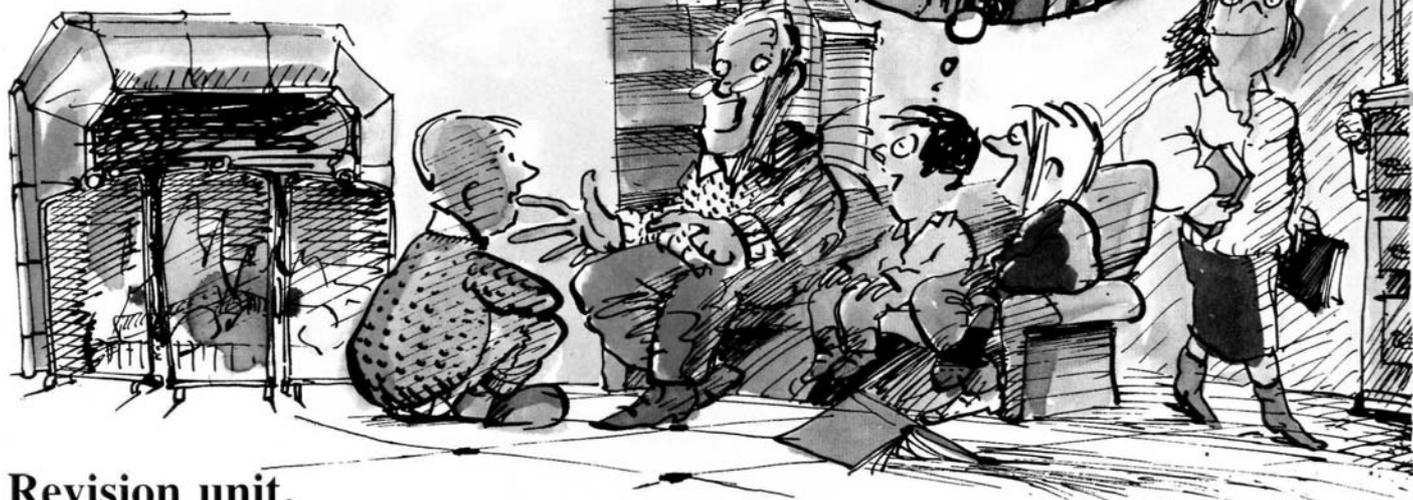


UNIT 56



Revision unit.

En la presente unidad revisará los principales aspectos de la gramática y de la lengua inglesa en general que ha practicado hasta ahora, especialmente en las unidades 49-55. En esas unidades ha tenido ocasión de aprender las expresiones que se emplean con más frecuencia para hablar de situaciones imaginarias y para pedir y dar opiniones. Asimismo, ha visto cómo referirse a hechos recientes y a actividades que han tenido lugar en el pasado. También ha practicado detenidamente el uso de los verbos compuestos o **phrasal verbs**, de los adverbios de modo y de las conjunciones y otras palabras de enlace.

Además de repasar todos estos puntos, en la canción de esta unidad tendrá la oportunidad de ver el uso práctico de algunos aspectos del estilo coloquial y del argot que ha estudiado recientemente. Por otra parte, en la sección de **Extra reading** podrá ejercitarse en la lectura del inglés con un fragmento de **Animal Farm**, el famoso libro de George Orwell.

Consejos para el aprendizaje.

Aquí tiene un resumen en inglés de algunos de los consejos para el aprendizaje aparecidos anteriormente en español.

If you know a lot of vocabulary, you can usually make yourself understood. You can only speak "like a telegram", however. If you want to become fluent, you need to learn vocabulary, but you also need to study grammar and style. (Unit 53.)

When you do not speak a language very fluently, mistakes with style (with politeness, for example) are not very serious. People will forgive them. As your speech becomes more fluent, however, you need to be more careful with style. (Unit 52.)

The course now includes some longer and more difficult texts (for example, in the *Extra reading* section and the *Accents of English* section). Do not be afraid of these texts, although they may appear quite difficult at first sight. (Unit 55.)

Joseph Conrad did not learn any English during the first twenty years of his life, but he became a world-famous novelist, writing in English. (Unit 54.) So, as the proverb says: "You're never too old to learn."

Observación.

Para recordar los principales puntos estudiados hasta ahora puede resultarle útil revisar los **Key points** resumidos en la sección de **Synopsis** de las unidades 49-55 (págs. 1010, 1030, 1050, 1070, 1090, 1110 y 1130).



