CAPITOLO

10

Stage and Screen

"The course of true love never did run smooth." — William Shakespeare, A Midsummer Night's Dream

OBIETTIVI

1. I can talk about films, plays and series, and use intensifiers with gradable and extreme adjectives.
2. I can choose between verb + *-ing* and verb + *to*, and use verb + object + *to*.
3. I can use an *-ing* form as a subject and after prepositions.
4. I can use *remember, forget, stop* and *try* with the right meaning.
5. I can recommend a film or a book, give reasons and agree or disagree in a discussion.
6. I can write a review, and talk about Shakespeare and the Globe and compare them with the commedia dell'arte.

INDICE DEL CAPITOLO

10.1 Vocabulary: Films, Theatre and TV 2
10.2 Reading: A Dream in Two Cities 4
10.3 Grammar: Verb Patterns 7
10.4 Listening and Speaking: Talking about Films 11
10.5 Writing: A Review 14
10.6 Culture: Shakespeare and the Globe 16

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Do you watch films in English? Have you ever been on a stage? In this unit the friends of the Bristol–Turin Link do something that seemed impossible in September: they put on a play by Shakespeare, in English, in two cities at the same time. You read their backstage blog, listen to them choosing a film for a Link film night, read a book review and a film poster, and visit the theatre where Shakespeare's plays were first performed.

You also complete a grammar topic that you started in English 1: **verb patterns**. Which verbs take *-ing*, which take *to*, and why does *I stopped **to** talk* mean the opposite of *I stopped **talking***?

10.1 Vocabulary: Films, Theatre and TV

10.1.1 People and parts of a film or play

Remember (English 1, Unit 9): a story has a *plot*, characters and a *setting*. Tabella 10.1 adds the words you need to talk about how films, plays and series are made and watched.

Tabella 10.1 Films, theatre and TV

Word	Meaning	Example
cast	all the actors in a film, play or series	*The cast is only ten students.*
character	a person in a story	*Bottom is my favourite character.*
director	the person who decides how a film or play is made and tells the actors what to do	*The director wanted a darker ending.*
script	the written text of a film or play, with all the words the actors say	*I've learnt my part of the script.*
scene	a part of a film or play in one place and time	*The forest scenes are funny.*
soundtrack	the music of a film	*The soundtrack is amazing.*
special effects	images and sounds created with computers or tricks	*The storm is all special effects.*
subtitles	the words of a film written at the bottom of the screen	*We watched it with English subtitles.*
audience	the people who watch a play, film or show	*The audience stood up and clapped.*

review	an article that describes a film, book or show and gives an opinion	*The film got great reviews.*
series / **episode**	a set of TV programmes with the same characters / one programme of a series	*The second series has eight episodes.*

At the theatre you also need: the **stage** (where the actors perform), a **play** (a story written for the theatre), the **playwright** (the writer of plays), a **performance** (one show; the verb is *perform*), the **costumes** (the clothes the actors wear) and the **lines** (the words of one actor: *Do you know your lines?*). Before the first night, actors **rehearse**: a **rehearsal** is a practice performance.

DA RICORDARE

series /ˈsɪəriːz/ is the same in the singular and the plural: *one series, two series*. In BrE a *series* is also one year of a show (*the third series*); AmE says *season*. Watch the pronunciation: *theatre* /ˈθɪətə(r)/, *audience* /ˈɔːdiəns/, *subtitles* /ˈsʌbtaɪtlz/. BrE *film, cinema* = AmE *movie, movie theater*.

10.1.2 Genres and opinions

Films and series belong to different **genres** (types): *an action film, a comedy, a romantic comedy, a horror film, a thriller* (an exciting story about a crime or a mystery), *a science fiction (sci-fi) film, a fantasy film, an animated film, a musical, a documentary* (about real people and events), *a drama*. When you give your opinion, go beyond *good* and *bad*:

- **gripping** — so exciting that you can't stop watching: *a gripping thriller*
- **predictable** — you know what will happen before it happens: *The ending was predictable.*
- **moving** — it makes you feel sad or emotional: *a moving story about two brothers*
- **overrated** — people say it is better than it really is: *I think that series is overrated.*
- **well-acted**, **original**, **slow**, **confusing**, **hilarious** (very funny), **terrifying** (very scary)

A **spoiler** is information that tells you what happens, especially at the end, before you see the film: *No spoilers, please! I haven't seen it yet.*

10.1.3 Word formation: adverbs as intensifiers

We make an adjective stronger with an adverb: an **intensifier**. But not every adverb goes with every adjective. Most adjectives are **gradable**: something can be a bit good, quite good, very good. Some adjectives are **extreme adjectives**: they already mean "very". *Amazing* means *very good*, *exhausted* means *very tired*.

Tabella 10.2 Gradable and extreme adjectives

Gradable adjectives	Extreme adjectives

Examples	*good, bad, funny, scary, tired, big, interesting, surprised*	*amazing / brilliant, awful / terrible, hilarious, terrifying, exhausted, huge, fascinating, astonished*
Intensifiers	*very, extremely, a bit, quite, really*	*absolutely, completely, really*
Right	*very funny · extremely boring · a bit slow*	*absolutely hilarious · completely exhausted*
Wrong	*✗ absolutely funny*	*✗ very hilarious · ✗ a bit amazing*

Really is the easy one: it goes with both groups (*really good, really amazing*). Intensifiers are typical of reviews and advertising: they make a film sound better.

10.2 Reading: A Dream in Two Cities

Before you read. Shakespeare wrote *A Midsummer Night's Dream* more than four hundred years ago. Do you know the story? Would you like to act in a play in English? What could go wrong if two schools in two countries performed the same play together? (*testo della redazione*)

A Dream in Two Cities

The Link Blog · Backstage — by Giulia Ferraro (Turin) and Sam Taylor (Bristol)

Giulia, Turin — week 1. When Prof.ssa Rossi suggested putting on a Shakespeare play in English, half the class laughed. But Mrs Hill loved the idea, and in the end we agreed to try. The plan sounds simple. We're doing a short version of *A Midsummer Night's Dream*, about fifty minutes long, and each school is performing half of it. In Turin we have the young lovers and the fairies; in Bristol they have the "mechanicals", a group of workmen who are rehearsing a terrible play for a duke's wedding. On the night, the two halls will be connected by video, and each audience will watch the other half on a big screen. I wanted to play Puck, the fairy who causes all the trouble, but Marta got the part. She's perfect: she can't keep still for a minute. I'm Helena, who loves Demetrius, who loves Hermia. Confused? You should be.

Sam, Bristol — week 3. I play Peter Quince, the carpenter who tries to direct the workmen's play, so I spend every rehearsal telling other people what to do. Callum plays Bottom, the weaver who wants to play every part, including the lion. Nobody expected him to be so good. The hardest thing is the language. Shakespeare's English is four hundred years old, and at first I couldn't understand half of my lines. Mrs Hill told us not to worry about every word. "Try saying the lines out loud," she said. "The rhythm will help you." She was right. I also tried watching a film version with subtitles, and that helped even more. Josh has offered to do the sound, and Mr Doyle has let us rehearse in the gym.

