

## 1 READING &amp; SPEAKING



a Look at photos 1–6. In pairs, say what you think is generally the best age for each of these things, based on what you know or personal experience.

b According to recent research, the ages in the list below are best for the things in a. Try to match them to photos 1–6. Do any of them correspond to the ages you discussed?

17 28 31 40 50 69

c Now read the article and check your answers to b. Write the ages next to each heading.

## Glossary

AA (Automobile Association) an organization which provides support and advice for motorists

## The perfect age for everything

There are some things we may not be looking forward to as we get older, but research is increasingly showing that many of our mental and physical peaks occur well after our youth. There's a best age to do everything, from resolving conflicts to running marathons...

**Be happy** ■ Studies have proved happiness isn't necessarily for the young, and definitely not for the middle-aged, who always come out of the data the most miserable. A study at the London School of Economics using German data found that people aged 69 were at the peak of wellbeing, and there was also a smaller peak at 23. Those aged 45–54 were at the lowest point. 'We usually see happiness develop over life as a U-curve,' says Meik Wiking, the chief executive of the Happiness Research Institute. 'One theory is that we become better at prioritizing what matters most, choosing what will improve our happiness.'

**Have a baby** ■ Biologically speaking, our grandmothers were right: the time to have babies is from the late teens to early twenties. The decline in fertility starts from about 32, and this accelerates rapidly from 37. However, John Mirowsky, at the University of Texas, spent years studying the data, and found that women who felt fittest and most energetic in middle and old age had their first babies at 29 or 30, and those with the lowest rates of chronic disease and pain in later life had them at 34, as did those who lived the longest. That gives rise to a best age of 31, he concluded.

**Run a marathon** ■ You may expect it to be younger because aerobic fitness as measured by oxygen uptake peaks between 23 and 25. That's the best age range for shorter races, but marathon-running requires more skills. 'It's a combination of strength, speed, endurance and the actual experience of running marathons,' says John Brewer, professor of applied sports science and veteran of 19 London marathons. 'You rarely run your best marathon first — there's a learning effect of running 26.2 miles — the build-up, diet, hydration, pacing and mental attitude.' A Spanish study of New York marathon times shows that 18-year-olds take as long to finish as 55-year-olds, while the best times for men were achieved at 27, and for women, 29.

**Do your best work** ■ Einstein claimed that if you hadn't made a great contribution to science before 30, you never would, but research shows that 40 is now the age at which most Nobel prize-winning work is conducted. That also holds true for lesser mortals with more mundane jobs, concluded the authors at the US National Bureau of Economic Research. Another study seems to back that up: researchers in Canada conclude that the best-quality academic papers are written 12 years into a person's career, and after that, quality and quantity tended to decline.

**Learn to drive** ■ You're more likely to pass your test if you take it aged 17, according to government figures. That's when pass rates are the highest: 58 per cent for boys and 53 per cent for girls. Pass rates then fall steadily throughout life to about 35 per cent in your fifties. 'It's probably because 17-year-olds are used to learning and their brains are open to new skills — I've watched 26-year-olds learning and they definitely find it more difficult, possibly because they are more scared,' says Edmund King, the president of the AA. However, whether 17 is the safest age is another question. Young drivers (aged 17 to 24) make up 18 per cent of drivers involved in road accidents, despite doing only 5 per cent of miles.

**Do maths in your head** ■ You may expect younger brains with their superior processing speeds to be best at arithmetic, but a study of 48,000 people's cognitive powers across the ages in 2015 revealed the peak for mental maths was actually 50. Why? Possibly because older adults have more experience, so they use a better mix of strategies to work out sums, to compensate for their slower speed. However, Professor Stuart-Hamilton, at the University of South Wales, suspects it might be a generational thing. 'I'm 58 and I was drilled in mental arithmetic at school, and I've had students look at me like I'm a master of the dark arts because I can multiply 56 by 24 in my head,' he says.

d Scan the article again for the following names. Then read and make notes about what we learn from these people and research studies.

- 1 Researchers in Canada
- 2 A study at the London School of Economics
- 3 The US National Bureau of Economic Research
- 4 Edmund King
- 5 John Brewer
- 6 John Mirowsky
- 7 Meik Wiking
- 8 Professor Stuart-Hamilton

e Which decade of life do you think will probably be the perfect one for each of these things?

concentrating well   resolving conflicts  
getting married   making friends

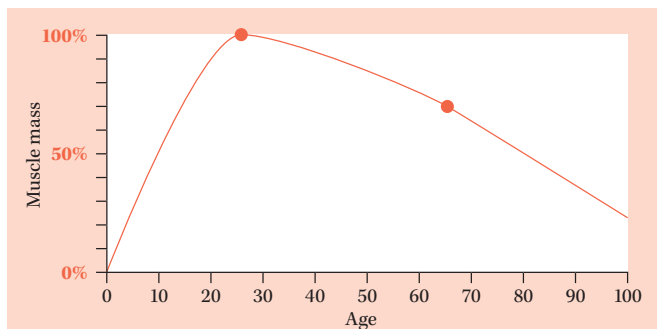
f **C Communication** The perfect age **A p.87**  
**B p.87** Read and tell each other about your 'perfect ages'. Did you guess correctly in e?

g What is your response to the information in each paragraph you have read from the article? Are the 'best ages' typical of or different from your own experiences, or those of people you know?

## 2 VOCABULARY research language

a Look at the graph and complete another paragraph from the article in 1 with a verb from the list in the correct form.

analyse   decline   increase   peak   reveal



**Build muscle 25** When we're living until 81, it seems unfair that muscle mass <sup>1</sup> \_\_\_\_\_ at 25 and then <sup>2</sup> \_\_\_\_\_ by 5 per cent each decade, with a noticeable downturn from 60. 'That doesn't mean at 26 you can sit and think you're over the hill,' says Professor Brewer. 'It's really a case of use it or lose it. Strengthening exercises can keep muscles working at a very high level.' After <sup>3</sup> \_\_\_\_\_ data from over 1,000 volunteers, one study <sup>4</sup> \_\_\_\_\_ that even those in their seventies, eighties, and nineties could <sup>5</sup> \_\_\_\_\_ their muscle mass by 100 per cent (i.e. double it) after ten weeks of resistance training.

b Look at the pairs of verbs related to research. With a partner, say what you think the difference in meaning is.

- |           |          |              |            |
|-----------|----------|--------------|------------|
| 1 rise    | peak     | 5 increase   | accelerate |
| 2 decline | decrease | 6 conclude   | prove      |
| 3 examine | analyse  | 7 prioritize | rank       |
| 4 show    | reveal   | 8 claim      | state      |

c Complete the sentences with a verb from b in the correct form. Sometimes two are possible.

- 1 I think we need to \_\_\_\_\_ discussing the budget, as it's currently more urgent.
- 2 To scientists' surprise, the 30-year study \_\_\_\_\_ no correlation between a vegan diet and good health.
- 3 The writer \_\_\_\_\_ to be the first to investigate this connection.
- 4 The popularity of live TV has significantly \_\_\_\_\_ over the last five years, as people move to streaming services.
- 5 The study has \_\_\_\_\_, to many people's surprise, that women's brains are larger than men's.
- 6 After years of steady improvement, driving test pass rates \_\_\_\_\_ at 60%, and have been dropping over the past few years.
- 7 We are expecting house prices to \_\_\_\_\_ by approximately 7%, but then to fall again.
- 8 Before we publish the results in our paper, we will need to \_\_\_\_\_ our research in detail.

d **3.1** Listen and check. Look at the verbs in b again and **circle** the ones that are nouns as well as verbs. What is the noun form of the other verbs?

### **SPEAKERS OF SPANISH**

**Go online** for extra Vocabulary > life stages

## 3 PRONUNCIATION verb / noun word stress

a Look at the two sentences below. What difference is there in pronunciation between the two **highlighted** words?

- 1 It's predicted that the divorce rate will **decrease** over the next five years.
- 2 It's predicted that there will be a **decrease** in divorces over the next five years.

b **3.2** Listen and check.

c The two-syllable words in the list below are all stressed on the second syllable when they are verbs. Say each word in the noun form with *the* (e.g. *the decline*, etc.). Do you think the stress is the same as or different from the verb?

decline   increase   research   survey   produce   record  
conflict   protest   update   contract   advance   control  
address   extract

d **3.3** Listen and check.





#### 4 LISTENING & WRITING

a Every year, *Time* magazine publishes a list of 'The most influential teens of the year'. In pairs, look at the photos of some of the young people who have appeared in the list in recent years. Have you heard of any of them? What do you know about them?

b 3.4 Listen to a podcast. Which four people are mentioned? What have they done?

##### Glossary

**STEM** = science, technology, engineering, and maths

c Listen again and make biographical notes about each person. Include the following information:

- where they are from.
- how old they were when they were nominated.
- what inspired them.
- what they have achieved.
- any other interesting details.

d In pairs, compare your notes. Is there anything to add from your partner's notes? Then choose one of the teenagers and write a biographical paragraph about them.

**SPEAKERS OF SPANISH**  
Go online for extra Listening

#### 5 GRAMMAR determiners: articles and quantifiers

a Check what you know about articles and quantifiers. Complete the four extracts from the listening in 4 with *a*, *the*, *some*, or *-* (no article).

She decided to launch <sup>1</sup> \_\_\_\_\_ campaign called #1000BlackGirlBooks, in order to call <sup>2</sup> \_\_\_\_\_ public attention to <sup>3</sup> \_\_\_\_\_ lack of diversity in <sup>4</sup> \_\_\_\_\_ children's literature and to promote featuring <sup>5</sup> \_\_\_\_\_ black girls as <sup>6</sup> \_\_\_\_\_ main characters.

He says he'll also put <sup>7</sup> \_\_\_\_\_ of the money towards <sup>8</sup> \_\_\_\_\_ college fund, so he can study to become either <sup>9</sup> \_\_\_\_\_ biomedical engineer or <sup>10</sup> \_\_\_\_\_ doctor.

Since then, as well as her acting, she has worked as <sup>11</sup> \_\_\_\_\_ model and in <sup>12</sup> \_\_\_\_\_ music videos, and, in March 2019, became an ambassador of UEFA's 'Together We Play Strong' campaign, which promotes <sup>13</sup> \_\_\_\_\_ women's football.

They hope <sup>14</sup> \_\_\_\_\_ Bali can follow in the footsteps of <sup>15</sup> \_\_\_\_\_ Hawaii and <sup>16</sup> \_\_\_\_\_ Rwanda in making <sup>17</sup> \_\_\_\_\_ plastic bag <sup>18</sup> \_\_\_\_\_ thing of the past.

b 3.5 Listen and check.

c p.116 Grammar Bank 3A

## 6 PRONUNCIATION stressed and unstressed articles

- a 3.6 Listen to a short conversation. How are *a*, *the*, and *some* pronounced? Are they stressed or unstressed? What other way can *the* be pronounced?

A Are you having a holiday this summer?  
B Yes, we've got some time off in July, so we're going to the Lake District.  
A Don't you usually go abroad?  
B Yes, but we've decided to stay in the UK and rent a cottage. We're trying to cut down on air travel, you know, to save the planet. We're big fans of Greta...

- b Listen again and underline any other words or syllables that contain the /ə/ sound.

- c 3.7 Listen to two more conversations. Why are the **highlighted** articles stressed? How are they pronounced?

1 A Did you find the dress you wanted for the wedding?  
B I found **a** dress, but not the style I really wanted.  
2 A Did you meet anyone new last night?  
B I met **the** guy.  
A **The** guy?  
B Yes, the one I've been waiting for all my life!

- d 3.8 Listen to two more conversations. When does the speaker stress *the*? Why?

- SPEAKERS OF SPANISH**  
Go online for extra Pronunciation > pronunciation of *the*

## 7 SPEAKING

- a Look at the topics in *Just a Minute* and think for one minute what you might say about them.
- b Work in groups of three, **A**, **B**, and **C**. Read the rules for playing the game.
- c Now play three (or more) rounds. At the end of each round, note how many times the speaker was stopped. Who was stopped the fewest times?

