

Arturo Cattaneo
LITERARY JOURNEYS

From the Origins to the Romantics
From the Victorians to the Present



A. Cattaneo, D. De Flaviis, S. Knipe

Literary Journeys

From the Origins to the Romantics From the Victorians to the Present

Triennio dei Licei

Il progetto didattico

Cosa dicono i docenti

Le nuove necessità

- › **Libro di testo come punto di riferimento**, l'approccio deve essere cronologico, non gradito quello tematico.
- › **Ampia rassegna antologica**: tanti autori e brani tra cui scegliere e più di un brano per autori importanti.
- › **Attualità e interdisciplinarietà**: necessari **rimandi all'attualità** per motivare gli studenti attraverso un **approccio pluridisciplinare** per Esame di Stato.
- › **Insegnamento veicolare e gradualità**: doppio apprendimento linguistico e letterario fortemente connesso. Attività **progressive e adeguate al livello degli studenti**. **Certificazioni** importanti ma meglio collegarle a testi di attualità, non al testo letterario.
- › **Didattica inclusiva**: i fascicoli con le mappe sono utili, ma schemi e mappe visuali dovrebbero essere presenti anche all'interno del volume oltre a **strumenti multimediali** di aiuto.
- › **Multimedialità varia**: bisogno di motivare la classe con strumenti che escono dal testo, facilmente reperibili e di **uso immediato**.

Perché adottare quest'opera

- › **Trattazione cronologica**: mantenuto l'approccio cronologico. Integrate cronologicamente anche storia e letteratura americana.
- › **Potenziamento di autori e brani**: maggiore spazio agli autori fondamentali e a **10 grandi autori** presentati sotto forma di narrazione e domande (*questioning*).
- › Rassegna di **autori contemporanei** sin dal primo capitolo in affiancamento agli autori del passato con la rubrica **Today's writers**.
- › **Trasversalità dei contenuti**: nuove rubriche propongono **aperture verso il presente** (*Today*) grandi temi (*Topic*), raffronti (*European literatures*), film e **serie TV**.
- › Pagine finali di ogni capitolo (**Cross-curricular themes**) su tematiche pluridisciplinari per il colloquio orale dell'**Esame di Stato**.
- › **Connessione tra lingua e letteratura**: le attività del volume seguono l'apprendimento progressivo della lingua, maggior spazio alla **produzione orale** per Esame di Stato, e alle **attività più sfidanti** e creative (*project, group work, debate, critical thinking*).

Scheda novità



DDI+ Didattica Digitale Integrata PLUS

- › Colonna **Digital Journey** in apertura di capitolo con i contenuti digitali divisi per **obiettivo didattico**.
- › **Discover:** ingaggio motivazionale.
 - › **Immagini interattive** per esplorare storia, cultura, arte.
 - › **Video** dedicati ai più **importanti autori** per scoprire aspetti inediti con il racconto di **Arturo Cattaneo**.
- › **Digital study:** auto-apprendimento e ripasso.
 - › **Videoanimazioni, Lezioni in PowerPoint e Mappe personalizzabili** sul contesto storico-letterario, nelle pagine **Visual Revision**, per un ripasso visivo dei nodi fondamentali.
 - › **Lezioni in PowerPoint e Mappe personalizzabili** sugli **autori principali**.
 - › **Audio** mp3 integrati nel libro digitale per l'ascolto contestuale alla lettura.
 - › **Karaoke interattivi**, con funzione di registrazione, dei più importanti brani antologici.
 - › **HUB Test**, la piattaforma per l'autovalutazione e la valutazione.
 - › **HUB INVALSI**, l'ambiente creato per avvicinarsi all'interfaccia della piattaforma INVALSI che consente di svolgere le prove in modalità **Computer Based**.
 - › **Video** con istruzioni, consigli ed esempi per prepararsi alla certificazione linguistica **B2 First**.
- › **Explore:** approfondimento.
 - › **Bacheche digitali** nella sezione *Cross-Curricular Themes*.
 - › **Extra Texts**, un'ampia selezione di brani antologici aggiuntivi in formato Pdf stampabile.
 - › **Risorse esterne**, link al web per approfondire contenuti.

App e piattaforme utilizzate nell'opera



HUB Young

HUB Kit

HUB Test

HUB Smart

HUB Campus - Campus di lingue straniere

HUB INVALSI

Padlet

Thinglink

Moduli Google

Posizionamento del progetto

- › Zanichelli presidia più del 50% del mercato (*Performer Heritage*, ed. in 2 volumi, *Performer Heritage blu*, volume unico) che ha visto la crescita di Pearson (più del 16%) negli ultimi anni con un testo attuale e di taglio interdisciplinare (*Amazing minds*). *Literary Journeys* vuole posizionarsi tra questi due testi, per stare al passo con le nuove esigenze di mercato, nate dalle esigenze di coniugare Esame di Stato, tempi per le certificazioni esterne e per la prova INVALSI e la Didattica Digitale Integrata. Attualità, pluridisciplinarietà e forte multimedialità sono aspetti fondanti per questo nuovo titolo.

Materiali e strumenti per il docente

- › La **Copia saggio assistita** con:
 - › Proposte di **percorsi per una Didattica Digitale Integrata**.
 - › **Lezioni digitali** per il recupero e consolidamento.
- › La **Guida didattica** in formato Pdf scaricabile e stampabile con:
 - › **Tavole di programmazione** (per unità, per nuclei fondanti della disciplina, percorsi agili per studenti con BES).
 - › **Test diagnostici** d'ingresso per anno.
 - › **Verifiche** (Fila A, Fila B e adattate per studenti con BES) e soluzioni delle verifiche.
 - › **Soluzioni e trascrizioni** del volume con note didattiche.
 - › **Percorsi di Didattica Digitale Integrata con griglie per la valutazione**.
 - › Sequenze tratte da **film** e **serie tv** integrate da schede di sfruttamento didattico.
 - › **Lezioni digitali** con indicazioni, spunti e materiali per fare lezione anche con l'utilizzo del digitale.
- › **Chiavetta USB** con il libro digitale HUB Young e i Contenuti Digitali Integrativi del corso.

Profilo degli autori

Arturo Cattaneo

Professore Ordinario di Letteratura Inglese presso l'Università Cattolica di Milano. Si è specializzato in Inghilterra, al Warburg Institute dell'Università di Londra. È autore di *A Short History of English Literature* (Mondadori, Milano 2019) e di una serie di antologie di letteratura inglese per i licei. Tra le sue pubblicazioni recenti, *Shakespeare e l'amore* (Einaudi, Torino 2019).

Confronto con la concorrenza esterna

CARATTERISTICHE	A. Cattaneo LITERARY JOURNEYS Signorelli Scuola (2021)	M. Spiazzi, M. Tavella, M. Layton PERFORMER HERITAGE Zanichelli (2016)	M. Spicci, T. A. Shaw, D. Montanari AMAZING MINDS Pearson (2017)
Ampia scelta antologica	Circa 160 brani e 70 autori. Gli autori fondamentali presentati in maniera dettagliata. Rassegna di autori contemporanei presentata fin da subito in confronto con gli autori del passato.	Circa 120 brani e 60 autori con introduzione all'autore e all'opera dettagliata.	Circa 120 brani e 70 autori attenta ai diversi generi letterari.
Ingaggio motivazionale	Apertura di capitolo con lavoro di scoperta sulle immagini (tre immagini interattive tramite Thinglink) con esercizi di lessico. Video lezioni di autore per scoprire gli autori principali.	Apertura di capitolo tradizionale con linea del tempo e presentazione sintetica dei contenuti.	Apertura di capitolo con lavoro di scoperta sulle immagini poco interattivo con troppe immagini e esercizi complessi.
Didattica inclusiva	Video del contesto storico- letterario. Sintesi di fine capitolo, e degli autori principali, visuale e interattiva (<i>Visual Revision</i>) Fascicoli di mappe di sintesi.	Video del contesto storico-letterario. Sintesi di fine capitolo con schemi e mappe da completare. No fascicoli di mappe di sintesi o mappe personalizzabili.	Presentazione audiovisuale dei contesti introduttivi. Sintesi di fine capitolo ma poco inclusiva. Fascicolo Map store con mappe di sintesi.
Esame di Stato	Taglio interdisciplinare e schede per preparare il colloquio orale con focus sullo speaking. Mappe interdisciplinari per l'Esame. Fascicolo dedicato.	Inseri tematici (<i>Topic</i>) focalizzati sulla produzione scritta e non aggiornati al nuovo Esame.	Inseri culturali e taglio interdisciplinare, ma manca una parte di preparazione al colloquio orale.
Didattica Digitale Integrata	Percorsi DDI con griglie di valutazione. Multimedialità ricca: Video di contesto. Video di autore. Immagini interattive. PowerPoint. Percorsi tematici. Digital Library. Video di preparazione al First. Mappe personalizzabili. HUB Test con quesiti letterari.	No percorsi DDI. Contenuti digitali: Timeline interattive. Video di contesto. Text bank. Percorsi tematici. Esercizi interattivi su piattaforma ZTE.	No percorsi DDI. Contenuti digitali: Presentazioni audiovisive del contesto. Video Global Issues. Text store. First extension. Timeline e mappe interattive. Quick test interattivi.

Configurazioni

PER LO STUDENTE

Volume 1, pp. 384 + Fascicolo *Tools & Maps 1*, p. 72

isbn 9788843420599

Volume 2, pp. 456 + Fascicolo *Tools & Maps 2*, p. 72 + Fascicolo *Towards the Exam*, pp. 96

isbn 9788843420650

Volume unico, pp. 528 + Fascicolo *Tools & Maps*, p. 96 + Fascicolo *Towards the Exam*, pp. 96

isbn 9788843420728

PER IL DOCENTE

Copia saggio assistita 1

isbn 9788843421404

Copia saggio assistita 2

isbn 9788843421411

Teacher's Book with test 1, pp. 480

isbn 9788843420780

Teacher's Book with test 2, pp. 544

isbn 9788843420780

Chiavetta USB

isbn 9788843420865

Copia saggio assistita ed. unica

isbn 9788843421428

Teacher's Book with test – ed. unica, pp. 608

isbn 9788843420827

Chiavetta USB – ed. unica

isbn 9788843420889

COPERTINA IN PREPARAZIONE

Come presenterete questo libro?

Struttura dell'opera

Indici dei volumi

Pagine esemplari



Struttura dell'opera

Struttura dell'opera

Literary Journeys - Struttura capitolo

Profilo introduttivo

Fase di Discover

Apertura	Apertura (Digital Journey)
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Contesto storico-culturale

History	History (pagine variabili)
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Society	Society (pagine variabili)
----------------	--------------------------------------

History and Society America	History and Society America (solo in alcuni capitoli)
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Fase di studio e ripasso

Visual Revision	Visual Revision
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Contesto Letterario

Literature	Literature (pagine variabili)
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Autori e Opere

Fase di Discover (per i grandi autori)

Writers and texts	Writers and texts (biografia autore)
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Writers and texts (opera)	Writers and texts (brani) (pagine variabili)
-------------------------------------	---

Today's writers autori contemporanei	Today's writers autori contemporanei
--	--

Visual Revision	Visual Revision (solo per i grandi autori)
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Chiusura capitolo

Verifica finale

Prepare for your test	Prepare for your test
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Pagine interdisciplinari

Cross-curr. Themes	Cross-curr. Themes
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Rubriche speciali (presenti in tutto il testo)

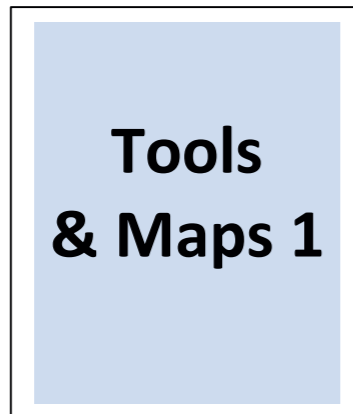
TODAY (attualità)

TOPIC (grandi tematiche)

European Literatures (letterature comparate)
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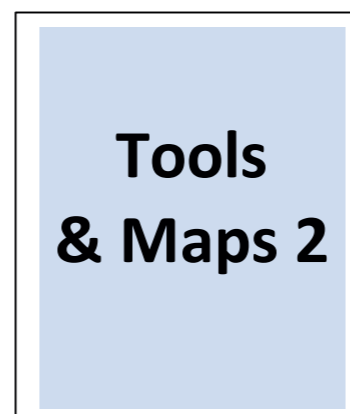
Film / TV Series Corner (film e serie TV)

Literary Journeys – Fascicoli allegati



Approaching Literary Genres
Introduzione ai generi letterari

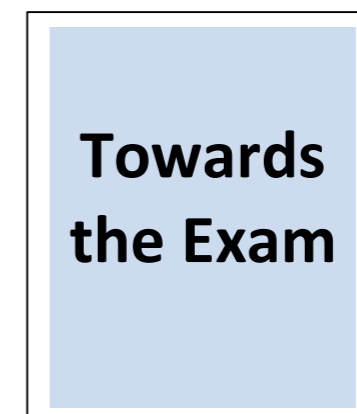
Mapping Literature
Mappe semplificate e personalizzabili



How to
Schede per la produzione scritta e orale

Mapping Literature
Mappe semplificate e personalizzabili

Exam mapping
Mappe interdisciplinari



INVALSI
Introduzione alla prova
Mock Test

Esame di Stato
Seconda prova (Liceo linguistico)
Colloquio orale

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Discover

- Interactive Images p. 14



Digital Study

- Visual Revision p. 22
 The Birth of a Nation - History: video, ppt, mind map
- Visual Revision p. 100
 The Birth of a Nation - Literature: ppt, mind map



Explore

- EXTRA TEXTS
- D1 A language in the making
 - D2 Anonymous, *The Seafarer*



Discover

- Interactive Images p. 36



Digital Study

- Visual Revision p. 44
 The Middle Ages - History and Society: video, ppt, mind map
- Visual Revision p. 100
 The Renaissance - Literature: ppt, mind map



Explore

- EXTRA TEXTS
- D3 The Language: From Old English to Middle English
 - D4 William Langland, *Piers Plowman*, Prologue
 - D5 Anonymous, *A Mystery Play, The Creation of Adam and Eve*



Discover

- Video Lesson: Discover Geoffrey Chaucer p. 56

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Digital Study

- Practice your listening
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- Visual Revision p. 74
 Geoffrey Chaucer - The Canterbury Tales:
 ppt, mind map



Explore

- Virtual Wall
 Myths and Legends



Discover

- Interactive Images p. 80, p. 84



Digital Study

- Visual Revision p. 96
 The Renaissance - History and Society: video, ppt, mind map
- Visual Revision p. 98
 The Renaissance - Literature: ppt, mind map



Explore

- EXTRA TEXTS
- D6 Language: The Birth of Modern English
 - D7 *Bermudas from The Bermudas*
 - D8 Philip Sidney, *With How Sad Steps, O Moon*
 - D9 Philip Sidney, *My Sheep Are Thoughts, from Arcadia*
 - D10 Edmund Spenser, *One Day I Wrote Her Name Upon the Strand*
 - D11 Robert Herrick, *Hesperides, To the Virgins*
 - D12 Andrew Marvell, *Miscellaneous Poems, To His Coy Mistress*
 - D13 Edmund Spenser, *The Faerie Queene, The Bower of Bliss*
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Discover

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Digital Study

- **Practice your listening**
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Karaoke
- **Visual Revision**, p. 186
William Shakespeare: ppt,
mind, map

Explore

- EXTRA TEXTS**
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 - D16** William Shakespeare, *Macbeth*, *Lady Macbeth Plans Murder*
 - D17** John Donne, *Batter My Heart*
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Discover

- **Interactive Images** p. 200

Digital Study

- **Visual Revision** p. 212 The Restoration and the 18th Century - History and Society: video, ppt, mind map
- **Visual Revision** p. 100 The Restoration and the 18th Century - Literature: ppt, mind map

Explore

- EXTRA TEXTS**
- D21** Edward Gibbon, *Memoirs, Gibbon's Italian Tour*
 - D22** James Boswell, *Journals, Boswell Interviews Voltaire*
 - D23** Language: The first English Dictionary
 - D24** Alexander Pope, *The Rape of the Lock, Belinda's Toilet*
 - D25** William Congreve, *The Way of the World, A Perfect Marriage Contract*
 - D26** John Gay, *The Beggar's Opera, Criminals Are Good Professionals*
 - D27** Henry Fielding, *Tom Jones, Philosophers and Easy Lovers*

Digital Study

- **Practice your listening**
Audio mp3
Karaoke

Explore

- EXTRA TEXTS**
- D28** Jonathan Swift, *Gulliver's Travels*, Voyage 2: Gulliver Fights the Giants Rats
 - D29** Jonathan Swift, *Gulliver's Travels*, Voyage 3: Gulliver Visits the Grand Academy of Lagado
 - D30** Jonathan Swift, *A Modest Proposal*, Chil-Eating Rationally Explained
 - D31** Laurence Sterne, *Tristram Shandy*, How to Digress and Surprise the Reader
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Discover

- Interactive Images p. 250

Digital Study

- Visual Revision p. 262 The Romantics - History and Society: video, ppt, mind map
- Visual Revision p. 262 The Romantics - Literature: ppt, mind map

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- D34** Edmund Burke, *Speech on Conciliation with the Colonies, No Taxation without Representation*
- D34** William Cobbett, *Rural Rides, Masters and Slaves*
- D35** Mary Wollstonecraft, *A Vindication of the Rights of Woman, A Plea for Women's Education*
- D36** Declaration of independence
- D37** Language: A revolution in language
- D38** Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful, The Sublime as the Source of Gothic Horror*
- D39** Horace Walpole, *The Castle of Otranto, A Midnight Escape through the Castle Cellars*
- D40** Thomas De Quincey, *Confessions of an English Opium Eater, The Nightmare of Opium*

Discover

- Video Lesson: Discover William Wordsworth p. 284

Digital Study

- Practice your listening Audio mp3 Karaoke
- Visual Revision p. 300 William Wordsworth - Lyrical Ballads: ppt, mind map

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WRITERS AND TEXTS

William Shakespeare

(1564-1616)

“The Greatest Writer in the English Language”

Thousands of books have been written on Shakespeare and his plays and poems. Though they introduce us to his works and help us understand them, none can really tell us why he has become the world's best-known writer. The following, however, are a few useful questions to bring us closer to Shakespeare's world, his plays and his theatre.



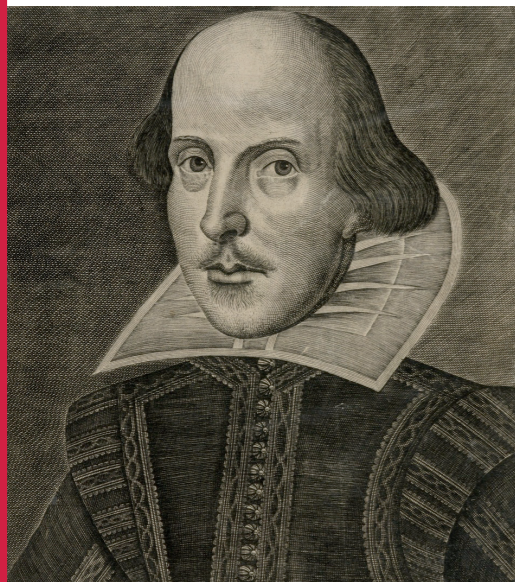
- Watch the **video-lesson** and find out about William Shakespeare with the **author of your book**.
- Listen to the texts and read the extra texts.

Why is it different to study Shakespeare?

To study Shakespeare is **something different from studying any other writer in English** – or in other languages, in fact. Even people who have never studied or read him, or seen one of his plays, know of two young and unfortunate lovers called Romeo and Juliet, or of Othello, a jealous husband who kills his innocent wife. And if there are **words of poetry known all over the world** even by people who have had little schooling, they are ‘To be or not to be’. In the four centuries since his death Shakespeare has become **the world's poet**, a status symbol (and not just for the world of entertainment), a totem. His name and his works have been enlisted in countless political and social debates and, even more surprising, by both sides: the British and the American rebels in 1776; abolitionists of slavery and anti-abolitionists in the 19th century; the Allies and Nazi Germany in World War II. He is also a **familiar icon, known world-wide**.

What did Shakespeare look like?

The answer to this question will tell us a few interesting things about the writer and his fortune across the centuries.



THE ICON: First Folio engraving This is the **most famous likeness of Shakespeare**. It's an engraving, and it was first **printed on the title page of the first complete collection of his plays, the First Folio** (→ p. 120), published in 1623, only seven years after his death. The engraving was the work of a young artist of Flemish descent, Martin Droeshout. Its artistic quality has been much questioned, but since it was placed on the *First Folio* by Shakespeare's colleagues it must be taken seriously. This is the image usually associated to Shakespeare and as such it has become an **icon endlessly reproduced on gadgets of various sorts**: mugs, teacups, computer mats, posters.

← Portrait from the *First Folio* edition of Shakespeare's plays, 1623.



THE MAN OF THE THEATRE: The Chandos Portrait There is one thing that the *Folio* engraving fails to communicate, however: it is the fire and passion that we feel in Shakespeare's plays and poems. In the *Folio* engraving he looks like a wealthy middle-aged gentleman of Stratford, but that is not the myth that has come down to us. Today, the portrait that most people like to think best conveys the image of Shakespeare the man of the theatre, **the romantic figure**, is the *Chandos Portrait* (c. 1610, so called because it was in the possession of the Chandos family). This is the

rakish poet, with open collar and earring, most of us like to imagine when thinking of Shakespeare. In the Victorian Age, when it opened the portrait collection of the National Portrait Gallery in 1856, some people thought that the Shakespeare depicted there looked too ‘un-English’ for his dark complexion and long untidy hair: too Italian or Jewish (Shakespeare in the role of Shylock, according to some).

THE BLOCKBUSTER SHAKESPEARE: Shakespeare in Love In our time, the best-known and best-loved image of Shakespeare comes not from books or paintings but from **the cinema**: the lovesick playwright desperately seeking inspiration of the blockbuster film *Shakespeare in Love* (1998, winner of 7 Academy Awards), played by actor Joseph Fiennes. It's been, and keeps being, reproduced on paper and on screen whenever Shakespeare is mentioned. This is hardly surprising: **the cinema is the art of the modern world** (it's been called the ‘tenth Muse’) and Shakespeare is the writer who has to his name more Oscar awards than any other in history.



William Shakespeare
← *The Chandos Portrait*, c. 1610, attributed to John Taylor.
↓ Joseph Fiennes as Shakespeare in *Shakespeare in Love* (1998).

Grandi autori: narrazione e questioning

WHAT'S IN A NAME?

William Shakespeare was both a **player**, that is, an actor, and a **playwright**, that is, a writer of **plays**. He lived most of his life in or around a **playhouse**, that is a theatre. In Shakespeare's time people normally wrote and spoke of going to the playhouse, not to the theatre. The English word ‘play’ comes from Old English *plega*. The term had the same meaning as the Latin *ludus* (game, entertainment), and it referred to a number of activities: plays (in the sense of dramatic performance), games, sports, contests of strength and ability such as wrestling and archery. The fact that in Shakespeare's time a theatre was called a playhouse was connected to these different meanings of the word ‘play’. The same London theatres where Shakespeare's and Marlowe's great tragedies were performed also showed combats between dogs and a bull or a bear (‘bull-baiting’ and ‘bear-baiting’). Most theatres sold beer, oranges and peanuts, and some had rooms to rent. They were places of entertainment: multi-functional centres, we would call them today. This is why the term ‘playhouse’ was the most apt to indicate such buildings.

1 Make a list of all the Shakespeare plays you can remember. Which of these have you read, seen at the theatre, or watched in the form of film adaptations?