Giulia, Turin — week 5. Our first full rehearsal was a disaster. Elena forgot to bring her costume, Marta forgot her lines twice, and I fell over a tree. (A cardboard tree, but still.) Then the sound from Bristol kept disappearing. Prof.ssa Rossi didn't panic. She asked us to stop worrying

and to do the scene again, slowly. “Do you remember saying your first words in English?” she asked. “They weren’t perfect either.” The scene that worries me most is the one where Titania, the fairy queen, falls in love with Bottom after Puck has given him a donkey’s head. Marta and Callum have to act together through a screen, and laughing at the right moment is surprisingly difficult when the joke arrives half a second late!

Sam, Bristol — the night. I’ll never forget standing behind the curtain and hearing the hall fill up. Mum, Mark and Lily were in the second row; Grandad Arthur had come too, with a cushion, because “school chairs haven’t improved since 1965”. In Galway, Aoife was watching the live stream with her great-aunt. The first half went well. Then, in the middle of the workmen’s play, the screen went black. For ten long seconds nobody knew what to do. Callum didn’t stop. He turned to the audience and said, “This is a very modern play — even the moon has gone offline.” Everybody laughed, Josh managed to fix the connection, and when the screen came back, we could hear the audience in Turin laughing too. At the end both halls stood up and clapped. Lily was a bit scared of Callum’s donkey head, but now she wants to be in a play. And Giulia? She says she’s already looking forward to doing it again next year. Me too — after my GCSEs.

Language in context

- verb + *-ing*: *suggested putting on, can’t stop, kept disappearing, imagine, I’ll never forget standing, looking forward to doing*
- verb + *to*: *we agreed to try, wanted to play, has offered to do, Josh managed to fix*
- verb + object + *to*: *Nobody expected him to be so good. Mrs Hill told us not to worry. She asked us to stop worrying.*
- *-ing* as a subject: *Laughing at the right moment is surprisingly difficult.*
- Same verb, different meaning: *Elena forgot to bring her costume* (she didn’t bring it) · *Do you remember saying your first words?* (a memory) · *Try saying the lines out loud* (an experiment: see if it helps).

LEARNING TO LEARN

Use English outside school: films and series with subtitles. Films and series are one of the best ways to hear real English. A few tips:

1. Start with something you already know: a film you have seen in Italian, or a series for teenagers. If you know the story, you can concentrate on the language.
2. Choose **English audio + English subtitles**. You hear the sounds and see the words at the same time. Italian subtitles are a first step, but your eyes will read Italian and your ears will stop listening.
3. Pause and note three useful phrases per episode, not every new word. Say them out loud.
4. After a few weeks, try watching an episode without subtitles. Then switch them back on and check.

10.2.1 A poem: Sonnet 18

Shakespeare did not write only plays. In 1609 a book of 154 sonnets by Shakespeare was published. A **sonnet** is a poem of fourteen lines; in Shakespeare's sonnets each line usually has ten syllables. Sonnet 18 is one of the most famous poems in English. It begins:

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
— William Shakespeare, Sonnet 18, lines 1–2

The poet asks if he should compare the person he loves to a beautiful summer day. Then he answers: no, this person is even better — more lovely and more *temperate*, that is, calmer, never too hot or too windy.

APPROFONDIMENTO

Thee, thou and art. In Shakespeare's time English had two words for "you". *Thou* (subject) and *thee* (object) were for one person you knew well, a little like Italian *tu*; *you* was more polite, or plural, a little like the old Italian *voi*. With *thou* the verbs had special forms: *thou art* = *you are*, *thou hast* = *you have*. The possessive was *thy* (*thy love* = *your love*).

1. Who is *thee*? Who is speaking?
2. Count the syllables in the two lines. How many are there in each?
3. What does the poet compare? Is the comparison positive or negative for the summer's day?
4. Rewrite the two lines in modern English.

10.3 Grammar: Verb Patterns

You met the basics in English 1 (Unit 14): after some verbs the second verb takes *-ing* (*I enjoy reading*), after others *to* + base form (*I want to read*), and after a preposition always *-ing* (*good at drawing*). This combination is the **verb pattern**. Here you complete the picture: more verbs, verbs with an object, *-ing* as a subject, and four verbs that change their meaning. The full list is in the appendix, Tabella F.1.

10.3.1 Verb + -ing or verb + to: the full picture

Figura 10.1 shows the most useful verbs at this level. Some new ones:

- verb + *-ing*: *imagine* (*Imagine meeting Shakespeare!*), *miss* (*I miss acting*), *give up* (= stop: *She gave up dancing*), *spend time* (*We spent hours rehearsing*), *feel like* (= want, informal: *I don't feel like going out*).
- verb + *to*: *afford* (*I can't afford to buy a ticket*), *expect* (*I expect to finish by six*), *pretend* (*He pretended to be asleep*), *seem* (*The film seems to be popular*), *arrange* (*We arranged to meet at seven*).

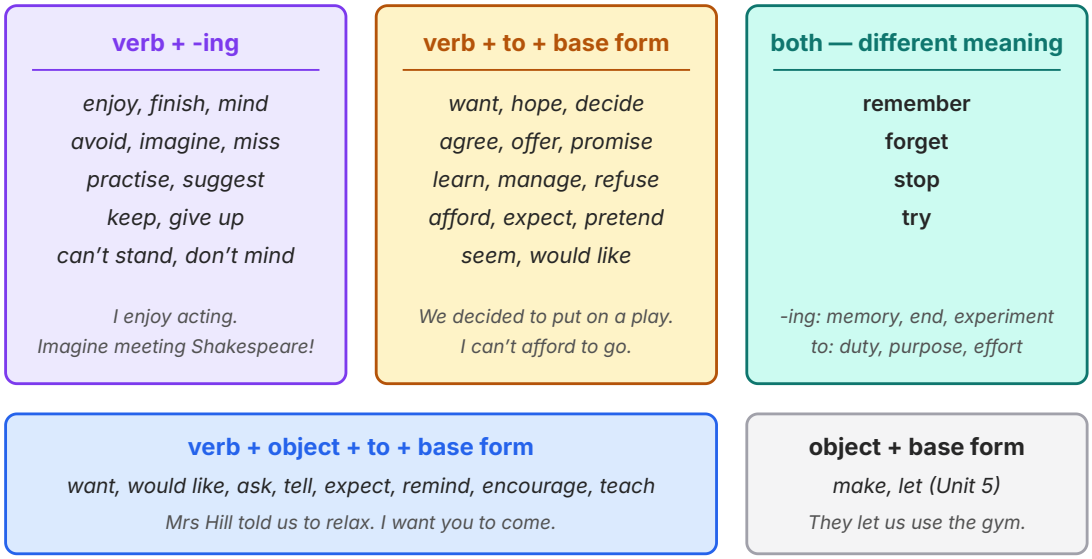


Figura 10.1 Verb patterns. The second verb takes *-ing* or *to* + base form depending on the first verb; four common verbs take both, with a change of meaning. With an object, many verbs take *to* (blue); *make* and *let* take the base form (Unit 5).

The negative goes before the second verb: *I decided **not to** go. Imagine **not** having a phone!*

GRAMMAR IN ITALIANO

Verbo + *-ing* o verbo + *to*. In italiano, dopo un verbo, il secondo verbo va all'infinito, spesso con *di* o *a*: *ho deciso di partire*, *ho finito di studiare*, *ho imparato a nuotare*. In inglese la costruzione (*verb pattern*) dipende dal primo verbo e va imparata con il verbo: *I decided **to** leave* ma *I finished **studying***.