**Language for restarting after an interruption**  
*Where was I? Oh yes, I was talking about...  
Anyway, as I was saying...*

# JUST A MINUTE

- 1 The best age to learn a sport
- 2 Something I feel passionate about
- 3 An inspirational teacher
- 4 A time when I got completely lost
- 5 One of the most beautiful places I've been to
- 6 What I was like as a child
- 7 The device I rely on the most
- 8 The subject I hate(d) most at school
- 9 How to spend a perfect weekend
- 10 Another language I would love to learn

## RULES

You are going to try to talk for a minute about a topic.

### ROUND 1

- A** You are the timekeeper. Choose which topic you would like **B** to talk about. Then tell **B** the number of the topic and start timing. Whenever **C** says *stop*, pause the timer, and discuss whatever mistake **C** thinks **B** has made. Continue until **B**'s minute is up.
- B** You are going to try to speak for one minute on whichever topic **A** gives you, as accurately and fluently as possible. If **C** thinks you have made a mistake, he / she will tell you to stop.
- C** You are going to listen to **B** talk for a minute about one of the topics. If you think **B** has made a mistake (grammar, vocabulary, or pronunciation) say *stop*, and between the three of you, agree how to correct it. Make a note of how many times **B** made a real mistake during his / her turn.

### ROUND 2

**B** is now the timekeeper, **C** talks for a minute, and **A** listens for mistakes.

### ROUND 3

**C** is now the timekeeper, **A** talks for a minute, and **B** listens for mistakes.

**G** word order **V** idioms from Shakespeare **P** reading aloud

## 1 SPEAKING

- a Do the quiz in threes. Speculate whether the statements are **T** (true) or **F** (false).

# Shakespeare – TRUE OR FALSE?

### His life and death

- Shakespeare's parents were illiterate.
- Shakespeare wore a gold earring.
- Shakespeare had just one son, who was called Hamlet after one of his most famous creations.

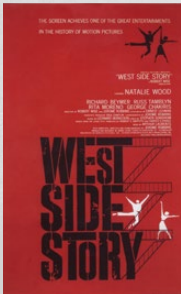


### His work

- Shakespeare isn't the author of some of the plays attributed to him.
- Shakespeare never acted in his own plays.
- All the female roles in Shakespeare's plays were performed by men.

### His legacy

- The original Globe Theatre in London, where many of Shakespeare's plays were first performed, is still in use today.
- The Lion King* (1994) and *West Side Story* (1961) are both based on Shakespeare plays.
- According to the *Oxford English Dictionary*, over 2,000 words and phrases in common use in English were first recorded or written down by Shakespeare.



- b **G** Communication Shakespeare – true or false?  
A p.86 B p.86 C p.87 Check your answers to the quiz.

## 2 READING & LISTENING

- a You're going to read and listen to a scene from Shakespeare's *Macbeth*. First, read the information about the play, and answer the questions.

- What is the theme of the play?
- What does Lady Macbeth persuade her husband to do, and why?
- In the scene you're going to read, where is Lady Macbeth, and what is she doing?

### Glossary

**Banquo** Macbeth murders his friend Banquo; Banquo's ghost returns to haunt Macbeth  
**Thane of Fife** a title given to a local royal official in an area of medieval Scotland

**Macbeth** is a gripping story of political ambition, with witchcraft, murder, and madness thrown in, which has kept generations of audiences spellbound. Some actors believe that the play is cursed, and will not mention its title aloud, referring to it instead as 'The Scottish Play'.

In the play, Macbeth, a brave soldier, receives a prophecy from three witches that one day he will become King of Scotland. Urged on by his ambitious wife, Macbeth murders King Duncan, takes the Scottish throne for himself, and moves into Dunsinane Castle. However, Macbeth and Lady Macbeth are gradually driven mad by guilt, and Macbeth is forced to commit more murders to protect himself from suspicion. Finally, Lady Macbeth kills herself and Macbeth dies in battle.

In this scene, towards the end of the play, Lady Macbeth is alone in the castle while Macbeth goes out to battle. Consumed by guilt, she sleepwalks, betraying as she does the deadly secrets of the past.

## ACT 5, Scene 1

*A room in Dunsinane Castle.*

**Doctor** I have two nights watched with you, but can <sup>1</sup>perceive no truth in your report. When was it she last walked?

**Gentlewoman** Since his majesty went into the field, I have seen her rise from her bed, throw her nightgown upon her, unlock her closet, <sup>2</sup>take forth paper, fold it, write upon't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

**Doctor** A great perturbation in nature, to receive at once the benefit of sleep, and do the effects of watching. In this <sup>3</sup>slumbery agitation, besides her walking and other actual performances, what, at any time, have you heard her say?

**Gentlewoman** That, sir, which I will not report after her.

**Doctor** You may to me, and <sup>4</sup>'tis most meet you should.

**Gentlewoman** Neither to you, nor any one, having no witness to confirm my speech.

*Lady Macbeth enters, with a candle.*

**Gentlewoman** <sup>5</sup>Lo you, here she comes – this is her very guise, and, upon my life, fast asleep; observe her, stand close.

**Doctor** How came she by that light?

**Gentlewoman** Why, it stood by her; she has light by her continually, 'tis her command.

**Doctor** You see her eyes are open.

**Gentlewoman** Ay, but their sense is shut.

**Doctor** What is it she does now? Look how she rubs her hands.

**Gentlewoman** It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.



**Lady Macbeth** Yet here's a spot.

**Doctor** <sup>6</sup>Hark, she speaks, I will set down what comes from her, to satisfy my remembrance the more strongly.

**Lady Macbeth** Out, damned spot – out, I say. One – two – why, then, 'tis time to do't – Hell is murky. Fie, my lord, fie, a soldier, and <sup>7</sup>afear'd? What need we fear who knows it, when none can call our power to account? Yet who would have thought the old man to have had so much blood in him?

**Doctor** Do you mark that?

**Lady Macbeth** The Thane of Fife had a wife – where is she now? What, will these hands ne'er be clean? No more o' that, my lord, no more o' that – you mar all with this starting.

**Doctor** Go to, go to: you have known what you should not.

**Gentlewoman** She has spoke what she should not, I am sure of that: Heaven knows what she has known.

**Lady Macbeth** Here's the smell of the blood still – all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

**Doctor** What a sigh is there! The heart is <sup>8</sup>sorely charged.

**Gentlewoman** I would not have such a heart in my bosom, for the dignity of the whole body.

**Doctor** Well, well, well.

**Gentlewoman** Pray God it be, sir.

**Doctor** This disease is <sup>9</sup>beyond my practice; yet I have known those which have walked in their sleep, who have died holily in their beds.

**Lady Macbeth** Wash your hands, put on your nightgown, look not so pale: I tell you yet again, Banquo's buried; he cannot come out on's grave.

**Doctor** Even so?

**Lady Macbeth** To bed, to bed – there's knocking at the gate – come, come, come, come, give me your hand – what's done cannot be undone. To bed, to bed, to bed!

*Lady Macbeth leaves.*

**Doctor** Will she now go to bed?

**Gentlewoman** Directly.

**Doctor** <sup>10</sup>Foul whisp'rings are abroad: unnatural deeds  
Do breed unnatural troubles: infected minds  
To their deaf pillows will discharge their secrets:  
More needs she the divine than the physician –  
God, God forgive us all. Look after her,  
Remove from her the means of all annoyance,  
And still keep eyes upon her. So, good night,  
My mind she has <sup>11</sup>mated, and amazed my sight.  
I think, but dare not speak.

**Gentlewoman** Good night, good doctor.

*They leave the stage.*

**b** **3.9** Now read and listen to Act 5, Scene 1. Number the events in the correct order, 1–7.

- A  The gentlewoman explains to the doctor what Lady Macbeth has been doing when she is sleepwalking.
- B  Lady Macbeth talks to herself as she tries to wash away the imaginary blood on her hands.
- C  1 The doctor asks about Lady Macbeth's strange behaviour.
- D  The gentlewoman and the doctor watch Lady Macbeth rubbing her hands.
- E  The doctor leaves, and the gentlewoman continues to watch over Lady Macbeth.
- F  They see Lady Macbeth appear, carrying a candle.
- G  The doctor realizes that Lady Macbeth has a terrible secret.

**c** Look at the **highlighted** words and phrases in the scene. Match them to their modern equivalents from the list.

- |  |                                       |  |
|--|---------------------------------------|--|
| <input type="checkbox"/> afraid                | <input type="checkbox"/> confused     | <input type="checkbox"/> deeply troubled |
| <input type="checkbox"/> disturbed sleep       | <input type="checkbox"/> evil rumours |  |
| <input type="checkbox"/> it's absolutely right | <input type="checkbox"/> listen       | <input type="checkbox"/> look            |
| <input type="checkbox"/> outside my knowledge  | <input type="checkbox"/> see          | <input type="checkbox"/> take out        |

**dare**

*I think, but dare not speak.*

*dare not* and *don't dare* are both correct in modern English. *Dare* is a semi-modal verb, which means it can be used either as a modal verb, or as a main verb with the same meaning.

*I **daren't** go there by myself.* = modal verb

*I **don't dare** go there by myself.* = main verb

*dare* is followed by the infinitive without *to*, unless it is transitive, when it is followed by person + infinitive with *to*, e.g. *I dare you to jump off that wall.*

**d** Now listen to the whole scene again. Did you find it easier to understand? Do you feel sorry for Lady Macbeth, or do you think she got what she deserved?

### **3 VOCABULARY** idioms from Shakespeare

**a** Look at the idiom below, which is an expression we still use today. Complete the modern English meaning.

**Lady Macbeth** 'What's done cannot be undone.'

You cannot change \_\_\_\_\_

**b** **p.131 Vocabulary Bank** Idioms from Shakespeare

**SPEAKERS OF SPANISH**

**Go online** for extra Vocabulary > idioms related to the theatre

#### 4 GRAMMAR word order

a Read some comments made by theatre critics about productions of Shakespeare's plays. Which ones are more positive and which are more negative?

- 1 **Rarely have I seen** Juliet played more sensitively.
- 2 **Try as I might**, I just couldn't make myself like such a modern production of *King Lear*.
- 3 **What sets this production of *The Tempest* apart is** the extraordinary costume design.
- 4 **Such is the complexity of the plot of *Cymbeline* that** it's impossible to remember who's doing what and why.
- 5 **It isn't until Act 2 of *Hamlet* that** the pace really begins to pick up.

b In pairs, discuss how you could change the word order in comments 1–5, starting with the words below, and changing the **bold** words if necessary. What difference does this make?

- 1 I have...
- 2 I just couldn't... although...
- 3 The extraordinary costume design is...
- 4 The plot of *Cymbeline* is so...
- 5 The pace doesn't...

c **G** p.117 Grammar Bank 3B

#### 5 PRONUNCIATION reading aloud

##### Tips for reading aloud

First, read the text through silently and try to understand the meaning. Next, read the text slowly and quietly to yourself, following the guidelines given by the punctuation to decide where to pause and which words to stress. Allow each word its space and use the natural pauses to take a breath.

a **3.13** Read and listen to a poem by contemporary English poet Wendy Cope. Complete the short summary of the poem. Check the meaning and pronunciation of any words you don't know.

The poet is imagining Shakespeare as a \_\_\_\_\_ at school, behaving \_\_\_\_\_

#### Shakespeare at school

Forty boys on benches with their quills,  
Six days a week through almost all the year,  
Long hours of Latin with relentless drills  
And repetition, all enforced by fear.  
I picture Shakespeare sitting near the back,  
Indulging in a risky bit of fun  
By exercising his prodigious knack  
Of thinking up an idiotic pun,  
And whispering his gem to other boys,  
Some of whom could not suppress their mirth –  
Behaviour that unfailingly annoys  
Any teacher anywhere on earth.  
The fun was over when the master spoke:  
*Will Shakespeare, come up here and share the joke.*

Wendy Cope

##### Glossary

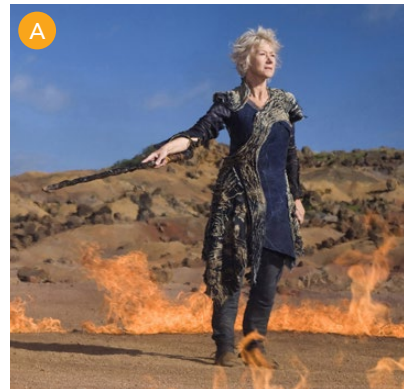
**quill** an old-fashioned pen made out of a feather  
**knack** ability  
**pun** a play on words  
**mirth** laughter

b Listen again. As you listen, focus on the rhythm and intonation. Underline the stressed words and mark where the reader pauses with a /.

c Now, in pairs, take turns to read the poem aloud.