Introduction.

Anna is having dinner with the American couple, Edgar and Martha Colby.

- Listen to the cassette, following the first version of the text.
- Listen again, following the second version.
- Read the second version aloud, putting in the missing words.



It's marvellous to travel.



Introduction.

Martha: Well, Anna, have you been taking it easy?

Anna: Yes. Well, I've been doing my best.

Martha: That's good. You have a tiring job.

Anna: Yes, it is sometimes quite tiring.

Edgar: How long have you been doing it?

Anna: Working as a travel courier?

Edgar: Yeah.

Anna: Oh, about ... six years. Yes, a little over six years.

Martha: Do you still enjoy it?

Anna: Yes and no. Obviously, it's marvellous to travel ... and I've always loved travelling. But I find that I get quite tired these days. I think I'm getting old.

Edgar: Getting old? Listen to this girl, Martha. Getting old! How old are you? Twenty-eight? Twenty-nine?

Anna: Actually, I'll be thirty-one in September.

Edgar: Did you hear that, Martha? She's only thirty, and she says she's getting old. If I was thirty again, I'd—

Martha: Yes, yes, Edgar.

Anna: I've been thinking about changing my job ... but, unfortunately, I can't decide what to do.

Martha: Well, if you ever want a job in the States, let us know.

Anna: Are you serious?

Martha: Sure.

Anna: What kind of job?

Edgar: Well, Martha and I run a Public Relations corporation. Believe me, if you wanted to work in PR, you'd be perfect.

Anna: You're joking.

Martha: No, he's serious, Anna – and he's right. You'd be great.

Anna: Well, I'm not sure about that. To tell you the truth, I've never been quite sure what "Public Relations" means.

Edgar: Well, think about it.

Anna: OK, I'll think about it. Cheers!

Martha: Cheers!

Edgar: Cheers!



Introduction.

Martha: Well, Anna, have you been taking it ****?
Anna: Yes. Well, I've **** doing my best.
Martha: That's ****. You have a tiring ***.
Anna: Yes, it is sometimes quite *****.
Edgar: How long have you **** doing it?
Anna: Working as a travel *****?
Edgar: Yeah.
Anna: Oh, about ... six years. Yes, a little over six *****.
Martha: Do you still ***** it?
Anna: Yes and no. Obviously, it's marvellous to ***** ... and I've always loved *****. But I find that I get quite ***** these days. I think I'm getting old.
Edgar: Getting ***? Listen to this girl, Martha. ***** old! How old are you? Twenty-eight? Twenty-nine?
Anna: Actually, I'll be thirty-one ** September.
Edgar: Did you hear ****, Martha? She's only *****, and she says she's getting ***. If I was thirty again, I'd—

Martha: Yes, yes, Edgar.
Anna: I've been thinking about ***** my job ... but, unfortunately, I can't ***** what to do.
Martha: Well, if you ever want a *** in the States, let us know.
Anna: Are you *****?
Martha: Sure.
Anna: What kind ** job?
Edgar: Well, Martha and I run a Public Relations corporation. Believe me, if you wanted to **** in PR, you'd be *****.
Anna: You're joking.
Martha: No, he's *****, Anna – and he's right. You'd be great.
Anna: Well, I'm not **** about that. To tell you the *****, I've never been quite sure what "Public Relations" means.
Edgar: Well, ***** about it.
Anna: OK, I'll ***** about it. Cheers!
Martha: Cheers!
Edgar: *****!

Practice.

– Translate these sentences from the dialogue. They include adverbs.

Obviously, it's marvellous to travel.
 Actually, I'll be thirty-one in September.
 Unfortunately, I can't decide what to do.

– Explain the differences between the expressions in these pairs. All the expressions are from the dialogue.

tiring	and	tired
about six years	and	over six years
you'd be perfect	and	you'd be great
Well, think about it	and	I'll think about it.

– Translate these sentences from the dialogue. They include conjunctions.

I find that I get quite tired these days.
 She's only thirty, and she says she's getting old.
 If you ever want a job in the States, let us know.
 If you wanted to work in PR, you'd be perfect.

Answers on page 1148.