Confronto con l'italiano. La preposizione italiana non aiuta: *finire di* → *-ing*, *decidere di* → *to*. Un aiuto approssimativo: i verbi che guardano al futuro (*want, hope, decide, promise, expect*) vogliono di solito *to*.

10.3.2 Verb + object + to

Some verbs can have an object (a person) before *to* + base form: the object is the person who does the second action. You already know this pattern from reported commands (Unit 7: *Mrs Hill told us to switch off our phones*).

Tabella 10.3 Verb + object + to + base form

Verb	Example
want, would like	*I want **you to come** to the show. Would you like **me to help**?*
ask, tell	*She asked **us to stop**. He told **me not to worry**.*
expect	*Nobody expected **Callum to be** so good.*
remind	*Remind **me to bring** the costumes.*
encourage, teach, allow	*Prof.ssa Rossi encourages **us to speak** English. Grandad taught **me to play** chess.*

Remember the two exceptions from Unit 5: *make* and *let* take the object + **base form**, without *to*: *The director made us repeat the scene. Mr Doyle let us use the gym.*

GRAMMAR IN ITALIANO

Verbo + complemento + *to*. Quando il soggetto del secondo verbo è diverso, l'italiano usa spesso *che* + congiuntivo: *voglio **che tu venga***. L'inglese non usa mai *that* con *want*: usa il pronome complemento + *to*: *I want **you to come***. Allo stesso modo: *vorrei che mi aiutassi* = *I'd like **you to help** me*; *nessuno si aspettava che vincesse* = *nobody expected **him to win***.

Confronto con l'italiano. Con *ask, tell, remind, encourage* l'italiano ha già una costruzione simile: *chiedere **a** qualcuno **di** fare* = *ask somebody **to** do*. Attenzione al pronome: è sempre complemento (*me, him, us, them*), mai soggetto.

ERRORE FREQUENTE

✗ *I want that you come to the show.* → ✓ *I want* ***you to come*** *to the show.*

✗ *My mum wants that I study.* → ✓ *My mum wants* ***me to study***. · ✗ *They let us to stay.* → ✓ *They let us* ***stay***.

10.3.3 -ing as a subject and after prepositions

An *-ing* form can work like a noun. Used in this way it is often called a **gerund**. It can be the **subject** of a sentence: ***Watching*** *films in English helps.* ***Learning*** *lines is hard work.* ***Laughing*** *at the right moment is difficult.* The verb after it is singular.

After a **preposition** the verb always takes *-ing*. This includes adjective + preposition (*good at acting, interested in joining, tired of waiting, afraid of forgetting*), verb + preposition (*think about doing, thank you for coming*) and phrases such as *before, after, without, instead of, by*:

- ***Before going*** *on stage, Callum always eats a banana.*
- *She left* ***without saying*** *goodbye.*
- ***Instead of watching*** *the film dubbed, we watched it in English.*
- *You can improve your listening* ***by watching*** *series.* (*by* + *-ing* = how you do something)

Be careful with *to*: in *look forward to* (English 1, Unit 12) and *be used to* (Unit 2) *to* is a preposition, so it is followed by *-ing*: *I'm looking forward* ***to seeing*** *you.*

GRAMMAR IN ITALIANO

-ing **come soggetto e dopo preposizione.** Quando un verbo fa da soggetto, l'italiano usa l'infinito: ***Imparare*** *le battute è difficile*. L'inglese usa la forma in *-ing*: ***Learning*** *lines is difficult* (✗ *Learn lines is difficult*).

Confronto con l'italiano. Anche dopo una preposizione l'italiano usa l'infinito (*prima di andare, senza dire, invece di guardare*); l'inglese usa sempre *-ing*: *before going, without saying, instead of watching*. Il gerundio italiano strumentale (*migliori* ***guardando*** *film*) si traduce con *by* + *-ing*: *you improve* ***by watching*** *films*.

10.3.4 Remember, forget, stop and try

English 1 promised you these four verbs. They take both patterns, but the meaning changes. Figura 10.2 shows the order of the actions for *remember* and *stop*.

Tabella 10.4 Remember, forget, stop and try: -ing or to?

Verb	+ *-ing*	+ *to* + base form
remember	a memory of something you did before: *I remember **meeting** her in Year 7.*	not forget to do something you have to do: *Remember **to switch off** your phone.*
forget	mostly *I'll never forget* + *-ing* (a strong memory): *I'll never forget **standing** on that stage.*	not remember to do something, so you don't do it: *Elena forgot **to bring** her costume.*
stop	end an activity: *Sam stopped **watching** the series after episode 2.*	stop one activity in order to do another (purpose): *We stopped **to buy** some chips.*
try	do something as an experiment, to see if it helps: *Try **saying** the lines out loud.*	make an effort to do something difficult: *I tried **to open** the window, but it was stuck.*

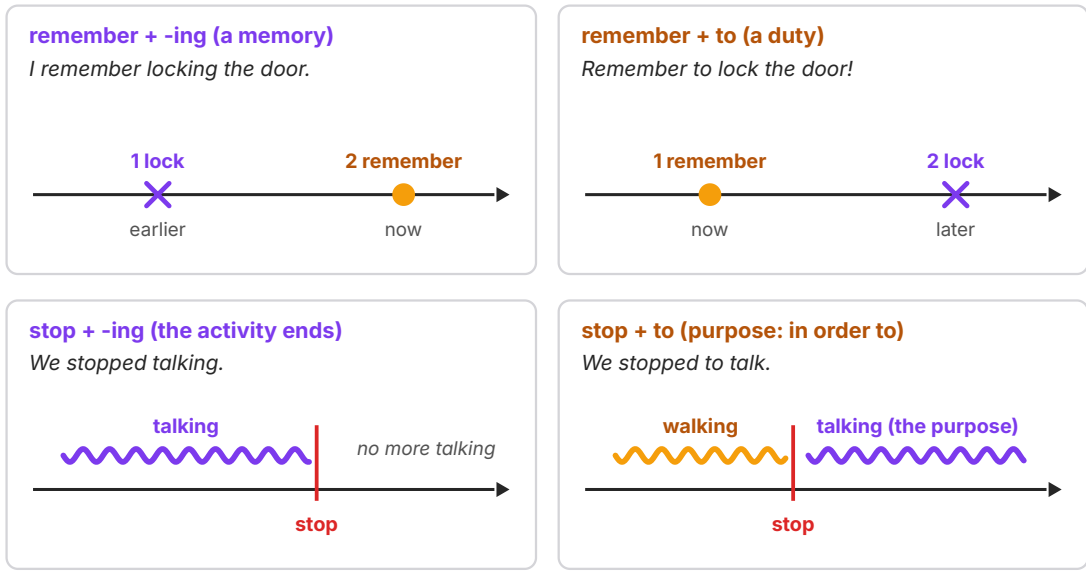


Figura 10.2 *Remember* and *stop*: the order of the actions. With *remember* + *-ing* the action comes first and the memory later; with *remember* + *to* you remember first, then do the action. *Stop* + *-ing* ends an activity; *stop* + *to* ends one activity in order to start another.

A useful trick: with *remember* and *forget*, *-ing* looks **back**, *to* looks **forward**.