#### SPEAKERS OF SPANISH

**Go online** for extra Pronunciation > intonation in cleft sentences



a Look at two images of actress Helen Mirren performing Shakespeare. Which do you think is a play and which is a film? What do you think is unusual about her role in the film?

b Look at the headline of an article. Why do you think Helen

## Bored by the bard?

Helen Mirren says schools should stop making children read Shakespeare.

- c **3.14** Now listen to Part 1 of an interview with playwright Diane Samuels. Check your answer to **b**. Is Diane positive or negative about a) studying Shakespeare when she was at school, b) teaching Shakespeare to secondary school students?



- d In pairs, discuss what you know about the plot of Shakespeare's play *Othello*. Then go to **Communication Othello p.86**. Read a short summary of the play.
- e Listen to Part 1 again. Mark the statements **T** (true) or **F** (false). Explain your answers.
- Diane is particularly well qualified to comment on the issue of teaching drama in schools.
  - Recent research carried out in London secondary schools backs up Helen Mirren's opinion.
  - Diane performed in several Shakespeare plays at school.
  - She chose to teach Shakespeare to her students.
  - She got her students involved in *Othello* by setting a scene in the present.
  - Her students weren't very enthusiastic about the rest of the play.
  - She completely agrees with Helen Mirren that just reading Shakespeare in class is a waste of time.
- f **3.15** Now listen to Part 2 of the interview. What aspect of theatre productions do they mainly discuss? What does Diane think is the best way to study her play *Kindertransport*?

#### Glossary

**Glenda Jackson** a famous actress

**King Lear** one of Shakespeare's tragedies

**Poppy and George and Kindertransport** plays by Diane Samuels

- g Listen again. What is Diane referring to when she says...?
- 'gender-blind performing'
  - 'because it's a gimmick'
  - 'there is a slight political agenda there'
  - 'a woman who lives her life as a man'
  - 'right for the role'
- h Talk to a partner. Have you seen any productions of Shakespeare? Which ones? Were they in English or in your language? Did you enjoy them? Why (not)?

## 7 WRITING

**W p.92 Writing A review** Analyse a review of *Kindertransport* and write a review of a play or film.

## 8 THE CONVERSATION



- a Watch the conversation. What three criteria do they agree is fundamental if classic literature is to be taught successfully at school?
- b Watch again. Then, with a partner, decide how you would complete the sentence stems below.
- Emma thinks that the most important thing is to... She thinks that before reading...they should read...
  - Joanne agrees that for a child who struggles with reading, Shakespeare might be..., which might...
  - Sean explains how when he was 14 or 15, he thought reading Shakespeare was... However, when he was 16, he...
  - Emma thinks that young people might relate more to Shakespeare if the teacher focused on...
  - Emma didn't enjoy a Jane Austen book recently because...and...
- c What classic literature did you read at school? Did you enjoy it? Why (not)? Do you agree with the speakers' criteria?
- d Watch some extracts and complete them with a two- or three-word phrase where the speakers signal a point that they are going to make.
- I \_\_\_\_\_ it's been similar for a long time, hasn't it, the kind of texts that you have to study at school.
  - \_\_\_\_\_ the more important thing is actually just to get children reading...
  - Rather than what it is that they read. \_\_\_\_\_ if the child is given Shakespeare...
  - I think that's the important thing, \_\_\_\_\_ when it's introduced.
  - ... and then I remember a turning point at about 16 thinking, \_\_\_\_\_, this is actually quite interesting ...
  - \_\_\_\_\_, if you don't do it at school, when will you see the classics? Yeah.
  - And \_\_\_\_\_ how it's taught to you as well.
- e Now have a conversation in groups of three. Answer the questions.
- What do you think are the best ways of making a classical writer's work attractive to a modern audience? Can you give any examples?
  - Which modern films, books, or TV series do you think should become 'set texts' in schools in the future? Give reasons for your choices.



## USE OF ENGLISH

- a Read the text below and think of the word which best fills each gap. Use only one word in each gap.

## How to get published

When you sat down to start work on your first novel, <sup>1</sup>\_\_\_\_\_ did you know that writing it would be the easy part. But <sup>2</sup>\_\_\_\_\_ is the competition among first-time authors that it sometimes seems that there's absolutely <sup>3</sup>\_\_\_\_\_ chance your work will ever be published. So how can you maximize your chances?

First, show your writing to friends and family. <sup>4</sup>\_\_\_\_\_ as you may like it, if nobody else does, you'll never get it published. Second, get yourself online – write <sup>5</sup>\_\_\_\_\_ blog, or put some short stories on your website. Finally, it's better to be young – not <sup>6</sup>\_\_\_\_\_ do younger people tend to have a better-developed social media presence, <sup>7</sup>\_\_\_\_\_ there are also more prizes for writers under <sup>8</sup>\_\_\_\_\_ age of 40. Not <sup>9</sup>\_\_\_\_\_ you do all this will you have a chance of success.

And finally, <sup>10</sup>\_\_\_\_\_ no circumstances should you ever give up. You have to believe that one day your masterpiece will be published, <sup>11</sup>\_\_\_\_\_ what may. And if it isn't, don't despair – fame and fortune aren't the be-all and <sup>12</sup>\_\_\_\_\_ -all of life!

- b Complete the second sentence so that it has a similar meaning to the first sentence, using the word given. Do not change the word given. You must use between three and six words, including the word given.

- The scientists only realized the scale of the challenge when they started work.  
**did**  
Only \_\_\_\_\_ the scientists realize the scale of the challenge.
- Some people have said that memory can improve with age.  
**claimed**  
It \_\_\_\_\_ that memory can improve with age.
- I can't find my car keys anywhere.  
**air**  
My car keys have \_\_\_\_\_.
- Their funding was cut as soon as they'd started their research.  
**sooner**  
\_\_\_\_\_ their research than their funding was cut.
- The climate has begun to change much faster in recent years.  
**accelerate**  
Changes to the climate \_\_\_\_\_ in recent years.
- We keep arguing and now we're back where we started.  
**circle**  
We keep arguing and now we \_\_\_\_\_.

## READING

You are going to read a report about the future of ageing in the UK. For questions 1–6, choose the answer (A, B, C, or D) which you think fits best according to the report.

- What point does the report make in the first paragraph?  
A In the future, people will want to retire earlier.  
B Young people are more financially independent than older people.  
C The economy will increasingly depend on older workers.  
D Longer retirements will create problems for society.
- The main obstacle to lifelong learning is that  
A older people don't want to study.  
B it may be expensive and hard to pay for.  
C people don't have time to do it.  
D employers don't want to provide it.
- The homes of the future will need to  
A be suitable for people of different ages.  
B incorporate the latest in new technology.  
C be closer to people's places of work.  
D be much less expensive.
- In the future, older people  
A will be less likely to have health problems.  
B won't have to pay for any care they need.  
C will have to work even if they suffer ill-health.  
D are more likely to be looked after by their families.
- Older people  
A value technology above transport services.  
B won't benefit as much from technology unless they address their attitude towards certain aspects of it.  
C are unable to use modern technology.  
D can use technology to interact with other age groups.
- The overall message of the report is that  
A the UK has unique problems relating to its ageing population.  
B some problems associated with ageing will have to be ignored.  
C the ageing work population will bring more problems than benefits.  
D there are significant challenges associated with an ageing population.

# The Future of Ageing: Key Findings

## Working lives

The proportion of the working population aged over 50 will increase to 35% in 2050. The productivity and economic success of the UK will therefore be increasingly tied to the productivity and success of its ageing workforce. Encouraging older people to remain in work will help society to support growing numbers of dependents, while providing individuals with the financial and mental resources needed for longer periods of retirement.

Priorities include:

- **Adaptations to the workplace.** These include addressing negative attitudes to older workers, improving workplace design, and encouraging access to new technologies.
- **Ensuring individuals re-skill throughout their lifetime.** As working lives lengthen, job-related training will become almost as important to people in mid-life as at the beginning of their career. This will require the UK to move towards a model where training and re-skilling opportunities are available throughout people's careers.

## Lifelong learning

Lifelong learning has positive effects on both physical and mental health, improving well-being and reducing pressures on family and community resources and services. Despite this, 40% of 55 to 64 year olds have undertaken no formal training or education since leaving school.

Priorities include:

- **Addressing falling participation in lifelong education and training.** Older workers are currently less likely than younger workers to receive workplace training or participate in learning, and there are differences in participation across different socio-economic groups, genders, and ethnicities.
- **Addressing barriers to later life learning.** There are significant benefits to moving away from a model where education only happens at the beginning of a person's lifetime. The principle challenge may be cost and who is responsible for paying. Others include attitudes (amongst learning providers, employers and older people) and personal circumstances, such as lack of time, work, and family commitments.

## Housing

Suitable housing can maximize the ageing population's positive contribution to the success and resilience of the UK, while unsuitable housing is the source of multiple problems and costs. Poor housing creates hazards that cost the National Health Service an estimated £2.5 billion per year. Future homes will have an even greater effect on health and wellbeing as technologies develop that mean they are increasingly used as places of work and care.

Priorities include:

- **Ensuring there is appropriate housing.** Demand for housing that meets the needs of older people will increase as the population ages. Ensuring new housing can adapt to people's changing needs as they age will also be important, reducing demand on health and care services and enabling people to work flexibly and for longer.
- **Thinking 'beyond the building' to include the neighbourhood and community.** Interventions that improve homes are likely to be less effective without similar improvements in the neighbourhood. The ability to socialize and to access services are particularly important.

## Health

Ageing will increase the total amount of ill-health and disability in the population. There will be an accompanying change in the nature of ill-health, with a relative shift away from acute illness towards chronic long-term conditions. In parallel, families and communities will play an increasing role in providing care services.

Priorities include:

- **Adapting health and care systems to meet changing demand.** In particular, future health and care costs can be reduced and resources better used by interventions which prevent and manage chronic conditions, and provide individuals with the tools to take more responsibility for their health.
- **Supporting family and other unpaid carers.** By 2032, the number of people aged 65 and over who will require unpaid care is projected to grow by more than one million. Supporting these unpaid carers to balance other competing responsibilities, particularly work, will help meet the increasing demand for unpaid carers.

## Connectivity

Connectivity – the ability to use technology, access services, travel easily and socialize – will be particularly important as the population ages. Levels of connectivity can determine work, education, health and care outcomes. Beyond the ability to physically travel, new technologies have an increasingly important effect on a person's ability to interact with the world around them.

Priorities include:

- **Responding to the transport needs of different age groups.** For the population as a whole, it is important to ensure that transport options are as appropriate as possible for their physical, cognitive, and financial needs. This is particularly the case for those older adults who are now extending their working lives.
- **Addressing barriers to technology use.** Technology can improve connectivity, address health, work and care challenges, and help people unlock the potential benefits of living longer. Barriers include a lack of skills and access, cost, and older people's assumptions about technology's usefulness and affordability.

**G** determiners: articles and quantifiers **V** research language **P** verb / noun word stress; stressed and unstressed articles

## 1 VOCABULARY research language

a Match the correct verb to the definition in each pair.



### 1 analyse / examine

- a study sth very carefully or look at sth closely examine  
b study the nature of sth, especially by separating it into parts, in order to understand it analyse

### 2 claim / state

- a say sth is true, although it hasn't been proven \_\_\_\_\_  
b formally write or say sth \_\_\_\_\_

### 3 peak / rise

- a reach the highest point \_\_\_\_\_  
b go up \_\_\_\_\_

### 4 conclude / prove

- a decide or believe sth as a result of what you've heard or seen \_\_\_\_\_  
b show that sth is true \_\_\_\_\_

### 5 decline / decrease

- a become or make sth smaller in size or number \_\_\_\_\_  
b become smaller or weaker \_\_\_\_\_

### 6 accelerate / increase

- a become greater in amount, number, or value \_\_\_\_\_  
b get faster \_\_\_\_\_

### 7 prioritize / rank

- a put tasks, etc., in order of importance so that you can deal with the most important first \_\_\_\_\_  
b put things on a scale of importance \_\_\_\_\_

### 8 reveal / show

- a make sth clear to sb \_\_\_\_\_  
b make sth known to sb which was previously unknown \_\_\_\_\_

b Circle the correct alternative. Tick (✓) if both alternatives are possible.