2 Answer the questions.

1 What makes Shakespeare stand out from all other English authors?

2 Where do we find the most famous portrait of Shakespeare?

3 What kind of portrait is it?

4 How is the portrayal of the poet in the *Chandos Portrait* different?

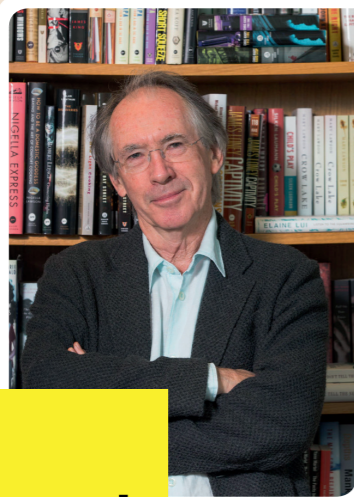
5 How is Shakespeare presented in the film *Shakespeare in Love*?

today's
writers

T 15

The Poisoned Cup

Ian McEwan, *Nutshell* (2016)



Ian McEwan was born at Aldershot, England, in 1948. He gained his M.A. in Creative Writing from the University of East Anglia, after which he set out on a long trip to Afghanistan. He then settled in London, where he lives now. He began writing Gothic short stories that show an interest in the macabre, in violence and in human perversity. This is also apparent in his first important novel: *The Cement Garden* (1978), the story of a family of orphaned children experiencing the death of both their parents in absolute isolation. Other successful novels are *The Innocent* (1990), *Atonement* (2001, which was turned into an Oscar-winning film), *On Chesil Beach* (2007, also made into a film). His late novels show a marked interest in social and ecological problems: *Solar* (2010) is about a scientist with hopes to save the planet from the threat of climate change. The book was inspired by a 2005 expedition to the North Pole McEwan made together with other artists and scientists discussing environmental concerns.

Nutshell is Ian McEwan's rewriting of *Hamlet*. The title of the novel is taken from a passage of the play where Hamlet says: 'Oh God, I could be bounded in a nutshell / and count myself a king of infinite space – / were it not that I have bad dreams.' McEwan's highly original idea has been to turn Hamlet's 'nutshell' into the womb in which a yet-to-be-born 2016 Hamlet is waiting to come into the world while, at the same time, being painfully aware of what goes on in his family. The events guessed at and described by the foetus take place in today's London but closely mirror what happens in *Hamlet*. Only, they are updated: Hamlet's father, John, has been turned out of his house by Hamlet's mother, Trudy (short for Gertrude), who is in love with Claude, John's brother. While John is a poet and a dreamer, still in love with his wife, Trudy and Claude are selfish and unscrupulous. As in Shakespeare's play, together they plan to kill Hamlet's father by giving him a poisoned drink. The passage below describes exactly this moment.

Track 20

'And now I should be going. The traffic's heavy.'
The scrape of a chair – and how loud, despite the greasy tiles, they sound down here, like the bark of a dog. John Cairncross rises to his feet. He assumes again a friendly tone. 'Trudy, it's been—'
But she's standing too and thinking fast. I feel it in her sinews,¹ in the stiffening drapes of her omentum.²
5 She has one last throw and everything rests on an easiness of manner. She cuts him off³ in a rush of sincerity. 'John, before you go I want to tell you this. I know I can be difficult, sometimes even a bitch. More than half the blame for all this is mine. I know that. And I'm sorry the house is a tip.'⁴ But what you said last night. About Dubrovnik.
'Ah,' my father affirms. 'Dubrovnik.' But he's already several feet away.
10 'What you said was right. You brought it all back to me and it pierced my heart. It was a masterpiece, John, what we created. What's happened since doesn't lessen it. You were so wise to say that. It was beautiful. Nothing that happens in the future can wash it away. And even though it's only water in my glass, I want to raise it to you, to us, and thank you for reminding me. It doesn't matter whether love endures.⁵ What matters is that it exists. So. To love. Our love. As it was. And to Elodie.'⁶
15 Trudy lifts the glass to her lips. The rise and fall of the epiglottis, and her snaky peristalsis⁷ briefly deafen me. [...]
When my father speaks, he sounds closer. He's coming back to the table.
'Well,' he says, most genially, 'that's the spirit.'

I swear the deathly,⁸ loving cup in his hand.
20 Again, with both heels, I kick and kick against his fate.⁹
'Oh, oh, little mole,' my mother calls out in a sweet, maternal voice. 'He's waking up.'
'You failed to mention my brother,' John Cairncross said. It's in his manly poet's nature to amplify another's toast. 'To our future loves, Claude and Elodie.'
'To us all then,' says Claude.
25 A silence. My mother's glass is already empty.
Then comes my father's drawn-out sigh of satisfaction. Exaggerated to a degree, merely out of politeness. 'More sugary than usual. But not bad at all.'
The Styrofoam¹⁰ cup he sets upon the table makes a hollow sound. [...]
'Well,' my father says, meaning more than he can know, 'I'll be going.'
30 Claude and Trudy stand. This is the reckless thrill of the poisoner's art. The substance ingested, the act not yet complete. Within two miles of here are many hospitals, many stomach pumps. But the line of criminality has been crossed. No calling in the deed. They can only stand back and wait for the antithesis, for the antifreeze to leave him cold.
Claude says, 'Is this your hat?'
35 'Oh yes! I'll take that.'
Is this the last time I hear my father's voice?
We're moving towards the stairs, then up them, the poet leading the way. I have lungs but no air to shout a warning or weep with shame at my impotence. I'm still a creature of the sea, not a human like the others. Now we're passing through the shambles¹¹ of the hall. The front door is opening. My father turns
40 to give my mother a peck¹² upon the cheek and throw an affectionate punch at his brother's shoulder. Perhaps for the first time in his life.
As he goes out he calls over his shoulder, 'Let's hope that bloody car starts.'

- | | | |
|---|--|--|
| 1. sinews: tendons. | 6. Elodie: a young woman John is having an affair with. | and with poison poured in his ear while he was sleeping. |
| 2. omentum: a part of the abdominal cavity, between the stomach and the intestines. It is composed by four layers of folded tissue, that's why Hamlet mentions the 'drapes'. | 7. snaky peristalsis: movement of her oesophagus. | 9. fate: destiny, that is his imminent death. |
| 3. cuts him off: interrupts him. | 8. deathly: the cup is poisoned, as we will soon find out, because it contains antifreeze. In the original text by Shakespeare, Hamlet's father was poisoned too, but by his brother, | 10. Styrofoam: made of polystyrene foam. |
| 4. tip: messy and full of garbage. | | 11. shambles: disorder. |
| 5. endures: goes on, resists. | | 12. peck: small kiss. |

THE TEXT

1 Answer the following questions

- Where is set the scene?
- Who is present?
- What are they doing?
- Where is Hamlet witnessing the scene from?
- Why can't he intervene?
- How does he feel about it?
- What criminal act is finally carried out?

THE LANGUAGE

2 We are given a double perspective: what is happening outside Hamlet's mother womb and inside. Find examples of how this effect is achieved.

- Hamlet can hear the sounds of objects moved:

- He can hear the voices of people:
- He can feel his mother's physical reactions:
- Hamlet's suppositions:

3 This theatrical stratagem allows the reader to see Trudy and Claude's duplicity but we are also given information on the characters' personality. What else can we infer about them?

Trudy • Claude • John • Hamlet

YOUR TURN

4 Find out about the names of the main characters in *Nutshell*. Then write the names of the characters in Shakespeare's *Hamlet*. Is there any relation between the two sets of names?

5 WRITING Imagine to be in Hamlet's place: using the same technique, choose a moment of the day of your mother (you can invent it) and describe it.

Autori contemporanei presentati dall'inizio

The Renaissance and Humanism



↑ *The Translators Presenting Bible to James I.* A group of robed men hand a Bible to King James I of England, seated on a throne, surrounded by his courtiers, c. 1611.

The concept of the Renaissance Renaissance is a term of French origin meaning 'rebirth'. It signified the **rebirth of classical literature** (Greek and Latin) after centuries in which it had been neglected and partly lost. The Renaissance entailed the **development of man's capacities** not just for artistic but also for social purposes. Good art and good government were thought to go together.

Northern Humanism and grammar schools The English Renaissance occurred later than the Italian one. What gave it its characteristic flavour was its blend of Northern Humanism with the Reformation spirit. The **'New Learning'** (as Humanism was also called) was firmly established in the network of **grammar schools** that covered the country extensively and in the two **universities of Oxford and Cambridge**.

The Reformation and the English Bible Humanism had made the study of Greek fundamental and this knowledge was applied to translating the Old and New Testaments into English, following the example of Germany, where Martin Luther had translated the Bible in 1522. In 1611 the **Authorized Version of the Bible** was published (also called King James' Bible because it was promoted by James I). Its images, vocabulary, rhythms and rhetorical patterns were to influence English poets and prose writers for centuries.

The new philosophers A blow to traditional beliefs came from the new philosophers, best represented by **Francis Bacon** (1561-1626, → p. 106). Like science, philosophy too rejected the old deductive method (proceeding from general ideas to particular facts), in favour of the **inductive method** (which from particular facts formed general truths). This meant that personal experience, sense experience, was more important in the establishment of truth than traditionally accepted ideas. It was another step in the direction of **individual thinking** and against accepted authority. It ran parallel to the Reformation with its rejection of a central Church authority in favour of individual conscience, and the personal interpretation of the word of God through an individual reading of the Bible.

1 Answer the questions.

- 1 Where did the Renaissance get its name?
- 2 What was the 'New Learning' and how was it promoted?
- 3 Why is the King James' Version of the Bible so important?
- 4 What did the new inductive method and the spirit of the Reformation have in common?

2 PROJECT Work in groups. Each group will briefly research one of the following scientists and philosophers and their achievements. Organise your findings in a video or a presentation and illustrate it to your classmates.

Galileo Galilei • Francis Bacon • Thomas Hobbes • Nicolaus Copernicus • Johannes Kepler

3 WRITING List the main similarities and differences between the Italian and the English Renaissance.

Both gave value to art and literature. The Italian one started before the English one.

today

A new age of discovery

What remains today of the great era of discoveries that began in the late 15th century? Is there any room left for exploration in the age of smartphones? Certainly, the age of intrepid adventurers and unscrupulous privateers is long gone, but a new figure is emerging: that of the explorer who wants to understand the planet rather than dominate it. Exploration for the sake of being the first, and testing willpower, nerve and endurance, is now giving way to a higher-minded thirst to preserve the planet for future generations. As technology advances, especially in photography and telecommunications, it is getting easier for ordinary citizens to play a part. Exploration is becoming both more scientific and more democratic.

All the same, vast unknown chunks of the world still tempt the purely adventurous. The most obvious are mountains: thousands remain unconquered. All fourteen higher than 8,000 metres have been scaled; the tallest of all, Mount Everest, has been climbed more than 7,000 times. But many thousands of peaks across the world are still unconquered, including hundreds in the Himalayas rising to 6,000-7,000 metres. Only 200-odd of the 2,800 Nepalese mountains that are higher than 6,000 metres may have been climbed.

Antarctica, larger than the United States and Mexico combined, still offers vast, untouched icebound stretches for the ultra-hardy. Then there are caves: speleologists reckon that a good half of them have never even been poked into. Speleology has changed massively in the past two decades, as a new technique of laser scanning can now measure caves far more accurately than before. Access to forest canopies is also being transformed by technology. Towers, balloons, inflatable rafts, light aerial walkways, drones and even giant cranes that have been helicoptered into place allow scientists to see what is going on under once-inaccessible foliage. And millions of hectares of forest canopy in the Amazon Basin and in Africa and East Asia, especially Borneo and New Guinea, are yet to be inspected. These areas are also home to isolated peoples who have never been in contact with the outside world, and whose languages remain untranslated and unclassified. The prospect of reaching new places and even people still tantalises the adventurous. However, explorers have become far more conscious of a duty to preserve the environment and less keen to be seen as no more than action heroes. 'The key word nowadays is discovery rather than exploration,' says John Hemming of Britain's Royal Geographical Society. 'You see lots of stunts today, but if you're not doing worthwhile science, you're not an explorer.'

Abridged from www.economist.com



↑ A drone used to map an area of rainforest in the Western Amazon region of Brazil.

Approccio attuale: aperture verso il presente

INVALSI Read the text. Decide whether the statements (1-6) are true (T) or false (F), then write the first four words of the sentence which supports your decision. The first one (0) has been done for you.

- | | |
|--|---------|
| 0 In the age of smartphones exploration is predominantly about conquest and domination. | (T) (X) |
| <i>Certainly, the age of</i> | |
| 1 Exploration has become more accessible to ordinary people. | (T) (F) |
| 2 In the Himalayas, all peaks above 6,000 metres have been scaled. | (T) (F) |
| 3 Despite technological advances, it remains impossible for scientists to study what lies under the forest canopy. | (T) (F) |
| 4 Some of the human inhabitants of the Amazon speak unknown languages. | (T) (F) |
| 5 Explorers today are more interested in adventures than they are in protecting natural habitats. | (T) (F) |
| 6 For John Hemming, explorers today are also scientists. | (T) (F) |

CROSS CURRICULAR THEMES

PIRACY

Pirates have been around for as long as human beings have been sailing. But in the 16th century a new kind of pirate emerged that reflected the ambitions of this age: the privateer.

DOCUMENT 1 THE AGE OF PRIVATEERS

Privateers, or buccaneers, were pirates authorised by their government to attack and pillage ships of enemy nations. They would then share their profits with the government. Between the 16th and 18th centuries governments issued 'letters of marque' which licensed these sailors to plunder foreign ships. This letter prevented privateers from being charged with piracy, an offence punishable by death.

In practice, it is not always easy to tell privateers, pirates, and adventurers apart, as these figures frequently overlap. Take the case of the most famous privateer of all times: **Sir Francis Drake**. Queen Elizabeth officially gave her protection to Drake only as an explorer and tradesman, because at that time she could not afford to launch a war against Spain. Drake's naval exploits, however, with his attacks on Spanish ships, were more of a military than a commercial kind. Drake's circumnavigation of the globe in 1577-80, with his raids on Spanish

territories, finally brought home an officially declared booty of £ 307,000; the true total was probably at least £ 600,000. In return for his services, Francis Drake was **knighted by the Queen**.

Privateers continued to play an important political role in the 17th century. Three nations were especially active at this time: France, England and the United Provinces (what is now the Netherlands). For a national government, commissioning privateers was often a way to bolster a relatively weak navy: commerce raiding offered the dual advantage of weakening the enemy while bringing in additional state revenue. There was also the 'joint commissioning' of privateer ships, by which the government leased or lent its military vessels to a private ship owner.

A Myth Is Born

It was in this period, with the establishment of the first French and English colonies in the West Indies, that the myth of the 'pirates of the Caribbean' took shape. These privateers, like Drake before them, targeted Spanish galleons returning from the New World laden with gold and silver, as well as tobacco, sugar cane, and African

slaves. Although they had commissions from the local governors, these men found themselves thousands of kilometres from the seat of authority, and so tended to operate quite freely. For example, they would divide their takings among themselves and bring them back not to Europe, but to their bases on remote islands like Hispaniola (Haiti) and Port Royal (Jamaica). Versailles and London turned a blind eye because anything that weakened Spain, their sworn enemy, helped their cause. Over the course of the next two centuries, piracy gradually declined in the Caribbean, but entered the literary imagination through the works of authors like **Daniel Defoe** (*Robinson Crusoe*) and **Robert Louis Stevenson** (*Treasure Island*) in Britain, and **Emilio Salgari** (*I pirati della Malesia*) in Italy. Stevenson, in particular, is responsible for creating many of the tropes we associate with piracy today: his character Long John Silver may be described as the archetypal pirate.

1 SPEAKING Watch the video 'The most successful pirate of all time' (<http://tiny.cc/rex4tz>) and compare the story of Madame Zheng with the ones of British pirates. Speak about:

- time and country;
- career.

You have one minute to plan your speech and you should speak for two minutes.

Pagine pluridisciplinari: preparazione all'Esame di Stato

Explore other documents with the virtual wall.

LET'S GET OUR VOCABULARY RIGHT

- Buccaneer** a pirate or privateer operating in the Caribbean.
- Corsair** another word for privateer. More specifically, it describes the Muslim pirates (Barbary Corsairs) or Christian pirates (Maltese Corsairs) active in the Mediterranean from the 16th to the 19th century.
- Filibuster** a pirate looting freely (as opposed to privateers working under close supervision of the authorities). The first group of filibusters in the Caribbean was formed in the early 17th century by a group of French and British sailors who were expelled by the Spaniards from the Island of St. Christopher and took refuge on Tortuga Island.
- Freebooter** another word for filibuster.

DOCUMENT 2 PIRATES ON THE SCREEN

1 SPEAKING Work in pairs. Imagine you're one of the pirates seen in the movies. You've been imprisoned and can exchange your freedom with one of your possessions. What would you give away to be free? Discuss with your partner and come to an agreement.

- One of your ships.
- A pirate of your crew.
- The most precious item of your treasure.
- One of your secret maps.

Romantic representations of the age of piracy have lost nothing of their appeal in the age of streaming. Pirates have graced our screens for as long as cinema has existed, and whether they are portrayed as heroes or villains, they continue to be as popular as ever. The most famous film series in recent years has been Disney's *Pirates of the Caribbean*, which began in 2003 and continued down to 2017. It has now turned into a multi-million dollar media franchise that includes books, video-games, and even theme rides at Disneyland. But Hollywood is not alone in taking an interest in adventures: in 2019 Yash Raj Films released one of the most expensive Bollywood films ever, *Thugs of Hindostan*, in which a band of pirates attempt to free the Indian subcontinent from the rule of the British East India Company. The protagonist Khudabakh Azaad is like an Indian version of Jack Sparrow (played by Johnny Depp). Other memorable pirates can be found in television series like *Crossbones*, where John Malkovich stars as pirate Blackbeard, and *Black Sails*, a sort of prequel to Stevenson's *Treasure Island* and arguably the greatest pirate TV show of all times.



DOCUMENT 3

From the late 16th century to the early 1800s, piracy flourished throughout the Caribbean. This map shows all the main pirate sea ports at the time, including Port Royal (Jamaica), Tortuga (Haiti), and Nassau (Bahamas).

1 SPEAKING Play pirates naval battle with one of your classmates.

- **STEP 1:** Choose a place where to hide your treasure
- **STEP 2:** You can only ask yes/no questions to understand where the treasure of your classmate is.

The first who finds the treasure, wins.

SOCIETY

Life in Renaissance England

A united nation: English patriotism At the beginning of the 16th century England had an old and still powerful aristocracy of feudal origin and Catholic sympathies, which was gradually being replaced by a new **Protestant aristocracy** linked to the Tudors thanks to the assignation of the lands confiscated from the monasteries. Despite the Reformation and some religious persecution, the nation, on the whole, was united. The most powerful factor of unity was **patriotism**, particularly strong during the years of the conflict with Spain. It was also evident in Renaissance art: Englishmen, following the continental example, wanted to create a literary counterpart to England's victories on sea and land.

The artistic and the patriotic, or political, ideals went side by side. The glories of the nation were celebrated in a number of geographical and historical works: among these **Edward Hall's Chronicle (1548)** and **Raphael Holinshed's Chronicles (1578-86)** should be mentioned. They formed the historical background to some of William Shakespeare's historical plays. The Elizabethan theatre celebrated England and its kings and queens.

An age of navigators **Travel and expeditions** featured strongly in people's minds. Perhaps the most typical figure of the Elizabethan Age was the **navigator**. He was a 'privateer', or buccaneer: a sea-adventurer or pirate who attacked foreign merchant ships and also dealt in the slave trade; or he was the commander of a ship flying the English flag.

Sometimes the two figures merged, as in **Sir Francis Drake**. The queen officially gave her protection to Francis Drake only as an explorer and tradesman, because she could not afford to start a war against Spain at that time. Drake's naval exploits, however, with his attacks on Spanish ships, were more of a military than a commercial kind.

Drake's **circumnavigation of the globe** in 1577-80, with his raids on Spanish territories which finally brought home booty of over 300,000 pounds, marks the first stage of a patriotism that was to become stronger and stronger. After his return from the circumnavigation of the world, Queen Elizabeth knighted Francis Drake on board his ship, The Golden Hind.

Apart from professional navigators, many Renaissance Englishmen participated in England's sea fortunes: **Sir Walter Raleigh (1552-1618)**, a refined courtier, writer and philosopher, was also the man who discovered and named the North American territory now known as Virginia, in honour of Queen Elizabeth, the 'Virgin Queen'.

The complete gentleman Another characteristic figure of the English Renaissance was the **courtier**, an ideal character whose qualities developed as the English court became more and more **refined**, following the example of the Italian humanistic courts such as Urbino or Ferrara. The courtier was usually a nobleman, who had to possess a number of qualities, **physical** as well as **intellectual**: he had to be polite, to know how to behave in every circumstance, to speak well, to be proficient in classical and foreign languages (especially Italian), to be able to compose

Portrait of Sir Walter Raleigh.



poetry and music, play musical instruments and sing and dance with grace, to be valiant in the use of arms and good at horsemanship. It is quite clear that not always all of these qualities could be possessed by a single person, but they correspond to the Renaissance ideal of the **complete man**, good at everything. Excellent examples of this are artists like Leonardo and Michelangelo and statesmen well-versed in the arts like Lorenzo the Magnificent and Henry VIII. Queen Elizabeth was the female counterpart of this.

Social unrest and Poor Law Far from the court and the life at nobles' houses in Elizabethan England, it could be hard for the lower classes. The **enclosures** – the fencing off for the purpose of sheep-rearing of large plots of land formerly cultivated by English peasants – meant that many families were turned off their land and were often reduced to begging for food. At times unemployment was high. Vagabonds and homeless people were common, especially in times of famine and plague. To help them a **Poor Law** was passed under Elizabeth, which made poverty relief a parish concern.



The Peddler (also called The Wayfarer), by Hieronymus Bosch, c.1500.

1 Decide if the following statements are true (T) or false (F). For each statement, underline the sentence in the text that helped you decide.

- By the early 1500s the English aristocracy was strongly Protestant. (T) (F)
- England was a deeply divided country. (T) (F)
- The historical works published in this period were patriotic in content. (T) (F)
- Sir Francis Drake helped Elizabeth I wage an unofficial war on Spain. (T) (F)
- Thanks to enclosures, more farmers now had access to land. (T) (F)

2 FIRST WRITING Complete the second sentence so that it has a similar meaning to the first one, using the words given.

- Travel and expeditions featured strongly in people's mind. **ON**
People were _____ travelling and expeditions.
- The queen officially gave her protection to Francis Drake. **UNDER**
Sir Francis Drake _____ of the Queen.
- Apart from professional navigators, many Renaissance Englishmen participated in England's fortunes at sea. **ONLY**
_____ but also many Renaissance Englishmen participated in England's fortunes at sea.
- The courtier had to possess a number of qualities, physical as well as intellectual. **BOTH**
The courtier had to possess _____ qualities.
- All of these qualities correspond to the Renaissance ideal of the complete man. **ENJOY**
The complete man _____ all of these qualities.

3 SPEAKING Use the picture to talk about Sir Francis Drake and his role in British history. Use these words from the text.

- navigator • pirate • English flag • protection • explorer • tradesman • attacks • patriotism • circumnavigation • knighted



4 COMPARING CULTURES Baldassare Castiglione's *Book of the Courtier (Il cortegiano)* is the most famous courtesy book of the Renaissance. Surf the Internet and find some information on this text. How does it describe the ideal courtier? Do you see any similarities between Castiglione's ideal and the 'complete gentleman' of 16th-century England?

Connessione tra lingua e letteratura

Focus su abilità linguistiche

Elizabeth I and the conquest of the seas

The Elizabethan 'middle way' When Elizabeth I (1558-1603), the daughter of Henry VIII and Anne Boleyn, came to the throne, the country desperately needed a period of internal peace that would afford it the time and means to resist the constant threat of its Catholic enemies, particularly Spain. Elizabeth was able to give England the stability required and to gain the affection and trust of her subjects. She managed to steer the Church of England between the two poles of **Catholicism**, on the one hand, and radical forms of Protestantism – in the form of **Puritanism** – on the other. This compromise ensured England's **internal peace**, increasing its wealth and **commercial power**, as well as its self-assurance in foreign politics.

The conquest of the seas Elizabeth knew that the solution to England's problems of foreign and economic policy lay in a powerful fleet and in developing **overseas trade** and colonies: she wanted control of the immense markets which had been opened up by Columbus' discovery of America in 1492 and the circumnavigation of Africa by Vasco da Gama in 1497. Thus she particularly encouraged the **expansion of the navy**. Charters and royal patents were conferred upon trade companies as well as pirate bands, whose function was to interfere with trading competitors (→ p. 88); **exploration** had royal support and was followed with great pride and enthusiasm at home. It was an age of wars, travel and commerce; the three often went together and it was hard to distinguish between them.