GRAMMAR IN ITALIANO

***Remember, forget, stop, try*.** Con questi verbi la scelta tra *-ing* e *to* cambia il significato. *Remember / forget* + *-ing* = ricordare / dimenticare di **aver fatto** qualcosa; + *to* = ricordarsi / dimenticarsi **di fare** qualcosa. *Stop* + *-ing* = **smettere di** fare; + *to* = **fermarsi per** fare. *Try* + *to* = **cercare di** fare (sforzo); + *-ing* = **provare a** fare (esperimento).

Confronto con l'italiano. L'italiano distingue con le preposizioni e i tempi: *mi ricordo **di averlo chiuso*** (*I remember locking it*) / *ricordati **di chiuderlo*** (*remember to lock it*); *ho smesso **di** fumare* (*I stopped smoking*) / *mi sono fermato **per** fumare* (*I stopped to smoke*).

ERRORE FREQUENTE

Smettere di si traduce con *stop* + *-ing*, non con *stop to*: ✗ *My dad stopped to smoke ten years ago.* (= si è fermato per fumare!) → ✓ *My dad stopped **smoking** ten years ago.*

Ricordati di + infinito si traduce con *remember to*: ✗ *Remember bringing your costume tomorrow.* → ✓ *Remember **to bring** your costume tomorrow.*

10.4 Listening and Speaking: Talking about Films

When you recommend a film, a series or a book, you say what it is about (without spoilers!), give your opinion with reasons, and say who will like it. In a discussion you listen to the others, agree or disagree politely and help the group decide.

10.4.1 Listening 1: Film night

The Link students are organising an online film night: the two classes will watch the same film in English, at the same time, and then discuss it on a video call. Listen to your classmates reading the script (books closed): which two films do they discuss, and which one do they choose? (The films are invented.)

Tabella 10.5 Listening script — Film night

Sam	OK, everyone, we need to choose the film for the Link film night. Mrs Hill wants the title by Friday.
Marta	Easy. *The Last Lighthouse*. I saw it last week and it's absolutely brilliant.
Callum	The one with the storm? Is it good?
Marta	The first hour is so gripping. I couldn't stop biting my nails.
Giulia	And the second hour?
Marta	Well… it's a bit slow. But the soundtrack is amazing.

Sam	Hmm. I read a review that said the ending was really predictable.
Giulia	I'm not so sure. Remember that we're watching it in English, with English subtitles. If people get bored in the second half, they'll stop reading the subtitles and start looking at their phones.
Callum	Good point. What about *Two Weeks in Rome*? It's a comedy about a British family on holiday in Italy. Everything goes wrong.
Sam	I've seen it. It's really funny, and the dialogue is quite easy to follow. I'd definitely recommend it.
Marta	A comedy about tourists? It sounds a bit predictable too.
Callum	Maybe, but it's ninety minutes, not two and a half hours. And some of it is in Italian, so the Turin group will understand the jokes before we do!
Giulia	I couldn't agree more. A film that everybody can enjoy is better than a film that only half of us love.
Marta	OK, OK, you win. But I want you all to promise to watch *The Last Lighthouse* one day.
Sam	Promise. So — *Two Weeks in Rome*. I'll tell Mrs Hill. And don't forget to bring snacks!

10.4.2 Listening 2: Saturday morning pictures

After the show, Sam walks home with Grandad Arthur, who remembers going to the cinema when he was a boy. Listen (books closed): what did Arthur do on Saturday mornings, and why did his mum get angry once?

Tabella 10.6 Listening script — Saturday morning pictures

Arthur	Well done, Sam. I haven't laughed so much since… well, since the Saturday morning pictures.
Sam	The what?
Arthur	When I was a boy, our local cinema had a film club for children every Saturday morning. It was very cheap. I remember queuing outside in the rain with my brother Ray.
Sam	What kind of films did they show?
Arthur	Cartoons, cowboy films, adventure stories… The adventure stories came in parts. Every week the hero was in terrible danger at the end, so you had to come back the next Saturday to find out what happened.
Sam	Like a series today!
Arthur	Exactly. And I'll never forget seeing my first film in colour. I'd only seen black-and-white films before, and I couldn't stop staring at the screen.
Sam	Did you ever get into trouble?
Arthur	Once. I forgot to tell my mum where I was going, and I stayed for two films instead of one. When I got home, she was furious.
Sam	Do you still go to the cinema?

Arthur	Not much. The seats are more comfortable now, but the tickets cost a fortune. I prefer watching old films at home with your grandma.
Sam	Have you tried watching films on the tablet we gave you at Christmas?
Arthur	I tried to switch it on, but I couldn't find the button.
Sam	Grandad! Try pressing the little button on the side. I'll show you tomorrow.
Arthur	Deal. But remember to bring the popcorn.

Useful language. Tabella 10.7 collects phrases from the two scripts and some more.

Tabella 10.7 Useful language: talking about films and recommending

Function	Phrases
Asking	*Have you seen…? · What's it about? · Who's in it? · What did you think of it? · Is it worth seeing?*
Describing	*It's a comedy / thriller about… · It's set in… · It stars… · It's based on a book by…*
Recommending	*You should definitely see it. · I'd really recommend it. · It's well worth watching. · If you like…, you'll love…*
Giving reasons	*The acting is brilliant. · It's got a gripping plot. · The soundtrack is amazing. · It made me cry / laugh.*
Not recommending	*I wouldn't bother. · It's a bit overrated. · Don't expect too much. · It was too slow / predictable for me.*
Agreeing / disagreeing	*I couldn't agree more. · Good point. · I see what you mean, but… · I'm not so sure. · Really? I thought it was…*

Speaking

1. **Recommend.** Think of a film, series or book that you loved. Tell your partner about it for one minute without spoilers. Your partner asks two questions from the table and decides if they want to see it.
2. **Discuss.** In groups of three: "The book is always better than the film." Do you agree? Give examples. Use the phrases for agreeing and disagreeing, and let everybody speak.

COLLEGAMENTI

Physics and maths: how films move. A film is not really moving. It is a series of still pictures, called *frames*, shown very quickly one after the other; our brain joins them into continuous movement. Since the arrival of sound films in the late 1920s, the standard speed for cinema has been **24 frames per second**. How many frames are there in a two-hour film? 2 × 60 × 60 = 7,200 seconds, and 7,200 × 24 = **172,800** frames.

10.5 Writing: A Review

A review tells readers what a film, book or show is like and helps them decide if they want to see it. First, look at how posters and reviews try to persuade you.

10.5.1 Media text: a film poster and a short review

Figura 10.3 is the poster of an invented film. Below it you can read a short review of the same film from an invented magazine.



An invented film: the title, the quotes and the names are not real.

Figura 10.3 A poster for an invented film. Posters use short quotations, stars and strong adjectives to persuade you to buy a ticket. Compare the quotation at the top with the review below.

The Last Lighthouse* (12A) — ★★★☆☆ · reviewed by J. Marsh, *Screen Weekly

A storm cuts off a tiny Scottish island, and Isla, the young lighthouse keeper, finds a stranger on the rocks who refuses to tell her his name. For the first hour, The Last Lighthouse *is absolutely gripping: the wind, the waves and a brilliant soundtrack keep you on the edge of your seat. Then the film seems to*

forget how to surprise us. The final half hour is long and rather predictable, and the special effects in the big storm scene look surprisingly cheap. Still, the two main actors are excellent, and teenagers will enjoy trying to guess the stranger's secret. Worth seeing — but don't believe everything you read on the poster.