I've been doing my best.	He estado haciéndolo lo mejor (que he podido).
get tired	cansarse
get old	envejecer
let us know	háganoslo saber
Are you serious?	¿Habla usted en serio?
run	dirigir

Public Relations corporation	/ˈpʌblɪk rɪˈleɪʃnz/	Relaciones públicas
	/ˌkɔːˈpɔːrətʃən/	corporación, sociedad anónima

The **Speaking and listening** section in this unit revises these subjects:

Phrasal verbs.	Verbos compuestos.
Imaginary situations.	Situaciones imaginarias.
Past activities and recent activities.	Actividades del pasado y actividades recientes.



Phrasal verbs: Revision.

On this page, we revise some points from the subject of **Phrasal verbs** or **Two-part verbs** (Unit 51).

Do you remember these expressions?

He's	in.	wake up	Turn on the TV.	make-up
	out.	get up	Turn { the TV on.	take-away food
What's up?	away.	go out	Turn { it on.	carry-on baggage
	back.	stay out	Turn off the lights.	a hold-up
		go on	Turn { the lights off.	a go-between
		Speak up	Turn { them off.	a print-out



Phrasal verbs: Revision. Listen.

I woke up this morning
 At a quarter to eight;
 I got up slowly
 (Only half awake);
 My feet were on the floor,
 But my head was spinning round;
 I couldn't stand up;
 I had to sit down.

Ooh, why do I stay out late?
 Ooh-oo-oo, why do I stay out late?
 I shouldn't stay out
 Till half past four,
 When I have to get up

To go to work in the morning.
 Why do I stay out late?

Listen and answer.

- What time do you usually get up in the morning?
- Do you often go out in the evening?
- Do you often stay out late?
- Have you ever been to a drive-in movie?
- Is there a take-away restaurant near your home?



Practice.

Who are the speakers of these sentences?

1. "Please make sure that your table is folded away."
 2. "Extension 2421? Hold on, please."
 3. "Time, ladies and gentlemen! Drink up, please."
 4. "Are you checking out this morning, sir?"
 5. "Wake up, England."
 6. "Do you have any carry-on baggage, madam?"
- A. A hotel desk-clerk.
 B. A telephone operator.
 C. A check-in clerk at an airport.
 D. A stewardess on a plane.
 E. A barman.
 F. King George V.

Example:

1:D.
 "Please make sure that your table is folded away." – A stewardess on a plane.

Answers on page 1148.



Imaginary situations: Revision.

On this page, we revise some points from the subject of **Imaginary situations** (Unit 50).

Do you remember these expressions?

if + *present*, ... $\left\{ \begin{array}{l} \text{will ('ll)} \\ \text{can} \\ \text{may} \end{array} \right\}$...

If you *see* me again, *will* you remember me?

if + *past*, ... $\left\{ \begin{array}{l} \text{would ('d)} \\ \text{could} \\ \text{might} \end{array} \right\}$...

If you *saw* a vampire, *would* you be afraid?

Work with the cassette.



Imaginary situations: Revision. Listen.

You're dreaming an impossible dream.
 You're dreaming, but my eyes are open.
 You're dreaming an impossible dream.
 You're dreaming, baby,
 You must be joking.

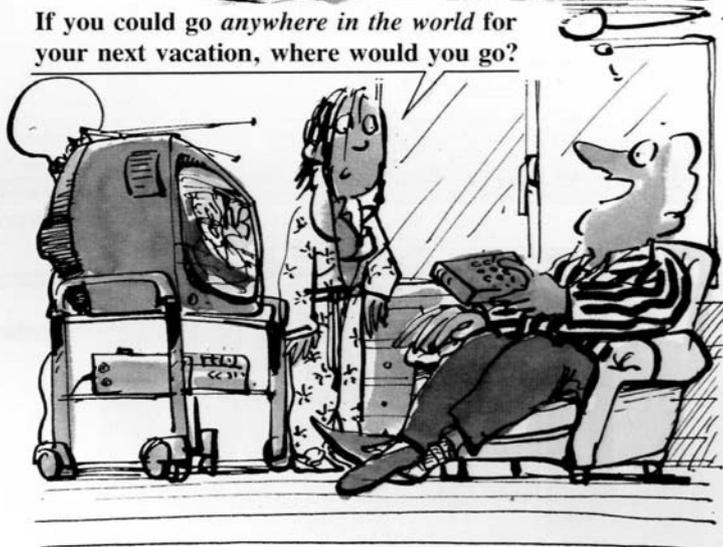
If there were only two people in the world,
 You and me,
 If we lived on an island
 In the middle of the clear blue sea,
 You say we would be happy,
 You say we would be free.
 What are you saying?
 I couldn't live without
 My colour TV.

