SECTION 3 *Questions 21–30*

Questions 21–24

Complete the table below.

*Write **ONE WORD ONLY** for each answer.*

Presentation on film adaptations of Shakespeare's plays

Stages of presentation	**Work still to be done**
Introduce Giannetti's book containing a **21** ..... of adaptations	Organise notes
Ask class to suggest the **22** ..... adaptations	No further work needed
Present Rachel Malchow's ideas	Prepare some **23** .....
Discuss relationship between adaptations and **24** ..... at the time of making the film	No further work needed

LIVEWORKSHEETS

Questions 25–30

What do the speakers say about each of the following films?

*Choose **SIX** answers from the box and write the correct letter, **A–G**, next to questions 25–30.*

	Comments
A	clearly shows the historical period
B	contains only parts of the play
C	is too similar to another kind of film
D	turned out to be unpopular with audiences
E	presents the play in a different period from the original
F	sets the original in a different country
G	incorporates a variety of art forms

Films

25 *Ran* .....

26 *Much Ado About Nothing* .....

27 *Romeo & Juliet* .....

28 *Hamlet* .....

29 *Prospero's Books* .....

30 *Looking for Richard* .....

LIVEWORKSHEETS

LESSON 4 – LISTENING SECTION 3

Katie: Joe, you know I'm _____ in our film studies class next week?

Joe: Yes.

Katie: Well, could we discuss it? I could _____ getting someone else's opinion.

Joe: Of course, Katie. What are you going to talk about?

Katie: It's about _____ of Shakespeare's plays. I've got very interested in all the different approaches that _____.

Joe: Uhuh.

Katie: So I thought I'd start with Giannetti, who's a professor of film and literature, and in one of his books he _____ a straightforward _____ of film adaptations based on _____ they are to the original plays and novels.

Joe: Right.

Katie: I've already made some notes on that, so I just need to _____ before the presentation. I thought that next I'd ask the class to come up with the worst examples of _____ that they've seen, and to say why. That should be more fun than having their favorite versions.

Joe: Yes, I can certainly think of a couple!

Katie: Right. Next I want to talk about Rachel Malchow. I _____ something on the internet about her work on film adaptations, and I was thinking of showing some film clips to _____.

Joe: Will you have enough time, though? Both to prepare during the presentation? After all, I doubt if you'll be able to find all the clips you want.

LIVEWORKSHEETS

Katie: Hmm. Perhaps you're right. OK, well, I'd better _____ instead, saying how various films _____ what she says. That should _____ _____.

Joe: Mmm.

Katie: Next I want to talk about how plays _____ adaptation because they're _____ the issues of the time when the film is made.

Joe: You mean things like _____, or _____ governments?

Katie: Exactly. It's quite _____, but I've got a few ideas I'd like to discuss.

Katie: And finally I want to talk about a few adaptations that I think illustrate _____ approaches, and make some _____ them. Do you know the Japanese film *Ran*?

Joe: I haven't seen it. It _____ Shakespeare's *King Lear*, _____?

Katie: That's right. It was a very _____, using the same situation and story, but moving it to 16th century Japan instead of 16th century Britain. So for example the king's daughters become sons, because in Japanese culture at that time, women couldn't _____.

Joe: OK. I hope you're going to talk about the 1993 film of *Much Ado About Nothing*. I think that's one of the best Shakespeare films. It really _____ _____, doesn't it?

Katie: Yes, I agree. And I think filming in Italy, where _____, makes you see what life was like _____ the play.

Joe: Absolutely. Right, what's next?

Katie: Er, next, I thought *Romeo & Juliet*, the 1996 film, which _____ _____ into the present day.

Joe: Yes, it worked really well, I thought – changing the two _____ in the original to two competing _____, even though they're speaking in the English of the original play.

LIVEWORKSHEETS

Katie: You'd expect it would sound really _____, but I found I soon _____ _____ it.

Joe: Me too.

Katie: Then I thought I'd include a real Hollywood film, one that's _____ _____ to a _____ audience.

Joe: There must be quite a number of those.

Katie: Yes, but I've picked the 1996 film of *Hamlet*. It included _____ of the text, but it's more like a _____ movie – there are loads of _____, but no _____ of the play.

Joe: All show and _____.

Katie: Exactly. Then there's *Prospero's Books*, based on *The Tempest*. That was really _____, from a _____ of view.

Joe: Didn't it include dance and singing and _____, as well as _____ _____?

Katie: Yes, it did. I also want to _____ *Looking for Richard*. Did you ever see it?

Joe: No, but I've read about it. It was _____ a documentary _____ _____ from *Richard III*, wasn't it?

Katie: That's right. It's more a way of _____ how people nowadays connect with the playwright – the play is really just _____. And that'll be where I finish.

Joe: Well, it sounds as though it'll be very interesting.

LIVEWORKSHEETS

VOCABULARY

TRANSLATE THOSE VOCABULARY ITEMS INTO VIETNAMESE
(Using dictionary is not recommended)

1. **film adaptations**
2. **classification** of
3. **sort those out**
4. **Shakespeare adaptations**
5. **came across**
6. **be chosen for**
7. **concerned with**
8. **patriotism**
9. **comments on**
10. **was based on**
11. **loose adaptation**
12. **succeed to the throne**
13. **brings the play to life**
14. where **the play is set**
15. **moves the action** into the present day
16. **feuding families**
17. **business empires**
18. **bizarre**
19. **be intended to appeal**
20. a **mass commercial** audience
21. a **typical action hero** movie
22. **special effects**
23. **unifying interpretation** of the play
24. All show and **no substance**
25. **Innovative**
26. a **stylistic point** of view
27. **a blend of**
28. **looking into = investigate**

LIVEWORKSHEETS