

G past modals: *must have*, etc., *would rather*

V verbs often confused

P weak form of *have*

1 GRAMMAR past modals: *must have*, etc.



- a Look at the photo. With a partner, predict who the people are, where they are, and what they are arguing about. Use *could be*, *can't be*, and *must be*.

(They can't be a family, because... They must be...)

- b **7.1** Listen and check. Who is the 'guilty' person in the photo?
- c **7.2** Listen to some extracts from the conversation again and complete them with *could have*, *might have*, *must have*, *can't have*, or *should have*.

- You _____ finished it.
- One of you _____ used it.
- It _____ been me.
- _____ you _____ drunk it last night...?
- Someone _____ given it to the cat.
- ...you _____ put your name on it.

- d Look at the gapped phrases 1–6 in **c** and think about what they mean. Then with a partner, match them to meanings A–D. Write the number in the box before each phrase.

Which phrase (or phrases) means you think...?

- A it's very probable (or almost certain) that something happened or somebody did something
- B it's possible that something happened or somebody did something
- C it's impossible that something happened or somebody did something
- D somebody didn't do the right thing

- e **G** p.144 Grammar Bank 7A

2 PRONUNCIATION weak form of *have*

have When he got home, he realized he ~~must~~ *of* left his bag at school, so he ran back, but when he

- a Look at an extract from a British child's homework above. Why do you think the child made that mistake?

7.3 Weak form of *have*

When *have* is an auxiliary verb, it is usually contracted in spoken English, e.g. *I've*, *you've*. If it's not contracted, it's pronounced /əv/, e.g. after a modal verb. The pronunciation is exactly the same as the weak form of *of*.

- b **7.5** Now listen to six sentences with past modals and repeat.
- c **7.6** Listen and write six sentences with either *have* or *of*.
- d In pairs, read the conversations and complete **B**'s responses with your own ideas (for responses 5–8 you also need to use *must have*, *might have*, *should have*, or *can't have*). Then practise the conversations.

- A It was my birthday yesterday!
B You should have *told me*.
- A I can't find my phone anywhere.
B You must have _____.
- A I definitely said we were meeting them at 7.00.
B They may have _____.
- A I'm so tired. I can't keep my eyes open.
B You shouldn't have _____.
- A I failed my piano exam.
B _____.
- A Why do you think Fiona and Brian broke up?
B _____.
- A Alberto didn't come to class yesterday.
B _____.
- A We're going to be late. There's so much traffic.
B _____.

3 READING & SPEAKING

- a Imagine four young people in their 20s are sharing a flat. Which of the things in the list do you think cause the most arguments? Number them 1–5.

food	housework	money
noise	visitors	

- b Read an article for students about typical arguments in a shared house. What two categories are mentioned that are not in the list in a?

- c Read the problems again. Then complete the article with solutions A–H.

- A Don't pay in your share, either, and wait until the wi-fi gets cut off. Then suddenly, everyone will pay.
- B Before you move in, get everyone to write their name on a piece of paper, and put them in a hat. The first person to be picked chooses first.
- C Encourage everyone to have a go. Don't criticize other people's attempts. Try to help them improve.
- D Get some ear plugs. Wax ones are the best.
- E Have a rota for all jobs, including washing-up, drying, cleaning, and tidying.
- F If you often need to get ready at similar times, take turns to go first.
- G Make sure everyone has their own fridge shelf space and cupboard space.
- H Suggest that if they are going to stay over often, then maybe they should contribute to rent / bills.

- d Talk to a partner.

- 1 Look at the two solutions to each problem. Which one do you think is better? Can you suggest any other solutions?
- 2 Which problem would you find the most annoying? Have you ever had to deal with any of these problems yourself? What did you do?

Glossary

the direct debit 'bounced' a bill that was supposed to be paid automatically through the bank wasn't paid because there wasn't enough money in the account

Classic student house arguments – and how to avoid them

Living in a shared student house can be one of university's greatest pleasures, but arguments will happen. What are the solutions?

Who gets the biggest room when moving in? There's always one housemate who is convinced they have the right to the biggest room.

Solutions:

- Adjust the rent, so that the person with the biggest room pays more.
- 1

The mess in the kitchen You come home from a long day at uni and can't get to the sink because of the enormous pile of pots and pans.

