Do you mind if I check a few things with you? In case I've missed anything. And I've also got some (4)
- GEMMA: No, it's good to talk things through. I may have missed things too.
- ED: OK great. So first of all, I'm not sure (5) we should include in our reviews.
- GEMMA: Right. Well, I don't think we (6) Especially as *Romeo and Juliet* is one of Shakespeare's most well-known plays.
- ED: Yeah, everyone knows the story. In an essay we'd (7)and Shakespeare's use of imagery etc., but that isn't really relevant in a review. We're supposed to focus on (8) is.
- GEMMA: Mmm. We should say what made it (9)
- ED: And part of that means talking about (10) had on us. I think that's important.
- GEMMA: Yes. And we should definitely mention how well the director handled important bits of the play – like when Romeo climbs onto Juliet's balcony.
- ED: And the fight between Mercutio and Tybalt.
- GEMMA: Yes. It would also be interesting (11) and how the director used it but I don't think we'll have space in 800 words.

- ED: No. OK. That all sounds quite straightforward.
- ED: So what about The Emporium Theatre's production of the play?
- GEMMA: I thought some things worked really well but there were some problems too.
- ED: Yeah. What about the set, for example?
- GEMMA: I think (12) I'd say that was probably the most memorable thing about this production.
- ED: You're right. The set design was really amazing, but actually I have seen (13)
- GEMMA: What about the lighting? Some of the scenes were so dimly lit it was quite hard to see.
- ED: I didn't dislike it. It helped to change (14)
- GEMMA: That's a good point.
- ED: What did you think of the costumes?
- GEMMA: I was a bit surprised by (15), I must say.
- ED: Yeah – I think it worked well, but I had assumed it would be more conventional.
- GEMMA: Me too. I liked the music at the beginning and I thought (16), but I thought they were wasted because the music didn't have much impact in Acts 2 and 3.
- ED: Yes – that was a shame.
- GEMMA: One problem with this production was that the actors didn't (17)that well. They were speaking too fast.

- ED: It was a problem I agree, but I thought it was because they (18) – especially at key points in the play.
- GEMMA: I actually didn't have a problem with that.
- ED: It's been (19) watching different versions of *Romeo and Juliet*, hasn't it?
- GEMMA: Definitely. It's made me realise how relevant the play still is.
- ED: Right. I mean a lot's changed since Shakespeare's time, but in many ways nothing's changed. There are always (20) between teenagers and their parents.
- GEMMA: Yes, that's something (21) – more than the violence and the extreme emotions in the play.
- ED: How did you find watching it in translation?
- GEMMA: Really interesting. I expected to (22), but I could follow the story pretty well.
- ED: I stopped worrying about not being able to (23), and focused on the actors' expressions. The ending was pretty powerful.
- GEMMA: Yes. That somehow (24)for me.
- ED: Did you know Shakespeare's been translated into more languages than any other writer?
- GEMMA: What's the reason for (25), do you think?
- ED: I was reading that it's because his plays are about basic themes that people everywhere are familiar with.
- GEMMA: Yeah, and they can also be understood on different levels. The characters have such depth.