- Politicians often claim / state to know more about certain issues than they actually do.
- The latest customer satisfaction survey reveals / shows the need for clearer pricing.
- The report concluded / proved that it was not certain whether the new drug was safe.
- Employees should be given the opportunity to prioritize / rank family over work.
- Sales of personal computers peaked / rose in 2011; since then, they have never been so high.
- The scientists sent the samples to the laboratory to be analysed / examined.
- Excessive exposure to sunlight accelerates / increases the ageing process of the skin.
- Car sales have declined / decreased recently as a result of new laws regarding emissions.

c Complete the sentences with a noun from the list.

claim decline decrease  
increase peak rank rise



- The morning rush hour in Manchester reaches its peak \_\_\_\_\_ between 8 and 9 a.m.
- The \_\_\_\_\_ in the standard of education is due to the lack of funding in recent years.
- The actress denied the journalist's \_\_\_\_\_ that she had insulted him.
- The new treatment was highly successful and led to a \_\_\_\_\_ in the numbers of deaths.
- After ten years working for the same company, I had hoped to be higher in \_\_\_\_\_ than I am now.
- A \_\_\_\_\_ in oil prices will affect economies all over the world.
- Many parts of the country experienced an \_\_\_\_\_ in unemployment during the recession.

d Complete the sentences with the correct noun form of the verb in brackets.

- 1 There will be two showings (show) of the film, one at 2 p.m. and one at 7.30 p.m.
- 2 The company's problems began after the \_\_\_\_\_ (reveal) of a major scandal.
- 3 My first \_\_\_\_\_ (prioritize) is to find somewhere to live; after that, I'll start looking for work.
- 4 There has been a rapid \_\_\_\_\_ (accelerate) in the growth of industry.
- 5 Each of the proposals deserves careful \_\_\_\_\_ (examine).
- 6 You may be asked to produce your passport as \_\_\_\_\_ (prove) of your identity.
- 7 The suspect's lawyer made a brief \_\_\_\_\_ (state) to the press outside the court.
- 8 She gave a lengthy \_\_\_\_\_ (analyse) of the current economic situation.
- 9 What \_\_\_\_\_ (conclude) did you come to after studying all the information?

## 2 PRONUNCIATION verb / noun word stress

a Write the nouns in the correct column in the chart.

address advance conflict contract  
control decline extract increase  
produce protest record research  
survey update

Stress on first syllable	Stress on second syllable
	address

b **3.1** Listen and check. Then cover the chart and test yourself.

c Underline the stressed syllable in the **highlighted** words.



- 1 The **research** looked into the effect of noise pollution on birds in the area.
- 2 The **extract** was taken from a recent research paper.
- 3 Demand for electric cars is expected to **increase** over the next decade.
- 4 That factory **produced** chocolate bars until it closed down last year.
- 5 The firm lost the **contract** to a large multinational.
- 6 The senior researcher told us to **record** our observations carefully.
- 7 The building work will go ahead despite **protests** from local residents.
- 8 What's the latest **update** on the fires in Australia?
- 9 We have a difficult relationship because his opinions tend to **conflict** with mine.
- 10 The researchers **surveyed** the attitudes of 3,000 university students.

d **3.2** Listen and check. Then listen and repeat the sentences as naturally as possible.

## 3 GRAMMAR determiners: articles and quantifiers

a **Circle** the correct alternative: a / an, the, or no article (–).

- 1 A / The / (–) doctors say we should do a minimum of 30 minutes' physical activity per day.
- 2 The losing party tends to blame a / the / – media for its poor election results.
- 3 A / The / – northern white rhinoceros is likely to become extinct in the near future.
- 4 He's a / the / – socialist, although he comes from a very conservative family.
- 5 A / The / – stair lift can be invaluable for people with mobility issues.
- 6 Are you free now? There's a / the / – Jenny White to see you.
- 7 A / The / – bicycle dates back to the early 19th century.
- 8 We only had a / the / – light lunch, as we were eating out later that evening.

- b Complete the sentences with a word from the list. Sometimes more than one answer is possible.

\_\_\_\_\_

a any few little many much no  
some

- I haven't got a \_\_\_\_\_ printer, so I can't print your boarding pass for you.
- There is \_\_\_\_\_ confusion over which types of plastic can be recycled.
- The children got bored because there were \_\_\_\_\_ toys to play with.
- We were having such a good time that we stayed for another \_\_\_\_\_ days.
- You can return the item to \_\_\_\_\_ store of the same name in the country.
- One of my \_\_\_\_\_ mistakes in life has been to confide in the wrong kind of people.
- Matt's going to miss our annual get-together because he's taking part in \_\_\_\_\_ sports competition or other.
- I know that I enjoyed that book, though I can't remember every \_\_\_\_\_ detail.

- c Right (✓) or wrong (X)? Correct the mistakes in the highlighted phrases.

- Many people say they don't believe in **luck**. ✓
- Learning to play **cello** requires daily practice and a good teacher. X *the cello*
- After graduating from **the university**, Luna set up her own translation company.  
\_\_\_\_\_
- I've got **much work** to do because I've been away from my desk for two weeks.  
\_\_\_\_\_
- I can't drink this tea – there **isn't sugar** in it.  
\_\_\_\_\_
- Oliver's brother gets **many more days off** than Oliver does. \_\_\_\_\_
- We're free all next month – you can come and stay **any weekend**. \_\_\_\_\_
- A I once bumped into Will Smith on this street.  
B You mean **Will Smith?** \_\_\_\_\_
- The best way to explore **the countryside** is on foot. \_\_\_\_\_
- A **large amount of young people** are renting today because they can't afford to buy a house. \_\_\_\_\_

- d Complete the text. Write one word in each space.

Daphne Selfe has been modelling since the age of 21. However, she isn't just <sup>1</sup>any \_\_\_\_\_ model; she's special. Daphne's career began in <sup>2</sup>\_\_\_\_\_ late 1940s, and she has never stopped modelling since. Now in her nineties, she is the world's oldest supermodel.

Born in London in 1928, Daphne's teenage years coincided with the Second World War. Times were hard, and she had to be resourceful and creative with the <sup>3</sup>\_\_\_\_\_ clothes she had. <sup>4</sup>\_\_\_\_\_ has changed since then, but creativity and resourcefulness are still important for <sup>5</sup>\_\_\_\_\_ fashion model.

Despite her age, Daphne has <sup>6</sup>\_\_\_\_\_ intention of retiring. She plans to continue modelling for <sup>7</sup>\_\_\_\_\_ four or five years at least. Outside of modelling, some of her <sup>8</sup>\_\_\_\_\_ hobbies include yoga and gardening, and she enjoys walking as one of her main forms of exercise. She also writes a blog and teaches a modelling course online, which attracts a <sup>9</sup>\_\_\_\_\_ deal of interest from potential models, both young and not so young. Thanks to Daphne, a growing <sup>10</sup>\_\_\_\_\_ of older people are finding work *in front of* the camera these days.



#### 4 PRONUNCIATION stressed and unstressed articles

- a 3.3 Listen to four conversations. In each one, underline the article that is stressed.

- A Did you buy that jacket in the end?  
B I bought a jacket, but not the one I told you about.
- A There's an Emily Blunt to see you.  
B Not the Emily Blunt?  
A No, of course not!  
B I didn't think so.
- A Have you seen the, um...  
B The what?  
A Oh, you know, the thingy for the air conditioning.  
B The remote? It's where you left it – in the kitchen.
- A Are you going to the party?  
B Which party?  
A The party. The one everyone's been talking about all week.  
B If you mean the one on Saturday, I can't go. I'm going to Paris for the weekend.

- b 3.4 Listen and repeat each line of the conversations.

## 1 VOCABULARY idioms from Shakespeare

### a Match the sentence halves.

- 1 Ryan has left Mia – goodbye and **good** f
- 2 They lost everything **in one fell** \_\_\_\_\_
- 3 I can't believe he was robbed by **his own** \_\_\_\_\_
- 4 We didn't have much **elbow** \_\_\_\_\_
- 5 Winning isn't **the be** \_\_\_\_\_
- 6 They sent me on **a wild goose** \_\_\_\_\_
- 7 We were **a sorry** \_\_\_\_\_

- a **-all and end-all** of playing a team sport.
- b **sight** after walking for hours in the rain.
- c **swoop** when the stock markets crashed.
- d **room** at lunch – the table wasn't big enough.
- e **chase** to buy tickets for a show that was sold out!
- f **riddance**, I say.
- g **flesh and blood** – it was his son who'd taken the money!

### b Complete the idioms with a verb from the list.

be break come eat lie send  
sleep vanish wear

- 1 Tom's wife is mad at him for crashing their new car. He'll need to lie \_\_\_\_\_ **low** until she calms down.
- 2 My teenage nephews \_\_\_\_\_ **us out of house and home** every time they come and stay.
- 3 Rosie's dreading giving her presentation today – she didn't \_\_\_\_\_ **a wink** last night.
- 4 Things have \_\_\_\_\_ **full circle** – he's back managing the football club he used to play for.
- 5 Whenever there's washing-up to be done, my kids seem to \_\_\_\_\_ **into thin air**.
- 6 A couple offered us half the price we're asking for our house – we didn't hesitate to \_\_\_\_\_ **them packing**.
- 7 I think teachers should tell their students if they aren't ready to do an English exam. Sometimes you have to \_\_\_\_\_ **cruel to be kind**.
- 8 The conference began with a couple of fun activities to \_\_\_\_\_ **the ice**.
- 9 It's sometimes better to hide your feelings rather than \_\_\_\_\_ **your heart on your sleeve**.

### c Choose the correct idiom to replace the **bold** phrases.

\_\_\_\_\_

come what may had me in stitches in a pickle  
in my heart of hearts mum's the word  
~~neither here nor there~~ the world's your oyster  
too much of a good thing

- 1 What might have happened is **not important** – it's what did happen that matters. neither here nor there
- 2 Monica and Sam are **in a difficult position** right now – they've sold their house, but their new one isn't ready yet. \_\_\_\_\_
- 3 My partner says he'll stay by my side, **whatever happens**. \_\_\_\_\_
- 4 With a talent like yours, **you can do whatever you want with your life**. \_\_\_\_\_
- 5 My nephew **made me laugh a lot** last weekend – he was hilarious! \_\_\_\_\_
- 6 Your secret is safe with me. **I won't tell anyone**. \_\_\_\_\_
- 7 I didn't want to believe it, but **deep down**, I knew it was true. \_\_\_\_\_
- 8 My kids are always bored by the end of the school holidays. Sometimes you can have **more of something nice than is necessary**. \_\_\_\_\_



## 2 GRAMMAR word order

a Order the words to make sentences with extra emphasis.

- 1 a rarely such seen moving have performance I  
Rarely have I seen such a moving performance.
- 2 platform neighbour the standing was on  
next-door my  
Standing \_\_\_\_\_.
- 3 who was restaurant my recommended it sister the  
It \_\_\_\_\_.
- 4 circumstances should under you late no be  
Under \_\_\_\_\_.
- 5 up all rain came out dried the and the sun  
Out \_\_\_\_\_.
- 6 that the happened I tickets what lost was  
What \_\_\_\_\_.
- 7 they were fell children so that asleep tired the  
So \_\_\_\_\_.
- 8 best I sad news it's probably am though your to  
for the hear  
Sad \_\_\_\_\_.
- 9 home until relax we start did got I not to  
Not \_\_\_\_\_.
- 10 a was cold I all drink wanted  
All \_\_\_\_\_.

b Complete the sentences. Include the words in brackets in the correct form and position.