Solutions:

- Establish the 30-minute rule – nothing stays unwashed for over 30 minutes.
- 2

The housemate whose boyfriend / girlfriend spends more time in your house than their own They definitely do not live at your house, but you see them more than some of your housemates. And they use the electricity, the water, the wi-fi...

Solutions:

- Explain why it's annoying. It isn't personal, but with them there, there's less space for the rest of you.
- 3

How to pay and split the bills The joint account seemed like a good idea until some people's money stopped going in, and the direct debit 'bounced' (incurring a charge), and the electricity bill, which was enormous, was forgotten about (another charge), and someone has gone to South America for three months.

Solutions:

- Get everyone to put in more money than will be needed in the account – then later pay the excess back (this is a good way of keeping a little extra cash in reserve, too).
- 4

Taking too long in the bathroom What are they doing in there?

Solutions:

- Have a kind word about the fact that there's only one bathroom.
- 5

When they come in at 3 a.m., waking everybody up the night before an exam.

Solutions:

- Make sure your housemates know if you have to be up early for something. Likewise, let them know if you intend to be back late.
- 6

Food stealing, 'borrowing' clothes, etc. 'It was just there, so I took it.'

Solutions:

- Label your stuff, so that it's obvious what's yours.
- 7

Who can't cook, who won't cook? Why is it always you who's left alone to make dinner in the evening? How come as soon as you've finished, everyone suddenly appears?

Solutions:

- Draw up a cooking rota, so you know whose turn it is.
- 8

4 LISTENING & SPEAKING



- a **C** Read the situation below. Then go to **Communication** Argument! A p.109 B p.113 Role-play an argument.

You share a flat with someone you didn't know before. At first, you got on really well, but recently there have been several things that have been annoying you, which you've both avoided talking about. Now you think the time has come to have a talk about them.

- b **7.7** Listen to a psychologist giving some tips about how to argue better. Which two general points does she make?
- Never avoid an argument by refusing to talk.
 - Try to avoid having an argument in the first place.
 - It isn't a bad thing to argue from time to time.
 - Always involve another person to mediate.
- c Listen again. Tick (✓) the ones you should say and cross (X) the ones you shouldn't. Why are they right or wrong?
- 'Look, you're not doing your share of the housework.'
 - 'I think we should have another look at how we divide up the housework.'
 - 'Sorry, it was my fault.'
 - 'You always forget our wedding anniversary.'
 - 'I didn't mean to shout. I'd rather we didn't argue, but this is very important to me.'
 - 'And another thing: I was really disappointed with my birthday present.'
 - 'I'd rather talk about this tomorrow, when we've both calmed down.'
- d Look at the things in c that the psychologist recommends you should say in an argument. Then do the **Communication** activity in a again, with a new partner. Try to follow the psychologist's advice.

e Grammar in context would rather

- Listen, I'd rather talk about this tomorrow, when we've both calmed down.
 - I'd rather we didn't argue, but this is very important to me.
- 1 We use *would rather* with the infinitive without to to talk about present / future preferences, as an alternative to *would prefer to*.
- I'd rather go on holiday in July than August. Would you rather stay in or go out tonight? I'd rather not go out tonight. I'm really tired.*
- NOT** *I'd not rather.*
- 2 We can also use *would rather* + person + past tense to talk about what we would like another person to do, as an alternative to *I would prefer it if...*, e.g. *I'd rather you came on Saturday; I'm a bit busy on Friday. I'd rather you didn't smoke in here, if you don't mind.*

Rewrite the highlighted phrases using *would rather*.

- I'd prefer to go to the cinema than to a club.
- I'd prefer not to go to the party if my ex is going to be there.
- Would you prefer to meet on Thursday morning or afternoon?
- I'd prefer it if you didn't take photos.
- I'd prefer it if your parents stayed in a hotel and not with us.

- f Work in pairs. Look at the options and take turns to ask and answer. Say why.

Would you rather...?

- live on your own or share a flat with friends
- do an English course in London or New York
- have a summer holiday or a winter holiday
- stay up very late or get up very early
- go to a concert or a sporting event

5 VOCABULARY verbs often confused

- a **7.8** Listen to six short extracts. What's happening? Use a verb from the list.

advise argue deny discuss refuse warn

- 1 He's denying something.