War on the seas: the defeat of the Armada While supporting Dutch Protestants in their fight against the Spanish forces which then occupied the Netherlands, England was also sending ships to the American coasts to fight against the Spanish ships of Philip II. Friction between the two countries continued to increase: one famous episode involved Mary Stuart, Queen of Scotland, who had claimed the English throne with the support of both France and Spain; her conspiracy, however, was discovered and Elizabeth had her executed. In 1588 this conflict finally broke into open war, when Philip II prepared a huge fleet, named the '**Invincible Armada**', for the invasion of England. In the English Channel, though, the light English ships easily outmanoeuvred the heavy Spanish galleons, sinking many of them, the rest of the Armada being finished off by heavy storms. England's victory immensely increased her prestige in Europe and her self-confidence.



Access the interactive image and listen to the description of the picture.

Queen Elizabeth I, *The Armada Portrait*, by unknown artist, c. 1588.



1 WRITING Finish off the summary.

Elizabeth was able to give England the stability needed to oppose the threat of a Spanish invasion and to gain the affection and trust of her subjects.

- She found a compromise ...
- She reinforced the ...
- She encouraged exploration and ...

2 DISCOVER THE PICTURE Listen to the description of the picture

013 *The Armada Portrait*, then answer the questions.

- 1 How is Queen Elizabeth portrayed?
- 2 What realistic or symbolical elements in the painting refer to England's newly acquired power?
- 3 What does the history of the painting tell us about State propaganda in those years?

today From villain to hero



Here's a familiar icon – the Guy Fawkes mask worn by the hero of the film *V for Vendetta* (2005), in (0) which V, an anarchist revolutionary dressed up like a 16th-century character, is the leader of a revolt against a tyrannical party which dominates the United Kingdom in a not too distant future. V's mask is modelled (1) the image of Guy Fawkes, one of the participants in the Gunpowder Plot (→ p. 88): the attempt made by a group of English Catholics in 1605 to blow up Parliament and kill King James I. The plot was revealed to the authorities in an anonymous letter and Guy Fawkes, an experienced soldier, was discovered guarding the barrels of explosives. He was arrested, convicted, tortured and hanged. As historian Nick Holland explains, the attack, if successful, 'would have not only (2) everyone in Parliament, but the whole Westminster area would have been destroyed as well. It would have been the biggest terrorist act in British history.'

The exposure of the foiled plot is commemorated (3) year with bonfires and fireworks on Guy Fawkes Night (the 5th of November). In the past, on this date children would make a mask of Guy Fawkes and wear it, singing 'Remember, remember the fifth of November!' Today, the annual ritual is more festive and fun (4) religious and monarchical. Even Fawkes himself has taken on new meaning, becoming best known around the world not as a would-be religious extremist and terrorist, but as a populist hero. His legacy has morphed into an almost mythical tale of anti-government rebellion, anarchy, and subversion.

The modern word 'guy' (5) from these effigies: originally it simply meant 'a strangely dressed and strange-looking person', and then came to mean 'person'. Four hundred years after the Gunpowder Plot, the image of Guy Fawkes – complete with mask and 16th-century cape and wide-brimmed hat – was given to V, the hero of the *V for Vendetta* graphic novel, originally published between 1982 and 1985. It was written by Alan Moore, but it was artist David Lloyd who came up with the idea of the Guy Fawkes disguise.

(6) popular were the *V for Vendetta* graphic novel and film that the Guy Fawkes mask has become a worldwide symbol of protest against various forms of impositions by the establishment. On 23rd May 2009 protesters in the British Parliament expenses scandal dressed (7) as V and set off a fake barrel of gunpowder outside Parliament, and in 2011 the mask was internationally adopted during the 'Occupy Wall Street' and similar 'Occupy...' protests around the world, turning (8) was once Britain's arch-villain into a worldwide symbol of freedom and rebellion against all forms of tyranny. According to David Lloyd, the iconic image is open to interpretation: 'all-purpose badge of protest and rebellion. The smile can be interpreted as eternal optimism, of course – which is something essential to the survival of protesters everywhere.'

FIRST READING - PART 2

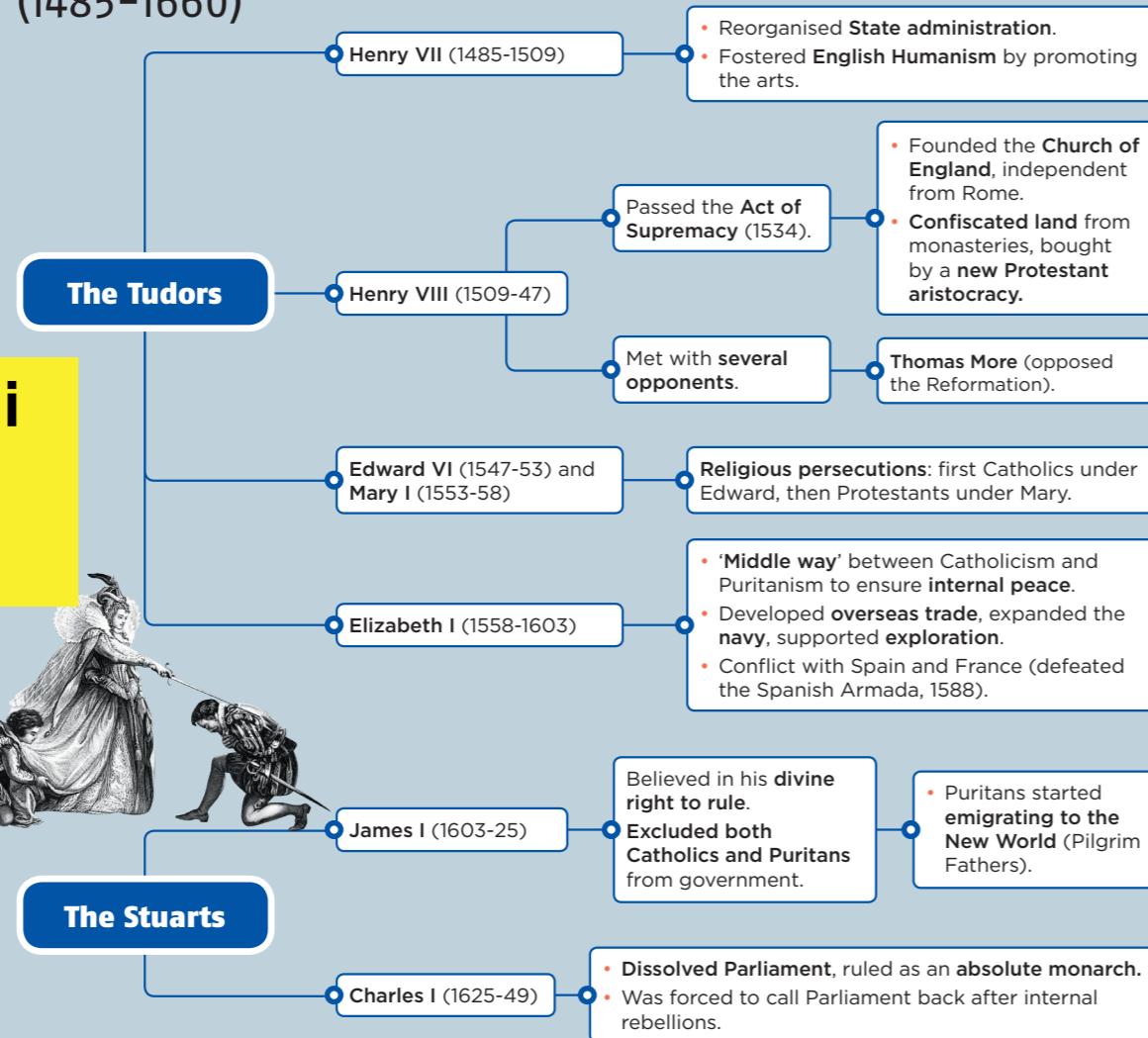
Read the text and think of the word which best fits each gap. Use only one word in each gap. There is an example at the beginning (0).

Esercizi di preparazione al First e alla prova INVALSI

VISUAL REVISION

DIGITAL STUDY

The Renaissance (1485-1660)



Mappe visuali per il ripasso



The Civil War (1642-49)

- Cavaliers (Royalists) against Roundheads (Parliamentarians), led by Oliver Cromwell.
- Ended with the beheading of Charles I.

The Commonwealth (1649-58)

- England was ruled by Parliament until 1653.
- Cromwell dissolved Parliament and ruled directly as Lord Protector.
- Won military campaigns in Scotland, Ireland, and the Netherlands.
- Imposed Puritan policies (e.g. closed down theatres).

Economic and social changes

- Open fields → enclosures: concentration of land in the hands of few owners.
- Poor Law to curb unemployment and homelessness.

Division and unity

- A nation divided by religion (Reformation) and politics (Civil War).
- A nation united by foreign enemies (France, Spain) and the conquest of the seas (new colonies, navigators and 'privateers').

Humanism and the Renaissance

- From Italy it spread to England, promoting: the rebirth of classical literature (Latin and Greek learning in grammar schools and universities).
- the development of human capacities: new philosophers (e.g. Francis Bacon) championed the inductive method and individual thinking.

New ideal of the 'complete gentleman': refined, polyglot, and artistic as well as good at fighting and riding



- 1485** Henry Tudor is King Henry VII of England, the first monarch of the Tudor dynasty
- 1509** Henry VIII becomes King of England: the 'defender of the faith' against Martin Luther
- 1522** Martin Luther translates the Bible into the vernacular
- 1534** Act of Supremacy: the Church of England is independent. King Henry VIII is Head of the Church
- 1547-58** Under Edward VI radical Protestantism is strong. This leads to a Catholic reaction under Mary Tudor
- 1550** Sir Walter Raleigh discovers Virginia
- 1558-1603** Elizabeth I finds a compromise between Catholicism and Puritanism
- 1577-80** Sir Francis Drake's circumnavigation of the globe
- 1603** James I is the first of the Stuart kings. He rules both Scotland and England
- 1605** The Gunpowder Plot
- 1609** Shakespeare's sonnets published
- 1611** The Authorized Version of the Bible is published
- 1620** The Pilgrim Fathers sail to America on the Mayflower
- 1623** Shakespeare's *First Folio* published
- 1625** Charles I becomes king and follows his father's policy
- 1642** The Civil War breaks out: Cavaliers versus Roundheads
- 1649-58** Oliver Cromwell rules the country: England is a parliamentary republic called the Commonwealth



Visual Revision: watch the video, study with the presentation and revise with the mind map.

1 HISTORY INVESTIGATION
You will be divided into 3 groups and each group will investigate a specific monarch of this period.

- Group 1: Henry VIII
- Group 2: Elizabeth I
- Group 3: James I

After investigating you will present your discoveries to your class using a presentation/prezi/video...

2 MULTIMEDIA ESSAY
Write a multimedia essay using prezi, ppt, canva or a website you like on how the Commonwealth shaped Great Britain. You can concentrate on a single topic or take into consideration the general heritage.

3 RESEARCH PAPER
Charles I and the decision to declare war to his own country. Write your own research paper using the so-called P.E.E. (Point, Evidence, Explanation) technique.

3 THE RENAISSANCE

1485-1660



Access the interactive images.



1 HISTORY

Eighteenth century portrait of the defeat of the Spanish Armada by the English fleet, by Philip James de Loutherbourg, 1796. Among the many historical events that made history in the English Renaissance this was in many ways a turning point: it did away with the threat of a Spanish invasion of England; it was the first clear sign that England too was now among Europe's great powers; it took place at sea. From now on, the sea would provide England, and later Britain, with a world-wide empire.

- Look at the painting and describe it using all of the following verbs: *blow, sink, drown, attack, repel, sail, shine*. Can you identify the Spanish and English fleets? In your opinion, how do the lighting and weather conditions in the painting contribute to the overall message of the scene?



2 SOCIETY

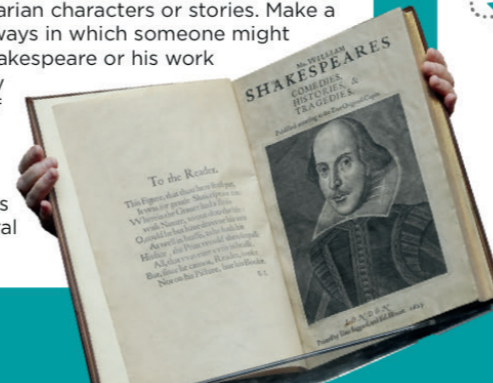
The Puritan Army goes to war against the armies of King James I singing hymns. The banner ('God is our strength' in the background) stresses the Puritans' belief that they had God on their side. Though the Puritans were certainly less glamorous and artistically productive than other social groups, their influence in social and historical terms was immense: they began the democratic process by which absolute monarchies were to be replaced by parliaments, and when they moved to America in 1620 they lay the foundations of the future United States of America.

- Look at the picture and describe it. In your opinion, which of the adjectives below best capture the attitude of the people in this scene?
 confident • pious • proud • humble • angry • fervent • boastful • excited • sullen

3 LITERATURE

A copy of Shakespeare's *First Folio* on display at Christie's in London, prior to the auction of October 2020 in which it sold for almost \$10 million, becoming the most expensive work of literature ever to appear at auction. It seems fitting that the auction world record should be held by one of the original first complete editions of Shakespeare plays: the book laid the foundations of the cultural, social and political myth of the English-speaking peoples, as well as of Shakespeare as the writer 'not of an age, but for all times' – as one of the dedicatory poems in the volume says.

- Shakespeare is such an iconic author nowadays that even people who know nothing about English Renaissance literature are familiar with at least some Shakespearian characters or stories. Make a list of possible ways in which someone might come across Shakespeare or his work in contemporary society. Think of specific places, artefacts, merchandising, advertising, films and other cultural products.



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- Video: Key moments of the Renaissance
- Visual Map
- Power Point

LITERATURE
TO SUM UP: Renaissance poetry, Renaissance drama, Renaissance prose

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- Power Point

WRITERS AND TEXTS
PRACTISE YOUR LISTENING

- Audio
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- Elizabeth I: Likeness and Image tiny.cc/m3y4tz
- Shakespeare's Globe shakespearesglobe.com
- Shakespeare's London tiny.cc/64y4tz

★ GET READY FOR YOUR ORAL EXAM
Cross-curricular themes

- Piracy

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Differenze con la vecchia edizione

	L&L (2017)	Literary Journeys (2021)
Autori e brani	140 brani 60 autori (su carta)	165 brani 70 autori (su carta)
Autori contemporanei	Suddivisi per tematiche nell'ultimo capitolo	- Rassegna di autori contemporanei (circa 20 autori) presentati dal primo capitolo in affiancamento agli autori del passato - Scelta di autori moderni nell'ultimo capitolo
Letteratura americana	Dossier America a fine capitolo	Storia e letteratura americana integrate cronologicamente
Attualizzazione	Trattata tematicamente a fine capitolo	Costanti aperture verso il presente all'interno del testo (<i>Today, Film / TV Series Corner, Topic</i>)
Lingua e certificazioni	Parte dedicata al First a fine capitolo	- Esercitazioni First e INVALSI all'interno del testo - Focus su produzione orale
Interdisciplinarietà	<i>Topic</i> a fine capitolo (tematici, non interdisciplinari)	Pagine cross-curricolari a fine capitolo per il colloquio orale dell'Esame di Stato
Esame di Stato	Fascicolo dedicato	- Pagine <i>Cross-curricular Themes</i> per l'orale - Fascicolo dedicato
Inclusione	Fascicolo unico <i>Mapping Literature</i>	All'interno del volume: - frequenti schematizzazioni - mappe visuale Fascicoli Tools & Maps (uno per volume)
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Capitolo campione



3 THE RENAISSANCE

1485–1660

DISCOVER



Access the interactive images.

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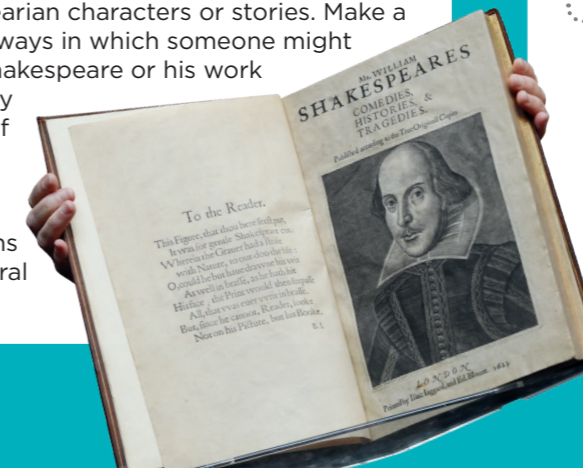
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★ GET READY FOR YOUR ORAL EXAM

Cross-curricular themes

- Piracy

The first Tudors and the Reformation



↑ Henry VII, king of England, painting by unknown artist, 1505.

The first Tudor king: Henry VII In 1485 the Wars of the Roses came to an end with the victory of Henry Tudor in the Battle of Bosworth. Henry was crowned King **Henry VII** of England (1485-1509), the first monarch of the **Tudor dynasty**. Under his rule, England enjoyed a fairly long spell of unbroken peace and prosperity: the army, the navy, and the whole machine of the **State administration** were reorganized and put under the direct and strict control of the king and a mercantile fleet was created. In his search for powerful **political alliances**, Henry VII gave his eldest son, Arthur, in marriage to Catherine of Aragon, the aunt of the future Emperor Charles V of Spain who later became the most important ruler of Europe, and his daughter Margaret to James IV of Scotland. Both decisions would prove fundamental to future English history within a few years. Henry VII also laid the **foundations of English Humanism** and promoted an artistic programme of a Renaissance character.

The accession of Henry VIII It was King **Henry VIII** (1509-47) who completed what his father had begun. His accession was welcomed by humanist scholars as the beginning of a new Golden Age. The young king had all the gifts of body and mind that were then thought necessary for a prince: he was a soldier, a poet, a musician, and a good horseman. His allegiance to the Catholic cause against **Martin Luther** was so strong that he was proclaimed **defensor fidei** ('defender of the faith') by the Pope. Things rapidly changed, however, when Pope Clement VII refused to grant Henry a divorce from his first wife, Catherine of Aragon, who had failed to give him a male heir, in order to marry Anne Boleyn, a young and wealthy noblewoman.

The Reformation and the Church of England The king of England then broke with Rome. With the **Act of Supremacy** (1534) the Church of England was declared independent and its bishops became subject to the authority of the king, who was formally proclaimed **Head of the Church**. Beginning with the Reformation, the old and still powerful aristocracy of feudal origin and Catholic sympathies was gradually replaced by a **new Protestant aristocracy** linked to the Tudors by the purchase of the lands confiscated from the monasteries. The mercantile and commercial middle classes tended to favour Protestantism too. Under the king's guidance, England began to assert its political and religious independence, setting itself against the great Catholic powers of Europe: France and Spain.

Henry VIII's victims Henry VIII's policy met with several opponents at home. The most famous was Sir **Thomas More**, the great humanist and the author of *Utopia*, who had once been the king's chief minister but then refused to recognize the supremacy of the king in ecclesiastical matters and remained faithful to the Church of Rome. For this, More was beheaded in 1535. Other examples of Henry's illustrious victims, especially in the latter years of his reign, were the young poet and diplomat **Henry Howard, Earl of Surrey**, and two of the king's six wives: **Anne Boleyn** and **Catherine Howard**, who were both accused of being unfaithful and were sentenced to death.

1 VOCABULARY

Scan the text and find phrases that mean:

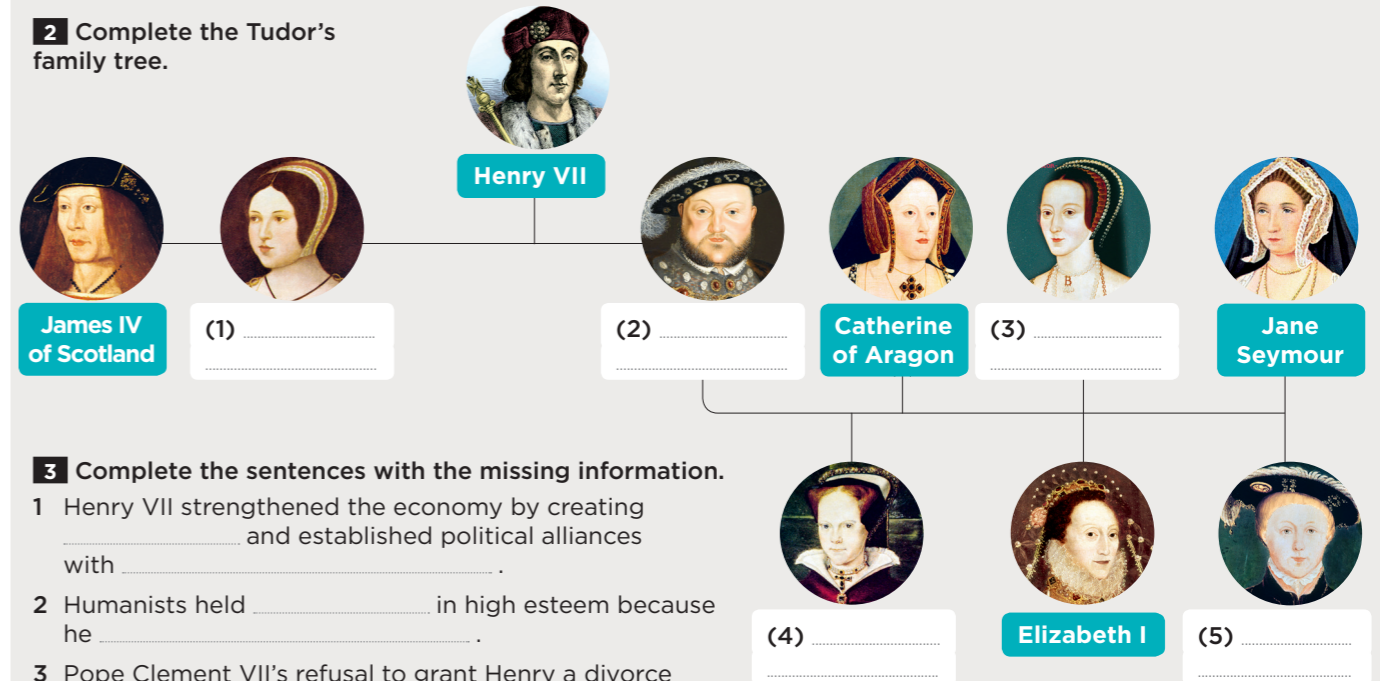
- 1 a rather long period (par. 1)
- 2 set the basis for (par. 1)
- 3 all the physical and intellectual qualities (par. 2)
- 4 under the leadership of the sovereign (par. 3)
- 5 affirmed her right (par. 3)
- 6 were given capital punishment (par. 4)

Religious persecution under Edward VI and Mary I The solution reached in Henry's reign was far from being final or even satisfactory to the majority of Englishmen, as the events of the two short and turbulent following reigns showed. Radical Protestantism was strong under **Edward VI** (1547-53), the young and sickly son of Henry VIII and his third wife Jane Seymour, who enforced the use of the Book of Common Prayer instead of the old Latin missal. This led to a Catholic reaction under **Mary I** (1553-58), who was the daughter of Catherine of Aragon and the wife of King Philip II of Spain. These two reigns thus witnessed **first the persecution of Catholics then of Protestants**: many were put to death. The Catholic queen, for her **intolerance in religious matters**, became popularly known as 'Bloody Mary'.



→ Martyrdom of Archbishop of Canterbury Thomas Cranmer leader of the English Reformation at Oxford, 1556.

2 Complete the Tudor's family tree.



3 Complete the sentences with the missing information.

- 1 Henry VII strengthened the economy by creating _____ and established political alliances with _____.
- 2 Humanists held _____ in high esteem because he _____.
- 3 Pope Clement VII's refusal to grant Henry a divorce from Catherine of Aragon had serious political consequences because the king of England then broke _____ and with the Act of Supremacy he became _____.
- 4 The new _____ became rich by buying lands that had been _____.
- 5 Sir Thomas More was executed because he refused to recognize _____ in ecclesiastical matters and remained _____.
- 6 The Catholic queen Mary reacted against the _____ that had been strong under _____.

4 WRITING Write a short paragraph on the early history of the Reformation in England, summarizing what you have learned so far. Make sure to include all the following words and expressions.