Listen and answer.

- If you could go *anywhere in the world* for your next vacation, where would you go?
- If you had ten million dollars, would you be happy?
- If you could have a new name, what name would you choose?
- What would you say if you met the President of the United States?



If you could go *anywhere in the world* for your next vacation, where would you go?



Practice.

Read these questions aloud and answer them.

- If it rains tomorrow, will you be surprised?
- Will you be surprised if it's *sunny* tomorrow?
- Do you believe that if you sing before breakfast, you'll cry before night?
- What would you do if you found £50 in the street?
- If you lived on a desert island, and you could have only eight records, which eight records would you have?
- If you were an animal, which animal would you prefer to be?
- If you were a pop singer, would you change your name?
- If you had £1,000,000, what would you do with it?



Past activities and recent activities: Revision.

On this page, we revise some points from the subjects of **Past activities** (Unit 49) and **Recent activities** (Unit 55).

Do you remember these expressions?

The past

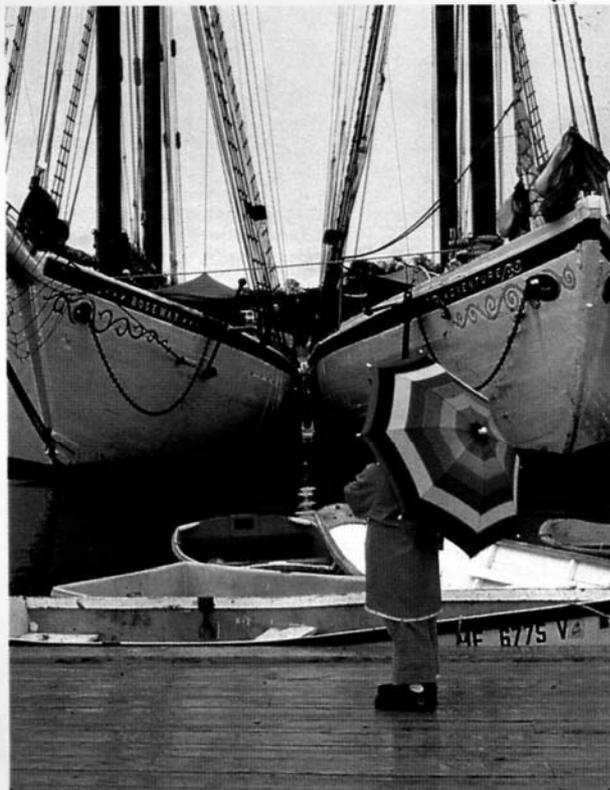
Now

past continuous
It was raining at 9.00 this morning.

The past

Now

present perfect continuous
It has been raining since 9.00 this morning.



It has been raining since 9.00 this morning.



Past activities and recent activities: Revision. Listen.

It was early in the evening. The sun was going down. The moon was coming up Over the town. I was sitting at my window, Looking at the sky. The telephone rang, And it was you, saying "Goodbye".	I've been walkin' around With a smile like a clown Since I met you. I've been whistlin' all day Like a train comin' over a hill. I've been tellin' myself That it's no good An' I should forget you, But I don't wanna try, An' I don't think that I ever will.
--	--

Listen and answer.

- Were you working at four o'clock yesterday afternoon?
- Was it raining at four o'clock yesterday afternoon?
- How long have you been living in your house or flat?
- Were you living in the same place this time last year?



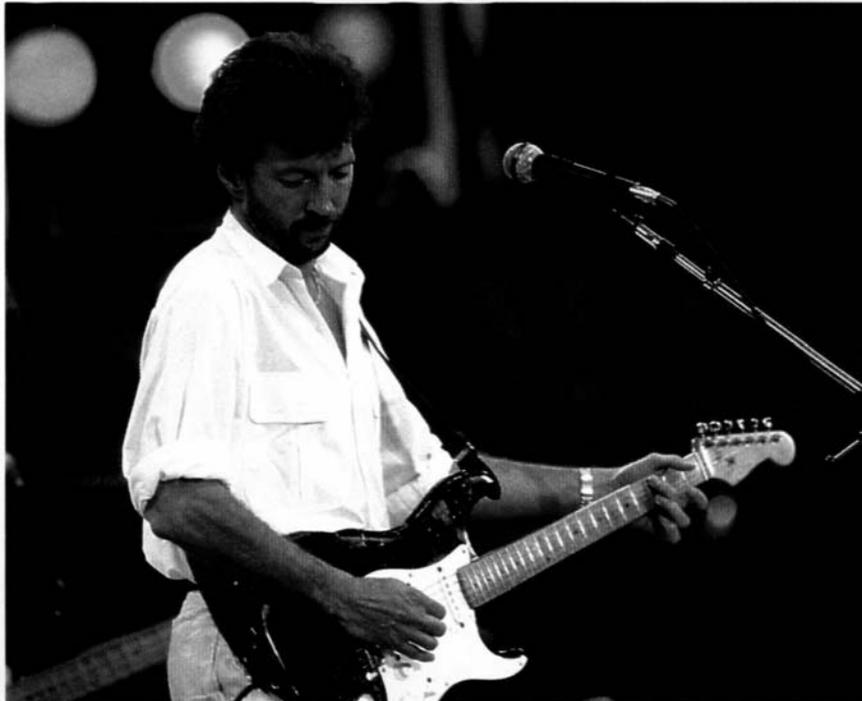
Practice.