- b **V** p.158 Vocabulary Bank Verbs often confused

c Complete the questions with the correct verb from each pair, in the right form. Then ask and answer with a partner.

- 1 Do you _____ if people are a bit late when you have arranged to meet them, or do you think it doesn't _____?
matter / mind
- 2 Can you usually _____ family birthdays, or do you need somebody to _____ you? **remember / remind**
- 3 Have you ever been _____ when you were on holiday? What was _____? **rob / steal**
- 4 What would you _____ people to do if they want to come to your country in the summer? What might you _____ them to be careful about? **advise / warn**
- 5 Do you think taking vitamin C helps to _____ colds? What other things can people do to _____ catching colds?
avoid / prevent
- 6 Do you ever _____ clothes from friends or family? Have you ever _____ clothes to someone which they then ruined?
borrow / lend
- 7 Have you ever _____ a cup or medal for anything? Are there any games or sports where you absolutely hate being _____? **beat / win**

6 READING & WRITING

- a Read the article once. Which of the tips do you think could also apply to a face-to-face argument? Which do you think are the most important?
- b Look at some examples of posts on ChangeMyView. Which advice in the article could you use to improve the **highlighted** phrases? What could you change them to?

- 1 **You must be crazy!** Everybody knows that it will never be possible to completely eradicate plastic.
- 2 **According to my mother,** children who grow up bilingual find it easier to learn a third language.
- 3 **You're completely wrong to say that** all young people are addicted to technology.

- c Work in groups of four. Each take one of the arguments below, and write a response arguing either for or against the statement.
- 1 Private schools and hospitals should be abolished.
 - 2 The best way to save the planet is to become a vegan.
 - 3 It's impossible to like the works of an artist or musician if you think they were bad people.
 - 4 People should not be allowed to inherit money or property from their parents.
- d Pass your paper to the next person in the group, and continue the thread. When you have all responded to each statement, read all the comments on each one. Who do you think argued most effectively, and why?

Glossary

thread a series of connected messages on a message board on the internet which have been sent by different people, e.g. a *Twitter* ~

How to win an online argument

When it comes to arguing face-to-face, many people use persuasive intonation or facial expressions to help win the argument. However, these are no use when you want to argue your case online. A recent study of comment threads on online forums has found that some words are more effective than others and that using numbers makes you more persuasive. Lillian Lee and her PhD students at Cornell University analysed almost two years of posts made on the forum site ChangeMyView, a website where users invite others to challenge their views and present alternative opinions.

The best ways to win an argument

Get your timing right Typically, the first person to reply to the thread has a greater chance of changing the view of the original poster (OP) than someone who joins the debate later on.

Use alternative terminology Use words that are different from those used in the post. For example, if discussing climate change, describing it as *global warming* in a reply makes more of an impact than using the same terminology as the OP.

Be polite The study suggests that swearing or using aggressive terms instantly makes your argument less effective.

Think about length Longer replies in general tend to be seen as more persuasive.

Use evidence Using numbers, statistics, and examples to back up opinions makes people sound more convincing. The same is true of links to examples and outside sources.

Show consideration for other's opinions Phrases like 'It could be the case that...' or 'It may be true that...' show that you are open to other points of view. Although this sounds like it might signal a weaker argument, the researchers said it may make your argument easier to accept, by softening its tone.

Check the language in the original post Personal pronouns, such as *I*, suggest that a person is more open-minded to persuasion, whereas *we* and *us* suggest they are more stubborn. Stubborn people also use more emotive language and use decisive words such as *certain*, *nothing*, and *best*.

Know when to give up Finally, the researchers found that after four or five 'back-and-forth' posts have been made, the chances of changing someone's opinion significantly drops.

7B

It's all an act

G verbs of the senses V the body P silent consonants

Botox should be banned for actors...Acting is all about expression; why would you want to iron out a frown?