Defender of the faith • Head of the Church • middle classes • beheaded • Bloody

5 SPEAKING Henry VIII's claim for divorce triggered the break with Rome, but some other reasons led the king to found the Church of England. Surf the net and find some information. Consider the clues given below:

- 1 taxes;
- 2 supremacy;
- 3 property of the Church.

Take notes and then combine them with the paragraph you have written for exercise 4 to prepare a short oral presentation on the history of the English Reformation.

Elizabeth I and the conquest of the seas

The Elizabethan 'middle way' When **Elizabeth I** (1558-1603), the daughter of Henry VIII and Anne Boleyn, came to the throne, the country desperately needed a period of internal peace that would afford it the time and means to resist the constant threat of its Catholic enemies, particularly Spain. Elizabeth was able to give England the stability required and to gain the affection and trust of her subjects. She managed to steer the Church of England between the two poles of **Catholicism**, on the one hand, and radical forms of Protestantism – in the form of **Puritanism** – on the other. This compromise ensured England's **internal peace**, increasing its wealth and **commercial power**, as well as its self-assurance in foreign politics.

The conquest of the seas Elizabeth knew that the solution to England's problems of foreign and economic policy lay in a powerful fleet and in developing **overseas trade** and colonies: she wanted control of the immense markets which had been opened up by Columbus' discovery of America in 1492 and the circumnavigation of Africa by Vasco da Gama in 1497. Thus she particularly encouraged the **expansion of the navy**. Charters and royal patents were conferred upon trade companies as well as pirate bands, whose function was to interfere with trading competitors (→ p. 88); **exploration** had royal support and was followed with great pride and enthusiasm at home. It was an age of wars, travel and commerce; the three often went together and it was hard to distinguish between them.

War on the seas: the defeat of the Armada While supporting Dutch Protestants in their fight against the Spanish forces which then occupied the Netherlands, England was also sending ships to the American coasts to fight against the Spanish ships of Philip II. Friction between the two countries continued to increase: one famous episode involved Mary Stuart, Queen of Scotland, who had claimed the English throne with the support of both France and Spain; her conspiracy, however, was discovered and Elizabeth had her executed. In 1588 this conflict finally broke into open war, when Philip II prepared a huge fleet, named the '**Invincible Armada**', for the invasion of England. In the English Channel, though, the light English ships easily outmanoeuvred the heavy Spanish galleons, sinking many of them, the rest of the Armada being finished off by heavy storms. England's victory immensely increased her prestige in Europe and her self-confidence.



Access the interactive image and listen to the description of the picture.

↓ Queen Elizabeth I, *The Armada Portrait*, by unknown artist, c. 1588.



1 WRITING Finish off the summary.

Elizabeth was able to give England the stability needed to oppose the threat of a Spanish invasion and to gain the affection and trust of her subjects.

- She found a compromise ...
- She reinforced the ...
- She encouraged exploration and ...



2 DISCOVER THE PICTURE Listen to the description of the picture

013 *The Armada Portrait*, then answer the questions.

- 1 How is Queen Elizabeth portrayed?
- 2 What realistic or symbolical elements in the painting refer to England's newly acquired power?
- 3 What does the history of the painting tell us about State propaganda in those years?

today

From villain to hero



Here's a familiar icon – the Guy Fawkes mask worn by the hero of the film *V for Vendetta* (2005), in (0) which V, an anarchist revolutionary dressed up like a 16th-century character, is the leader of a revolt against a tyrannical party which dominates the United Kingdom in a not too distant future. V's mask is modelled (1) the image of Guy Fawkes, one of the participants in the Gunpowder Plot (→ p. 88): the attempt made by a group of English Catholics in 1605 to blow up Parliament and kill King James I. The plot was revealed to the authorities in an anonymous letter and Guy Fawkes, an experienced soldier, was discovered guarding the barrels of explosives. He was arrested, convicted, tortured and hanged. As historian Nick Holland explains, the attack, if successful, 'would have not only (2) everyone in Parliament, but the whole Westminster area would have been destroyed as well. It would have been the biggest terrorist act in British history.'

The exposure of the foiled plot is commemorated (3) year with bonfires and fireworks on Guy Fawkes Night (the 5th of November). In the past, on this date children would make a mask of Guy Fawkes and wear it, singing 'Remember, remember the fifth of November!' Today, the annual ritual is more festive and fun (4) religious and monarchical. Even Fawkes himself has taken on new meaning, becoming best known around the world not as a would-be religious extremist and terrorist, but as a populist hero. His legacy has morphed into an almost mythical tale of anti-government rebellion, anarchy, and subversion.

The modern word 'guy' (5) from these effigies: originally it simply meant 'a strangely dressed and strange-looking person', and then came to mean 'person'. Four hundred years after the Gunpowder Plot, the image of Guy Fawkes – complete with mask and 16th-century cape and wide-brimmed hat – was given to V, the hero of the *V for Vendetta* graphic novel, originally published between 1982 and 1985. It was written by Alan Moore, but it was artist David Lloyd who came up with the idea of the Guy Fawkes disguise.

(6) popular were the *V for Vendetta* graphic novel and film that the Guy Fawkes mask has become a worldwide symbol of protest against various forms of impositions by the establishment. On 23rd May 2009 protesters in the British Parliament expenses scandal dressed (7) as V and set off a fake barrel of gunpowder outside Parliament, and in 2011 the mask was internationally adopted during the 'Occupy Wall Street' and similar 'Occupy...' protests around the world, turning (8) was once Britain's arch-villain into a worldwide symbol of freedom and rebellion against all forms of tyranny. According to David Lloyd, the iconic image is open to interpretation: 'It's an all-purpose badge of protest and rebellion. The smile can be interpreted as eternal optimism, of course – which is something essential to the survival of protesters everywhere.'

FIRST READING - PART 2

Read the text and think of the word which best fits each gap. Use only one word in each gap. There is an example at the beginning (0).

Life in Renaissance England

A united nation: English patriotism At the beginning of the 16th century England had an old and still powerful aristocracy of feudal origin and Catholic sympathies, which was gradually being replaced by a new **Protestant aristocracy** linked to the Tudors thanks to the assignation of the lands confiscated from the monasteries. Despite the Reformation and some religious persecution, the nation, on the whole, was united. The most powerful factor of unity was **patriotism**, particularly strong during the years of the conflict with Spain. It was also evident in Renaissance art: Englishmen, following the continental example, wanted to create a literary counterpart to England's victories on sea and land.

The artistic and the patriotic, or political, ideals went side by side. The glories of the nation were celebrated in a number of geographical and historical works: among these **Edward Hall's Chronicle** (1548) and **Raphael Holinshed's Chronicles** (1578-86) should be mentioned. They formed the historical background to some of William Shakespeare's historical plays. The Elizabethan theatre celebrated England and its kings and queens.

An age of navigators **Travel and expeditions** featured strongly in people's minds. Perhaps the most typical figure of the Elizabethan Age was the **navigator**. He was a 'privateer', or buccaneer: a sea-adventurer or pirate who attacked foreign merchant ships and also dealt in the slave trade; or he was the commander of a ship flying the English flag.

Sometimes the two figures merged, as in **Sir Francis Drake**. The queen officially gave her protection to Francis Drake only as an explorer and tradesman, because she could not afford to start a war against Spain at that time. Drake's naval exploits, however, with his attacks on Spanish ships, were more of a military than a commercial kind.

Drake's **circumnavigation of the globe** in 1577-80, with his raids on Spanish territories which finally brought home booty of over 300,000 pounds, marks the first stage of a patriotism that was to become stronger and stronger. After his return from the circumnavigation of the world, Queen Elizabeth knighted Francis Drake on board his ship, The Golden Hind.

Apart from professional navigators, many Renaissance Englishmen participated in England's sea fortunes: **Sir Walter Raleigh** (1552-1618), a refined courtier, writer and philosopher, was also the man who discovered and named the North American territory now known as Virginia, in honour of Queen Elizabeth, the 'Virgin Queen'.

The complete gentleman Another characteristic figure of the English Renaissance was the **courtier**, an ideal character whose qualities developed as the English court became more and more **refined**, following the example of the Italian humanistic courts such as Urbino or Ferrara. The courtier was usually a nobleman, who had to possess a number of qualities, **physical** as well as **intellectual**: he had to be polite, to know how to behave in every circumstance, to speak well, to be proficient in classical and foreign languages (especially Italian), to be able to compose

poetry and music, play musical instruments and sing and dance with grace, to be valiant in the use of arms and good at horsemanship. It is quite clear that not always all of these qualities could be possessed by a single person, but they correspond to the Renaissance ideal of the **complete man**, good at everything. Excellent examples of this are artists like Leonardo and Michelangelo and statesmen well-versed in the arts like Lorenzo the Magnificent and Henry VIII. Queen Elizabeth was the female counterpart of this.

Social unrest and Poor Law Far from the court and the life at nobles' houses in Elizabethan England, it could be hard for the lower classes. The **enclosures** – the fencing off for the purpose of sheep-rearing of large plots of land formerly cultivated by English peasants – meant that many families were turned off their land and were often reduced to begging for food. At times unemployment was high. Vagabonds and homeless people were common, especially in times of famine and plague. To help them a **Poor Law** was passed under Elizabeth, which made poverty relief a parish concern.



↑ *The Peddler* (also called *The Wayfarer*), by Hieronymus Bosch, c.1500.

↓ Portrait of Sir Walter Raleigh.



1 Decide if the following statements are true (T) or false (F). For each statement, underline the sentence in the text that helped you decide.

- By the early 1500s the English aristocracy was strongly Protestant. (T) (F)
- England was a deeply divided country. (T) (F)
- The historical works published in this period were patriotic in content. (T) (F)
- Sir Francis Drake helped Elizabeth I wage an unofficial war on Spain. (T) (F)
- Thanks to enclosures, more farmers now had access to land. (T) (F)

2 **FIRST WRITING** Complete the second sentence so that it has a similar meaning to the first one, using the words given.

- Travel and expeditions featured strongly in people's mind. **ON**
People were travelling and expeditions.
- The queen officially gave her protection to Francis Drake. **UNDER**
Sir Francis Drake of the Queen.
- Apart from professional navigators, many Renaissance Englishmen participated in England's fortunes at sea. **ONLY**
..... but also many Renaissance Englishmen participated in England's fortunes at sea.
- The courtier had to possess a number of qualities, physical as well as intellectual. **BOTH**
The courtier had to possess qualities.
- All of these qualities correspond to the Renaissance ideal of the complete man. **ENJOY**
The complete man all of these qualities.

3 **SPEAKING** Use the picture to talk about Sir Francis Drake and his role in British history. Use these words from the text.

- navigator • pirate • English flag • protection • explorer • tradesman • attacks • patriotism • circumnavigation • knighted



4 **COMPARING CULTURES** Baldassare Castiglione's *Book of the Courtier* (*Il cortegiano*) is the most famous courtesy book of the Renaissance. Surf the Internet and find some information on this text. How does it describe the ideal courtier? Do you see any similarities between Castiglione's ideal and the 'complete gentleman' of 16th-century England?

The Renaissance and Humanism



↑ *The Translators Presenting Bible to James I.* A group of robed men hand a Bible to King James I of England, seated on a throne, surrounded by his courtiers, c. 1611.

The concept of the Renaissance Renaissance is a term of French origin meaning 'rebirth'. It signified the **rebirth of classical literature** (Greek and Latin) after centuries in which it had been neglected and partly lost. The Renaissance entailed the **development of man's capacities** not just for artistic but also for social purposes. Good art and good government were thought to go together.

Northern Humanism and grammar schools The English Renaissance occurred later than the Italian one. What gave it its characteristic flavour was its blend of Northern Humanism with the Reformation spirit. The '**New Learning**' (as Humanism was also called) was firmly established in the network of **grammar schools** that covered the country extensively and in the two **universities of Oxford and Cambridge**.

The Reformation and the English Bible Humanism had made the study of Greek fundamental and this knowledge was applied to translating the Old and New Testaments into English, following the example of Germany, where Martin Luther had translated the Bible in 1522. In 1611 the **Authorized Version of the Bible** was published (also called King James' Bible because it was promoted by James I). Its images, vocabulary, rhythms and rhetorical patterns were to influence English poets and prose writers for centuries.

The new philosophers A blow to traditional beliefs came from the new philosophers, best represented by **Francis Bacon** (1561-1626, → p. 106). Like science, philosophy too rejected the old deductive method (proceeding from general ideas to particular facts), in favour of the **inductive method** (which from particular facts formed general truths). This meant that personal experience, sense experience, was more important in the establishment of truth than traditionally accepted ideas. It was another step in the direction of **individual thinking** and against accepted authority. It ran parallel to the Reformation with its rejection of a central Church authority in favour of individual conscience, and the personal interpretation of the word of God through an individual reading of the Bible.

1 Answer the questions.

- Where did the Renaissance get its name?
- What was the 'New Learning' and how was it promoted?
- Why is the King James' Version of the Bible so important?
- What did the new inductive method and the spirit of the Reformation have in common?

2 PROJECT Work in groups. Each group will briefly research one of the following scientists and philosophers and their achievements. Organise your findings in a video or a presentation and illustrate it to your classmates.

Galileo Galilei • Francis Bacon • Thomas Hobbes • Nicolaus Copernicus • Johannes Kepler

3 WRITING List the main similarities and differences between the Italian and the English Renaissance.

Both gave value to art and literature. The Italian one started before the English one.

today

A new age of discovery

What remains today of the great era of discoveries that began in the late 15th century? Is there any room left for exploration in the age of smartphones? Certainly, the age of intrepid adventurers and unscrupulous privateers is long gone, but a new figure is emerging: that of the explorer who wants to understand the planet rather than dominate it. Exploration for the sake of being the first, and testing willpower, nerve and endurance, is now giving way to a higher-minded thirst to preserve the planet for future generations. As technology advances, especially in photography and telecommunications, it is getting easier for ordinary citizens to play a part. Exploration is becoming both more scientific and more democratic.

All the same, vast unknown chunks of the world still tempt the purely adventurous. The most obvious are mountains: thousands remain unconquered. All fourteen higher than 8,000 metres have been scaled; the tallest of all, Mount Everest, has been climbed more than 7,000 times. But many thousands of peaks across the world are still unconquered, including hundreds in the Himalayas rising to 6,000-7,000 metres. Only 200-odd of the 2,800 Nepalese mountains that are higher than 6,000 metres may have been climbed.

Antarctica, larger than the United States and Mexico combined, still offers vast, untouched icebound stretches for the ultra-hardy. Then there are caves: speleologists reckon that a good half of them have never even been poked into. Speleology has changed massively in the past two decades, as a new technique of laser scanning can now measure caves far more accurately than before. Access to forest canopies is also being transformed by technology. Towers, balloons, inflatable rafts, light aerial walkways, drones and even giant cranes that have been helicoptered into place allow scientists to see what is going on under once-inaccessible foliage. And millions of hectares of forest canopy in the Amazon Basin and in Africa and East Asia, especially Borneo and New Guinea, are yet to be inspected. These areas are also home to isolated peoples who have never been in contact with the outside world, and whose languages remain untranslated and unclassified. The prospect of reaching new places and even people still tantalises the adventurous. However, explorers have become far more conscious of a duty to preserve the environment and less keen to be seen as no more than action heroes. 'The key word nowadays is discovery rather than exploration,' says John Hemming of Britain's Royal Geographical Society. 'You see lots of stunts today, but if you're not doing worthwhile science, you're not an explorer.'

Abridged from www.economist.com



↑ A drone used to map an area of rainforest in the Western Amazon region of Brazil.

INVALSI Read the text. Decide whether the statements (1-6) are true (T) or false (F), then write the first four words of the sentence which supports your decision. The first one (O) has been done for you.

- In the age of smartphones exploration is predominantly about conquest and domination. (T) (X)
Certainly, the age of
- Exploration has become more accessible to ordinary people. (T) (F)
- In the Himalayas, all peaks above 6,000 metres have been scaled. (T) (F)
- Despite technological advances, it remains impossible for scientists to study what lies under the forest canopy. (T) (F)
- Some of the human inhabitants of the Amazon speak unknown languages. (T) (F)
- Explorers today are more interested in adventures than they are in protecting natural habitats. (T) (F)
- For John Hemming, explorers today are also scientists. (T) (F)

The first settlements

The colonial period In American history, the period stretching from the beginning of the 17th to the last decades of the 18th century is best known as the 'colonial period'. It was in this span of time that the English settlements, which were later to become the United States, were founded and began to construct their independence from the mother-land. The first attempts to establish **English settlements** on the American coasts go back to the Elizabethan Age, with a number of unsuccessful expeditions, the most famous of which were carried out by Sir Walter Raleigh and Sir Richard Granville. The reports written about them, such as Thomas Harriot's *A Briefe and True Report of the New-Found Land of Virginia* (1588), constitute the first examples of 'colonial literature'. Written by English authors for an **English public**, they share with the later American literary output of the same kind, both a 'promotional' character (the wonders of the New World were often magnified to improve migration), and a 'practical' one, containing useful technical, economic and geographical information.

It was not until the reign of James I (1603-25), however, that the first permanent settlements were founded as peace with Spain (1604) and the necessity of an expanded market for English goods lay the foundations for an English empire. In 1607 the Virginia Company of London established Jamestown, and founded the first English colony in America. The expedition was led by Captain John Smith, whose *A True Relation of Such Occurrences and Incidents as Hath Happened at Virginia* (1608) was the **first book about America** to be written on **American soil**. The book has an eminently practical character, which can be regarded as a common feature in the early literary output of the colonies in Southern North America.

↓ The village of Jamestown, the first permanent English settlement in America.

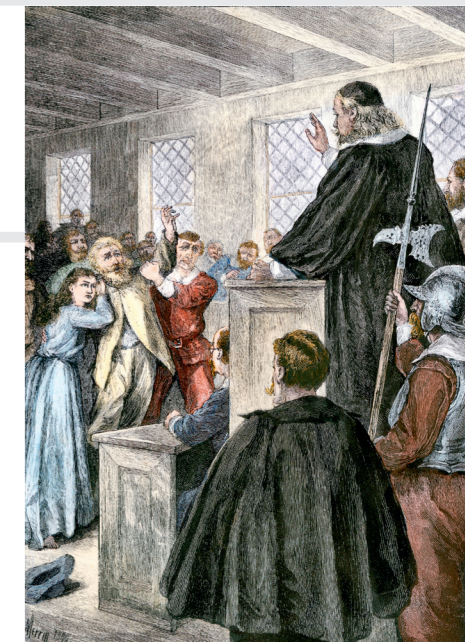


The Southern and New England colonies

The Southern colonies Like Virginia, all the other Southern colonies founded in this period soon developed a predominantly rural economy, often based on a one-crop system and on the exploitation of black slaves. Also typical of southern colonization was the presence of great aristocratic families, the owners of the large tobacco, cotton and rice plantations, who held most of the political power. Among the Southern colonies **Georgia** was founded in 1703 with the intention of releasing debtors from prison and sending them there. Many colonists who could not afford the costs of the voyage to the New World bound themselves to work for a proprietor or a company for a limited time in exchange for passage and maintenance. Such a practice was known as 'indentured labour', and the people who signed for it 'indentured servants'.

The New England colonies The most relevant feature which distinguished the Northern, or **New England** colonies, from the Southern ones was the **religious character** of the former. With the accession to the throne of James I (1603-25) life in England became difficult for Non-Conformists, that is those who refused strict conformity to the rites of the Anglican Church. Many persecuted Puritans fled to Holland seeking greater religious freedom and hence, in September 1620, a small group of people (the so-called '**Pilgrim Fathers**') sailed to America. Their ship, the *Mayflower*, was bound for Virginia, but as they reached the coasts of New England they decided to land there and founded the Plymouth Colony (December 1620).

The Puritans in America English Puritans looked upon themselves as God's chosen people and found in the **Bible** their guiding book. It was a hard life, but just a year later the Pilgrims celebrated their first American harvest beginning the tradition of **Thanksgiving**. Like Plymouth, all the New England colonies were established by Puritan separatists. As a result, intolerance ruled the political life of New England, which was in fact subject to strict religious rule although State and Church were considered as separated. Those who dissented were often banished from the community. The obsession with dissent and moral deviations also led to **witch-hunts** and the notorious **Salem trials** (named after the town in Massachusetts where they were held) in which hundreds of women were accused of being witches and were tortured and burnt at the stake.



↑ Guilty verdict pronounced at a colonial Massachusetts trial, 1600s.

1 Correct the following sentences.

- The colonial period stretches from the last decades of the 17th century to the beginning of the 18th century.
- The first English settlements in America were established by Sir Walter Raleigh and Sir Richard Granville.
- The main purposes of colonial books were to entertain and inform people.
- The first permanent English settlements were founded before the war against Spain.
- The first book about America to be written on American soil had an eminently abstract character.



014

2 LISTENING Listen to the story of Pocahontas and complete the text with the missing information.

Pocahontas was the (1) _____ of an Indian chief in Virginia. The story goes that she saved the life of John Smith, one of the English (2) _____ who had landed in May (3) _____. Later, Pocahontas was captured by the English, converted to Christianity and took the name (4) _____. After her release, she married a (5) _____ farmer, John Rolfe, and travelled to London, where she was presented as an example of a civilised (6) _____. She became a kind of (7) _____.

1 WRITING Complete the following exercise asking or answering questions.

- _____? It was based on a one-crop system and on the exploitation of black slaves.
- Who held most of the political power?
- _____? The colonists who could not afford the costs of the voyage to the New World bound themselves to work for a proprietor or a company for a limited time in exchange for passage and maintenance.

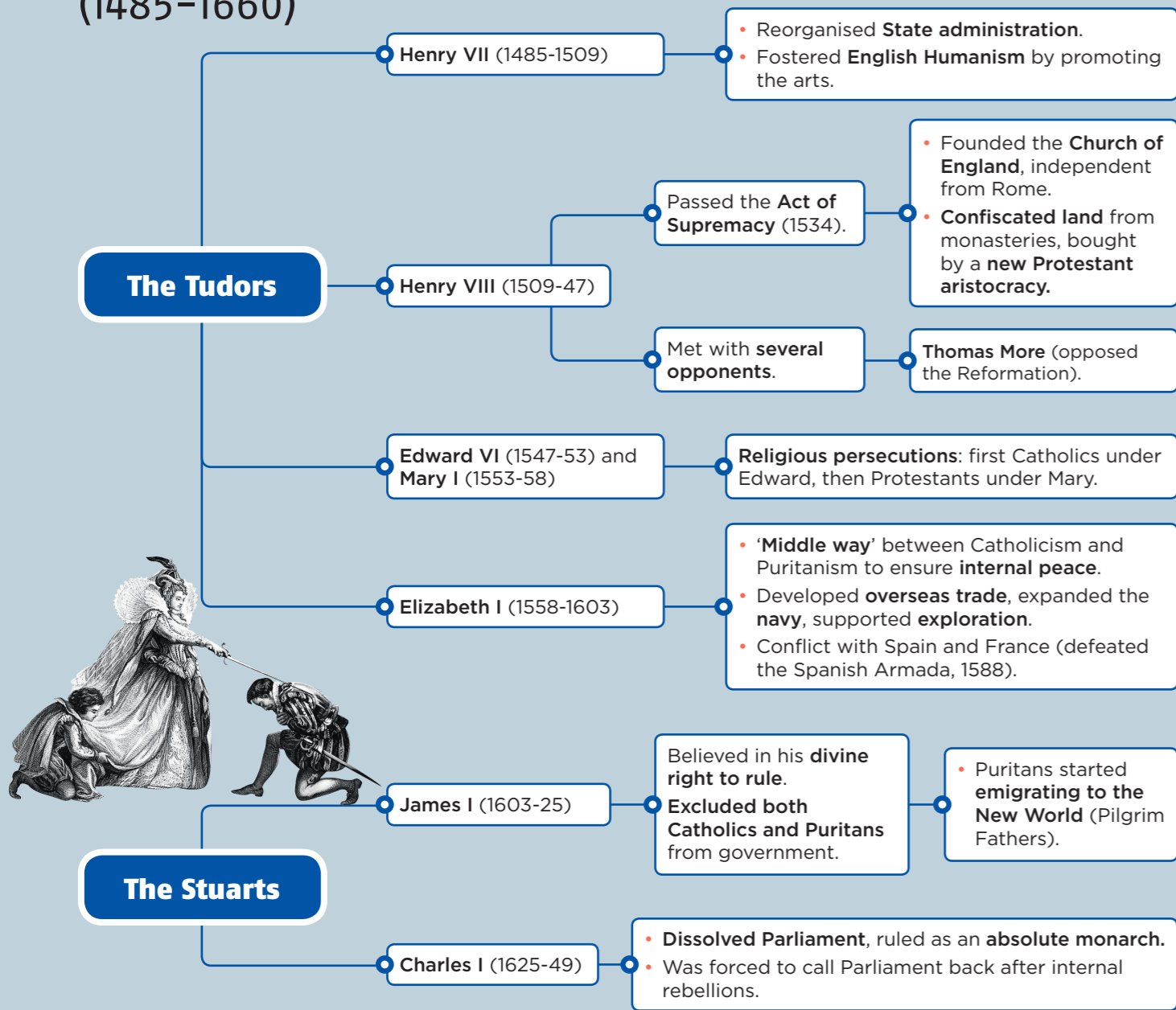
4 What was the main difference between the Northern and the Southern colonies?