- 1 Little did they know that he had stolen all of their money. (they / know)
- 2 Guarding the entrance to the house \_\_\_\_\_ (two enormous dogs / be)
- 3 Only recently \_\_\_\_\_ to care about the amount of plastic they use. (most people / begin)
- 4 No sooner \_\_\_\_\_ the room than everybody started talking. (the teacher / leave)
- 5 \_\_\_\_\_ was call an ambulance. (what / they / do)
- 6 Such \_\_\_\_\_ that she knew exactly what to do. (her experience / be)
- 7 \_\_\_\_\_, she doesn't want to marry him. (she / like / him / much)
- 8 Not only \_\_\_\_\_ his lines, he also fell off the stage at one point. (the actor / forget)
- 9 Behind me \_\_\_\_\_ with a very loud voice. (a woman / sit)
- 10 \_\_\_\_\_ was a quick rest, and then I was ready to go out. (all / I / need)

c Rewrite the sentences to change the emphasis.



- 1 Koala bears can only be found in Australia.  
Only in Australia can koala bears be found.
- 2 He just wanted to be on his own.  
All \_\_\_\_\_.
- 3 There was a note stuck on the windscreen of my car.  
Stuck \_\_\_\_\_.
- 4 The playwright won the award, not the director.  
It \_\_\_\_\_.
- 5 We had just reached the top of the mountain when it began to snow.  
Hardly \_\_\_\_\_.
- 6 Even though she's busy, she always makes time for her friends.  
Busy \_\_\_\_\_.
- 7 Our car broke down on the way to the wedding.  
What happened \_\_\_\_\_.
- 8 The driver set off when all the passengers had fastened their seatbelts.  
Only when \_\_\_\_\_.
- 9 A group of tourists stood in front of the palace, waiting to go in.  
In front of \_\_\_\_\_.
- 10 I have never heard such unusual music.  
Never \_\_\_\_\_.

d Complete the sentences in your own words to make them as emphatic as possible.

- 1 Little did I know *that I was being followed* \_\_\_\_\_.
- 2 What happened was \_\_\_\_\_  
\_\_\_\_\_.
- 3 Hardly had I arrived home, \_\_\_\_\_  
\_\_\_\_\_.
- 4 Waiting outside my house was \_\_\_\_\_  
\_\_\_\_\_.
- 5 It was \_\_\_\_\_  
\_\_\_\_\_.
- 6 Seldom have I felt \_\_\_\_\_  
\_\_\_\_\_.
- 7 All I had to do was \_\_\_\_\_  
\_\_\_\_\_.
- 8 Much as I love the countryside, \_\_\_\_\_  
\_\_\_\_\_.

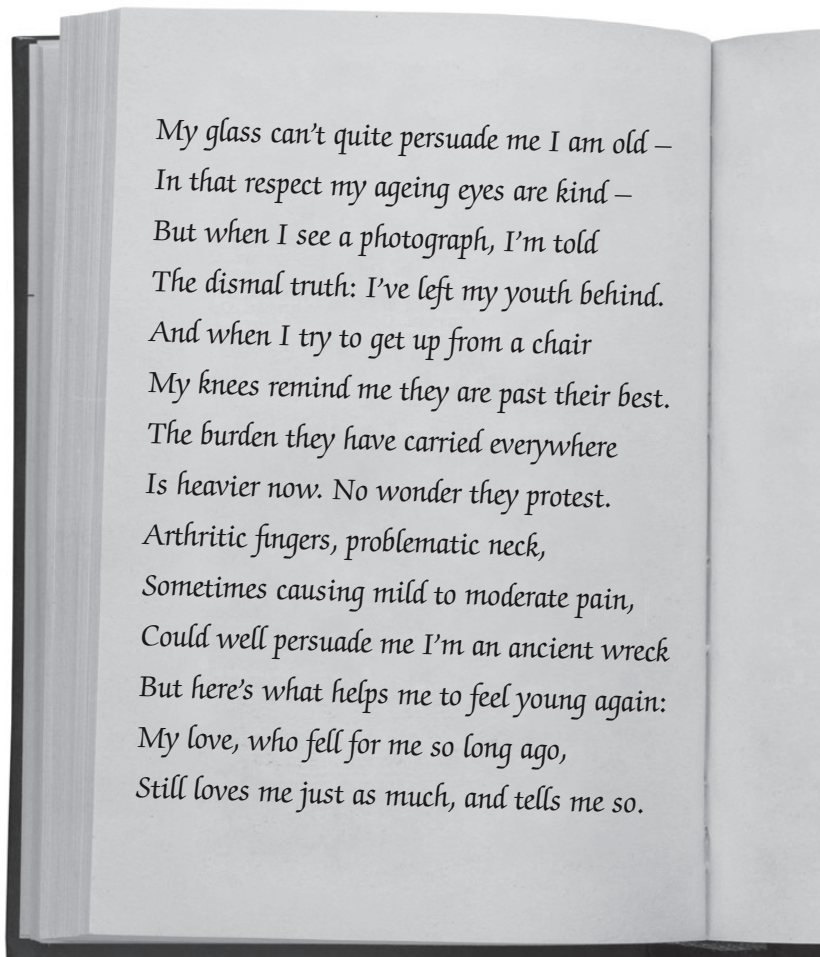
### 3 VOCABULARY FROM READING Macbeth Act 5, Scene 1

Match words 1–11 from *Macbeth* to their modern equivalents a–k.

- |    |                    |          |   |                       |
|----|--------------------|----------|---|-----------------------|
| 1  | afear'd            | <u>h</u> | a | Listen                |
| 2  | beyond my practice | ___      | b | confused              |
| 3  | foul whisp'rings   | ___      | c | see                   |
| 4  | Hark               | ___      | d | deeply troubled       |
| 5  | Lo you             | ___      | e | disturbed sleep       |
| 6  | mated              | ___      | f | evil rumours          |
| 7  | perceive           | ___      | g | take out              |
| 8  | slumb'ry agitation | ___      | h | afraid                |
| 9  | sorely charged     | ___      | i | it's absolutely right |
| 10 | take forth         | ___      | j | Look                  |
| 11 | 'tis most meet     | ___      | k | outside my knowledge  |

### 4 PRONUNCIATION reading aloud

a **3.5** Read and listen to a sonnet by Wendy Cope, inspired by Shakespeare's *Sonnet 22*.



- b **3.5** Listen again. As you listen, focus on the rhythm and intonation. Underline the stressed words and mark where the reader pauses with a /.
- c Practise reading the extract aloud.





# Communication

## 3B SHAKESPEARE – TRUE OR FALSE? Student A

- a Read more information about three of the statements in the quiz. Tell **B** and **C** whether they were true or false. Explain why. You start. Then take turns.

- 1 **Shakespeare's parents were illiterate.** Probably true. Despite Shakespeare's eloquence and flair for the English language, it is believed that his parents were illiterate – as were many people in those days. His father, who was a glove-maker, signed his name with a mark. However, it is suggested that Shakespeare's daughter Susanna was educated and literate, as she is thought to have written the memorial epitaph to her mother.
- 4 **Shakespeare isn't the author of some of the plays attributed to him.** Probably false. Shakespeare's authorship was first questioned in the middle of the 19th century, and more than 80 alternative authors have been put forward. Supporters of alternative candidates argue that theirs is the more plausible author, and that William Shakespeare lacked the education, aristocratic sensibility, or familiarity with the royal court that they say is apparent in the works. However, no direct evidence, such as title pages or testimony by other contemporaries, exists for any other candidate, and the vast majority of scholars support Shakespeare as having written the plays.
- 7 **The original Globe Theatre in London, where many of Shakespeare's plays were first performed, is still in use today.** Definitely false. The original Globe Theatre was built in 1599, but in June 1613, it went up in flames when a cannon misfired and hit the roof during a performance of *Henry VIII*. It was rebuilt the following year, but then pulled down again in 1644–5. A modern reconstruction of the theatre, called Shakespeare's Globe, opened in 1997. It is based on the original design and is located 230 metres from the site of the original theatre.

- b Did you already know any of the facts about Shakespeare? Do you know anything else about him or his plays, or any other films or books based on his work?

## 3B OTHELLO Students A + B

Read the summary of the play and check your answer to **d** on p.33.

**O***thello* is one of Shakespeare's greatest tragedies. Othello, a general, has been tricked by his treacherous right-hand man, Iago, into believing that his wife Desdemona is having an affair with a man named Cassio. In the scene Diane mentions, Desdemona has lost the handkerchief her husband gave her as a love token, and she is afraid he will be very angry. Othello becomes increasingly suspicious of Desdemona, and finally, he kills her in a fit of jealous rage.

## 3B SHAKESPEARE – TRUE OR FALSE? Student B

- a Read more information about three of the statements in the quiz. Tell **A** and **C** whether they were true or false. Explain why. **A** will start. Then take turns.

- 2 **Shakespeare wore a gold earring.** Probably true. The only existing portrait of Shakespeare believed to have been painted during his lifetime is by the artist John Taylor, and is known as the Chandos portrait. It hangs in the National Portrait Gallery in London, and is thought to show Shakespeare wearing a gold hoop earring in his left ear. This was a creative, unconventional look in the 16th and 17th centuries.
- 5 **Shakespeare never acted in his own plays.** Definitely false. Apart from writing his numerous plays and poems, Shakespeare was also an actor. From 1594, he belonged to a company of actors who performed many of his own plays as well as those of other playwrights. There is evidence that he played the ghost in *Hamlet* and Adam in *As You Like It*.
- 8 ***The Lion King* (1994) and *West Side Story* (1961) are based on Shakespeare plays.** Definitely true. If you loved *The Lion King* growing up, you probably learned most of the story of Shakespeare's *Hamlet*. In both, a good king is murdered by his brother, who soon becomes king in his place. The wicked queen in Disney's *Snow White and the Seven Dwarfs* was also based on a character from Shakespeare, Lady Macbeth. The musical *West Side Story* is based on *Romeo and Juliet*, and the two ill-fated lovers, rather than being from rival Italian noble families, belong to families from opposing gangs in 1950s New York.

- b Did you already know any of the facts about Shakespeare? Do you know anything else about him or his plays, or any other films or books based on his work?

### 3A THE PERFECT AGE Student A

- a Read your two paragraphs. Underline the reason why the age is perfect, and what research was done and by whom. Think about how you could communicate this information in your own words

**Concentrate well 43** More than 10,000 people aged 10 to 70 were asked to do a four-minute computer test where they had to hit the spacebar if they saw a picture of a city scene, and not press it when they saw a mountain scene. Researchers found 43 was the age when people had the perfect combination of decent accuracy rates (which increased from age 17 to 43) and reaction times (which slowed after 44). 'While young adults may surpass others in the speed and flexibility of information processing, and older adults may possess the most stored knowledge, we find that middle-aged adults have the greatest capacity to remain attentive,' says Joe DeGutis, a research scientist at the Boston Attention and Learning Laboratory.

**Resolve conflicts 65** It's not just a cliché: older adults really do possess the most wisdom, according to a study analysing which age group was the most successful at resolving conflict. It was the oldest group, aged 60–90, who were most able to analyse the conflict, see different points of view and come up with solutions, said the researchers. Wisdom appeared to peak at 65, they concluded.

- b Now, in your own words, tell **B** about your perfect ages, then listen to his / her information. Did you guess the decades correctly?

### 3A THE PERFECT AGE Student B

- a Read your two paragraphs. Underline the reason why the age is perfect, and what research was done and by whom. Think about how you could communicate this information in your own words.

**Get married 30** To give yourself the best chance of avoiding divorce, it makes sense to get married between 28 and 32, according to a recent study of divorce rates. Before 32, each additional year of age at marriage reduces the odds of divorce by 11 per cent. After that the odds of divorce increase by 5 per cent a year – possibly because leaving marriage till later means that you're more set in your ways, says Nicholas Wolfinger at the University of Utah, who led the study. When it comes to finding the right partner, 26 is your magic number, according to Professor Tom Griffiths, a cognitive scientist. He created the 37 per cent rule algorithm for human decisions, which suggests that people make their best decisions after screening 37 per cent of the options: enough to have a choice, but not so much that they're weighed down by indecision. From this rule, he concluded that 26 is the best age for picking a partner.

**Make friends 25** This is the age of 'peak friendship', according to analysis of the phone records of 3.2 million people by scientists at Oxford University and Aalto University in Finland in 2016. That's especially true for men, who have more friends at 25 than women, but men's and women's social circles contract after 25, with men experiencing a steeper fall-off in friends through their twenties and thirties. At 45, our social circle stabilises, then decreases further from 55 as we become even less sociable.