Rachel Weisz, UK actress


1 GRAMMAR verbs of the senses

- a Look at the adjectives for feelings in the list. In pairs, take turns to mime one of them for your partner to guess. You can only use your face and hands.

astonished embarrassed disappointed
shocked miserable scared stiff

- b Look at the film still of Keira Knightley. What kind of film do you think it is? In pairs, focus on her expression and body language and choose a, b, or c to complete sentences 1–3 below.

- She **looks like**...
 - the daughter of a rich family.
 - a servant who has dressed up in her mistress's clothes.
 - a singer who is about to perform.
- She **looks**...
 - nervous.
 - embarrassed.
 - miserable.
- She **looks as if**...
 - she's just broken off a relationship.
 - she's running away from someone she dislikes.
 - she's unsure about what to do.

- c  **7.10** Now listen to a film critic describing what's happening in the scene. Check your ideas in **b**.

- d Look again at the sentences in **b**. What kinds of words or phrases do you use after *looks*, *looks like*, and *looks as if*?

- e  **p.145 Grammar Bank 7B**

- f Look at four more film stills. With a partner, decide which of the film types they belong to. Do you know anything about any of the films?

comedy fantasy historical drama
horror



Keira Knightley, in *Atonement*



Helen Mirren



Eddie Redmayne



Frances McDormand



Daniel Kaluuya

- g Now look carefully at their expressions and body language, and describe:

- who you think the character is (using *look like* + noun).
- how you think he / she is feeling (using *looks* + adjective).
- what you think is happening (using *look as if* + clause).

- h **7.12** Listen to the film critics and check your answers to **f** and **g**. Did you guess correctly?
- i **7.13** Listen to these sounds. What do you think is happening? Use *It sounds as if...* or *It sounds like...*
- I think it sounds as if they've...*
- j **C Communication** Guess what it is **A p.109**
B p.113 Describe objects for your partner to identify using *looks, feels, smells, or tastes + adjective, or like + noun.*

2 READING & LISTENING

- a Have you ever acted in a play or film / video? Where and when? What was your role? Did you enjoy it?
- b Read the first paragraph, the introduction to an article. What is the best way to do the exercises?

How to improve your acting skills

Being an actor means having a lot of 'waiting time', for example, when you're off set during a film, not on stage in a play, or between jobs. One way to carry on practising and improving is to do some exercises and games which will develop your acting skills. Some of these can be done by yourself, but many are more fun in groups. Most of these techniques, acting games, and exercises were created by drama teachers, and are used in drama schools. They can also benefit you in everyday life, especially with communication skills.

Exercise 1 Developing your imagination

This exercise is aimed at developing your imagination, which is one of the most important components of an actor's success. In order for the audience to believe your acting, it's you who has to believe first that the life of your character is real. And to do that, you need to be able to build a small world of your character's life in your mind. Even just for one scene, you have to come up with answers for why you are doing what you are doing, why it is that way, etc.

The exercise is best done in a group. Look at an image of a person showing an emotion, e.g. smiling. Then between you, try to think of all the possible reasons why the person might be smiling, for example, he looks as if he might be remembering a funny film, or he might have just booked a holiday abroad.

- c Now read the instructions for the first exercise, **Developing your imagination**. Then do it in groups of 4–5, using the photograph below.



- d **7.14** Look at the names of three more exercises. Listen to a drama teacher explaining the exercises to his students. Which exercise is to help with...?
- paying attention to details
 - showing emotions
 - using body language

Exercise 2 Stroking an animal

Think of ¹ _____.

Then ² _____.

Now ³ _____.

Exercise 3 What were they wearing?

One person ⁴ _____.

Sit ⁵ _____ and focus on ⁶ _____.

After three minutes, ⁷ _____ unless ⁸ _____.

Then the host ⁹ _____.

Exercise 4 The 'magic' image

Choose ¹⁰ _____, e.g. ¹¹ _____, and write down ¹² _____.

Show ¹³ _____ to other people in the group. Choose no more than ¹⁴ _____.

When you have ¹⁵ _____, think of ¹⁶ _____.

Then create ¹⁷ _____ that combines ¹⁸ _____.

- e Listen again and complete the instructions. Then compare with a partner and add anything you missed.
- f Now, in your same groups, do the three exercises.

3 VOCABULARY & SPEAKING the body

- a Look at the photos. Where do you think they were taken? What emotion do you think he is showing?