5 Why did many Puritans flee to other countries?

6 _____? Because all the New England colonies were established by Puritan separatists, and the political life was subject to strict religious rules.

7 What did the obsession with dissent and moral deviations lead to?

The Renaissance (1485-1660)



The Civil War (1642-49)

- Cavaliers** (Royalists) against **Roundheads** (Parliamentarians), led by **Oliver Cromwell**.
- Ended with the **beheading of Charles I**.

The Commonwealth (1649-58)

- England was **ruled by Parliament** until 1653.
- Cromwell dissolved Parliament** and ruled directly as **Lord Protector**.
 - Won military campaigns** in Scotland, Ireland, and the Netherlands.
 - Imposed Puritan policies** (e.g. closed down theatres).

Economic and social changes

- Open fields** → **enclosures**: concentration of land in the hands of few owners.
- Poor Law** to curb unemployment and homelessness.

Division and unity

- A nation **divided** by **religion** (Reformation) and **politics** (Civil War).
- A nation **united** by **foreign enemies** (France, Spain) and the **conquest of the seas** (new colonies, navigators and 'privateers').

Humanism and the Renaissance

- From Italy it spread to England, promoting: the **rebirth of classical literature** (Latin and Greek learning in **grammar schools** and **universities**).
- the **development of human capacities**: new philosophers (e.g. Francis Bacon) championed the **inductive method** and **individual thinking**.

New ideal of the **'complete gentleman'**: refined, polyglot, and artistic as well as good at fighting and riding



Visual Revision: watch the video, study with the presentation and revise with the mind map.

1 HISTORY INVESTIGATION
You will be divided into 3 groups and each group will investigate a specific monarch of this period.

- Group 1: Henry VIII
- Group 2: Elizabeth I
- Group 3: James I

After investigating you will present your discoveries to your class using a presentation/prezi/video...

2 MULTIMEDIA ESSAY
Write a multimedia essay using prezzi, ppt, canva or a website you like on how the Commonwealth shaped Great Britain. You can concentrate on a single topic or take into consideration the general heritage.

3 RESEARCH PAPER
Charles I and the decision to declare war to his own country. Write your own research paper using the so-called P.E.E. (Point, Evidence, Explanation) technique.

- 1485** Henry Tudor is King Henry VII of England, the first monarch of the Tudor dynasty
- 1509** Henry VIII becomes King of England: the 'defender of the faith' against Martin Luther
- 1522** Martin Luther translates the Bible into the vernacular
- 1534** Act of Supremacy: the Church of England is independent. King Henry VIII is Head of the Church
- 1547-58** Under Edward VI radical Protestantism is strong. This leads to a Catholic reaction under Mary Tudor
- 1550** Sir Walter Raleigh discovers Virginia
- 1558-1603** Elizabeth I finds a compromise between Catholicism and Puritanism
- 1577-80** Sir Francis Drake's circumnavigation of the globe
- 1603** James I is the first of the Stuart kings. He rules both Scotland and England
- 1605** The Gunpowder Plot
- 1609** Shakespeare's sonnets published
- 1611** The Authorized Version of the Bible is published
- 1620** The Pilgrim Fathers sail to America on the Mayflower
- 1623** Shakespeare's *First Folio* published
- 1625** Charles I becomes king and follows his father's policy
- 1642** The Civil War breaks out: Cavaliers versus Roundheads
- 1649-58** Oliver Cromwell rules the country: England is a parliamentary republic called the Commonwealth



Renaissance poetry



Visual Revision: study with the presentation and revise with the mind map.



EXTRA TEXTS

D7 The Language: The birth of Modern English

D8 Philip Sidney, *With How Sad Steps, O Moon*

D9 Philip Sidney, *Arcadia, My Sheep Are Thoughts*

D10 Edmund Spenser, *One Day I Wrote Her Name Upon the Strand*

D11 Robert Herrick, *Hesperides, To the Virgins*

D12 Andrew Marvell, *Miscellaneous Poems, To His Coy Mistress*

D13 Edmund Spenser, *The Faerie Queene, The Bower of Bliss*

1 VOCABULARY

Read the definitions and find the correct word(s).

- Poem made up of 14 lines: _____
- Collection of love poems: _____
- Set of sounds repeated regularly: _____
- Strong attraction: _____
- Poetry about knights: _____
- Long poem about ancient people and gods: _____

The sonnet and the cult of the lady In literature, the new Renaissance spirit pervaded lyric poetry and especially the sonnet. The sonnet was introduced to England by a group of Court poets during the reign of Henry VIII. They translated or adapted it from Petrarch, whose *Canzoniere* was the model for Renaissance poets. Most 16th-century sonnet collections are addressed to the mythical lady of the Petrarchan tradition: a **woman** who is both **real** and **ideal**, full of the **highest** physical and spiritual **qualities**. This tradition was particularly suited to the English cultural and political situation, because of the veneration of the 'Virgin Queen', Elizabeth I.

A great technical innovation by English Renaissance poets was to change the metrical structure of the sonnet from Petrarch's pattern (two quatrains and two tercets) to the so-called **Elizabethan sonnet** (three quatrains and a couplet). Thus they created the pattern which was later adopted by William Shakespeare and his contemporaries and is usually known as the **Elizabethan** or **Shakespearean sonnet**.

The English sonnet sequences The first to write sonnets in English were Sir **Thomas Wyatt** (1503-42) and the **Earl of Surrey** (1517-47). Their sonnets were published in a very popular collection called *Tottel's Miscellany* (1557) (→ European Literatures, p. 100). The first important English sonnet sequence, however, was *Astrophil and Stella* (1581) by Sir **Philip Sidney** (c. 1554-86), which set a fashion for sonnet writing. Sidney's sonnets are both traditional and original: they lie within the accepted Petrarchan model, but they sometimes contrast love with social and ethical duties. Sometimes they also show a love of introspection which seems to anticipate Romantic feelings. After Sidney, sonnet writing became immensely popular. In 1595 another great poet, **Edmund Spenser** (1552-99) published his sonnet collection, *Amoretti*. In it he not only celebrates his lady, but also deals with the theme of the immortality bestowed upon the loved one (and, consequently, the poet) by poetry. Last but not least, **William Shakespeare's sonnets** (→ p. 179) came out in 1609, though they were mostly written between 1593 and 1599. They are by far the greatest of the English sonnet sequences. They are obviously indebted to the Italian and classical tradition, but they are also highly original.

Metaphysical and Cavalier poets Two influences stand out clear and distinct in English poetry at the beginning of the 17th century: **John Donne** (1572-1631, → p. 188), the first of the so-called Metaphysical poets and a master in the tradition of wit, and **Ben Jonson** (1572-1637), who was the model of the Cavalier poets. They were classicist in literature and royalist in politics: the best of them were **Robert Herrick** (1591-1674) and **Andrew Marvell** (1621-78), who is still well-known for his poem *To His Coy Mistress*, one of the best expressions of the *carpe diem* motif in English literature. The **Metaphysical poets** differed from previous movements in their insistence on an elaborate style, the search for the unusual and the intellectualism of their works. To the **Cavalier poets**, poetry meant not so much metaphysical extravagance as classical elegance and clarity.

The chivalric poem One of the genres favoured by Renaissance poets was the chivalric poem, which from France and Italy spread to the rest of Europe. In England, **Edmund Spenser** adapted Ludovico Ariosto's *Orlando furioso* and Torquato Tasso's *Gerusalemme liberata* to the needs of Protestant and Tudor propaganda. His *Faerie*

Queene (1591-96) uses fantastic tales of imaginary knights and ladies, fairies and deities, to celebrate Queen Elizabeth and her courtiers. The allegorical form of the poem allows Spenser to set Protestant England against her enemies – Catholic Rome in particular – without having to write in explicitly political terms.

The Christian epic poem On the Puritan side, the most important poet was **John Milton** (1608-74, → p. 192). To devote himself fully to the Puritan cause, in the crucial years of the Commonwealth (the 1640s and 1650s), he set aside poetry to write prose pamphlets defending the Puritan regime. During that time, he only wrote a few sonnets. With the fall of the Puritan Commonwealth, Milton finally found time to write the **great Christian epic poem** he had always had in mind: *Paradise Lost* (1667). For his subject he chose the biblical story of the temptation of Adam and Eve by the serpent in the Garden of Eden, and man's subsequent loss of paradise. *Paradise Lost* is the last and the greatest Renaissance epic: it is full of the spirit of Greek and Roman literature as well as Christian Humanism.

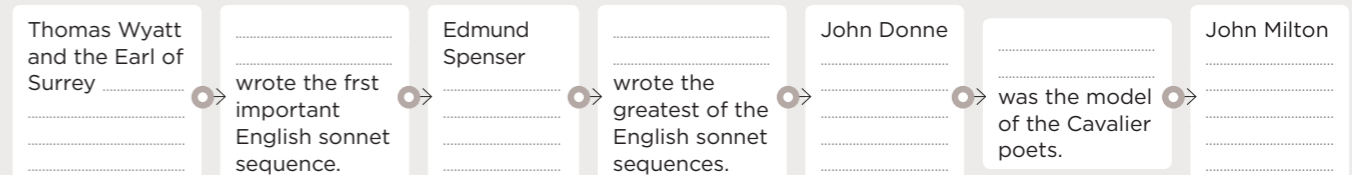
2 FIRST WRITING

Rephrase the following sentences using the words given.

- The sonnet was introduced to England by a group of Court poets during the reign of Henry VIII. **TO** A group of Court poets _____.
- Most 16th-century sonnet collections are addressed to the mythical lady of the Petrarchan tradition. **OF** The mythical lady of the Petrarchan tradition is _____.
- A great technical innovation by English Renaissance poets was to change the metrical structure of the sonnet: from Petrarch's pattern to the so-called Elizabethan sonnet. **INTO** The English Renaissance poets changed _____.
- The first to write sonnets in English were Sir Thomas Wyatt and the Earl of Surrey. **BY** The first sonnets in English _____.

3

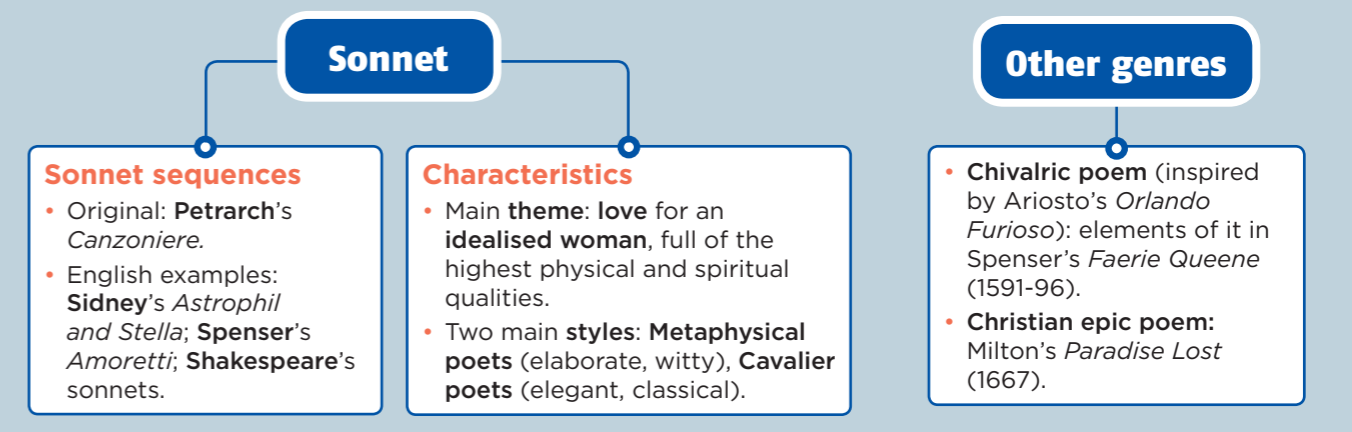
Complete the following timeline about the English Renaissance poets.



4 CRITICAL THINKING

Surf the net and find a painting, a song or a piece of poetry which portrays your idea of love. Show it to your classmates and provide reasons for your choice. Does your ideal of love fit the Renaissance standards?

TO SUM UP



The Petrarchan and the English sonnet

What is a sonnet? The sonnet is a poem made up of **fourteen lines** which may be **variously rhymed**. It has been immensely popular in English and in other European literatures from the Renaissance to the present time. In fact, it is with the sonnet that English poetry caught up with the Continental Renaissance, especially Italian, and produced what is possibly its best lyric output. Let us consider some sonnet's technical devices.

- **Rhyme** The rhyme scheme of Surrey's sonnet in the opposite page is quite clear, though it contains some words that do not rhyme perfectly according to modern pronunciation – as in the final couplet with the rhyme 'remove'/'love'. This is explained by the fact that English pronunciation has changed throughout the centuries: in the Renaissance, some words were pronounced differently to now.
- **Self-contained lines** A feature of sonnets (which is also common to other forms of poetry) is that some lines are self-contained, that is **their meaning is complete** – as in line 14: 'Sweet is the death that taketh end by love'.
- **Run-on lines** Some lines instead need to run on into the next one to complete their meaning – as in lines 9-10. To be fully understood, 'And coward Love, then, to the heart apace' needs to continue into the next line: 'Taket h his flight, where he doth lurk and plain'. Technically, this is called **enjambement** – a word of French origin which literally means '*divaricare le gambe*'.
- **Metaphor** Both Petrarch's and Surrey's sonnets begin with a common image in love poetry: love has taken possession of the lover like a conqueror takes possession of a town and reigns there. The way both poets put this image corresponds to one of the most common rhetorical figures: the metaphor. A metaphor is a figure of speech which consists in **transferring the meaning of a word to another** which shares some analogies with the former.
For example: 'starry eyes' referred to a woman's eyes may stand for 'very bright, shining eyes'. The connection implied is the following: a) stars are very bright; b) her eyes are very bright; c) she has starry eyes.
Or we might say: 'you are the sunshine of my life'. Sometimes the verb may be understood: 'you, the sunshine of my life'. Notice that in a metaphor the word of comparison ('bright', 'shining') is **omitted**, just as there is no explicit connection such as 'like' or 'as'.
- **Simile** The simile, on the other hand, is a **comparison between two terms** which are clearly separate and are **linked by** a word of likening such as '**like**' or '**as**'. For example: 'she moves like a ballet dancer'; 'as black as coal'; 'as white as snow'.



↑ Miniature from Francesco Petrarca's *Canzoniere*, 15th century.



Italian origin of the sonnet The sonnet was introduced to England by a group of Court poets during the reign of Henry VIII. Among the first to write sonnets in English was Henry Howard, **Earl of Surrey** (1517-47). His fidelity to Petrarch may be judged in this adaptation of one of Petrarch's most famous sonnets, *Amor, che nel penser mio vive e regna*, where he describes love as a cruel lord that treats the lover as a slave or a vassal, but is afraid of the woman's disdain and runs away from it.

The English and the Italian sonnet Surrey's great innovation was to change the structure of the Petrarchan sonnet (4 + 4 + 3 + 3), creating the pattern which was later adopted by Shakespeare and his contemporaries and is usually known as the **Elizabethan** or **Shakespearean sonnet** (4 + 4 + 4 + 2). The difference may be seen from the tables below. (The rhyme scheme of Shakespeare's sonnets is *abab, cdcd, efef, gg*.)

Amor, che nel penser mio vive e regna
 e'l suo seggio maggior nel mio cor tene,
 talor armato ne la fronte vene;
 ivi si loca ed ivi pon sua insegna.
 5 Quella ch'amare e sofferir ne 'nsegna,
 e vol che 'l gran desio, l'accesa spene,
 ragion, vergogna e reverenza affrene,
 di nostro ardir fra se stessa si sdegna.
 Onde Amor paventoso fugge al core,
 10 lasciando ogni sua impresa, e piange e trema;
 ivi s'asconde e non appar più fore.
 Che poss'io far, temendo il mio signore,
 se non star seco infin a l'ora estrema?
 ché bel fin fa chi ben amando more.

(Francesco Petrarca, *Canzoniere*, 140, 1374)

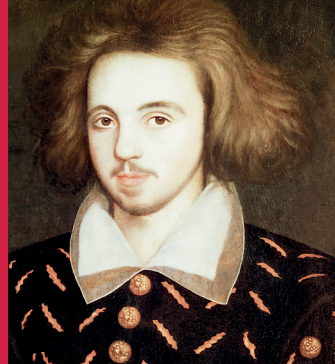
Love, that doth reign and live within my thought,
 And built his seat within my captive breast,
 Clad in the arms wherein with me he fought,
 Oft in my face he doth his banner rest.
 5 But she that taught me love and suffer pain,
 My doubtful hope and eke my hot desire
 With shamefast look to shadow and refrain,
 Her smiling grace converteth straight to ire.
 And coward Love, then, to the heart apace
 10 Taketh his flight, where he doth lurk and plain,
 His purpose lost, and dare not show his face.
 For my lord's guilt thus faultless bide I pain,
 Yet from my lord shall not my foot remove:
 Sweet is the death that taketh end by love.

(The Earl of Surrey, in *Tottel's Miscellany*, 1557)

Petrarchan sonnet	
STRUCTURE	RHYME SCHEME
1st quatrain	a b b a
2nd quatrain	a b b a
1st tercet	c d c
2nd tercet	c d c

Elizabethan sonnet	
STRUCTURE	RHYME SCHEME
1st quatrain	a b a b
2nd quatrain	c d c d
3rd quatrain	e f e f
couplet	g g





Christopher Marlowe

(1564–93)



Listen to the texts.

TO SUM UP

- He had a short turbulent life, studied at Cambridge, was probably a government spy for a period of time, and was brutally killed in a London tavern.
- He was the first great dramatist of his age.
- He wrote tragedies in blank verse (*Tamburlaine*, *The Jew of Malta*, *Doctor Faustus*) and a historical play (*Edward II*).
- He paved the way for Shakespeare.

A short, turbulent life Christopher Marlowe was born in Canterbury in 1564. A contemporary of Shakespeare, he is the first great English Renaissance dramatist. After studying at Cambridge and possibly working as a secret agent for the queen, Marlowe began a highly successful career both on the stage and as a poet. This was suddenly ended in 1593 by his death: he was stabbed in the eye in a tavern of a London suburb in unclear circumstances. He had a turbulent life, in which he was repeatedly accused of both atheism and immorality.

The great tragedies The characters of Marlowe's tragedies were, like their author, restless and adventurous, full of kings, tyrants, heroes and lovers. The hero of *Tamburlaine* (1587), his first dramatic success, was the prototype of a warrior-king driven almost mad by his **thirst for power** and glory. The *Jew of Malta* (1589) shows a man who in his insane hatred of mankind and in his excessive **love of gold** brings ruin on himself. The great scholar in *Doctor Faustus* (c. 1592) is doomed by his **immoderate desire for forbidden knowledge**. Indeed, all of Marlowe's great characters seem to be ruled by self-destructive passions. On the contrary, the king in *Edward II* (1593), Marlowe's historical play, is deposed and finally murdered because of his many weaknesses and indecisions (a dramatic situation that Shakespeare was to explore later in *Richard II*, c. 1595).

Marlowe's influence on Elizabethan drama In his plays, especially in famous speeches and monologues, Marlowe invented a unique blend of rhetoric, **powerful** images, majesty and verbal virtuosity which became typical of Elizabethan theatre. He also greatly enhanced the dramatic possibilities of **blank verse**. Marlowe blazed a trail for Shakespeare and the other Elizabethan and Jacobean dramatists. His poetry was equally impressive and we can but regret that his genius was stopped short by his untimely death.

1 Complete the timeline about Marlowe's life.

He was born _____ → He studied _____ → He worked as _____ → He began _____ → He was _____ → He was repeatedly accused of _____

2 SPEAKING Talk for at least two minutes about the features of Marlowe's style, which make his tragedies unique. Use these words from the text.

speeches • monologues • rhetoric • powerful images • blank verse • impressive

3 WRITING List Marlowe's most important tragedies giving some details about each one. What are all Marlowe's characters dominated by?

4 WRITING Surf the net and find further information about Marlowe's life and tragedies. Write a brief profile of the author following the outline given. Report to your classmates.

- Main biographical details affecting his literary production.
- Principal works.
- Dramatic style.
- Marlowe's importance to English literature.

Doctor Faustus

(c. 1592)

A modern tragedy *Doctor Faustus*, Marlowe's most famous play, is usually regarded as one of the first modern tragedies – together with Shakespeare's *Hamlet* and *Othello*. In fact, historically the play looks both back to the past and ahead to the future. On the one hand, its structure is still that of a medieval Morality Play: it shows the fight over man's soul by the forces of good and the forces of evil. On the other hand, Faustus' **aspiration to infinite knowledge** and a **total control over nature** is typically modern, and the story of Faustus has become one of the few lasting modern myths (→ Modern Myths, Faust, p. 113).

T11

Faustus' Last Hour and Damnation

Christopher Marlowe, *Doctor Faustus* (c. 1592)

This is the end of the play. It is 11 o'clock at night on Faustus's last day. In an hour, Mephistopheles will come and take away his soul, as stated in the contract signed by Faustus 24 years earlier. Faustus is alone on stage and utters his final words.

[*The clock strikes eleven*]

FAUSTUS Ah Faustus,

Now hast thou but one bare hour to live,

And then thou must be damned perpetually.

Stand still, you ever-moving spheres of heaven,

5 That time may cease and midnight never come.

Fair nature's eye,¹ rise again, and make

Perpetual day; or let this hour be but

A year, a month, a week, a natural day,²

That Faustus may repent and save his soul.

10 *O lente, lente, currite noctis equi!*³

The stars move still, time runs, the clock will strike.

The devil will come, and Faustus must be damned.

O I'll leap up to my God! Who pulls me down?

See, see, where Christ's blood streams in the firmament!⁴

15 One drop would save my soul, half a drop. Ah, my Christ!

Rend not my heart for naming of my Christ!

THE STORY

Faustus is a great scholar who has achieved all the knowledge man can aspire to on earth. But he wants to go further and learn the causes of life and the means of ruling the elements of nature. This is forbidden knowledge, and for that he has to turn to black magic. He makes a pact with Mephistopheles, the devil's agent, agreeing to let Hell have his soul in exchange for absolute power and knowledge. This lasts for 24 years, during which he is allowed to perform the impossible and to get everything he wants: he can even summon up Helen of Troy, the most beautiful woman of all times, and enjoy her love. But at the end of his life everything seems worthless and Faustus is consumed by remorse and despair, and descends into Hell with the damned.



Track 16



Practise your listening with the karaoke

[*L'orologio batte le undici*]

FAUST Ah, Faust,

hai solo un'ora di vita,

poi sarai dannato per sempre.

Fermatevi sfere del cielo che eternamente ruotate,

che il tempo finisca e mezzanotte non venga mai.

Occhio lieto della natura, sorgi, sorgi di nuovo e fai

un giorno eterno, o fai che un'ora duri

un anno, un mese, una settimana, un giorno,

che Faust possa pentirsi e salvare l'anima.

O lente, lente, currite noctis equi!

Le stelle ruotano, il tempo corre, l'orologio

suonerà, verrà il demonio e Faust sarà dannato.

Salirò fino a Dio! Chi mi trascina in basso?

Guarda, il sangue di Cristo allaga il firmamento,

e una sola goccia mi salverebbe, metà d'una goccia. Ah, mio Cristo,

non uncinarmi il cuore se nomino Cristo.

1. Fair ... eye: the sun.

2. a natural day: twenty-four hours.