Read these jokes aloud, putting in the missing words.

- An American tourist travelling by train in England. An Englishman sitting opposite him, and they talking about England the United States.
The American said: "In Texas, you can get a train, travel twenty-four hours, and still be Texas."
The Englishman said: "We have like that England too."
- A British rocket was going travel to sun. The commander talking to a television interviewer.
The commander said: "We've getting ready for this trip two years. We've looking forward to it much."
The interviewer said: "Won't it very dangerous?"
The commander said: "No, it won't be at all. We're going at"

Answers on page 1148.

Song.



Eric Clapton.

This song was written by the great American blues singer-guitarist Elmore James (1918-1963). This version is by one of Britain's finest blues musicians, Eric Clapton (b. 1945).

Canción: "No puedo resistir",
escrita por Elmore James,
y aquí interpretada por Eric Clapton.

Acabo de hablar con mi chica por teléfono.
Dijo: "Deja lo que estás haciendo, chico. Ven a casa.
No puedo resistir,
no puedo resistir demasiado tiempo.
Siento verdadero cariño,
al hablarte por teléfono."

Dijo: "Chico, no te preocupes, tú eres el deseo de mi corazón.
Sabes que te quiero, que no puedo soportar verte llorar.
Pero no puedo resistir,
no puedo resistir demasiado tiempo.
Siento verdadero cariño,
al hablarte por teléfono."

Dijo: "Chico, puedes correr, puedes andar o volar.
Sabes que te quiero, que tú eres el deseo de mi corazón.
Y no puedo resistir,
no puedo resistir demasiado tiempo.
Siento verdadero cariño,
al hablarte por teléfono."

Oh, yeah ...

Háblame, chico.
Háblame, chico.
Háblame, chico.
Háblame, chico.
Siento verdadero cariño,
al hablarte por teléfono.

Oh ...



Song: "I can't hold out", written by Elmore James,
and sung here by Eric Clapton.

I just talked to my baby on the telephone.
She said: "Stop what you're doin', baby. Come on home.
I can't hold out,
I can't hold out too long.
I get a real good feelin',
Talkin' to you on the phone."
She said: "Baby, don't you worry - you're my heart's desire.
You know that I love you - I can't stand to see you cry.
But I can't hold out,
I can't hold out too long.
I get a real good feelin',
Talkin' to you on the phone."

She said: "Baby, you can run, you can walk or fly.
You know that I love you - you're my heart's desire.
An' I can't hold out,
I can't hold out too long.
I get a real good feelin',
Talkin' to you on the phone."
Oh, yeah ...
Talk to me, baby.
Talk to me, baby.
Talk to me, baby.
Talk to me, baby.
I get a real good feelin',
Talkin' to you on the phone.
Oh ...





Summary of Units 49-55.

Verbos: Tiempos verbales.

Puede ver un resumen del sistema verbal inglés, con ejemplos de los tiempos verbales estudiados hasta el momento, en el cuadro que figura en la sección de **Grammar** de la unidad anterior (pág. 1125). Recuerde, sin embargo, que en recientes unidades se ha incidido en los dos tiempos verbales siguientes.

El past continuous.

(Vea las págs. 1004 y 1005.) Este tiempo se construye con las formas del **past simple** del verbo **be** (**was, were**) más la forma **-ing** del verbo que corresponda. En las frases negativas se utiliza la partícula **not** (**was not/wasn't, were not/ weren't**), y en las frases interrogativas se invierte el orden del sujeto y el auxiliar **was/were**.