- b Look at the photos and match the words in the list with 1–8.

cheek 8 chin eye forehead
lips neck stubble wrinkles

- c Which word in **b** goes with these? Can you find them in the photo?

_____ brow _____ lash _____ lid

- d **7.15** Listen and check your answers to **b** and **c**.

- e **p.159 Vocabulary Bank The body**

4 PRONUNCIATION silent consonants

- a Cross out the 'silent' consonant in these words.

calf comb kneel palm thumb wrinkles wrist

- b **7.19** Listen and check. What can you deduce about the pronunciation of...?

- *kn* and *wr* at the beginning of a word
- *mb* at the end of a word

- c Look at the phonetics for some more words with silent consonants. In pairs, try to say them.

1 /'ɒnɪst/ 4 /'wɪsl/ 7 /dr'zɑːm/ 10 /kɑːm/
2 /'fɑːsn/ 5 /aɪl/ 8 /hɑːf/ 11 /klɑːm/
3 /'mɑːsl/ 6 /daʊt/ 9 /həʊl/ 12 /nɒk/

- d **7.20** Match words A–L to the phonetics in **c**. Then listen and check. What is the silent consonant in each one?

A aisle D design G half J muscle
B calm E doubt H honest K whistle
C climb F fasten I knock L whole

- e Practise saying the phrases below.

half an hour I doubt it calm down, dear an aisle seat, please
designer clothes anti-wrinkle cream kneel down

5 READING & SPEAKING

- a Look at the title of an article by Professor Thomas Ormerod about his research and read the first paragraph. What is the accepted 'best way to spot a liar'? What was the purpose of Ormerod's experiment?

- b Now read the rest of the article and match Ormerod's five key principles A–E to gaps 1–5.

A **Ask open questions**
B **Build rapport**
C **Look for changes in style**
D **Try to find contradictions**
E **Use surprise questions**

- c Read the article again and mark the statements **T** (true) or **F** (false). Correct the **F** statements.

- 1 Body language as a way of identifying a liar can be helpful if you know someone well.
- 2 The 'fake' passengers in Ormerod's experiment were given a false cover story.
- 3 All passengers passing through airport security during the experiment were interviewed by the trained security officers.
- 4 The more information passengers were asked for, the more difficult it was for them to lie successfully.
- 5 Officers were told to be suspicious of passengers who always gave short answers.
- 6 The experiment proved that verbal clues are as effective as body language in helping to identify a liar.

- d In pairs, play *Truth or lie*. Swap roles for question 2, etc.

A Ask B question 1 below. Ask follow-up questions, using techniques from the article, and decide if B is telling the truth.
B A will ask you question 1 below. You must answer, *Yes, I have*. If you have had the experience, tell the truth. If you haven't, invent answers to A's follow-up questions.

- 1 Have you ever walked out in the middle of a play, film or concert?
- 2 Have you ever sprained your wrist or ankle?
- 3 Have you ever been caught cheating in an exam?
- 4 Have you ever been stopped by the police?

- e Did any of Thomas Ormerod's techniques help you to tell if your partner was telling the truth or not?

The best way to spot a liar...or is it?

How easy is it to know whether someone is telling the truth or lying? Some people aren't very good at pretending, whilst others are far more expert. Most of us are familiar with the kind of body language which tends to indicate deception, such as avoiding eye contact, blushing, fidgeting, or laughing nervously; and identifying whether somebody is telling the truth can be fairly straightforward with people we know well, our children, family, or friends. However, research shows that relying only on body language to spot a liar is in fact very unreliable, especially when you are not familiar with how a person usually behaves. In fact, according to one study, just one in 400 people manage to make a correct judgement based on non-verbal indicators with more than 80% accuracy. Just because someone looks nervous does not mean they are guilty, and in more formal contexts, such as interviewing crime suspects or in security screening at airports, the consequences of getting it wrong can be very serious. So, my research team and I devised an experiment to develop a more reliable method of lie detection, which relies not on how people behave, but on what they say.