3. *O lente ... equi!*: 'O run slowly, slowly, horses of the night', an adaptation of Ovid (*Amores*, 1, XIII, 40).

4. Christ's ... firmament: the blood of Christ flowing for the salvation of humanity, from which Faustus has wilfully excluded himself, may be compared to Faustus' blood, which refused to flow in his veins when he had to sign the contract with the devil.

Yet will I call on him. O spare me, Lucifer!

[...]

[The watch strikes]

Ah, half the hour is passed: 'twill all be passed anon.

O God, if thou wilt not have mercy on my soul,

20 Yet for Christ's sake, whose blood hath ransomed me,

Impose some end to my incessant pain;

Let Faustus live in hell a thousand years,

A hundred thousand, and at last be saved!

Oh, no end is limited ⁵ to damnèd souls.

25 Why wert thou not a creature wanting soul?

Or why is this immortal that thou hast?

Ah, Pythagoras' metempsychosis, ⁶ were that true

This soul should fly from me and I be changed

Unto some brutish beast.

30 All beasts are happy,

For when they die their souls are soon dissolved in elements;

But mine must live still to be plagued in hell.

Cursed be the parents that engendered me!

No, Faustus, curse thyself, curse Lucifer

35 That hath deprived thee of the joys of heaven.

[The clock strikes twelve]

It strikes, it strikes! Now body, turn to air,

Or Lucifer will bear thee quick to hell!

O soul, be changed to little water-drops

And fall into the ocean, ne'er be found.

[Thunder and enter THE DEVILS]

40 My God, my God! Look not so fierce on me!

Adders and serpents, let me breathe awhile!

Ugly hell, gape not! Come not, Lucifer;

I'll burn my books! ⁷ – Ah, Mephistopheles!

[Exeunt with him]

Lo dirò di nuovo. Risparmiami, Lucifero.

[...]

[L'orologio suona]

Ah, mezz'ora è passata. Presto passerà tutta.

Dio, se non vuoi avere pietà di quest'anima,

almeno per amore di Cristo il cui sangue mi ha riscattato,

assegna un termine alla mia pena incessante:

che Faust resti all'inferno mille anni,

centomila, e alla fine sia salvato.

Ma non c'è fine alle anime dannate.

Perché non sei una creatura senz'anima?

Perché la tua dev'essere immortale?

Metempsicosi di Pitagora, fossi vera,

l'anima mi lascerebbe, sarei mutato

in una bestia brutta.

Felici le bestie che morendo

cedono l'anima agli elementi,

ma la mia vivrà torturata in eterno.

Maledetti i genitori che mi fecero!

No, Faust, maledici te stesso, maledici Lucifero

che ti ha privato del cielo.

[L'orologio suona mezzanotte]

Suona, suona! Corpo, trasformati in aria,

o Lucifero ti porterà all'inferno.

Anima, mutati in piccole gocce d'acqua

e cadi nell'oceano, nessuno ti trovi.

[Tuono, ed entrano I DIAVOLI]

Mio Dio, mio Dio, non guardarmi così feroce!

Serpi e vipere, lasciatemi vivere ancora un poco.

Inferno orribile, non aprirti. Non venire, Lucifero.

Brukerò i miei libri. Ah, Mefistofele!

[Escono con Faust]

(translated by N. D'Agostino)

5. **no ... limited:** there is no limit to suffering.

6. **Pythagoras' metempsychosis:** Pythagoras' theory, also present in various oriental philosophies, that at the moment of death the soul leaves the body and passes into some other creature.

7. **books:** books of black magic, which gave Faustus power on earth, but also eternal damnation.

THE TEXT

1 Answer the questions.

1 What is Faustus afraid of? Why?

2 What sound effects turn his fear into terror? Why?

3 To whom does Faustus address his request for help?

a lines 4-10:

b lines 11-17:

4 What is Faustus ready to do to try and avoid his fate?

a lines 19-23:

b lines 25-32:

c lines 33-39:

d lines 40-43:

THE LANGUAGE

2 Translate the following expressions into Modern English.

• hast

• thou

• wert

• thyself

• hath

• thee

3 The rhythm of the monologue is getting more and more intense as far as time goes by. Can you find hints and examples of Faustus' increasing despair?

YOUR TURN

4 DISCUSSION Discuss the following questions in pairs: Would you accept a deal with the Devil? If yes, what would you sign it for?

topic

Modern myths: Faust

Doctor Faustus (or Faust) is, together with Hamlet and Othello, the first modern hero. Compared to the heroes of medieval romance and of classical epics they are **'imperfect heroes'**, and this quality brings them closer to the average person and makes them modern characters. Doctor Faustus is also the first of the so-called **modern myths**, that is myths which were created in the Renaissance or afterwards.

As with classical and biblical myths, modern myths are known worldwide even though most people have not read the works in which they first appeared. Also, they have been **told many times in many different ways** and even media: *Robinson Crusoe*, for instance, has been turned into the Oscar winning film *Cast Away*, just as *Frankenstein* has become the contemporary cult musical *The Rocky Horror Picture Show*.

The legend of Faust The Faust legend, of **the man who sells his soul to the devil** in order to get unlimited knowledge and earthly pleasures, is older than Marlowe. It has formed the basis of many books, films, paintings and musical works, and the adjective **'Faustian'** has come to mean an immoderate ambition and a readiness to sacrifice moral integrity for worldly success – to 'sell one's soul to the devil', as the phrase goes. The historical Faust was a German doctor of medicine who lived in the first half of the 16th century and practiced **alchemy** and other forms of research into the mysteries of nature. He followed the **aspiration to a complete knowledge of the universe** that characterized the Renaissance, of which the best examples are Leonardo da Vinci's studies in mechanics, alchemy, and even the dissection of corpses so as to understand the working of the human body.

The events of the real Faust were turned into fiction by the anonymous author of the *Faustbuch*, or *History of Doctor John Faustus*, published in German in 1587. In the book Faust already does what has made him legendary: he makes a pact with the devil, here called Mephistopheles.

From Marlowe to Goethe While **an important female character** is absent from Marlowe's *Doctor Faustus*, Gretchen, as she is known, is fundamental to Goethe's *Faust*. Marlowe, on the other hand, stresses another point that will be taken up by Goethe: Faustus' immoderate ambition and his evil side. A possible link between Marlowe and Goethe might have been **puppet shows**, then highly popular, where the Faust legend was a regular feature.

Later versions of the myth Like all myths, the Faust legend has proved very flexible and adaptable to different media. The following versions are particularly worth mentioning:

- **Mikhail Bulgakov's *The Master and Margarita*** (1928-40), in which the devil visits an atheist Soviet Union; the book is considered one of the best Soviet satires;

- **Thomas Mann's *Doktor Faustus*** (1947), set in 20th-century Germany and with composer Adrian Leverkühn taking the place of Faust. He makes a pact with a devil-like figure and is granted 24 years of success as a composer. His world-wide success, however, is accompanied by physical decay as syphilis and madness overcome him and he dies in 1940. His tragic ending and his physical and mental deterioration mirror the rise to power of Nazism and its tragic consequences.

← *Gretchen Discovering Faust's Jewels*, by Dante Gabriel Rossetti, 1868.

1 PROJECT Work in pairs or in groups. Surf the net and find out further information about one of the versions of the Faust myth. Prepare a brief presentation (including a couple of slides) comparing it to Marlowe's *Doctor Faustus*.





William Shakespeare

(1564–1616)

‘The Greatest Writer
in the English Language’

Thousands of books have been written on Shakespeare and his plays and poems. Though they introduce us to his works and help us understand them, none can really tell us why he has become the world's best-known writer. The following, however, are a few useful questions to bring us closer to Shakespeare's world, his plays and his theatre.



- Watch the **video-lesson** and find out about William Shakespeare with the **author of your book**.
- **Listen** to the texts and **read** the extra texts.

Why is it different to study Shakespeare?

To study Shakespeare is **something different from studying any other writer in English** – or in other languages, in fact. Even people who have never studied or read him, or seen one of his plays, know of two young and unfortunate lovers called Romeo and Juliet, or of Othello, a jealous husband who kills his innocent wife. And if there are **words of poetry known all over the world** even by people who have had little schooling, they are ‘To be or not to be’. In the four centuries since his death Shakespeare has become **the world's poet**, a status symbol (and not just for the world of entertainment), a totem. His name and his works have been enlisted in countless political and social debates and, even more surprising, by both sides: the British and the American rebels in 1776; abolitionists of slavery and anti-abolitionists in the 19th century; the Allies and Nazi Germany in World War II. He is also a **familiar icon, known world-wide**.

What did Shakespeare look like?

The answer to this question will tell us a few interesting things about the writer and his fortune across the centuries.

THE ICON: First Folio engraving This is the **most famous likeness of Shakespeare**. It's an engraving, and it was first **printed on the title page of the first complete collection of his plays, the First Folio** (→ p. 120), published in 1623, only seven years after his death. The engraving was the work of a young artist of Flemish descent, Martin Droeshout. Its artistic quality has been much questioned, but since it was placed on the *First Folio* by Shakespeare's colleagues it must be taken seriously. This is the image usually associated to Shakespeare and as such it has become an **icon endlessly reproduced on gadgets of various sorts**: mugs, teacups, computer mats, posters.

← Portrait from the *First Folio* edition of Shakespeare's plays, 1623.



THE MAN OF THE THEATRE: The Chandos Portrait There is one thing that the *Folio* engraving fails to communicate, however: it is the fire and passion that we feel in Shakespeare's plays and poems. In the *Folio* engraving he looks like a wealthy middle-aged gentleman of Stratford, but that is not the myth that has come down to us. Today, the portrait that most people like to think best conveys the image of Shakespeare the man of the theatre, **the romantic figure**, is the *Chandos Portrait* (c. 1610, so called because it was in the possession of the Chandos family). This is the

rakish poet, with open collar and earring, most of us like to imagine when thinking of Shakespeare. In the Victorian Age, when it opened the portrait collection of the National Portrait Gallery in 1856, some people thought that the Shakespeare depicted there looked too ‘un-English’ for his dark complexion and long untidy hair: too Italian or Jewish (Shakespeare in the role of Shylock, according to some).

THE BLOCKBUSTER SHAKESPEARE: Shakespeare in Love In our time, the best-known and best-loved image of Shakespeare comes not from books or paintings but from **the cinema**: the lovesick playwright desperately seeking inspiration of the blockbuster film *Shakespeare in Love* (1998, winner of 7 Academy Awards), played by actor Joseph Fiennes. It's been, and keeps being, reproduced on paper and on screen whenever Shakespeare is mentioned. This is hardly surprising: **the cinema is the art of the modern world** (it's been called the ‘tenth Muse’) and Shakespeare is the writer who has to his name more Oscar awards than any other in history.

← *The Chandos Portrait*, c. 1610, attributed to John Taylor.

↓ Joseph Fiennes as Shakespeare in *Shakespeare in Love* (1998).



WHAT'S IN A NAME?

William Shakespeare was both a **player**, that is, an actor, and a **playwright**, that is, a writer of **plays**. He lived most of his life in or around a **playhouse**, that is a theatre.

In Shakespeare's time people normally wrote and spoke of going to the playhouse, not to the theatre. The English word ‘play’ comes from Old English *plega*. The term had the same meaning as the Latin *ludus* (game, entertainment), and it referred to a number of activities: plays (in the sense of dramatic performance), games, sports, contests of strength and ability such as wrestling and archery. The fact that in Shakespeare's time a theatre was called a playhouse was connected to these different meanings of the word ‘play’. The same London theatres where Shakespeare's and Marlowe's great tragedies were performed also showed combats between dogs and a bull or a bear (‘bull-baiting’ and ‘bear-baiting’). Most theatres sold beer, oranges and peanuts, and some had rooms to rent. They were places of entertainment: multi-functional centres, we would call them today. This is why the term ‘playhouse’ was the most apt to indicate such buildings.

1 Make a list of all the Shakespeare plays you can remember. Which of these have you read, seen at the theatre, or watched in the form of film adaptations?

2 Answer the questions.

1 What makes Shakespeare stand out from all other English authors?

2 Where do we find the most famous portrait of Shakespeare?

3 What kind of portrait is it?

4 How is the portrayal of the poet in the *Chandos Portrait* different?

5 How is Shakespeare presented in the film *Shakespeare in Love*?

topic Q&As: the man and the myths

Here are some frequently asked questions about Shakespeare, the answers to which will help us to begin a study of his plays and poems.

1 Was Shakespeare really Shakespeare? Yes, he was. There are too many mentions of his name and works by his contemporaries (including the *First Folio*) to doubt it seriously. There have, however, been claims that his plays were actually written by other people, for example the philosopher Francis Bacon (→ p. 106), Christopher Marlowe (→ p. 110), or the Earl of Oxford.

2 What kind of schooling did he have? He almost certainly attended Stratford's grammar school where from an early age he learned rhetoric, poetry, Latin and a bit of Greek – all of which clearly show in his plays and poems.

3 Did he only write plays? He mainly worked in the theatre writing plays, directing and acting in them too, but he also wrote poems (two narrative poems and a collection of sonnets) that were very famous in his time.

4 Did he bother to publish his plays? No, he didn't – as no playwright would at the time. Plays were considered only as useful texts for the company for performance, but not as literature. The few plays which came out during his lifetime were the responsibility of printers who wanted to capitalize on the success of a given play.

5 Did he act in his own plays? Yes, he did, and not only when he was young. Apparently, he kept acting as late as 1608, when he was very famous and not too far from retirement. He acted in his own plays – according to tradition he played the Ghost in *Hamlet* – but also in other writers' plays. Acting was obviously important to him as it gave him the 'feeling' of the stage.

6 Did he work with other writers? Yes, he did. Collaborating on a play was common practice among Elizabethan playwrights. As with today's films, TV series, soap operas, more than one writer would contribute to a script. Collaborating was not a sign of apprentice work, or not necessarily. In fact, several of Shakespeare's late plays (the romances and *Henry VIII*) were co-written with other writers.

7 Do all of his plays survive? At least two of Shakespeare's plays are lost: *Love's Labours Won*, a sequel to *Love's Labours Lost*, and *Cardenio*, a comedy based on Cervantes' *Don Quixote*. They are referred to in contemporary documents but have since disappeared. And, given the fact that plays were not printed as a rule, we cannot be sure that other works by Shakespeare might not have been lost.

8 Did he read/speak Italian? Despite legends that he travelled in Europe in his youth, no records survive. Yet his works clearly show a knowledge of French and Italian, beside Latin and Greek which he would have learnt at school. His knowledge of Italian and Italian things might have been more than basic since in his plays based on Italian *novellas* (*Romeo and Juliet*, *Othello*) he clearly follows the Italian originals in some places.

9 Do any samples of his handwriting exist? Yes, his signature survives in a number of documents (including his last will) and it is believed that the hand which wrote a long speech in the tragedy *The Book of Sir Thomas More* (the manuscript is in the British Library) might well be Shakespeare's (the remaining parts of the play were written by at least five other writers).

1 WRITING Focus on one of the following aspects of Shakespeare's life:

- name and identity;
- schooling and education;
- literary production.

Write a short report about it based on the text you have just read.

The man and the playwright

Young Will in Stratford (1564–1585)

What was Shakespeare's upbringing and early life?

The most important documents regarding William Shakespeare's life refer to Stratford: his baptism and his marriage, and the birth of his three children. **He was born on 23rd April 1564 in Stratford-upon-Avon**, in Warwickshire. In fact, he was christened on 26th April but tradition has dated back his birth to the 23rd, thus making it coincide with the feast of St George, England patron saint. His father John was a glover and a wool dealer who rose to prominence in civic life: at one time he was Bailiff of Stratford (in fact, mayor). His mother, Mary Arden, came from a country family of some importance. **Shakespeare was born in a plague year** (1564 recorded some 200 deaths, an estimated sixth of the town's population), and outbreaks of the plague would follow him throughout his life, also heavily conditioning his work in the theatre when the playhouses were closed.

In his youth Shakespeare **almost certainly attended Stratford's grammar school**. He would have started at 6 or 7, as was the custom, and have been taught rhetoric, poetry, Latin and some Greek: the knowledge of these subjects which emerges from his plays is in fact of the kind that was then part of grammar schools' curriculum. In November 1582, when he was 18, **he married Anne Hathaway**, eight years older than him. At the time of the marriage she was already pregnant, and their first daughter, Susanna, was born in May 1583. In February 1585 two other children, the twins Judith and Hamnet, were born. (Hamnet, who had the same name as Shakespeare's most famous character, Hamlet – the two were variants –, would die at the age of 11, in 1596.) It was probably at this time that he decided **to go to London to work in the theatre**. In fact, from the birth of the twins in 1585 until 1592, when he is mentioned in a book by a fellow playwright, we have no record of Shakespeare's whereabouts. These are **the so-called 'lost years'**, which have been imaginatively filled with many suggestions: school master, lawyer's clerk, butcher, poacher, soldier, follower of a great lord on his Grand Tour, especially to Italy.

The free-lance playwright (1589–1594)

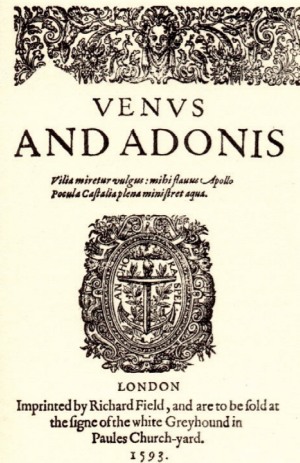
What did Shakespeare do when he entered the world of the theatres in London?

By 1592 Shakespeare was already active in London as **an actor and playwright**. We know that because in that year another writer, Robert Greene, jealous of his success in the theatre called him a 'Shake-Scene' (with an obvious pun on 'Shake-Speare'). Greene specifically referred to Shakespeare's *Henry VI*, a great success at the box office (that is, it made a lot of money). It was in three parts, each a separate play, as in today's film series. In those early years Shakespeare experimented with **two genres then popular**: the **light love comedy**, with *The Two Gentlemen of Verona*, and a **Roman tragedy full of blood and atrocities**, *Titus Andronicus* – what we would call pulp fiction today. He also tried his hand at a comedy of classical origin, *The Comedy of Errors* (c. 1592–93), imitated from the Latin playwright Plautus. Even in his apprentice days, though, Shakespeare was trying to outdo his models: the Latin original's comic plot turns around the mistaken identities of two identical twins; Shakespeare doubles it by



↑ Anne Hathaway's cottage.

23rd April 1564
 Willm Shakespeare



↑ Title page of *Venus and Adonis* by William Shakespeare, 1593.

giving the two twins a servant each who in their turn are also identical twins. A **new outbreak of the plague in 1592 closed down the theatres** for about two years. In those two years away from the playhouse Shakespeare quickly **won himself a reputation as a poet** for two long mythological poems: *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594). They show his knowledge of classical themes and mythological figures and made him an acknowledged master of love poetry, especially among young readers. *Venus and Adonis* was a bestseller, running up to thirteen editions in the poet's lifetime. In **1594, however, the plague died down and the playhouses reopened**: it was time for Will to go back to the theatre. Moreover, great changes among the companies of players were taking place, and Shakespeare would play his part in them.

The Lord Chamberlain's man (1594–1603)

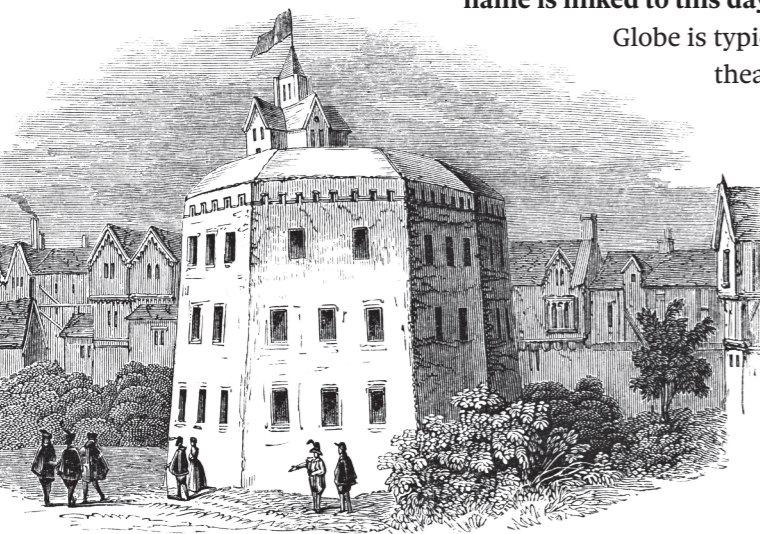
How did Shakespeare become a sharer in an important company of players?

In 1594 Lord Hunsdon, Queen Elizabeth's Lord Chamberlain (one of the three main officers of the Royal House), assembled **a new company of players: the Lord Chamberlain's Men**. Shakespeare was one of them; other members included the great comic actor William Kempe and the tragic one Richard Burbage – the first theatrical star as well as the first Romeo, Hamlet and Othello in history. The Chamberlain's Men played at the **Theatre in Shoreditch** (→ p. 104), north of London's city walls, or at Court during the Christmas festivities. Across the Thames, in Bankside, was the competition: the Rose Theatre in which played the Lord Admiral's Men, whose main actor was Ned Alleyn and whose main dramatist had been Christopher Marlowe (→ p. 110). **Shakespeare was a great asset to the company**, bringing to them his old plays and the two new ones which he now wrote every year, on average; in their turn, they gave him a **permanent home and financial independence** especially after he **became a 'sharer' of the company** (he would get a tenth of the theatre's profits). This allowed him to buy **New Place, the second-best house in Stratford**, as well as some land and a coat of arms for his family.

Comparative wealth went hand in hand with **success on the theatrical scene**. Now that Marlowe was dead (he had died in 1593) **Shakespeare was the most successful playwright of his time**. He excelled in all the dramatic genres then in vogue: **comedies, tragedies and historical plays**. At the close of the century the **Chamberlain's Men moved into a new playhouse, the one to which Shakespeare's name is linked to this day: the Globe**. The story of their moving to the

Globe is typical of the adventure days of the Elizabethan theatre. In 1599 the lease of the Theatre playhouse expired, and despite several attempts by the Chamberlain's Men to renew it the owner refused. Shakespeare and his fellow players then decided to dismantle the Theatre and to transport its parts to a new site across the river where they would be reassembled: this was accomplished overnight in December 1598 and the result was London's largest playhouse – the Globe. Apparently, all this was legal – but three years later the old owner was still trying to sue the company.

↓ The Theatre in the Shoreditch district of London. Vintage etching circa mid 19th century.



The King's man (1603–1616)

How did Shakespeare fare in the reign of King James I?

As **James I** succeeded Elizabeth at her death in 1603, Shakespeare's company's fortunes rose still higher. The **new king loved the theatre and wanted to take Shakespeare's company under his protection**: accordingly, they changed their name to **King's Men**. Shakespeare paid homage to James (who came from Scotland, where he still was King James VI) with a Scottish play, *Macbeth*, that celebrated one of James' mythical ancestors, Banquo. In the years 1603–1608 Shakespeare would write and stage many of his **most tragic stories, the so-called 'great tragedies'**: *Othello* (→ p. 144), *Macbeth* (→ p. 150), *King Lear* (→ p. 156), *Anthony and Cleopatra*. They are very powerful stories and present a dark vision of life. Even the comedies of this period, *Troilus and Cressida*, *All's Well That ends Well*, show an uncertain and bitter tone – they are often referred to as 'problem plays': the happy ending is a dubious one.

In this period the Globe, an open-air public theatre, was used in summer while in winter the company acted in the indoor private Blackfriars Theatre. Though much smaller, the private theatres catered for more selected audiences and brought in as much money, if not more, than the larger outdoor playhouses. And about this time, in **1609**, Shakespeare finally published his **collection of sonnets**, probably during one of the many lockdowns of the playhouses because of the plague.

Did he end his days in London?

The last part of Shakespeare's career is in some ways surprising: **he abandoned tragic subjects and only wrote comedies** (apart from one more history play, *Henry VIII*, and one more Roman play, *Coriolanus*). They are different from those of his early and middle years. The most typical and most famous is *The Tempest* (1611, → p. 173), a story set in a magic island ruled by Prospero, a magician and a savant. Prospero's farewell to his magic art in the play has been seen as Shakespeare's own farewell to the stage. In fact, he went on to write other comedies – or romances as these of his last phase are called – among which some that are still popular today as *The Winter's Tale*. *The Two Noble Kinsmen* (written together with John Fletcher) was certainly Shakespeare's last play. It is dated 1613. In June of that year the Globe was burned down by a fire, brought about by the shot of a cannon that set the thatched roof ablaze during a performance of *Henry VIII*. It is tempting to think that soon after Shakespeare decided to retire: by that time he was fifty, nearly all his relatives had died, and thanks to his success as a playwright he had earned enough to be able to **retire to Stratford** and buy several properties there. **He died in Stratford in 1616, on the 23rd of April, the same day on which he was born**. He was buried in the Holy Trinity Church where he had been christened.