It was snowing.

It was not (wasn't) snowing.

Was it snowing?

El **past continuous** se utiliza para referirse a actividades o hechos que se desarrollaron en el pasado durante un determinado período de tiempo.

It was a bright cold day in April, and the clocks were striking thirteen. (First words of "Nineteen Eighty-Four", by George Orwell.)

A menudo se menciona explícitamente en qué momento se estaba desarrollando la actividad o el hecho a que se hace referencia. El **past continuous** también se utiliza para describir el contexto en el que tuvo lugar una acción pasada que se expresa en **past simple**.

What were you doing at 3.00 yesterday afternoon?

What were you doing when you heard the news about the first moon-landing?

El present perfect continuous.

(Vea la pág. 1124.) Este tiempo se construye con las formas del **present perfect** del verbo **be** (**have been/'ve been, has been/'s been**) más la forma **-ing** del verbo principal. En las frases negativas se utiliza la partícula **not** (**have not been/haven't been, has not been/hasn't been**), y en las frases interrogativas se invierte el orden del sujeto y el auxiliar **have/has**.

You've been working too hard.

You haven't been working too hard.

Have you been working too hard?

El tiempo verbal **present perfect continuous** se utiliza para describir una actividad iniciada en el pasado y que ha

seguido desarrollándose hasta el presente o que ha terminado recientemente.

I've been learning English for two years.

I finished my novel this morning. I've been working on it since 1981.

I've been phoning you every day for two weeks.

Verbos: Otros aspectos.

Ya conoce las características de los **phrasal verbs** y el uso de los tiempos verbales ingleses en diversos tipos de frases condicionales. También ha visto algunos aspectos básicos de la construcción de la forma pasiva de los verbos.

Phrasal verbs.

(Vea las págs. 1044 y 1045.) Existe una gran cantidad de **phrasal verbs** en inglés. Los verbos de este tipo están formados por dos elementos: un verbo y una partícula. El significado de algunos **phrasal verbs** se puede deducir a partir del de sus dos componentes.

come in entrar **go away** marcharse **sit down** sentarse

En otros casos, el significado de los **phrasal verbs** no se deduce del de los dos elementos que los componen.

go on continuar **turn up** llegar **work out** calcular

También ha visto algunos ejemplos de **phrasal verbs** realizando la función de un sustantivo en expresiones como **make-up, take-away food** y **drive-in movie**.

Frases condicionales.

(Vea las págs. 1024 y 1025.) Como sabe, existen muchos tipos de frases condicionales en inglés (frases que contienen la palabra **if**). Se han comentado las siguientes:

– Frases que hacen referencia a realidades intemporales.

If you don't make mistakes, you don't make anything.

If you sing before breakfast, you'll cry before night.

– Frases que hacen referencia a situaciones localizadas en un presente imaginario.

"If I had a hammer, I'd hammer in the morning."

"If I ruled the world, every day would be the first day of spring."

– Frases que hacen referencia a situaciones localizadas en un futuro imaginario, bien sean éstas bastante probables o no tan probables.

If I see you again, will you remember me?

"If I fell in love with you, would you promise to be true?"



make-up



He is unhappy because he failed his exam.

Forma pasiva.

(Vea la pág. 1105.) La forma pasiva en inglés se construye con el verbo **be** (**am/is/are, was/were, etc.**), utilizado como auxiliar, más el participio de pasado del verbo correspondiente. Ha visto algunos ejemplos en **past simple**.

"Star Wars" was written and directed by George Lucas.
These shoes were made in Italy.

Adverbios de modo.

(Vea las págs. 1064 y 1065.) La mayoría de los adverbios de modo se forman añadiendo simplemente la terminación **-ly** al adjetivo correspondiente. En algunos casos, los adjetivos sufren ligeras modificaciones para formar el adverbio correspondiente.

correct	→	correctly	basic	→	basically
fresh	→	freshly	easy	→	easily
natural	→	naturally	simple	→	simply

Ha visto que los adverbios de modo pueden acompañar a un verbo, preceder a un adjetivo o a otro adverbio, y aplicarse a un enunciado completo.

You speak English perfectly.
Brazilian football is tremendously exciting.
Unfortunately, I can't decide what to do.

Adjetivos.

(Vea la pág. 1065.) Cuando estudió los adverbios de modo tuvo ocasión de comprobar que existen algunos

adjetivos que también pueden realizar la función de adverbios.

direct, early, fast, hard, late

This is a direct flight. It goes direct to London.