- b Listen to **A** tell you about his / her perfect ages, and then, in your own words, tell **A** about yours. Did you guess the decades correctly?

### 3B SHAKESPEARE – TRUE OR FALSE? Student C

- a Read more information about three of the statements in the quiz. Tell **A** and **B** whether they were true or false. Explain why. **A** will start. Then take turns.

**3 Shakespeare had just one son, who was called Hamlet after one of his most famous creations.** Definitely false. Shakespeare and his wife, Anne Hathaway, had three children: a daughter, Susanna, and twins, Judith, a girl, and a boy called Hamnet, who were born in 1585, at least 15 years before Shakespeare wrote *Hamlet*. Hamnet died aged 11, and it is suggested that this tragedy affected Shakespeare deeply. Although his two daughters both married, none of Shakespeare's grandchildren survived, so he has no direct descendants today.

**6 All the female roles in Shakespeare's plays were performed by men.** Definitely true. It was illegal for women and girls to perform in the theatre in Shakespeare's lifetime, although women did attend the theatre in significant numbers. All his female parts were written for boys, and this is referred to in the text of some plays like *Hamlet* and *Antony and Cleopatra*. The first woman appeared on the English stage more than 40 years after Shakespeare's death.

**9 According to the *Oxford English Dictionary*, over 2,000 words and phrases in common use in English were first recorded or written down by Shakespeare.** Probably true. Among Shakespeare's greatest contributions to the English language must be the introduction of new vocabulary and phrases which have enriched the language, making it more colourful and expressive. Some estimates at the number of words coined by Shakespeare amount to several thousands. The *Oxford English Dictionary* records over 2,000 as having been first recorded or written down by Shakespeare; however, an article by a historian in *National Geographic* points out that the Victorian scholars who read texts for the first edition of the *OED* paid special attention to Shakespeare, so he is often credited with the first use of words which can, in fact, be found in other writers.

- b Did you already know any of the facts about Shakespeare? Do you know anything else about him or his plays, or any other films or books based on his work?

## KEY SUCCESS FACTORS

- commenting on the play / film, etc., from a range of different viewpoints, balancing objective description with personal reaction and interpretation
- justifying your comments by giving precise details

## ANALYSING A MODEL TEXT

- a With a partner, look at the list of aspects of a play or a film. Which three are the most important for a really memorable performance, in your view? Are there any other areas to consider? Discuss and give reasons for your ideas.

acting cast themes plot script direction  
screenplay cinematography costumes set sound  
lighting special effects emotional impact

- b Read a review of the play *Kindertransport* and focus on the content. Answer the questions.
- 1 Which of the aspects in a does the reviewer mention? In which paragraph(s) is each mentioned?
  - 2 What background information or objective facts about the play does the reviewer give?
  - 3 What details does the reviewer include to justify the following evaluations?
    - The play is timely.
    - Eva's evolving identity crisis is emotional.
    - There is a weakness in the production.
    - The set echoes the theme of fractured identity.
    - The performances are assured and convincing.
    - The play raises important questions.
  - 4 How many stars out of five do you think the reviewer gives? Give reasons for your answer.
  - 5 Does the play appeal to you? Why (not)?
- c Read the review again and focus on the language. Answer the questions.
- 1 Which tenses are mainly used to describe the play?
  - 2 Look at the **highlighted** words / phrases in the model review. Which ones are for generalizing and which are for emphasis?

### 🔍 Discourse markers

**Generalizing:** *By and large, Generally speaking, On the whole, For the most part, In the main*

**Emphasising:** *Basically, Essentially, In essence, Most of all*



## Kindertransport

- 1 The 'Kindertransport' was an organized initiative to evacuate predominantly Jewish children from Nazi-occupied Germany just before the outbreak of World War Two. Diane Samuels's haunting play *Kindertransport*, which is currently showing at Nottingham Playhouse, is a nuanced and deeply moving exploration of loss, survival, and gratitude. Directed with insight and sensitivity by Fiona Buffini, it is particularly timely in the context of today's refugee crisis, which sees anguished parents again sending their children out to face unknown futures.
- 2 The play tells the story of Eva, a German refugee child who is placed with a foster family in England. As the action unfolds, we are drawn into the raw emotions of Eva's evolving identity crisis, which plays out in her adoption of the English name Evelyn, and **above all** in her heartbreaking rejection of her birth-mother, who has come to take her home.
- 3 The versatile set design, with its mountain of jumble that evokes abandoned possessions, echoes the theme of fractured identity. The enigmatic music in turn adds much poignancy to the drama.
- 4 If there is a weakness in the production, it is that the acting occasionally descends into a shouting match. But **overall**, the performances are assured and convincing; Jenny Walser brings vulnerability to the role of young Eva, while Denise Black gives a rounded performance as Eva's down-to-earth foster mother, Lil. Cate Hamer **in particular** is compelling as the older Evelyn.
- 5 *Kindertransport* raises important questions, such as *How can I come to terms with my past? Who am I? Who can I be?* **Ultimately**, though, the triumph of this powerful and involving production is its warmth and humanity. Catch it if you can.

## USEFUL LANGUAGE

d Match the underlined words and phrases in 1–12 to the more expressive alternatives A–L.

- 1 The play, which is set in England during World War Two, is about the difficulties faced by immigrants.
- 2 It is a(n) emotional production which builds to a climax in the confrontation between a mother and her daughter.
- 3 It is particularly important in the context of today's refugee crisis.
- 4 Some of the plot twists are not believable.
- 5 The scene when Eva left her parents made me sad.
- 6 The ending makes you feel better.
- 7 Cate Hamer delivers a(n) very good performance as Evelyn.
- 8 The brilliant performances of the lead actors make up for the largely poor performances by the supporting cast.
- 9 As the story unfolds, the audience is very interested in Eva's evolving identity crisis.
- 10 The versatile set design makes you think of the poignancy of abandoned possessions.
- 11 The best thing about this production is its warmth and humanity.
- 12 Diane Samuels's complex play shies away from clichés and avoids simplistic conclusions.

- A  triumph of, stand-out aspect of, highlight of, most impressive feature of
- B  nuanced, subtle, multi-faceted, ingenious
- C  is uplifting, provides a catharsis, is heart-warming, dispels the gloom
- D  haunting, powerful, deeply moving, involving
- E  brought tears to my eyes, brought a lump to my throat, was heartbreaking, was unbearably poignant
- F  two-dimensional, uneven, clichéd, melodramatic
- G  drawn into, gripped by, engrossed in, mesmerized by
- H  is especially timely, could not be more relevant, has particular relevance, is particularly pertinent
- I  1 tells the story of, traces the development of, focuses on, depicts
- J  far-fetched, contrived, implausible, unconvincing
- K  evokes, is evocative of, echoes, recalls
- L  assured, rounded, compelling, electrifying

e Choose five words and phrases from d and use them to write more expressive sentences describing plays or films you have seen. Read out your sentences in small groups.

## PLANNING WHAT TO WRITE

- a Think of a play or film you have seen recently that has made an impression on you. Make notes on the background information and plot, e.g.
- |                                |                             |
|--------------------------------|-----------------------------|
| Who wrote / directed it?       | Where / When is it set?     |
| Where is it currently showing? | What happens in it?         |
| Who is in it?                  | Is it based on true events? |
- b Now make notes on your personal views and reactions, e.g.
- What do you consider to be the main themes?  
Does the play or film have a particular relevance to today's world?  
How would you evaluate the acting, direction, set design, special effects, etc.?  
What are the most impressive features? Are there any weaknesses?  
What emotional impact did it have on you?  
What questions does it raise?
- c Work with a partner. Based on your notes, describe the play or film you have chosen.
- d Now listen to your partner's description of a play or film. If you have seen it, do you agree? If not, are you inspired to see it as a result? Why (not)?

### TIPS for writing a review of a play or film

- Introduce the review with background information. Include factual details, such as the people involved, where and when the play / film is showing, etc., and summarize the themes.
- Give basic details of the plot, so that the story makes sense to someone who doesn't know it.
- Comment on and evaluate the play / film from a range of aspects (acting, set, direction, etc.). Include details to justify your opinions.
- Conclude the review by describing the impact the play / film has had on you / the audience, including emotions it evokes and questions it raises.
- Make a recommendation about whether or not to see the play / film.
- Use a range of precise and expressive language, including appropriate tenses and discourse markers.

## WRITING

Write a review of between 220 and 260 words.

**DRAFT** your review. Write five paragraphs, using the model review as a guide, your notes from the planning stage, and the TIPS above.

**EDIT** the review, making sure you've covered the main points, cutting any irrelevant information, and making sure it is the correct length.

**CHECK** the review for mistakes in grammar, vocabulary, spelling, punctuation, and register.

← p.33

# Listening

## 3.4

1 Marley Dias, who was named after the reggae singer Bob Marley, was born in Philadelphia in the USA, to parents of Caribbean descent, and grew up in New Jersey. She was only 13 years old when she was nominated as one of the world's most influential teenagers. At the age of 11, when she was in sixth grade, she complained to her mother that in all the books she was asked to read at school, the protagonists were always white boys, or dogs. Instead of just complaining, her mother encouraged her to do something about it, and she decided to launch a campaign called #1000BlackGirlBooks, in order to call public attention to the lack of diversity in children's literature and to promote featuring black girls as the main characters. Her goal was to collect 1,000 books and donate them to different communities. Dias's project became a global sensation, and since the launch of the campaign, more than 11,000 books with black girls as the main character have been donated to libraries, schools, and community organizations around the world. Dias has now written and published her own book, *Marley Dias Gets It Done: And So Can You!* Her aim, she says, is to ensure that kids know that changing the world should not be something that feels imaginary, but something that they have the power to do today and always.

2 One of the most difficult cancers to treat is pancreatic cancer. This is partly because it involves doctors trying to kill all the diseased cells, while sparing as many healthy ones as possible, and the pancreas, rather than being in a fixed position, moves around the abdominal area, and sometimes gets obscured by other organs. Rishab Jain, an American boy from Portland, Oregon in the USA, was only 13 when he developed an algorithm that uses artificial intelligence to accurately locate and track the pancreas. He was inspired by the death of a family friend to cancer, and when he heard about the low survival rate for patients with pancreatic cancer, he decided he wanted to do something about it. His algorithm won the top prize in a competition called the Discovery Education 3M Young Scientist Challenge. Aged only 14, he was named America's top young scientist, and was included in the *Time* magazine influential teens list. With the money he won from the competition, he set up a non-profit organization to promote STEM subjects among disadvantaged children and raise awareness of pancreatic cancer. He says he'll also put some of the money towards a college fund, so he can study to become either a biomedical engineer or a doctor.

3 Millie Bobby Brown is the youngest person ever to be included in the *Time* magazine influential teens list (at the age of 13), and was appointed as a UNICEF ambassador at the age of 14. She was born in Malaga, Spain, to British parents, and lived in Spain and the UK until she was eight, when the family moved to Florida. She suffered hearing problems as a child, which gradually led to her becoming completely deaf in one ear. Despite this, she had always wanted to act, inspired by her love of Disney films, and made her debut aged nine in the ABC fantasy drama series *Once Upon a Time in Wonderland*. Three

years later, she got the role of Eleven in the Netflix science-fiction horror series *Stranger Things*, and has won several awards for her performance, including two Emmys. Since then, as well as her acting, she has worked as a model and in music videos, and, in March 2019, became an ambassador of UEFA's 'Together We Play Strong' campaign, which promotes women's football.

4 Bali in Indonesia may be a dream holiday destination, with its beautiful beaches and clear water. However, a less glamorous fact exists: a serious problem with plastic pollution. Less than 5 per cent of its plastic bags get recycled, and when sisters Melati and Isabel Wijsen were swimming one day, they found themselves surrounded by them. Then aged just 10 and 12, they wanted to change things. Their heroes were people who had done things to change the world – Nelson Mandela, Princess Diana, and Gandhi – so, inspired by them, they set up a campaign called Bye Bye Plastic Bags, which has been instrumental in the fight to ban plastic bags on the island. They hope Bali can follow in the footsteps of Hawaii and Rwanda in making the plastic bag a thing of the past. From petitioning both online and offline to distributing environmentally friendly bags with fellow teens, the sisters' campaign has gained international attention and counted the United Nations and conservationist Jane Goodall among its collaborators. Their single-minded determination earned them a place in the influential teenagers list when they were 15 and 17 years old, and they have spoken at several international conferences. What the sisters say motivates them is seeing how they can mobilize and activate young people.