We tested out our method on passengers at airport security. Firstly, we recruited a selection of 'fake' passengers of different nationalities, such as American, German, Swiss, and Canadian, and offered them an extra fee if they managed to pass through a security interview without being spotted. Each person prepared a convincing cover story about their life and work history and the purpose of their plane journey. They were all given valid tickets and passports, and were asked to dress appropriately and carry suitable luggage. A team of trained officers then made a random selection of passengers passing through security, and carried out specially constructed interviews in order to try to spot the 'fakes'.

So, what kinds of things did the officers ask in these interviews? These are the key principles we used to increase the chance of finding out if someone was lying:

- 1 ____ Officers were asked to give the impression that this was a fairly casual conversation, and to put passengers at their ease with general, friendly questions such as 'How are you today?' and 'Did you have a good trip to the airport?'.
- 2 ____ We told officers to use questions such as 'Can you tell me about...?', 'Can you explain to me who...?' and so on, that required passengers to give more information, rather than just answering 'yes' or 'no'.
- 3 ____ Passengers were asked, for example, for extra information about a family member or about the company that they worked for; handling unexpected questions is more difficult for a liar than for a truthful person.
- 4 ____ Officers were encouraged to ask follow-up questions to test passengers' statements. For example, if the passenger claimed to work in Oxford, the officer might ask them about their journey to work, to check if they could report that accurately, and to try to spot any gaps in expected knowledge.
- 5 ____ Liars are often more confident when they feel in control of a conversation, but if they start to feel undermined or challenged, they begin to limit their responses. We told officers to watch out for people who started to reply with much shorter answers, or who showed a tendency to become evasive in their answers, not replying directly to the questions.

The aim was to put all passengers under gentle pressure, which would increase the chance that something a 'fake' passenger might reveal during a conversation would give them away. The officers were also told not to pick up a lie immediately – rather, to encourage the liar to continue to talk, and then to challenge them when they were sure they were lying. And the results were striking. The security officers using our interview technique were over 20 times more likely to detect the lying passengers than officers using traditional behaviour observation methods.



Professor Thomas Ormerod

6 WRITING

W p.119 **Writing** Describing a photo Write a description of a picture, speculating about what the people are doing, feeling, etc.

1  THE INTERVIEW Part 1

- a Read the biographical information about Simon Callow. Have you seen any of his films?

Simon Callow is an English actor, writer, and theatre director. He was born in London in 1949 and studied at Queen's University, Belfast, and the Drama Centre in London.

As a young actor he made his name when he played the part of Mozart in Peter Shaffer's production of *Amadeus* at the Royal National Theatre in London in 1979 and he later appeared in the film version. As well as acting in the theatre he has also appeared in TV dramas and comedies and in many films including *Four Weddings and a Funeral* and *Shakespeare in Love*. He has directed both plays and musicals and was awarded the Laurence Olivier award for Best Musical for *Carmen Jones* in 1992. He has written biographies of the Irish writer Oscar Wilde and Orson Welles, the American actor and film director. He was awarded the CBE in 1999 for his services to drama.



- b Watch Part 1 of an interview with him. Mark the sentences **T** (true) or **F** (false).

- 1 His first job was as an actor at The Old Vic theatre.
- 2 When he watched rehearsals he was fascinated by how the actors and the directors worked together.
- 3 Acting attracted him because it involved problem solving.
- 4 Playing the part of Mozart in *Amadeus* was a challenge because he wasn't a fictional character.
- 5 Mozart was the most exciting role he has had because it was his first.

- c Now watch again and say why the **F** sentences are false.

Glossary

The Old Vic one of the oldest and most famous of the London theatres

Amadeus is a play by Peter Shaffer about the life of the composer Wolfgang Amadeus Mozart. It was also made into a film of the same name. In the play, Mozart is portrayed as having a very childish personality, which contrasts with the genius and sophistication of his music.

The Marriage of Figaro one of Mozart's best-known operas

box office the place at a theatre or cinema where tickets are sold

rehearsals /rɪ'hɜːslz/ time that is spent practising a play or a piece of music

auditorium /ˌɔːdɪ'tɔːrɪəm/ the part of a theatre where the audience sits

- d Have you seen any films or plays based on the life of real people? Did you agree with the way they were portrayed?

 Part 2

- a Now watch Part 2. Answer the questions.