1. Find the extreme adjectives and the intensifiers on the poster and in the review.
2. The poster quotes *Screen Weekly*: "Absolutely gripping". Is the quotation true? Is it fair? What did the full review say?
3. Who wrote "The best film of the year!"? Is that person a critic? How many stars did *Screen Weekly* give the film?
4. Why is the line under the title made of three very short sentences?

10.5.2 Model text

Marta has written a review for the Link blog's book club. She read the novel in a graded edition for B1 students (Unit 2).

Tabella 10.8 Model text — a book review

Book club: *The Hound of the Baskervilles*
by Marta, 2B, Turin · ★★★★☆

If you enjoy trying to solve a mystery before the detective does, this is the book for you. *The Hound of the Baskervilles*, by Arthur Conan Doyle, came out in 1902, and it is probably the most famous of the four Sherlock Holmes novels.

The story is set on Dartmoor, a wild, empty area of moorland in the south-west of England. Sir Charles Baskerville has been found dead near his house, and an old family legend says that a gigantic hound is hunting the Baskervilles. Holmes sends Dr Watson to look after Sir Henry, the young heir, and Watson, who tells the story, starts sending him reports. I won't tell you any more — no spoilers!

What I liked most was the atmosphere: the fog, the strange lights on the moor, the terrible sound of the hound at night. The plot is absolutely gripping, and I couldn't stop reading. The only weak point is the middle of the book, when Holmes disappears for several chapters and the story slows down a bit.

I'd definitely recommend it to anyone who loves mysteries. Try reading the last chapters at night — if you dare!

ESEMPIO SVOLTO

Analysing the model.

- **Title and details:** the name of the book, the author, the year and a star rating, so the reader knows at once what it is and what the writer thinks.
- **Paragraph 1 — introduction:** a question or a sentence to the reader (*If you enjoy…, this is the book for you*), the genre and the basic facts.
- **Paragraph 2 — summary without spoilers:** the setting and the start of the plot, in the **present simple** (*The story is set…, Holmes sends…*). It stops before the ending.
- **Paragraph 3 — opinion:** good points and a weak point, with reasons. Opinion language: *What I liked most was…, absolutely gripping, slows down a bit*.
- **Paragraph 4 — recommendation:** who will like it, and a final line that the reader remembers.
- **Register:** neutral and friendly, for readers of your age; contractions are fine. Verb patterns: *enjoy trying, couldn't stop reading, try reading*.

Checklist. ✓ the title, the genre and the basic facts · ✓ a summary in the present simple, with no spoilers · ✓ at least two reasons for your opinion · ✓ a good point and a weak point · ✓ intensifiers used correctly (*very good, absolutely brilliant*, ✗ *very brilliant*) · ✓ a clear recommendation · ✓ paragraphs

Your task. *Hillside Voice*, the Hillside school magazine, is publishing reviews by students from both Link schools. Write a review (120–150 words) of a film, a series or a book that you have enjoyed — or not enjoyed. Plan your four paragraphs first.

10.6 Culture: Shakespeare and the Globe

William Shakespeare is the most famous writer in the English language. His plays are performed all over the world, yet we know surprisingly little about his life. Figura 10.4 shows the main dates.

10.6.1 A life in two towns

Shakespeare grew up in **Stratford-upon-Avon**, a market town in the Midlands of England, where he was baptised on 26 April 1564. His exact date of birth is not known. In 1582, at eighteen, he married Anne Hathaway, and they had three children. A few years later he went to London. By 1592 some of his plays were already on the London stage, and from 1594 he wrote for a company of actors called the Lord Chamberlain's Men, in which he also acted. In 1603 the new king, James I, became its patron, and it changed its name to the King's Men. Shakespeare wrote about 39 plays — comedies, tragedies and history plays — and 154 sonnets. He died in

Stratford on 23 April 1616. In 1623 two of his fellow actors published 36 of his plays in one large book, today called the **First Folio**; without it, about half of his plays might be lost.

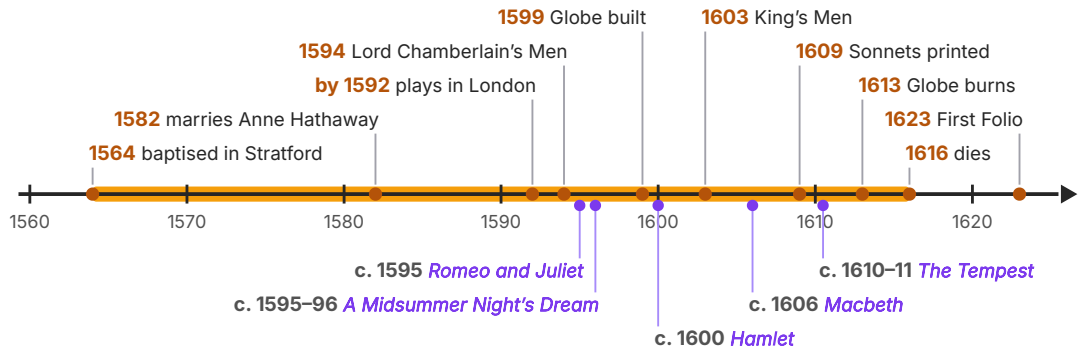


Figura 10.4 Shakespeare's life (above the axis) and some of his plays (below), on a proportional time axis. The dates of the plays are approximate (c. = *circa*, "about").

10.6.2 The Globe

In 1599 Shakespeare's company built a new playhouse on **Bankside**, on the south bank of the Thames, using the wood of an older theatre. They called it **the Globe**. It was an open-air building with about twenty sides, roughly 30 metres across, and it could hold up to about 3,000 people (Figura 10.5). The poorest spectators, called **groundlings**, paid a penny to stand in the **yard** around the stage, in the sun or the rain; richer people paid more to sit in the three levels of **galleries**. Plays were performed in the afternoon, in daylight, and women's parts were played by boys.