## 3.14

### Part 1

**Interviewer** Today I'm talking to acclaimed playwright Diane Samuels, whose play *Kindertransport* is widely considered a modern classic, and is now a set exam text for secondary school students.

**Diane** Hello.

**Interviewer** Diane, you were formerly a drama teacher, is that right?

**Diane** Yes, that's right.

**Interviewer** Earlier this week, you may have heard one of our most respected Shakespearean actresses, Dame Helen Mirren, announce somewhat controversially in a TV interview that it's a waste of time for children to read Shakespeare plays at school, that Shakespeare must be brought alive through watching plays or films. At the same time, some recently published research carried out in four large London secondary schools tells a different story. It concludes that, even though, inevitably, some students think Shakespeare is boring and irrelevant, many others say that they really enjoy reading and studying Shakespeare – and these students don't see the complexity of his language as a barrier, more as an interesting challenge. Diane, can I ask you, first of all, did you study Shakespeare at school? Did you have a good or bad experience?

**Diane** I remember studying *Macbeth* when I was about 15, and I studied *Hamlet* for A level, and *King Lear*. It was in the 1970s, in a Jewish comprehensive school in Liverpool,

and we would read the play aloud and talk about it a bit. We didn't act any of it out really, but I just...I did enjoy reading it aloud together in class. It's a very simple thing to do, but you know that feeling of just reading something and airing it together. I mean, there's always the issue, isn't there, of who gets which roles to read, and some people were more confident readers than others. So, it was enjoyable, and I also...one of the other things that I remember was, for exams, you obviously needed to remember the play, and I did enjoy – maybe I enjoyed this more than anything – learning soliloquies or learning quotes and kind of walking around my bedroom or walking to school saying them over to myself.

**Interviewer** And did you teach Shakespeare when you were a drama teacher?

**Diane** When I was a drama teacher, I wasn't required to teach Shakespeare at all. I taught in inner London secondary schools in the 1980s and Shakespeare wasn't on the GCSE syllabus, as it was just coming in in those days. So you weren't required to teach Shakespeare at all in drama. But I wanted to bring it to the students. I taught for three years in a school called Hackney Downs, which was a boys' school in Hackney – it doesn't exist anymore – and...I'm always exploring the dynamics of it. I like choosing a very particular scenario and then letting the whole play come alive through that scenario. So, what I did was, I went into role as Desdemona, and I didn't tell them anything about *Othello*, about the play, and I just sat in front of these 15-year-old boys and I put them in role and I said, 'I want you to come to...to give advice. I want you to be like counsellors or advisers for this young woman who's got a problem.' And I didn't tell them any more than that, and then I told them about how my handkerchief had gone missing, and what would I do if my husband had given it to me, and we just got into the play by this very little thing.

**Interviewer** How did your students respond?

**Diane** They just came to all these conclusions, and they ended up actually voicing the things Othello voiced, like, 'Are you having an affair with Cassio?' and they became really suspicious, and I didn't do anything but ask their advice about the handkerchief, and it was very interesting, the way the dynamic of the play, just through this one character with this problem, sort of came alive in the role-play, and I really enjoyed doing that. And they then wanted to know a lot more about the play, but they were not coming at it as a text. They were coming at it as a kind of living thing that was about people with struggles, and it was very enjoyable and they really completely got it, it was brilliant, on an emotional level. So they went at it, if you like, emotionally and physically rather than intellectually.

**Interviewer** So what do you think about Helen Mirren's opinion, that reading Shakespeare in the classroom is a waste of time?

**Diane** I'm always cautious, in terms of learning, to say anything is a waste of time, cos it depends how you do it. I'm sure Helen Mirren, coming at it as an actress, is in a way not saying it's a waste of time, but there's better things you could be doing with your time. And I have to say, in teaching Shakespeare,

I do think what you want to do is get to the drama. It is live theatre and I would always err on the side of going for it on the floor, if you like, first, and I tend to start a session, personally, working with Shakespeare, getting people standing up in a space. But then, I was trained as a drama teacher, and I make theatre, and in my writing workshops that I run for all ages, I tend to get people playing and moving around, or if they're sitting around I get them into active-mode writing. So, yeah, I think bringing it alive, getting into...the characters are great, you know...getting into the language as it lives is probably more exciting and multidimensional than reading it off the page. But then there are moments when just sitting quietly and sitting with the language and looking at it can be fruitful too, so I think there's probably a place for everything. I wouldn't write it off completely.

### ▶ 3.15

#### Part 2

**Interviewer** When was the last time you saw a production of a Shakespeare play yourself?

**Diane** I have to confess that I haven't been to see a Shakespeare play recently, actually. Well, the most recent one was – I went to see some students at Central School for Speech and Drama, actually, so I did go and see *Macbeth* recently. So, really, you know, they were really into it and really relishing it...they did a bit of gender-blind performing, where they had a lot of the women playing male roles; they actually didn't have any of the men playing female roles, which I thought was an interesting choice, that that was weighted in one direction.

**Interviewer** What do you think in general about the trend in modern productions for male roles to be played by women, for example, Glenda Jackson as King Lear?

**Diane** I think, you know, theatre needs to be kept alive and fresh, you need to keep experimenting. The thing that concerns me is, if you're doing it a) because it's a gimmick, or b) because it's kind of trendy. At the same time, I sympathize with, you know, strong, experienced women actors, because they don't have the choice of powerful roles that men do if you're playing according to gender, so I think it's great to give women actors the opportunity to play these hefty roles that Shakespeare – that are written for male characters in Shakespeare.

**Interviewer** What about male actors playing female roles?

**Diane** I think it's all about the actor, isn't it, and whether the role suits them, so... You know, there is a slight political agenda there, of, well, why have men taking even more roles away from women – question mark – when women are struggling enough?

**Interviewer** How would you feel about a male actor playing a female role in one of your plays, or vice versa?

**Diane** I have no problem with men playing women or women playing men in any of my plays. One of my plays, *Poppy and George*, is all about a woman who lives her life as a man because she feels too limited to live her life, if you like, in women's clothes in the world in 1919 just after the First World War. So in a way it's a theme of my work that, you know, the theme of the roles we play in the world, and do they restrict us or do they liberate us? In terms of, yeah, theatre, I mean, the things that I've found difficult when I've seen productions are usually around feeling that an actor isn't right for the role. That isn't about...You know, you can have a person of the gender the character is, or what the character is, and they – and yet,

they're just not the right person. So, I think what makes a person be able to bring a role alive fully is about, I suppose, their empathy, their connection with the character and the themes of the play, and their skill probably, if we're talking about professional work. So it's those things that matters most, I reckon.

**Interviewer** Your play *Kindertransport* is a set text in schools. Do you think students can enjoy it just from reading it, or do they need to see a performance?

**Diane** I have talked to many students and visited many schools who study *Kindertransport* and the thing I find I do when I go in that often teachers aren't doing – if it's in an English literature context, this is, cos it's also studied in a drama context, where of course their approach to it is to perform it. So there's loads of students who study *Kindertransport* to actually mount a production of it, or to mount a, you know, a series of performances of extracts. So, in a sense, that feels to me to be the most rewarding way to study the play. It isn't – *Kindertransport* isn't really, in itself, if you like, a work of literature. So you only touch the tip of the iceberg, just reading it, and I guess that's true of Shakespeare, you know, in answer to the earlier questions. You're not getting everything out of the play, which is maybe what Helen Mirren means.

**Interviewer** Diane Samuels, thank you very much, it's been a pleasure.



## determiners: articles and quantifiers

Determiners come before nouns, or at the beginning of noun phrases before any adjectives, and show how a noun is being used. There are two main groups of determiners:

- 1 **Articles** (*a / an, the*), **possessives** (*my / yours, etc.*), and **demonstratives** (*this / that, etc.*) help to show 'which ones' we are talking about.
- 2 **Quantifiers** (*all, some, most, etc.*) show 'how much / many' we are talking about.

The focus of this Grammar Bank is on articles and quantifiers (possessives and demonstratives have been covered thoroughly elsewhere).

### articles: making a generalization

1 **Aerobic fitness** is less important than a combination of **strength and experience**.

**Adults** are better at mental maths than **young people**.

2 **The cow** is sacred in many parts of India.

**The brain** is a complicated organ.

3 **A car** is **a necessity** if you live in **a remote rural area**.

**A drink** of honey and lemon can relieve the symptoms of **a cold**.

- 1 To make a generalization about an uncountable noun or a plural noun, we don't use an article.
- 2 We can make a generalization about a whole group using *the* + a singular noun. This is more formal and abstract than using a plural noun (*Cows are...*). This type of generalization is common with inventions (*the bicycle / the electric light bulb*), parts of the body (*the heart / the stomach*), animals (*the tiger / the bee*), and musical instruments (*the violin / the piano*).
- 3 We can also use *a / an* to make a generalization about a group by focusing on one example. We can't use this structure to talk about all members of a group together **NOT** *A cow is sacred in many parts of India*.

### articles: other uses

1 There's **a screwdriver** on **the shelf** behind **the door**.

He left **a university** after getting into trouble, and now unfortunately he's in **prison**.

2 Humans first reached **the moon** in **the 1960s**.

**The press** are rarely unbiased these days.

3 She was refused a visa because she had been **a communist** in her youth.

4 **A** There's **a Brad Pitt** to see you.

**B** Not **the Brad Pitt**?

- 1 A singular noun must normally be preceded by an article or another determiner **NOT** *There's screwdriver on shelf*. Exceptions are meals when there is no adjective (*have dinner* **BUT** *have a nice dinner with friends*), transport (*go by car / on foot*), and certain places after a verb used in a non-specific sense (*start school / university / college, go to court / hospital / prison / bed*).
- 2 We normally use *the* with decades and centuries (*the nineteenth century, the 1980s*), global features (*the sun / earth / sky / countryside / sea / beach / mountains*), national or global institutions (*the press / media / government / army*), and unique phenomena (*the weather / climate / internet / economy*).
  - We also use articles with named mountain ranges, rivers, seas, canals, deserts, and island groups, but not with streets, parks, and individual mountains or lakes.
- 3 We use *a / an* with religious or political affiliations.
- 4 We use *a / an* + name to mean 'someone called...'. We use *the* + name to clarify whether it is someone special or famous.

### quantifiers

1 You'll find **some bananas** and **some bread** in the fridge, but there isn't **any butter**.

They've just opened **a new bakery** near me which makes fantastic **bread**.

2 There's **no telephone** in my room, and I haven't got **a mobile**.

There are **no** good **films** on at the moment, and there aren't **any** good **series** on TV either.

3 You can cash the cheque in **any branch** of the bank.

Who's she meeting? Oh, **some guy** she met on holiday.

4 I've got **lots of things** to tell you.

We haven't got **much** on this week.

There has been **much / a great deal of debate** about this topic.

5 I'm here for **three more days / another three days**.

The cinema shows **many more films every other Saturday**.

The boss was watching **my every move**.

- 1 We use *some* and *any* before plural and uncountable nouns when we are talking about a limited number or quantity. When there is no limit, we often use no article.
- 2 We use *no*, or *not + a / an*, before a singular noun and *no*, or *not any*, before an uncountable or plural noun. We commonly use *no* to say that something doesn't exist or is not present, especially after *there is* or *have*.
- 3 *any* before a singular noun means 'it doesn't matter which one'. *some* before a singular noun often indicates a lack of interest or low opinion.
- 4 In informal English, we tend to use *a lot of / lots of* instead of *much* or *many* in positive statements. In more formal or academic positive statements, and in questions or negative statements, we often use *much* and *many*. We can also use *a (large / small / growing, etc.) number of + plural noun* and *a great deal of / a (large / small, etc.) amount of + uncountable noun*.
- 5 We can sometimes use double determiners before a noun. Common combinations are: *another + number / few*, *number + more*; *every + little / few / other*; *the + many / few / little*; *many / several / lots + other / more*; *possessive adjective + every / many*.