↑ *King James I of England at Court*, coloured engraving by English School, 17th century.

1 Answer the questions.

- 1 What do we know about Shakespeare's family background and education?
- 2 Who was Anne Hathaway?
- 3 What are the 'lost years'?
- 4 What kind of works did Shakespeare write in his early days?
- 5 How did the plague affect the course of his career?
- 6 How did he become rich in the late 16th century and how did he invest his money?
- 7 What was Shakespeare's relationship with James I like?
- 8 What were the main developments in the last ten years of his career?

Shakespeare's plays

The dating of Shakespeare's plays

We do not know precisely when every play was written and/or performed. More often we have to guess the date of a play by taking into account external and internal evidence – either found in contemporary documents or in the text of the plays. One of the most authoritative attempts at dating Shakespeare's plays was made by E.K. Chambers. The division into phases in the table is largely based on Chambers', but with a few differences.

YEARS	HISTORIES	COMEDIES / ROMANCES	TRAGEDIES
1590-1591	• Henry VI (Part Two and Three)		
1591-1592	• Henry VI (Part One)		
1592-1593	• Richard III	• The Comedy of Errors	
1593-1594		• The Taming of the Shrew	• Titus Andronicus
1594-1595		• The Two Gentlemen of Verona • Love's Labour's Lost	• Romeo and Juliet
1595-1596	• Richard II	• A Midsummer Night's Dream	
1596-1597	• King John	• The Merchant of Venice	
1597-1598	• Henry IV (Part One and Two)		
1598-1599	• Henry V	• Much Ado About Nothing • As You Like It	
1599-1600		• The Merry Wives of Windsor • Twelfth Night	• Julius Caesar
1600-1601			• Hamlet
1601-1602		• Troilus and Cressida	
1602-1603		• All's Well That Ends Well	
1604-1605		• Measure for Measure	• Othello
1605-1606			• King Lear • Macbeth
1606-1607			• Antony and Cleopatra
1607-1608			• Coriolanus • Timon of Athens
1608-1609		• Pericles	
1610-1611		• The Winter's Tale; Cymbeline	
1611-1612		• The Tempest	
1612-1613	• Henry VIII	• Two Noble Kinsmen	

What is the *First Folio*?

Any assessment of Shakespeare's plays must begin with the so-called *First Folio*, the **first published collection of Shakespeare's plays**. It contains all the plays that are attributed to Shakespeare, with the exception of *Pericles* and *The Two Noble Kinsmen*: **36 plays** in all. The title on the frontispiece reads: *Mr. William Shakespeare's Comedies, Histories & Tragedies, Published According to the true Originall Copies*. The title indicates that Shakespeare's plays are given not in chronological order, but **according to genre: comedies, historical plays and tragedies**. The *First Folio* came out in **1623, just seven years after Shakespeare's death**; the editors (the men who oversaw publication) were two of his fellow players from the Chamberlain's Men and the King's Men: John Heminges and Henry Condell. The collection was so called because **it was printed as an in-folio volume** (from the Latin *folium*, leaf): that is, a large sheet of paper would be folded once for words to be printed on (which made for two leaves and four pages). Folios were large and expensive books, as opposed to the quartos (from the Latin

in-quarto: the original sheet of paper would be folded twice, to make for four leaves and eight pages), the format in which some of Shakespeare's plays such as *Romeo and Juliet* or *Hamlet* were published when he was alive.

Why is it so important?

It contains 36 plays by Shakespeare, 20 of which had not been published in his lifetime. This means that **without the *First Folio* we would not have more than half of Shakespeare's plays**; plays such as *Twelfth Night*, *As You Like It*, *The Tempest*, *Julius Caesar*, *Antony and Cleopatra*, *Macbeth*. It is thanks to this book that **Shakespeare's plays reached the world** and enabled actors to bring them along wherever they went.

THE NEW GLOBE REBUILT

Sam Wanamaker Shakespeare's Globe Theatre came to new life thanks to the vision and strenuous efforts of an American actor and director, Sam Wanamaker. He was born in Chicago in 1919, the son of Jewish immigrants from Ukraine, and was already a well-known actor when, in 1952, he decided to settle in England. After acting in and directing several Shakespeare plays, in 1959 he joined the Shakespeare Memorial Theatre Company at Stratford-upon-Avon. On his first visit to London, in 1949, Wanamaker had sought traces of Shakespeare's Globe but had been surprised to find only a blackened plaque indicating the original site. He was even more surprised to find that he could raise little interest in rebuilding the Globe among his colleagues and in the British theatrical establishment.

The New Globe In 1970, regardless of the surrounding scepticism, Wanamaker launched the Shakespeare Globe Trust. His enthusiasm was contagious: he enlisted the financial help of several philanthropists and lovers of Shakespeare, eventually raising more than ten million dollars for the project. Unfortunately, Wanamaker died in 1993, when the rebuilding of the Globe was near its completion but before the grand opening of 12th June 1997 by Queen Elizabeth II.

Wanamaker's great partner in the enterprise was another non-British, South African architect, Theo Crosby, who also died shortly before the opening of the New Globe. And it is interesting to note that both men had fled their native countries and settled in England in reaction to political and social intolerance at home: the anti-Communist rage in the USA, led by Senator McCarthy in the early 1950s (the so-called 'red scare'), and apartheid in South Africa.



↑ The modern replica of the Globe, named 'Shakespeare' Globe, opened in 1997.

1 Complete the text with the missing words.

The *First Folio* is the first (1) _____ edition of Shakespeare's plays. It came out in (2) _____ after the poet's death, and it contains 36 (3) _____.

As for the title, Shakespeare's plays are given not in (4) _____ order, but according to genre: comedies, (5) _____ plays and tragedies.

2 WRITING Explore Shakespeare's *First Folio* at www.bl.uk/collection-items/shakespeares-first-folio and write down five questions to challenge your classmates.

3 WRITING Visit the website of the modern Globe Theatre at www.shakespearesglobe.com and write a ten-line description providing details about:

- location;
- opening hours;
- venues;
- activities;
- prices.

Hamlet

(1600–01)



→ *Ophelia among the Flowers*, by Odilon Redon, c. 1905-1908.

THE STORY

The king of Denmark is dead. The queen, Gertrude, has almost immediately married the dead king's brother, Claudius. The dead king's son Hamlet, prince of Denmark, meets his father's ghost on the battlements of Elsinore Castle; the ghost tells him that Claudius is guilty of his murder and asks Hamlet to take revenge. Hamlet pretends to be mad in order to gain time and observe the behaviour of the king and queen. His brilliant, sensitive mind is undecided about what to do and he even contemplates suicide. Hamlet then asks the actors in a court play to insert a scene like that of his father's murder (a device known as 'play-within-a-

play'), in order to observe the king's reaction. The king's confusion seems to confirm the ghost's revelation: that Claudius is guilty of murdering Hamlet's father. But Hamlet accidentally kills Polonius, father of Ophelia, Hamlet's lover. Ophelia goes insane and drowns herself. Polonius' son, Ophelia's brother Laertes, swears revenge. The king then manipulates him to carry out his own plan to murder Hamlet. A fencing match is arranged; Laertes, on the king's advice, uses a poisoned foil. In this tragic duel Hamlet is killed as planned, but not before mortally wounding Laertes and stabbing the king. And queen Gertrude mistakenly drinks a poisoned cup intended for Hamlet and dies.

The play

Hamlet is Shakespeare's most famous play. The story of Danish prince Hamlet was well-known to Shakespeare's contemporaries through chronicles, and possibly also through a stage version of it which is, however, now lost. The popularity of *Hamlet* has been constant through the centuries, and its story is one of the most frequently filmed.

Its hero's **doubts and indecisions** are familiar to modern readers, who are equally tormented by a lack of certainties and an **inability to communicate**. Hamlet's indecisions must be placed against the background of the 'revenge tragedy', a very popular genre at the time. According to its conventions, Hamlet should have sought revenge with all his force and as soon as possible. But he does not do so. He is plagued by doubts: in the first place, about his mother's relationship with King Claudius, who he supposes has killed his father; secondly, about himself. In his famous soliloquies he analyzes the meaning of **life**, and especially the ideas of love and **death**. In the best-known of them ("To be, or not to be") he debates whether action is preferable to inaction, and life to suicide. Hamlet is the **tragedy of will**: in it, thought kills action. Modern criticism has also given a psychoanalytical reading of the play, according to which Hamlet's hesitant and ambiguous behaviour towards his mother and step-father (Claudius) is an exemplification of the Oedipus complex, i.e., the son's love of his mother and hatred of his father.

1 Correct the following statements.

- The story of Hamlet was invented by Shakespeare.
- Shakespeare's tragedy sounds far from modern sensibility.
- Hamlet* is a true revenge tragedy.
- In his famous soliloquies Hamlet deals with death only.
- Hamlet* is the tragedy of will because in it action kills thought.

2 WRITING For each of these characters specify their role and main action(s).

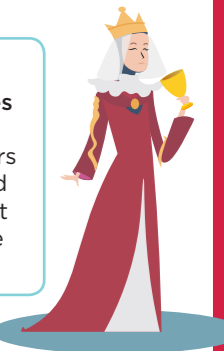
Gertrude • Claudius • Hamlet • Polonius • Ophelia

3 WRITING Rewrite the story setting it in a modern context. To define your plot, consider the following questions.

- What kind of family does your Hamlet come from?
- Why did Claudius kill his brother? What was his motive? (In the original play Claudius apparently killed King Hamlet to seize the throne...)
- How does your Hamlet try to get a reaction from Claudius? (In the original work, he presents a play within the play...)
- Who is your Hamlet's lover (Ophelia) and why does he kill her father?

4 MOCK TRIAL Can Hamlet be prosecuted for the murder of Polonius?

4 SPEAKING Work in small groups and have a quiz game about *Hamlet*. One student will be the 'quiz master' and will ask 8-10 questions about the play (e.g. 'What is the name of the Queen of Denmark?'). The other students must compete to be the first to answer each question correctly. The student to get most answers right wins.



1.1
The **ghost of King Hamlet** is seen haunting the battlements of Elsinore castle.

1.5
The ghost makes **Hamlet** swear to **avenge his father's murder**.

2.2
Hamlet arranges for a troupe of actors to put on a play in which a king is murdered by his brother.

3.1
Polonius and Claudius set up a meeting between **Ophelia and Hamlet**, who accuses Ophelia of being false.

3.4
Polonius hides in **Gertrude's chamber** to eavesdrop on Hamlet. **Hamlet** stabs at the **curtain**, killing **Polonius**.

4.4
Laertes learns of his father's death and his sister's madness and swears to kill Hamlet.

5.2
Hamlet and Laertes are wounded in a **duel**. Claudius offers Hamlet a poisoned goblet of wine, out of which Gertrude drinks and dies.

1.2
Claudius announces his marriage to his brother's widow, Gertrude.

2.1
Ophelia and her father **believe Hamlet is mad** with love for Ophelia.

3.2
While watching the actors perform the play, **Claudius** betrays signs of guilt.

4.2
Claudius sends **Hamlet** to England with secret orders to have him killed there.

4.6
Gertrude announces that **Ophelia** has drowned herself.

5.2
Hamlet stabs **Claudius** and force-feeds him the remaining wine. **Hamlet and Laertes** die as a result of their wounds.



Track 19



Practise your listening with the karaoke

T14

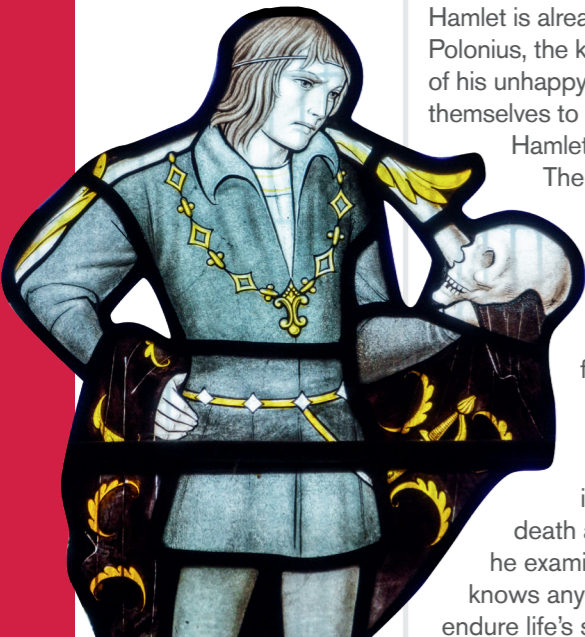
To Be, or Not to Be

William Shakespeare, *Hamlet* (1600–01)

This, Shakespeare's most famous soliloquy, takes place at the beginning of Act 3, when Hamlet is already suspected of being mad. The cause of his madness is still unknown. Polonius, the king of Denmark's counsellor, believes that Hamlet's melancholy is the result of his unhappy love for Ophelia, Polonius' daughter. Polonius and King Claudius then hide themselves to observe Hamlet's behaviour in the presence of Ophelia. It is at this point that Hamlet enters, already talking to himself.

The central dilemma of the passage – summed up in the famous phrase 'To be, or not to be' – seems to be the choice between **action and inaction**.

This is generally taken to relate to Hamlet's incapacity to carry out the revenge on his uncle that his father's ghost has asked of him. But there is more than a personal, practical dilemma involved. Two philosophical positions, not reconciled in Hamlet's monologue, are expressed in the first five lines: one is the **stoical attitude** of enduring life's evils and misfortune at all costs and to the end (ll. 2-3); the other is the belief that, if necessary, man may end life by **suicide** (ll. 4-5). In both cases, however, life is seen as a battle ('slings and arrows', 'to take arms'). Hamlet's choice of words and images shows his **profound pessimism**. After some general statements on death and life (ll. 5-14) and after listing characteristic **human sufferings** (ll. 15-22), he examines the thought of **life after death**. This is something which nobody really knows anything about and everybody fears. It is this thought that makes men patiently endure life's sufferings and prevents them from committing suicide. It is not so clear whether this is the position that Hamlet prefers – he interrupts himself when he realizes Ophelia is on stage: 'Soft you now, / The fair Ophelia!' (ll. 33-34). But his resentment at man's, or his own, **incapacity for action** is quite obvious in the last lines.



↑ Hamlet in a stained glass window in Southwark Cathedral.

[Enter HAMLET]

HAMLET To be, or not to be ¹ – that is the question;
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles
5 And by opposing end them. ² To die, to sleep –
No more ³ – and by a sleep to say we end
The heartache and the thousand natural shocks
That flesh is heir to. 'Tis a consummation
Devoutly to be wished. To die, to sleep –
10 To sleep – perchance to dream. Ay, there's the rub.
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil
Must give us pause. ⁴ There's the respect
That makes calamity of so long life.

1. **To be ... be:** to continue to live or to commit suicide. This is the usual explanation of these lines. But they also might mean: to act or not to act, to yield to destiny or to fight against it.
2. **Whether ... them:** the choice is between a patient and noble forbearance of adverse fortune (a stoical attitude) and, on the other hand, an active opposition.
3. **No more:** no more than to sleep. That is, to end all our

[Entra AMLETO]

AMLETO Essere... o non essere. È il problema.
Se sia meglio per l'anima soffrire
oltraggi di fortuna, sassi e dardi,
o prender l'armi contro questi guai
e opporvisi e distruggerli. Morire, dormire...
nulla più. E dirsi così con un sonno che noi mettiamo fine
al crepacuore ed alle mille ingiurie naturali,
retaggio della carne! Questa è la consunzione
da invocare devotamente. Morire, dormire;
dormire, sognar forse... Forse; e qui è l'incaglio:
che sogni sopravvengano dopo che ci si strappa
dal tumulto della vita mortale,
ecco il riguardo che ci arresta e che induce la sciagura
a durar tanto anch'essa.

4. **For ... pause:** because the fear of those dreams that may come in the 'sleep of death', when we have freed ourselves of all the worries of life, that fear makes us hesitate before committing suicide.

sufferings by death, the 'long sleep'. The real problem is: what comes after the final sleep? Perhaps bad dreams, nightmares: the fear of afterlife, to which Hamlet refers in the next lines.

- 15 For who would bear the whips and scorns of time,
Th'oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office, ⁵ and the spurns
That patient merit of th'unworthy takes, ⁶
- 20 When he himself might his quietus make ⁷
With a bare bodkin? Who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death, ⁸
The undiscovered country, from whose bourn
- 25 No traveller returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all;
And thus the native hue of resolution
- 30 Is sicklied o'er with the pale cast of thought, ⁹
And enterprises of great pitch and moment ¹⁰
With this regard their currents turn awry
And lose the name of action. Soft you now,
The fair Ophelia! ¹¹ – Nymph, in thy orisons
- 35 Be all my sins remembered.

5. **office:** people holding official positions.
6. **the spurns ... takes:** the contemptuous rejection that deserving people ('merit') have patiently to bear from the unworthy.
7. **his quietus make:** get rid of life's troubles (get his receipt, his release from the heavy debt of life: 'quietus est' was the traditional formula for a debt that was being paid).
8. **But ... death:** if it was not for the fear of something after life.
9. **thus the native ... thought:** so resolution to die, which originally, in its native state, had a good complexion (indicative of good health), is now sick, hesitant, and has the

THE TEXT

1 Hamlet is trying to decide what the best behaviour is. Action or resistance? Life or death? Answer the questions.

- 1 ll. 1-9: Is Hamlet's dilemma practical or philosophical? What possibilities does he explore? Underline them. What seems to be his choice?
- 2 ll. 10-14: Here Hamlet seems to make a choice too. What is it?
- 3 ll. 15-19: What are the main causes of human suffering?
- 4 ll. 20-27: What other solution does Hamlet hint at? Why are people prevented from choosing this solution?
- 5 ll. 28-33: What makes the person incapable of acting?
- 6 ll. 33-35: What interrupts Hamlet's soliloquy? Does Hamlet change his attitude? Would you say that he has found a way out of his dilemma?

2 Summarize the main points of the passage.

E chi vorrebbe sopportare i malanni e le frustate dei tempi,
l'oppressione dei tiranni, le contumelie dell'orgoglio,
e pungoli d'amor sprezzato e rèmora di leggi,
arroganza dall'alto e derisione
degl'indegni sul merito paziente,
chi lo potrebbe mai se uno può darsi
quietanza col filo d'un pugnale? Chi vorrebbe sudare
e bestemmiare spossato, sotto il peso della vita,
se non fosse l'angoscia del paese dopo la morte,
da cui mai nessuno
è tornato, a confonderci il volere
ed a farci indurire ai mali d'oggi
piuttosto che volare a mali ignoti?
La coscienza, così, fa tutti vili,
così il colore della decisione
al riflesso del dubbio si corrompe
e le imprese più alte e che più contano
si disviano, perdono anche il nome
dell'azione. Ma zitto! Ora la bella
Ofelia s'avvicina. – Possa tu, Ninfa, nelle preghiere
ricordare i miei peccati.

(translated by E. Montale)

10. **great ... moment:** high aspiration and importance. 'Pitch' indicated the highest point of a falcon's flight. Falcons were usually compared to kings and warriors.
11. **Soft ... Ophelia:** but who is there now, beautiful Ophelia! 'Soft', which literally means 'with a low voice', was a common interjection expressing surprise at meeting someone unexpectedly. In a way, the player turned down his own voice and began another speech with a different intonation and gestures since it was not directed to himself and the audience but to another player.

THE LANGUAGE

3 The two main topics around which Hamlet's soliloquy revolves are 'death vs life' and 'action vs inaction'. Highlight the expressions which refer to each topic.

4 What kind of sentences does Hamlet use? Circle the appropriate words. What effect do they give to the text?

interrogative • affirmative • short • negative • long • declarative

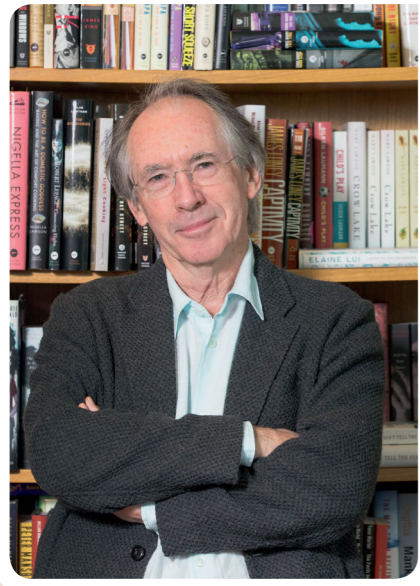
YOUR TURN

5 CRITICAL THINKING Do you agree with Hamlet's reasonings? What's your own opinion: is it preferable to take action and fight or to endure problems and misery?

6 WRITING Has it ever happened to you to be in a similar situation? What did you decide for?

The Poisoned Cup

Ian McEwan, *Nutshell* (2016)



Ian McEwan was born at Aldershot, England, in 1948. He gained his M.A. in Creative Writing from the University of East Anglia, after which he set out on a long trip to Afghanistan. He then settled in London, where he lives now. He began writing Gothic short stories that show an interest in the macabre, in violence and in human perversity. This is also apparent in his first important novel: *The Cement Garden* (1978), the story of a family of orphaned children experiencing the death of both their parents in absolute isolation. Other successful novels are *The Innocent* (1990), *Atonement* (2001, which was turned into an Oscar-winning film), *On Chesil Beach* (2007, also made into a film). His late novels show a marked interest in social and ecological problems: *Solar* (2010) is about a scientist with hopes to save the planet from the threat of climate change. The book was inspired by a 2005 expedition to the North Pole McEwan made together with other artists and scientists discussing environmental concerns.

Nutshell is Ian McEwan's rewriting of *Hamlet*. The title of the novel is taken from a passage of the play where Hamlet says: 'Oh God, I could be bounded in a nutshell / and count myself a king of infinite space – / were it not that I have bad dreams.' McEwan's highly original idea has been to turn Hamlet's 'nutshell' into the womb in which a yet-to-be-born 2016 Hamlet is waiting to come into the world while, at the same time, being painfully aware of what goes on in his family. The events guessed at and described by the foetus take place in today's London but closely mirror what happens in *Hamlet*. Only, they are updated: Hamlet's father, John, has been turned out of his house by Hamlet's mother, Trudy (short for Gertrude), who is in love with Claude, John's brother. While John is a poet and a dreamer, still in love with his wife, Trudy and Claude are selfish and unscrupulous. As in Shakespeare's play, together they plan to kill Hamlet's father by giving him a poisoned drink. The passage below describes exactly this moment.



Track 20

'And now I should be going. The traffic's heavy.'
The scrape of a chair – and how loud, despite the greasy tiles, they sound down here, like the bark of a dog. John Cairncross rises to his feet. He assumes again a friendly tone. 'Trudy, it's been—'
But she's standing too and thinking fast. I feel it in her sinews,¹ in the stiffening drapes of her omentum.²
5 She has one last throw and everything rests on an easiness of manner. She cuts him off³ in a rush of sincerity. 'John, before you go I want to tell you this. I know I can be difficult, sometimes even a bitch. More than half the blame for all this is mine. I know that. And I'm sorry the house is a tip.⁴ But what you said last night. About Dubrovnik.'
'Ah,' my father affirms. 'Dubrovnik.' But he's already several feet away.
10 'What you said was right. You brought it all back to me and it pierced my heart. It was a masterpiece, John, what we created. What's happened since doesn't lessen it. You were so wise to say that. It was beautiful. Nothing that happens in the future can wash it away. And even though it's only water in my glass, I want to raise it to you, to us, and thank you for reminding me. It doesn't matter whether love endures.⁵ What matters is that it exists. So. To love. Our love. As it was. And to Elodie.'⁶
15 Trudy lifts the glass to her lips. The rise and fall of the epiglottis, and her snaky peristalsis⁷ briefly deafen me. [...]
When my father speaks, he sounds closer. He's coming back to the table.
'Well,' he says, most genially, 'that's the spirit.'