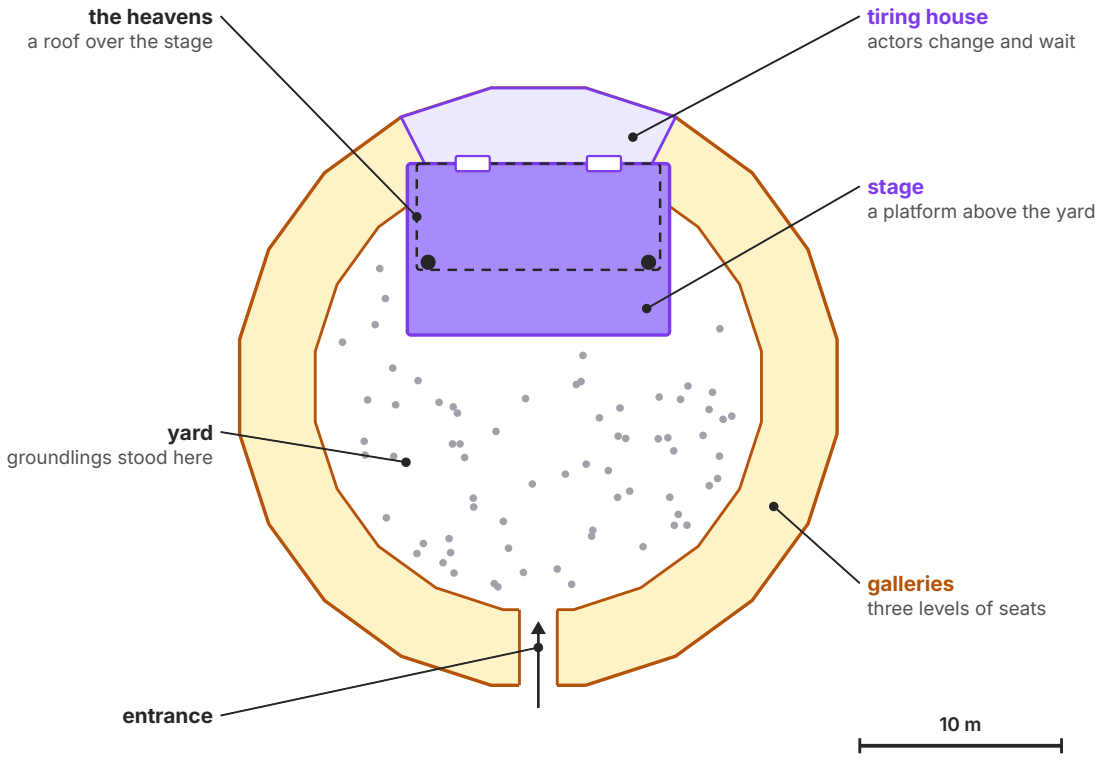


Figura 10.5 Schematic plan of an open-air playhouse like the Globe (about 30 m across). The stage goes out into the yard, so the actors are surrounded by the audience on three sides.

On 29 June 1613, during a performance of *Henry VIII*, a stage cannon set fire to the roof, and the Globe burned down. It was rebuilt the following year. In 1642 Parliament closed all the theatres in London, and the second Globe was pulled down a few years later.

Today you can visit **Shakespeare's Globe**, a modern reconstruction which opened in 1997, about 230 metres from the original site. The project was started by the American actor Sam Wanamaker. Like the original, it is open to the sky, and groundlings still stand in the yard. Its thatched roof is often described as the first one allowed in London since the Great Fire of 1666.

Compare with Italy

While the English public went to the Globe, Italian audiences were watching the **commedia dell'arte**, a kind of professional theatre that began in Italy in the sixteenth century and became popular all over Europe. Companies of actors travelled from city to city. They did not learn a full script: they **improvised** the dialogue from a short plan of the story, the *canovaccio*. The characters were always the same types, many with masks: Arlecchino, the hungry servant; Panta-

lone, the old Venetian merchant; il Dottore from Bologna. And there was a big difference from England: in Italian companies women's parts were played by women, from the 1560s. In the eighteenth century the Venetian playwright Carlo Goldoni (1707–1793) changed Italian comedy: he wrote complete scripts and slowly replaced the masks with real, everyday characters.

Discuss. Shakespeare's actors learnt every word; commedia actors improvised. Which kind of theatre would you prefer to act in, and to watch? Why? Do you know any Italian masks from your city or region?

SINTESI

- Film and theatre words: *cast, director, script, scene, soundtrack, special effects, subtitles, audience, review, series, episode, stage, rehearsal*; genres such as *thriller, comedy, documentary*.
- Opinion adjectives: *gripping, predictable, moving, overrated*; a *spoiler* tells you the ending.
- Intensifiers: *very / extremely / a bit* + gradable adjectives; *absolutely / completely* + extreme adjectives; *really* + both (✗ *very amazing*).
- Verb + *-ing*: *enjoy, finish, avoid, imagine, miss, give up*…; verb + *to*: *want, decide, afford, expect, pretend, seem*… (appendix, Tabella F.1).
- Verb + object + *to*: *I want you to come* (✗ *I want that you come*); *make / let* + object + base form.
- An *-ing* form (gerund) can be the subject: *Watching films in English helps.* After a preposition, always *-ing*: *before going, without saying, by watching, look forward to seeing*.
- *remember / forget* + *-ing* = a memory; + *to* = a duty (do it / don't do it).
- *stop* + *-ing* = end an activity; + *to* = in order to. *try* + *to* = make an effort; + *-ing* = an experiment.
- To recommend: *You should definitely see it. It's well worth watching. I wouldn't bother.*
- A review: facts, a summary without spoilers in the present simple, opinion with reasons, a recommendation.
- Shakespeare (baptised 1564, died 1616) wrote about 39 plays and 154 sonnets; the Globe (1599) was an open-air playhouse on Bankside; Shakespeare's Globe opened in 1997.
- The commedia dell'arte: improvised Italian theatre with masks, and women on stage from the 1560s.

ESERCIZI

Vocabulary

1. ● Match the words (1–6) with the definitions (a–f). 1 cast · 2 director · 3 script · 4 subtitles · 5 soundtrack · 6 special effects — a the music of a film · b the words of a film written at the bottom of the screen · c all the actors in a film or play · d images and sounds created with computers or tricks · e the written text with all the words the actors say · f the person who decides how a film is made and tells the actors what to do

2. ● I couldn't follow the film because the _____ were too fast to read.
   A. soundtrack
   B. subtitles
   C. scenes
   D. episodes

3. ● The new series has eight _____ ; I've watched three so far.
   A. chapters
   B. acts
   C. episodes
   D. channels

4. ● Write the genre. a a film that makes you laugh · b a film about real people and events, with no actors · c a film in which the characters sing and dance · d a film that tries to frighten you · e a film about the future, space or new technology · f a film with chases, fights and explosions · g an exciting story about a crime or a mystery, full of suspense

5. ●● *Very* or *absolutely*? a The ending was _____ amazing. b The film was _____ long. c I was _____ exhausted after the show. d The plot is _____ interesting. e Her performance was _____ brilliant. f The first episode was _____ funny, but the second was _____ hilarious.

6. ●● Odd one out. Circle the word that doesn't belong and say why. a gripping · moving · predictable · brilliant b director · cast · audience · actor c scene · episode · act · stage d amazing · awful · good · terrifying

7. ● Complete with: *audience · costume · lines · rehearsal · review · stage*. Our first _____ was a disaster: half the cast didn't know their _____ , and Elena forgot her _____ . But on the night, when we walked onto the _____ , the _____ clapped before we said a word. The next day *Hillside Voice* published a very positive _____ .

Grammar

8. ● *-ing* or *to*? Complete with the verbs in brackets. a Do you enjoy _____ (act)? b We decided _____ (put on) a play. c Callum can't afford _____ (buy) a ticket to London. d Have you finished _____ (learn) your lines? e Josh offered _____ (do) the sound. f I can't imagine _____ (perform) in front of 1,500 people. g Marta pretended _____ (be) asleep. h We missed _____ (see) the start of the film.

9. ●● Write sentences with verb + object + *to*. a Mum / want / I / be home by ten. b Nobody / expect / Callum / be so funny. c Prof.ssa Rossi / encourage / we / speak English. d Would you like / I / help you? e Giulia / remind / Marta / bring her costume. f My grandad / teach / I / play chess.