## word order

We can focus attention on one part of a sentence by changing the normal position of the words we want to emphasize, often to the beginning of the sentence. This frequently changes the grammar of the sentence.

## inversion

- 1 **Never have I felt** so disappointed with a production.
- 2 **Under no circumstances should you leave** the door unlocked.
- 3 **Only in the last few years have** such high temperatures been recorded.  
**Only with sustained practice will you master** a musical instrument.
- 4 **So loud were the trumpets that** they drowned out the rest of the orchestra.  
**Such is the demand that** we have issued new tickets.
- 5 **No sooner had I sat down** to eat **than** there was a knock at the door.
- 6 **Not only did she win** the race, **but** she **also** set a new record.
- 7 **Little did we know** that this would be our last evening together.
- 8 **Only when / Not until** the baby had gone to sleep **could she work** on her novel.

- When we start a sentence with certain words or phrases for emphasis, we need to invert the verb and the subject, adding an auxiliary verb where necessary (i.e. as when making a question). This use is formal and literary, and mainly occurs in written language. Common sentence openers that require inversion are:

- 1 Negative frequency expressions: *never / rarely / seldom / hardly ever*.
- 2 Other negative expressions, e.g. *under no circumstances, by no means, in no way, at no time, nowhere*.
- 3 *Only* followed by adverbs or adverbial / prepositional phrases, e.g. *Only in Africa..., Only after the exam..., Only by studying..., Only recently...*
- 4 *So + adjective / adverb, or such + be (in different tenses) + noun...that + clause*.
- 5 *No sooner...than..., and Hardly...when....*, to describe two actions happening close together.
- 6 *Not only..., but also...* to emphasize that there are two important points.
- 7 *Little... + think / know / realize, etc. Little does he realize = he certainly does not realize*
- 8 In sentences beginning *Not until, or Only if / when / after + clause*; the inversion is in the second clause.

## cleft sentences

- 1 **What / All I wanted was** a quiet place to stay for a while.  
**What Susan suggested was** that we look for a hotel.
- 2 **What happened was that** all the hotels were closed for the season.
- 3 **It was then that** I came across an advertisement in a shop window.  
**It was Susan who** spotted it first.

- 1 We can make some sentences more emphatic by beginning with *What / All + clause + be* and then the part of the sentence we want to emphasize.
- 2 To emphasize an event or sequence of events, we can begin with *What happens is (that)... or What happened was (that)...*
- 3 We can also use *It is / was + the emphasized part of the sentence + a relative clause*.

## fronting

- 1 **Happy though I am** to see you, I wish you'd let me know you were coming.  
**Much as I like music,** I object to my neighbour playing the drums after midnight.
- 2 **Sitting** outside the cafe was her old friend Jemima.  
**Attached** to this email is an application form.
- 3 We opened the cage and **out flew the parrot / out it flew.**  
**At the top of the hill stood** a big castle. **In it lived** an evil giant.

- Fronting means moving certain words from their normal position to the beginning of a sentence, for emphasis. This use is formal and literary, and mainly occurs in written language.
- 1 We can front adjectives or adverbs followed by *though* or *as + verb phrase*, e.g. *Happy though I am to see you = Even though I'm happy to see you; Much as I like music = Even though I like music*.
  - 2 We can also front present participles or past participles used as adjectives for emphasis.
  - 3 We can start a sentence or phrase with a preposition of movement for dramatic effect, especially in storytelling. The verb comes before a noun subject, but after a pronoun subject. We can use stative verbs with adverbial expressions of place (e.g. *in the middle of a forest*) in a similar way.

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Use your instinct to do the exercises. Then check back with the rules in the relevant Grammar Bank.

## 3A

- a **Cross out** the incorrect alternative in these sentences and explain why.
- 1 My cousin has a high-powered job in the *government / media / education / police*.
  - 2 His wife is a *biologist / Spanish / Buddhist / lawyer*.
  - 3 What would we do without the *internet / bicycle / army / money*?
  - 4 I think he's gone to *supermarket / bed / school / hospital*.
  - 5 I love going for long walks in the *mountains / St James's Park / forest / countryside*.
  - 6 Every morning after I get up, I have a *breakfast / cup of coffee / shower / long walk*.
  - 7 He's written several books about the *economy / climate / brain / birds*.
  - 8 My neighbour's son went to *prison / court / station / college* today.

- b **Correct 15 mistakes** with articles and quantifiers in the text.

My grandfather became <sup>a</sup>successful doctor, but life was not always easy for him. He was born in the Great Depression of 1930s, and his father struggled to earn enough money to support his many children. The unemployment was a big problem at that time, and the few jobs that were available were badly paid. His father had to take any job he could find, and little money he earned went on food and basic necessities, so that there was any money left over for books or school uniforms. However, my grandfather was bright student, and he and his best friend Joe Perkins studied so hard that they were both awarded scholarships to study medicine at the university. My grandfather did his degree in London and Joe studied abroad, and they lost touch. After graduating, my grandfather spent more three years doing doctorate. He funded himself – he told me he took some part-time job in a café, I think – and spent other every weekend cleaning people's houses, so there wasn't a great deal of time to study. Eventually, he got his doctorate and found job in a London hospital. He worked there for several more years. One day, as he was preparing to go home, his secretary said, 'There's the Joe Perkins to see you'. It was his old childhood friend, who was now working as surgeon in London. It made my grandfather so happy to see that they had both succeeded in their careers, despite the huge amount of obstacles they had had to overcome. My grandfather has taught me that the success in life is down to hard work and determination.

## 3B

- a **Circle** the correct alternative.
- 1 Never again I will eat / will I eat at that restaurant.
  - 2 Hardly we had left / had we left the house when it started / did it start to rain.
  - 3 Only by giving it a try you will discover / will you discover whether or not you like it.
  - 4 Such was my astonishment / my astonishment was that I was totally lost for words.
  - 5 Not only she arrived / did she arrive late, but she also forgot / also did she forget to bring her passport.
  - 6 Only if everybody agreed / everybody did agree that I was the right candidate I would accept / would I accept this position.
  - 7 In the house next door lived / did live a very old woman.
  - 8 What I really meant / did really mean was that I didn't agree with his position.
- b **Complete the second sentence** so that it means the same as the first.
- 1 We had to queue for half an hour before we were given a table.  
Only after...*we had queued for half an hour were we given a table.*
  - 2 This door should not be opened under any circumstances.  
Under no circumstances...\_\_\_\_\_
  - 3 He certainly didn't know what was going to happen.  
Little...\_\_\_\_\_
  - 4 I would really like to take a holiday but I can't afford it right now.  
Much as...\_\_\_\_\_
  - 5 A complete stranger was standing on the doorstep.  
Standing...\_\_\_\_\_
  - 6 Although we tried hard to persuade her, she refused to change her mind.  
Hard...\_\_\_\_\_
  - 7 We were so engrossed in the film that we didn't notice the time.  
So...\_\_\_\_\_
  - 8 Only Mark thought it was a good idea.  
It...\_\_\_\_\_
  - 9 A tiny mouse scampered out of the hole.  
Out...\_\_\_\_\_
  - 10 Anna's recommendation was to visit the castle.  
What...\_\_\_\_\_
  - 11 Five nights' accommodation, all meals, and guided tours are included in the price.  
Included...\_\_\_\_\_
  - 12 She recovered from her cold, but then she immediately went down with measles.  
No sooner...\_\_\_\_\_

### The influence of Shakespeare

Shakespeare wrote at least 37 plays and 154 sonnets, and introduced thousands of new words into the English language. About one tenth of the most quoted lines in English are by him. We often use his idioms and phrases in modern English without even knowing that they come from Shakespeare's plays.

## 1 NOUN PHRASES

a Read the conversations and match the **bold** Shakespeare idioms to their modern meanings A–G.

1 A My salary's good, but I really hate the job.  
B Money isn't **the be-all and end-all**, you know.  
(*Macbeth*)

2 A I still haven't done my Christmas shopping.  
B I did all mine yesterday **in one fell swoop**.  
(*Macbeth*)

3 A We must do some work in the garden this weekend.  
B Yes, it's **a sorry sight** at the moment.  
(*Macbeth*)

4 A The pub gets too crowded for me nowadays.  
B Yes, there's not much **elbow room** at the bar, I must admit.  
(*King John*)

5 A Did you manage to find those shoes you wanted?  
B No, I wasted all morning on **a wild goose chase**.  
(*Romeo and Juliet*)

6 A Those awful people next door have moved out.  
B Great news! **Good riddance!**  
(*Troilus and Cressida*)

7 A James refuses to speak to his son since he dropped out of university.  
B I think that's awful. How can he treat **his own flesh and blood** like that?  
(*The Merchant of Venice*)

- |  |  |
|--|--|
| A <input type="checkbox"/> space to move                       | E <input type="checkbox"/> I'm so glad they've gone. |
| B <input checked="" type="checkbox"/> the most important thing | F <input type="checkbox"/> all at once, in one go    |
| C <input type="checkbox"/> a useless search for sth            | G <input type="checkbox"/> family                    |
| D <input type="checkbox"/> in a bad state, a mess              |  |


b  **3.10** Listen and check.

**ACTIVATION** Work in pairs. **A** (book open) read the first sentence. **B** (book closed) try to remember the response.

## 2 VERB PHRASES

a Complete the sentences with the correct Shakespeare idiom A–I. Change the verb form if necessary.

- Fashion has *come full circle*, and long skirts are now back, like in the 70s.
  - Our dog needs a ridiculous amount of food. He's \_\_\_\_\_.
  - I could tell immediately that Jackie was upset. She \_\_\_\_\_.
  - I thought it was best that I told Matt what I knew about his new girlfriend. Sometimes you have to \_\_\_\_\_.
  - The boss is furious with you about yesterday's meeting. I think you should \_\_\_\_\_ this morning and keep out of his way.
  - A man turned up at the door pretending to be a policeman and tried to convince my grandmother to give him her credit card details. Luckily, I was there, and I \_\_\_\_\_.
  - Telling a joke is a good way to \_\_\_\_\_ at the start of a presentation.
  - I drank far too much coffee yesterday, and as a result I \_\_\_\_\_.
  - Nobody knows what happened to the missing walkers. They seem to have \_\_\_\_\_.
- A eat sb out of house and home (*Henry IV Part 2*)  
 B ~~come full circle~~ (*King Lear*)  
 C be cruel to be kind (*Hamlet*)  
 D not sleep a wink (*Cymbeline*)  
 E vanish into thin air (*Othello*)  
 F send sb packing (*Henry IV Part 1*)  
 G wear your heart on your sleeve (*Othello*)  
 H break the ice (*The Taming of the Shrew*)  
 I lie low (*Much Ado About Nothing*)

b  **3.11** Listen and check. With a partner, say what you think the idioms mean.

**ACTIVATION** Choose three idioms, and try to think of a new sentence in which you could use them.

3 EXPRESSIONS

a Look at the **bold** Shakespeare idioms and try to work out their meaning.

- 1 Whether you want to do this job is **neither here nor there** – you're going to do it.  
(*Othello*)
- 2 I can't watch another episode! Sometimes you can have **too much of a good thing**.  
(*As You Like It*)
- 3 The party's a secret, so **mum's the word**.  
(*Henry VI Part 2*)
- 4 You're only 21, young and healthy; **the world's your oyster**.  
(*The Merry Wives of Windsor*)
- 5 He's such a funny man; he **had me in stitches** all night.  
(*Twelfth Night*)
- 6 I'm your best friend. You can rely on me, **come what may**.  
(*Macbeth*)
- 7 Can you help? I'm **in a bit of a pickle**.  
(*The Tempest*)
- 8 **In my heart of hearts**, I knew it was the wrong decision.  
(*Hamlet*)



'He's, like, 'To be or not to be,' and I'm, like, 'Get a life.'

b Match idioms 1–8 to their meanings.

- A  you can achieve anything or go anywhere
- B  more than you need of something, even when it's something you like
- C  whatever happens
- D  irrelevant, unimportant
- E  laughing
- F  in a difficult situation
- G  deep down (I was certain about it)
- H  don't say anything to anyone

c  3.12 Listen and check.

**ACTIVATION** Cover sentences 1–8 and look at the meanings. Say the idioms.

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