I swear the deathly,⁸ loving cup in his hand.
20 Again, with both heels, I kick and kick against his fate.⁹
'Oh, oh, little mole,' my mother calls out in a sweet, maternal voice. 'He's waking up.'
'You failed to mention my brother,' John Cairncross said. It's in his manly poet's nature to amplify another's toast. 'To our future loves, Claude and Elodie.'
'To us all then,' says Claude.
25 A silence. My mother's glass is already empty.
Then comes my father's drawn-out sigh of satisfaction. Exaggerated to a degree, merely out of politeness. 'More sugary than usual. But not bad at all.'
The Styrofoam¹⁰ cup he sets upon the table makes a hollow sound. [...]
'Well,' my father says, meaning more than he can know, 'I'll be going.'
30 Claude and Trudy stand. This is the reckless thrill of the poisoner's art. The substance ingested, the act not yet complete. Within two miles of here are many hospitals, many stomach pumps. But the line of criminality has been crossed. No calling in the deed. They can only stand back and wait for the antithesis, for the antifreeze to leave him cold.
Claude says, 'Is this your hat?'
35 'Oh yes! I'll take that.'
Is this the last time I hear my father's voice?
We're moving towards the stairs, then up them, the poet leading the way. I have lungs but no air to shout a warning or weep with shame at my impotence. I'm still a creature of the sea, not a human like the others. Now we're passing through the shambles¹¹ of the hall. The front door is opening. My father turns
40 to give my mother a peck¹² upon the cheek and throw an affectionate punch at his brother's shoulder. Perhaps for the first time in his life.
As he goes out he calls over his shoulder, 'Let's hope that bloody car starts.'

- | | | |
|---|--|--|
| 1. sinews: tendons. | 6. Elodie: a young woman John is having an affair with. | and with poison poured in his ear while he was sleeping. |
| 2. omentum: a part of the abdominal cavity, between the stomach and the intestines. It is composed of four layers of folded tissue, that's why Hamlet mentions the 'drapes'. | 7. snaky peristalsis: movement of her oesophagus. | 9. fate: destiny, that is his imminent death. |
| 3. cuts him off: interrupts him. | 8. deathly: the cup is poisoned, as we will soon find out, because it contains antifreeze. In the original text by Shakespeare, Hamlet's father was poisoned too, but by his brother, | 10. Styrofoam: made of polystyrene foam. |
| 4. tip: messy and full of garbage. | | 11. shambles: disorder. |
| 5. endures: goes on, resists. | | 12. peck: small kiss. |

THE TEXT

1 Answer the following questions

- 1 Where is set the scene?
- 2 Who is present?
- 3 What are they doing?
- 4 Where is Hamlet witnessing the scene from?
- 5 Why can't he intervene?
- 6 How does he feel about it?
- 7 What criminal act is finally carried out?

THE LANGUAGE

2 We are given a double perspective: what is happening outside Hamlet's mother womb and inside. Find examples of how this effect is achieved.

- Hamlet can hear the sounds of objects moved:

- He can hear the voices of people:
- He can feel his mother's physical reactions:
- Hamlet's suppositions:

3 This theatrical stratagem allows the reader to see Trudy and Claude's duplicity but we are also given information on the characters' personality. What else can we infer about them?

Trudy • Claude • John • Hamlet

YOUR TURN

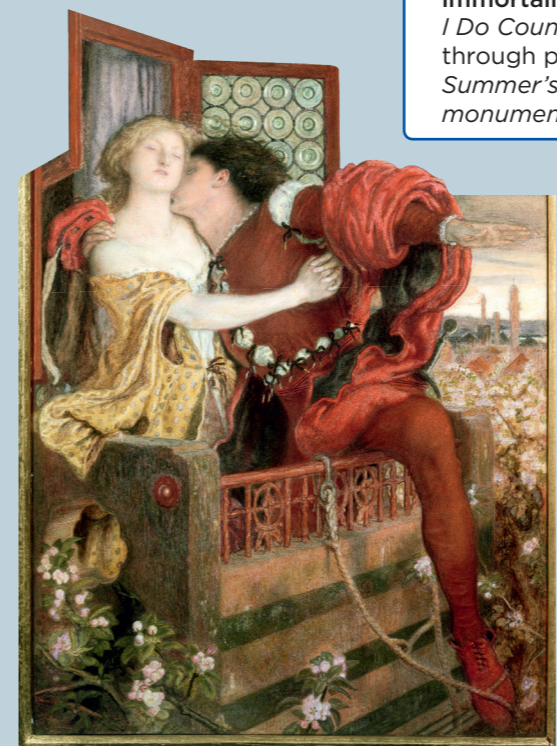
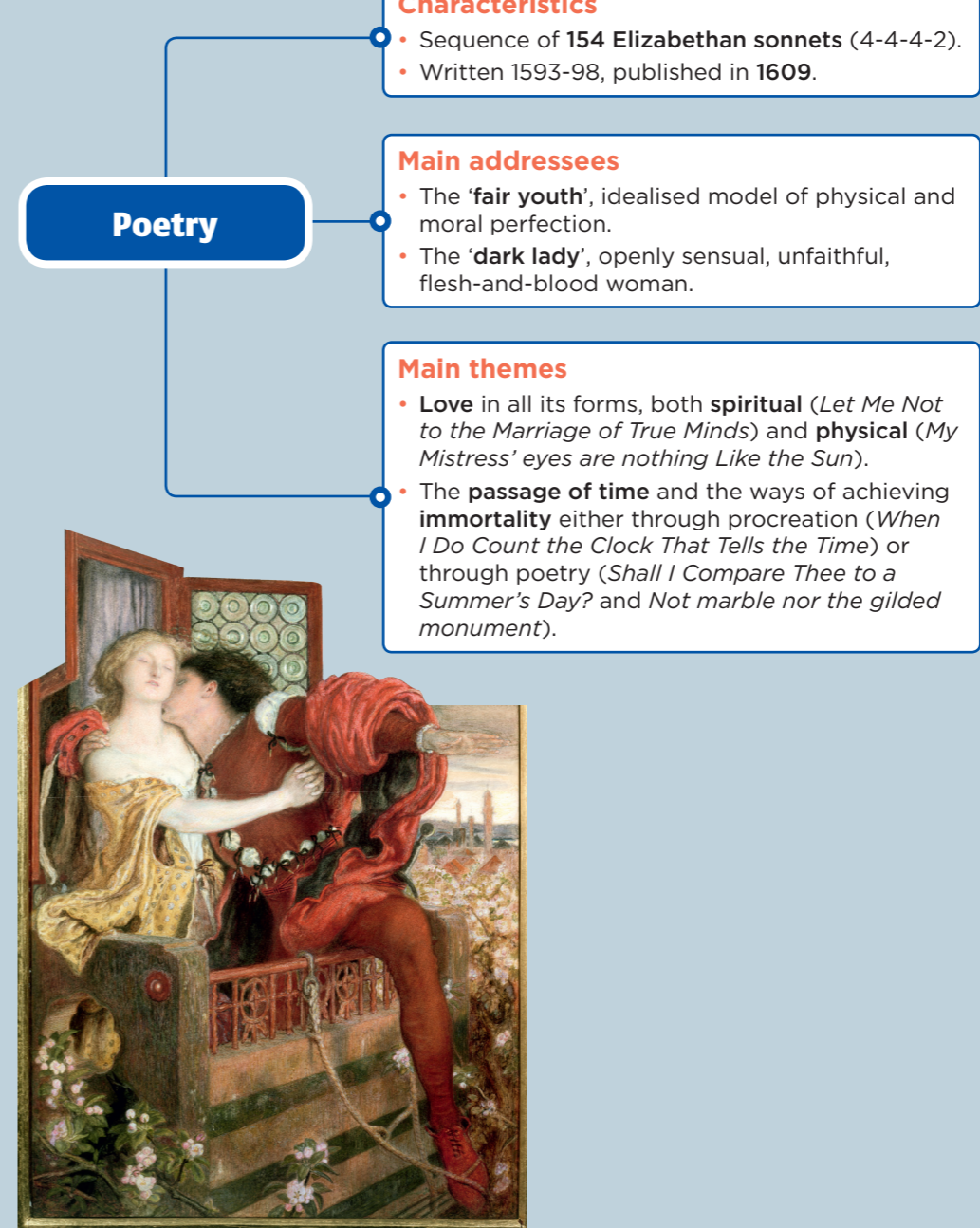
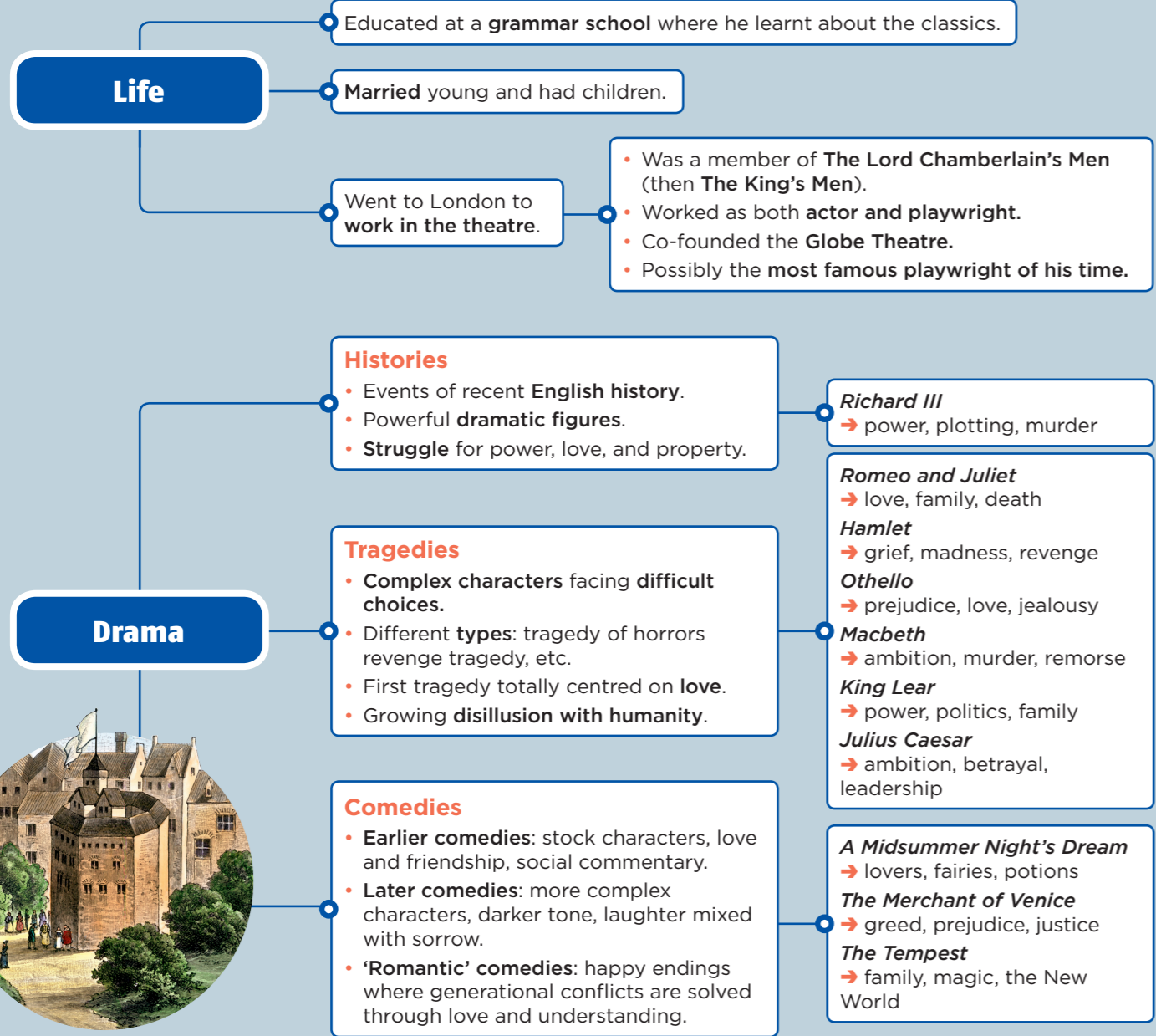
4 Find out about the names of the main characters in *Nutshell*. Then write the names of the characters in Shakespeare's *Hamlet*. Is there any relation between the two sets of names?

5 WRITING Imagine to be in Hamlet's place: using the same technique, choose a moment of the day of your mother (you can invent it) and describe it.

William Shakespeare (1564-1616)



Visual Revision: study with the presentation and revise with the mind map.



1 HISTORY INVESTIGATION
You will be divided into 3 groups and each group will investigate a specific part of Shakespeare's life.

- Group 1:** The Elizabethan playhouse
- Group 2:** The *First Folio*
- Group 3:** Theatre companies at Shakespeare's time

After investigating you will present your discoveries to your class using a presentation/prezi/video ...

2 MULTIMEDIA ESSAY
Shakespeare and the theme of love: modern or old-fashioned? Write a multimedia essay using prezzi, ppt, canva or a website you like on the concept of love in Shakespeare's work.

3 RESEARCH PAPER
Compare Shakespeare's plays on the theme of power and ambition with some contemporary events you've witnessed. Write your own research paper including pictures, examples and poem excerpts.

- 1564** Shakespeare is born in Stratford
- 1582** Shakespeare marries Anne Hathaway
- 1583** Susanna, Shakespeare's first child, is born
- 1585** Hamnet and Judith are born
- 1592-94** Earliest plays: *Henry VI*, *The Comedy of Errors*, *Richard III*
- 1592** Shakespeare is attacked in a pamphlet by Robert Green for his success as a playwright
- 1593** The plague breaks out in London and all theatres close. Shakespeare publishes *Venus and Adonis*
- 1594** Theatres re-open. Shakespeare joins the Lord Chamberlain's Men
- 1599** The Chamberlain's Men move to the Globe
- 1603** Queen Elizabeth I dies. The Chamberlain's Men become The King's Men
- 1603-1608** 'Great Tragedies': *Macbeth*, *Othello*, *King Lear*
- 1609** Shakespeare publishes his sonnets. The Globe burns down
- 1611** *The Tempest* comes out: one of his last plays
- 1623** The *First Folio* comes out: the first published collection of Shakespeare's plays
- 1616** Shakespeare dies in Stratford



Test yourself with more online exercises.

GUIDED REVISION

1 Complete the sentences with the name of the correct sovereign.

Henry VII • Henry VIII • Edward VI • Mary I • Elizabeth I

- _____ led the Reformation and the foundation of the Church of England.
- _____ reorganized the State administration putting it under his control.
- _____ entered into powerful political alliances.
- _____ was radically Catholic and persecuted Protestants.
- _____ was proclaimed *defensor fidei* because he sided with Catholics against Martin Luther.
- _____ found a middle-way between Catholics and Protestants and increased England's commercial power
- _____ was radically Protestant and persecuted Catholics.
- _____ defeated Spain and encouraged overseas exploration.

2 Complete the Stuart kings' profiles using the words below. Be careful, there are two extra words.

reforms • Irish • rule • Puritans • Protestants • absolute • Parliament • domestic • Civil • treason

- James I was the first Stuart king ruling both Scotland and England. He believed in the divine right of the king to (1) _____ and in the subjection of (2) _____ to the king's will. He excluded Catholics and (3) _____ from government.
- Charles I dissolved the Parliament and ruled as an (4) _____ monarch. He was obliged to call the Short Parliament because of foreign and (5) _____ difficulties. His refusal to accept radical (6) _____ the Parliament called for, caused the beginning of the (7) _____ War. He was tried for (8) _____ and beheaded.

3 Match the two columns.

- | | |
|--|---|
| 1 <input type="radio"/> Gunpowder Plot | a A group of Puritans who sailed to America. |
| 2 <input type="radio"/> Pilgrim Fathers | b Attempt to blow up the king and Parliament in session. |
| 3 <input type="radio"/> House of Commons | c Parliamentary republic under the rule of the House of Commons. |
| 4 <input type="radio"/> Commonwealth | d Part of the Parliament which represented the merchants and the landed gentry. |
| 5 <input type="radio"/> Lord Protector | e Title given to Oliver Cromwell when Parliament was dissolved and the country was under his direct rule. |

4 The English Renaissance was a period of great conflict. Write a sentence for each one.

- Catholics vs Protestants.
- Conviction in one's religious belief vs ease in changing one's mind according to the king's attitude.
- Patriotism vs overseas exploration.
- King vs Parliament.

5 Write a brief profile of the key figures of this age using the words given.

- Navigator explorer • protection • pirate • attack
- Gentleman courtier • refined • nobleman • polite • behave
- The new philosopher inductive method • individual thinking • personal experience
- Humanist classical literature • man's capacities • translation

6 Choose true (T) or false (F). Correct the false statements.

- The sonnet was introduced to England by William Shakespeare. (T) (F)
- English Renaissance poets changed the metrical structure of the sonnet. (T) (F)
- The Metaphysical poets differed from previous movements for their insistence on an elaborate style, the search for the unusual and the intellectualism of their works. (T) (F)

- Paradise Lost* is the last and the greatest Renaissance epic: it is full of the spirit of Greek and Roman literature as well as Christian humanism. (T) (F)
- The Elizabethan theatre celebrated England and its population. (T) (F)
- The best expressions of prose in the Renaissance were found in translations and novels. (T) (F)

7 Read about Marlowe and choose the correct option.

Marlowe had a short, (1) **turbulent / quiet** life. He studied at Cambridge and he became the first great (2) **dramatist / poet** of his age. He wrote tragedies in (3) **blank / free verse** (*Tamburlaine, The Jew of Malta, Doctor Faustus*) and a historical (4) **comedy / tragedy** (*Edward II*). He was probably a government (5) **spy / minister** for some time and he was killed in a London (6) **tavern / square**. One of Marlowe's best known characters is (7) **Doctor Faustus / Hamlet** whose immoderate desire for forbidden (8) **knowledge / wealth** condemns him to eternal (9) **damnation / seclusion**. He paved the way for (10) **Shakespeare / John Donne**.

8 Complete Shakespeare's ID card.

- Name and Surname _____
- Date and place of birth _____
- Education _____
- Profession(s) _____

9 Draw a table in your notebook with the most important information about Shakespeare's plays.

Title	Kind of play	Setting	Main Characters	Main themes

BE READY FOR YOUR ORAL TEST

- Talk about the reign of Henry VII.
- Discuss the Reformation in England.
- Sum up the plot of *Romeo and Juliet*.

Challenging

- Which Tudor sovereign proved to be the best? Why?
- What is meant by Renaissance? What are the main features of this period?
- Compare the father-daughter relationship in *Romeo and Juliet* and in *King Lear*.

BE READY FOR YOUR WRITTEN TEST

- Point out the main causes and consequences of the Civil War.
- Write a brief introduction to Shakespeare's sonnets.
- Write about the Elizabethan theatre. (150 words)

Challenging

- Write a ten-line paragraph about the Reformation pointing out how it affected the political, social and literary development of the country.
- Write about racism in Shakespeare's plays. (150 words)
- Write a portrait of the typical Shakespearean hero/heroine. Provide evidence quoting the from texts.

PIRACY

Pirates have been around for as long as human beings have been sailing. But in the 16th century a new kind of pirate emerged that reflected the ambitions of this age: the privateer.

DOCUMENT 1 THE AGE OF PRIVATEERS

Privateers, or buccaneers, were pirates authorised by their government to attack and pillage ships of enemy nations. They would then share their profits with the government. Between the 16th and 18th centuries governments issued 'letters of marque' which licensed these sailors to plunder foreign ships. This letter prevented privateers from being charged with piracy, an offence punishable by death.

In practice, it is not always easy to tell privateers, pirates, and adventurers apart, as these figures frequently overlap. Take the case of the most famous privateer of all times: **Sir Francis Drake**. Queen Elizabeth officially gave her protection to Drake only as an explorer and tradesman, because at that time she could not afford to launch a war against Spain. Drake's naval exploits, however, with his attacks on Spanish ships, were more of a military than a commercial kind. Drake's circumnavigation of the globe in 1577-80, with his raids on Spanish territories, finally brought home an officially declared booty of £ 307,000; the true total was probably at least £ 600,000. In return for his services, Francis Drake was **knighted by the Queen**.

Privateers continued to play an important political role in the 17th century. Three nations were especially active at this time: France, England and the United Provinces (what is now the Netherlands). For a national government, commissioning privateers was often a way to bolster a relatively weak navy: commerce raiding offered the dual advantage of weakening the enemy while bringing in additional state revenue. There was also the 'joint commissioning' of privateer ships, by which the government leased or lent its military vessels to a private ship owner.

A Myth Is Born

It was in this period, with the establishment of the first French and English colonies in the West Indies, that the myth of the 'pirates of the Caribbean' took shape. These privateers, like Drake before them, targeted Spanish galleons returning from the New World laden with gold and silver, as well as tobacco, sugar cane, and African

slaves. Although they had commissions from the local governors, these men found themselves thousands of kilometres from the seat of authority, and so tended to operate quite freely. For example, they would divide their takings among themselves and bring them back not to Europe, but to their bases on remote islands like Hispaniola (Haiti) and Port Royal (Jamaica). Versailles and London turned a blind eye because anything that weakened Spain, their sworn enemy, helped their cause. Over the course of the next two centuries, piracy gradually declined in the Caribbean, but entered the literary imagination through the works of authors like **Daniel Defoe** (*Robinson Crusoe*) and **Robert Louis Stevenson** (*Treasure Island*) in Britain, and **Emilio Salgari** (*I pirati della Malesia*) in Italy. Stevenson, in particular, is responsible for creating many of the tropes we associate with piracy today: his character Long John Silver may be described as the archetypal pirate.

1 SPEAKING Watch the video 'The most successful pirate of all time' (<http://tiny.cc/rex4tz>) and compare the story of Madame Zheng with the ones of British pirates. Speak about:

- time and country;
- career.

You have one minute to plan your speech and you should speak for two minutes.

DOCUMENT 2 PIRATES ON THE SCREEN

1 SPEAKING Work in pairs. Imagine you're one of the pirates seen in the movies. You've been imprisoned and can exchange your freedom with one of your possessions. What would you give away to be free? Discuss with your partner and come to an agreement.

- One of your ships.
- A pirate of your crew.
- The most precious item of your treasure.
- One of your secret maps.

Romantic representations of the age of piracy have lost nothing of their appeal in the age of streaming. Pirates have graced our screens for as long as cinema has existed, and whether they are portrayed as heroes or villains, they continue to be as popular as ever. The most famous film series in recent years has been Disney's *Pirates of the Caribbean*, which began in 2003 and continued down to 2017. It has now turned into a multi-million dollar media franchise that includes books, video-games, and even theme rides at Disneyland. But Hollywood is not alone in taking an interest in adventures: in 2019 Yash Raj Films released one of the most expensive Bollywood films ever, *Thugs of Hindostan*, in which a band of pirates attempt to free the Indian subcontinent from the rule of the British East India Company. The protagonist Khudabaksh Azaad is like an Indian version of Jack Sparrow (played by Johnny Depp). Other memorable pirates can be found in television series like *Crossbones*, where John Malkovich stars as pirate Blackbeard, and *Black Sails*, a sort of prequel to Stevenson's *Treasure Island* and arguably the greatest pirate TV show of all times.

DOCUMENT 3

From the late 16th century to the early 1800s, piracy flourished throughout the Caribbean. This map shows all the main pirate sea ports at the time, including Port Royal (Jamaica), Tortuga (Haiti), and Nassau (Bahamas).

1 SPEAKING Play pirates naval battle with one of your classmates.

- **STEP 1:** Choose a place where to hide your treasure
- **STEP 2:** You can only ask yes/no questions to understand where the treasure of your classmate is.

The first who finds the treasure, wins.



Explore other documents with the virtual wall.

LET'S GET OUR VOCABULARY RIGHT

- Buccaneer** a pirate or privateer operating in the Caribbean.
- Corsair** another word for privateer. More specifically, it describes the Muslim pirates (Barbary Corsairs) or Christian pirates (Maltese Corsairs) active in the Mediterranean from the 16th to the 19th century.
- Filibuster** a pirate looting freely (as opposed to privateers working under close supervision of the authorities). The first group of filibusters in the Caribbean was formed in the early 17th century by a group of French and British sailors who were expelled by the Spaniards from the Island of St. Christopher and took refuge on Tortuga Island.
- Freebooter** another word for filibuster.