10. ● Do you remember _____ Bottom in the school play? You were so funny!

A. playing
B. to play
C. play
D. played

11. ●● Oh no! I forgot _____ the tickets. They're still on the kitchen table.

A. bringing
B. bring
C. brought
D. to bring

12. ●● We were walking to the theatre, and we stopped _____ a coffee.

A. having
B. to have
C. have
D. had

13. ●● Rewrite the sentences. Start with an *-ing* form. a It's fun to act in a play. b It's difficult to learn Shakespeare's lines. c It helps to watch films with subtitles. d It isn't easy to laugh at the right moment. e It can be expensive to go to the theatre.

14. ●● Complete with the *-ing* form of the verb. a Thanks for _____ (come). b Sam is good at _____ (remember) lines. c She left the cinema without _____ (say) goodbye. d Instead of _____ (watch) the film dubbed, we watched it in English. e You can improve your listening by _____ (watch) series. f I'm looking forward to _____ (see) you in Turin. g Before _____ (go) on stage, Callum always eats a banana.

15. ●● *-ing* or *to*? Complete and explain the meaning. a Please remember _____ (switch off) your phones before the show. b I'll never forget _____ (see) the Globe for the first time. c Sam stopped _____ (watch) the series after episode 2: it was too slow. d On the way home we stopped _____ (buy) some chips. e I tried _____ (open) the window, but it was stuck. f If you can't sleep, try _____ (read) a boring book. g "Did you remember _____ (lock) the door?" "Yes, I remember _____ (lock) it."

16. ●● Find the mistakes and correct them. a ✗ I want that you come to the show. b ✗ Before to go on stage, I was nervous. c ✗ Learn lines is hard. d ✗ My parents let me to stay up late. e ✗ I'm looking forward to see the film. f ✗ She stopped to smoke ten years ago (= she doesn't smoke now). g ✗ We managed finishing on time.

17. ●●● Translate into English. a Ricordati di comprare i biglietti! b Ho smesso di guardare quella serie: era troppo prevedibile. c Prova a guardarlo con i sottotitoli in inglese.

18. ●● Put the words in order. a forget / I'll / meeting / never / you b us / Mrs Hill / to / told / put / the mats / back c is / subtitles / with / watching / films / useful d tried / Josh / the computer / restarting e to / did / remember / the costumes / you / bring ?

Reading and Listening

19. ● Read "A Dream in Two Cities" again. True (T), false (F) or doesn't say (DS)? a The idea of the play came from Prof.ssa Rossi. b Each school performed the whole play. c Giulia wanted to play Helena. d Mr Doyle let the actors use the gym. e Callum had acted in a play before. f The video connection stopped working during the performance. g Aoife watched the show in Bristol.

20. ●● Answer the questions. a What advice did Mrs Hill give about Shakespeare's language? b What went wrong at the first full rehearsal in Turin? Give three things. c Why is the scene with Titania and Bottom difficult? d How did Callum save the moment when the screen went black?

21. ●● Listening 1 (Tabella 10.5). Which film do the friends choose, and why?

    A. *The Last Lighthouse*, because Marta loved it.

    B. *The Last Lighthouse*, because it has the best soundtrack.

    C. *Two Weeks in Rome*, because it is the longest film.

    D. *Two Weeks in Rome*, because everybody can enjoy it and it's easy to follow.

22. ●● Listening 2 (Tabella 10.6). a What did Arthur do on Saturday mornings when he was a boy? b Why did children come back every week? c What does Arthur remember about his first colour film? d Why was his mum furious once? e What does Sam tell Arthur to try?

23. ●● The poster and Sonnet 18. a Find the intensifier and the superlative on the poster (Figura 10.3). b Why is the quotation "Absolutely gripping" not completely fair? c In Sonnet 18, what do *thee* and *thou art* mean? How many syllables are there in each of the two lines?

Writing and Speaking

24. ●● Write five true sentences about yourself. Begin: a I really enjoy… b I'd like my friends to… c I'll never forget… d This week I must remember to… e I've tried… but…

25. ●● Write a review (120–150 words) of a film, a series or a book for *Hillside Voice*. Use the model, the analysis and the checklist in 10.5.

26. ●●● Speaking. Work in pairs. Student A recommends a film or series; Student B asks questions, then agrees or disagrees. Then swap. Finally decide together which one to watch at a class film night.

Towards B1

27. ●● Multiple-choice cloze. Choose the correct word (A, B, C or D) for each gap. *(1) ___ films in English is one of the best ways to improve your listening. At first, try (2) ___ English subtitles: you hear the words and read them at the same time. You don't need to understand every word, so don't keep (3) ___ the film. Our teacher (4) ___ us to write down three useful phrases after each episode, and to avoid (5) ___ films that are too difficult. It works — and the films are absolutely (6) ___!* 1 A Watch B Watching C To watching D Watched · 2 A use B using C used D to using · 3 A stopping B to stop C stop D stopped · 4 A said B made C told D let · 5 A to choose B choosing C choose D chosen · 6 A good B brilliant C nice D interesting

28. ●● Open cloze. Write ONE word in each gap. *Hi Aoife! Thanks (1) ___ watching the show online! Did you see Callum's donkey head? Lily was a (2) ___ scared of it at first. Mrs Hill wants (3) ___ to do another play next year, but I'm not sure. Right now I'm looking forward (4) ___ having a rest! Have you ever thought (5) ___ joining a drama group in Galway? You'd be absolutely brilliant. (6) ___ forget to send me a photo of you and your great-aunt in front of the screen! Sam*

29. ●●● Sentence transformation. Complete the second sentence so that it means the same as the first. Use the word in capitals and between two and five words. a "Don't forget to bring your costume, Elena," said Prof.ssa Rossi. REMINDED → Prof.ssa Rossi _____ her costume. b I'm sure I saw this film years ago. REMEMBER → I _____ this film years ago. c It's hard to learn lines in English. LEARNING → _____ in English is hard. d Sam doesn't watch that series any more. STOPPED → Sam _____ that series. e "Why don't you watch it with subtitles?" Josh said to me. TRY → Josh told me _____ with subtitles. f My parents allowed me to go to the late show. LET → My parents _____ to the late show.

30. ●● Short message. Write a message to an English-speaking friend (35–45 words). Invite him / her to see a film or a show with you this weekend. Say what it is, why you want to see it, and where and when to meet.