- 1 Which does he prefer, acting in the theatre or in films?
- 2 Complete the two crucial differences he mentions about acting in the theatre:
There's an _____.
Every single performance is utterly _____.
- 3 Who does he say are the most important people in the making of a film, the director, the editor, or the actors? Why?
- 4 Does he think acting in film is more natural and realistic than theatre acting? Why (not)?

- b Watch again. What is he referring to when he says...?

- 1 'It's important because you have to reach out to them, make sure that everybody can hear and see what you're doing.'
- 2 '...I mean you never do, you never can.'
- 3 'So, in that sense, the actor is rather powerless.'
- 4 '...there are some, you know, little metal objects right in front of you, sort of, staring at you as you're doing your love scene...'

Glossary

(film) editor the person whose job it is to decide what to include and what to cut in a film

editing suite /'editɪŋ swiːt/ a room containing electronic equipment for editing video material

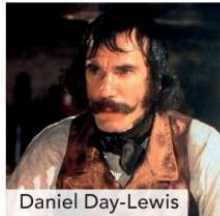
- c Do you ever go to the theatre? Do you prefer it to the cinema? Why (not)? What plays have you seen?

performances

Part 3

a Now watch Part 3. What does he say about...?

- 1 watching other actors acting
- 2 the first great actors he saw
- 3 Daniel Day-Lewis
- 4 wearing make-up
- 5 the first night of a play



Daniel Day-Lewis



Laurence Olivier

Glossary

John Gielgud a famous stage and film actor (1904–2000)

Ralph Richardson a famous stage and film actor (1902–1983)

Laurence Olivier a famous stage and film actor (1907–1989)

Edith Evans a famous stage and film actor (1888–1976)

Peggy Ashcroft a famous stage and film actor (1907–1991)

Daniel Day-Lewis a famous film actor (1957–)

stage fright nervous feelings felt by actors before they appear in front of an audience

b Are there any actors you particularly enjoy watching? Why do you like them? Which of their characters do you like best?

2 LOOKING AT LANGUAGE

Modifiers

Simon Callow uses a wide variety of modifiers (*really, incredibly, etc.*) to make his language more expressive.

Watch some extracts from the interview and complete the missing adjective or modifier.

- 1 '...I thought what a wonderful job, what a _____ **interesting** job...'
- 2 'My job was to reconcile that with the fact that he wrote *The Marriage of Figaro*, and that was **tremendously** _____.'
- 3 '...its fame, almost from the moment it was announced, was **overwhelmingly** _____ than anything I had ever done...'
- 4 'They're _____ **different** media, they require different things from you as an actor...'
- 5 '...you bring _____ **different** things to them.'
- 6 'The beauty of the theatre is that every single performance is **utterly** _____ from every other one.'
- 7 'As a young man, and a boy, I was _____ **lucky** to see that fabled generation of actors, of, of Gielgud and Richardson, Olivier...'

3 THE CONVERSATION



a Watch the conversation. Tick (✓) the correct option to sum up their conclusion.

They agree that...

- 1 a live performance is always better because of the atmosphere.
- 2 a recorded performance is usually better because there are no distractions.
- 3 it's impossible to generalize because it depends on the event.

b Watch again. What do Devika and Mark say about the following things? Are they positive or negative?

- 1 **Devika** a big flashy superhero film
- 2 **Devika** some Shakespeare or any modern plays
- 3 **Mark** factors that could sway your enjoyment
- 4 **Mark** a major rugby match recently
- 5 **Devika** a crowd of other people enjoying the music

c Do you agree with the participants about the live performances being better than recorded ones?

d Watch some extracts and complete the missing phrases.

- 1 That's a _____. I love going to the cinema.
- 2 I think _____ it's better or worse...
- 3 But if you go to a live one though, then you participate, _____, because you're part of it...
- 4 If you're sitting, _____, high up or with a slightly obstructed view...
- 5 I've been to plenty of live music events – concerts and festivals and things, _____, around the country, and I love them.
- 6 That's intriguing _____, the difference between the two.

e Which of the phrases in d do they use to...?

- give themselves time to think
- check the others agree

f Now have a conversation in groups of three.

- 1 Do you think it's essential nowadays for an actor to be good looking?
- 2 Which is more important in a film, the actors or the special effects?