En el habla coloquial, los adjetivos que figuran a continuación se emplean a veces como adverbios.

cheap, easy, quick, slow

(Vea las págs. 1084 y 1085.) Los siguientes prefijos se utilizan para formar adjetivos de significado negativo.

il-, im-, in-, ir-, non-, un-

illegal, impossible, incorrect, irregular, non-flammable, unhappy

Conjunciones.

(Vea las págs. 1095, 1097, 1104 y 1105.) Ha estudiado el uso de conjunciones de diversos tipos.

although	as	but	if	so
and	because		or	so that

En particular, ha visto aquellas que indican el tiempo.

after	since	{ till }	when
before		{ until }	while

También ha observado el uso opcional de **that** en frases como las siguientes.

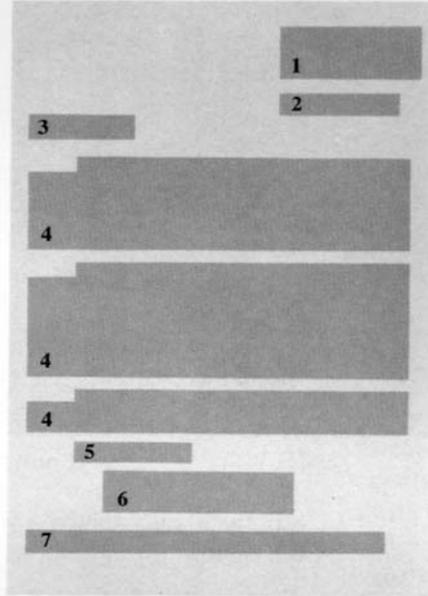
I'm sure (that) "Star Wars" is an American film.
Do you think (that) marriage is a good thing?



Informal letters: Revision.

En la unidad 51 ha podido ver la disposición y las convenciones a las que suelen ajustarse las cartas informales en inglés. En el presente apartado revisará brevemente estos puntos.

Atendiendo al esquema que se reproduce a la derecha de estas líneas, haga el primer ejercicio. Luego realice el segundo ejercicio, introduciendo en el crucigrama las palabras que constituyen las diversas expresiones indicadas, todas las cuales pueden emplearse para finalizar cartas informales.



Exercise 1.

Put in the correct numbers.

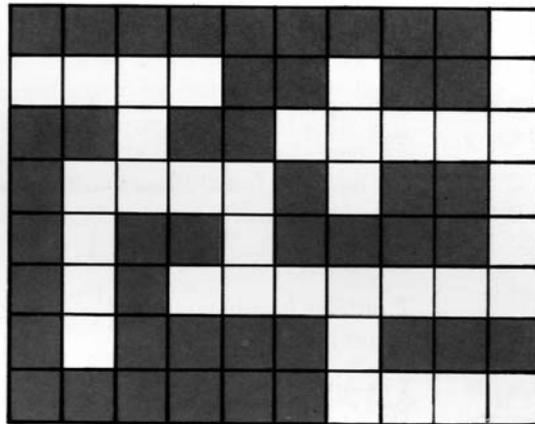
Example: The date. 2

- | | |
|------------------------------|------------------------------|
| The sender's signature. | All the best, |
| The sender's address. | The postscript (P.S.). |
| Dear (...), | The text of the letter. |

Exercise 2.

Put the words in these expressions into the squares.

- All the best,
- Best wishes,
- Best regards,
- Yours,
- See you,
- Love,



Answers on page 1148.

Dictation.

Work with the cassette.



Dictation.

First, listen. Don't write anything.

If you really want to hear about it, the first thing you'll probably want to know is where I was born. The village of Holcomb stands on the high wheat plains of western Kansas. I am an American.

It was June 1933. In those days, cheap apartments were almost impossible to find in Manhattan, so I had to move to Brooklyn. It was love at first sight.

Now listen again, and write the text.

If you really want to hear about it, *
 the first thing *
 you'll probably want to know *
 is where I was born. *
 The village of Holcomb *
 stands on the high wheat plains *
 of western Kansas. *
 I am an American. *
 It was June 1933. *
 In those days, *
 cheap apartments *
 were almost impossible to find *
 in Manhattan, *
 so I had to move to Brooklyn. *
 It was love at first sight. *



El texto del dictado se lee como el principio de una novela, aunque, en realidad, está compuesto por las palabras iniciales de seis diferentes novelas americanas: **The Catcher in the Rye** (J.D. Salinger), **In Cold Blood** (Truman Capote), **The Adventures of Augie March** (Saul Bellow), **The Group** (Mary McCarthy), **Sophie's Choice** (William Styron) y **Catch-22** (Joseph Heller), en el orden que se citan. Tuvo ocasión de leer estos fragmentos en la sección de **Extra reading** de la unidad 50 (páginas 1028 y 1029).