31. ●●● Story. Write a story (about 100 words) that begins with this sentence: *I knew I had forgotten something important when the lights went down.*

PER APPROFONDIRE

- SWA
- EGU
- RED
- OAL
- CED

Glossario del capitolo

Audience
pubblico — the people who watch a play, film or show

Cast
cast, interpreti — all the actors in a film, play or series

Director
regista — *The director wanted a darker ending.*

Extreme adjective
aggettivo "estremo" — an adjective that already means "very": *amazing, exhausted*

Gerund
gerundio (forma in -ing usata come nome) — *Acting is fun.*

Gripping
avvincente — so exciting that you can't stop watching or reading

Groundlings
spettatori in piedi (nel teatro elisabettiano) — people who paid a penny to stand in the yard

Intensifier
rafforzativo — an adverb that makes an adjective stronger: *very, absolutely*

Overrated
sopravvalutato — less good than people say

Predictable
prevedibile — you know what will happen before it happens

Rehearsal
prova — a practice performance; verb *rehearse*

Review
recensione — an article that gives an opinion on a film, book or show

Script
copione, sceneggiatura — the written text of a film or play

Series / episode
serie / episodio — *The second series has eight episodes.* (AmE *season*)

Sonnet
sonetto — a poem of fourteen lines

Soundtrack
colonna sonora — the music of a film

Special effects
effetti speciali — images and sounds created with computers or tricks

Spoiler
spoiler, anticipazione — information that tells you the ending

Subtitles
sottotitoli — *We watched it with English subtitles.*

Soluzioni

1. 1 c · 2 f · 3 e · 4 b · 5 a · 6 d

2. B subtitles

3. C episodes

4. a a comedy · b a documentary · c a musical · d a horror film · e a science fiction (sci-fi) film · f an action film · g a thriller

5. a absolutely · b very · c absolutely · d very · e absolutely · f very / absolutely. (*Really* is possible in every gap.)

6. a *predictable* — the only negative opinion · b *audience* — the others make the film or play; the audience watches it · c *stage* — a place; the others are parts of a story or show · d *good* — a gradable adjective; the others are extreme adjectives

7. rehearsal · lines · costume · stage · audience · review

8. a acting · b to put on · c to buy · d learning · e to do · f performing · g to be · h seeing

9. a Mum wants me to be home by ten. · b Nobody expected Callum to be so funny. · c Prof.ssa Rossi encourages (encouraged) us to speak English. · d Would you like me to help you? · e Giulia reminded Marta to bring her costume. · f My grandad taught me to play chess.

10. A playing — a memory of an action in the past

11. D to bring — I didn't bring them

12. B to have — purpose: in order to have a coffee

13. a Acting in a play is fun. · b Learning Shakespeare's lines is difficult. · c Watching films with subtitles helps. · d Laughing at the right moment isn't easy. · e Going to the theatre can be expensive.

14. a coming · b remembering · c saying · d watching · e watching · f seeing · g going

15. a to switch off (a duty) · b seeing (a memory) · c watching (he ended the activity) · d to buy (purpose) · e to open (an effort that failed) · f reading (an experiment: see if it helps) · g to lock (a duty) / locking (a memory)

16. a I want you to come to the show. · b Before going on stage, I was nervous. · c Learning lines is hard. · d My parents let me stay up late. · e I'm looking forward to seeing the film. · f She stopped smoking ten years ago. · g We managed to finish on time.

17. a Remember to buy the tickets! · b I stopped (I've stopped) watching that series: it was too predictable. · c Try watching it with English subtitles.

18. a I'll never forget meeting you. · b Mrs Hill told us to put the mats back (also: to put back the mats). · c Watching films with subtitles is useful. · d Josh tried restarting the computer. · e Did you remember to bring the costumes?

19. a T · b F (each school performed half of it) · c F (she wanted to play Puck) · d T · e DS · f T · g F (she watched the live stream in Galway)

20. a Not to worry about every word, and to try saying the lines out loud, because the rhythm helps. · b Elena forgot her costume, Marta forgot her lines twice, Giulia fell over a cardboard tree, and the sound kept disappearing (any three). · c Marta (Puck) is in Turin and Callum (Bottom) is in Bristol, so they act together through a screen, and the jokes arrive half a second late. · d He didn't stop: he made a joke to the audience ("even the moon has gone offline"), so everybody laughed while Josh fixed the connection.

21. D — it's funny, the dialogue is easy to follow, it's only ninety minutes and part of it is in Italian

22. a He went to a film club for children at the local cinema (with his brother Ray). · b The adventure stories came in parts, and every week the hero was in danger at the end, so they wanted to find out what happened. · c He couldn't stop staring at the

screen, because he had only seen black-and-white films before. · d He forgot to tell her where he was going and stayed for two films. · e Pressing the little button on the side of the tablet.

23. a *absolutely* (in *Absolutely gripping*); *the best* (in *The best film of the year!*). · b The full review says that only the first hour is gripping; the rest is slow and predictable, and the magazine gave three stars, not five. · c *thee = you* (object), *thou art = you are*; ten syllables in each line.

24. Model answers: a I really enjoy watching series with my sister. · b I'd like my friends to come to my birthday party. · c I'll never forget seeing the sea for the first time. · d This week I must remember to return my library book. · e I've tried getting up earlier to study, but it didn't work. Check the patterns: enjoy + *-ing*; like + object + *to*; never forget + *-ing*; remember + *to*; try + *-ing* (experiment).

25. Model answer: *Two Weeks in Rome* ★★★★☆. *If you need a good laugh, don't miss this comedy. It is about the Parkers, a British family who decide to spend two weeks in Rome without speaking a word of Italian. From the first day, everything goes wrong: they lose their luggage, their flat has no water, and Dad tries to order a coffee in a pharmacy. I won't tell you how it ends! What I liked most was the cast: the two children are absolutely hilarious, and the dialogue is natural and easy to follow, even with English subtitles. The only weak point is the last twenty minutes, which are a bit predictable. I'd definitely recommend it to families and to anyone who has ever been a tourist. Watching it with friends is even better!* (≈ 135 words; the film is invented) Check: four paragraphs, no spoilers, present simple in the summary, reasons, a recommendation.

26. Model: *A: Have you seen* The Ninth Moon*? B: No, what's it about? A: It's a sci-fi film about a girl who finds a message from space. The special effects are amazing, and the plot is really gripping. You should definitely see it. B: Is it long? A: About two hours, but it doesn't feel long. B: I'm not so sure — I don't usually like sci-fi. A: Try watching the first twenty minutes. If you don't like it, you can stop. B: OK, good point. Let's choose it for the film night.* (invented film) Check: phrases from Tabella 10.7, reasons, polite agreeing / disagreeing, a decision.

27. 1 B Watching (an *-ing* subject) · 2 B using (an experiment) · 3 A stopping (*keep* + *-ing*) · 4 C told (*tell* + object + *to*; *said* takes no object, *made / let* take no *to*) · 5 B choosing (*avoid* + *-ing*) · 6 B brilliant (an extreme adjective goes with *absolutely*; *good, nice, interesting* are gradable)

28. 1 for · 2 bit (also: little) · 3 us · 4 to · 5 about (also: of) · 6 Don't

29. a reminded Elena to bring · b remember seeing (also: remember watching) · c Learning lines · d has stopped watching (also: stopped watching) · e to try watching it · f let me go

30. Model answer: *Hi Josh! Would you like to see* Two Weeks in Rome *on Saturday? Sam says it's absolutely hilarious, and it's only ninety minutes. Let's meet outside the cinema at 7.15 — and remember to bring your student card for the discount! Callum* (≈ 42 words)

31. Model answer: *I knew I had forgotten something important when the lights went down. It was the first night of our school play, and I was standing behind the curtain in my costume. Then I remembered: the crown! The king can't go on stage without his crown. I tried to stay calm. While the first scene was starting, I ran to the classroom, but the door was locked. Suddenly my little sister appeared next to me. "Are you looking for this?" she whispered. She had found the crown on the kitchen table and brought it with her. I'll never forget hugging her.* (≈ 105 words) Check: narrative tenses, verb patterns (*tried to stay, remembered, never forget hugging*), a clear ending.