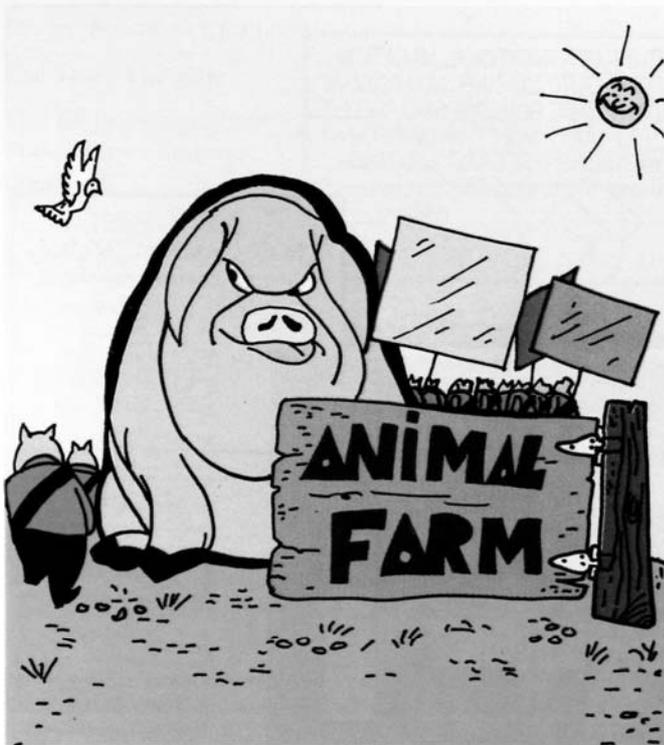
Animal Farm.

A lo largo del curso se ha aludido en varias ocasiones al autor británico George Orwell (por ejemplo, en las páginas 968 y 969), así como a sus dos novelas más famosas, **Animal Farm** (1945) y **Nineteen Eighty-Four** (1949).

El texto de lectura de esta página está tomado del primero de los libros citados. La acción de la novela está situada en una granja en la cual los animales se rebelan y expulsan al granjero. A lo largo del relato se traza el desarrollo de la nueva organización establecida por los animales y su progresiva degeneración.

El primer extracto está tomado de la parte inicial del libro, cuando los cerdos (entre ellos **Napoleon**, **Snowball** y **Squealer**) son los líderes de la rebelión que quiere conseguir la igualdad entre todos los animales y promulgan los "Mandamientos" de la misma. En la época en que se sitúa el segundo extracto, casi al final de la novela, ha cambiado el espíritu de la rebelión, y con él los "Mandamientos".

Como es usual en los textos de lectura, en el de la presente unidad aparecen bastantes palabras nuevas; no obstante, trate de leerlo de manera tan fluida como pueda. Las palabras que figuran en los dibujos reproducidos en la página siguiente le ayudarán a ponerse en situación, puesto que muestran algunos de los objetos y de los lugares mencionados en el texto.



Napoleon, a character from "Animal Farm".

Napoleon sent for pots of black and white paint and led the way down to the five-barred gate that gave on to the main road. Then Snowball (for it was Snowball who was best at writing) took a brush between the two knuckles of his trotter, painted out **MANOR FARM** from the top bar of the gate and in its place painted **ANIMAL FARM**. This was to be the name of the farm from now onwards. After this they went back to the farm buildings, where Snowball and Napoleon sent for a ladder which they caused to be set against the end wall of the big barn. They explained that by their studies of the past three months the pigs had succeeded in reducing the principles of Animalism to Seven Commandments. These Seven Commandments would now be inscribed on the wall; they would form an unalterable law by which all the animals on Animal Farm must live for ever after. With some difficulty (for it is not easy for a pig to balance himself on a ladder) Snowball climbed up and set to work, with Squealer a few rungs below him holding the paint-pot. The Commandments were written on the tarred wall in great white letters that could be read thirty yards away. They ran thus:

THE SEVEN COMMANDMENTS

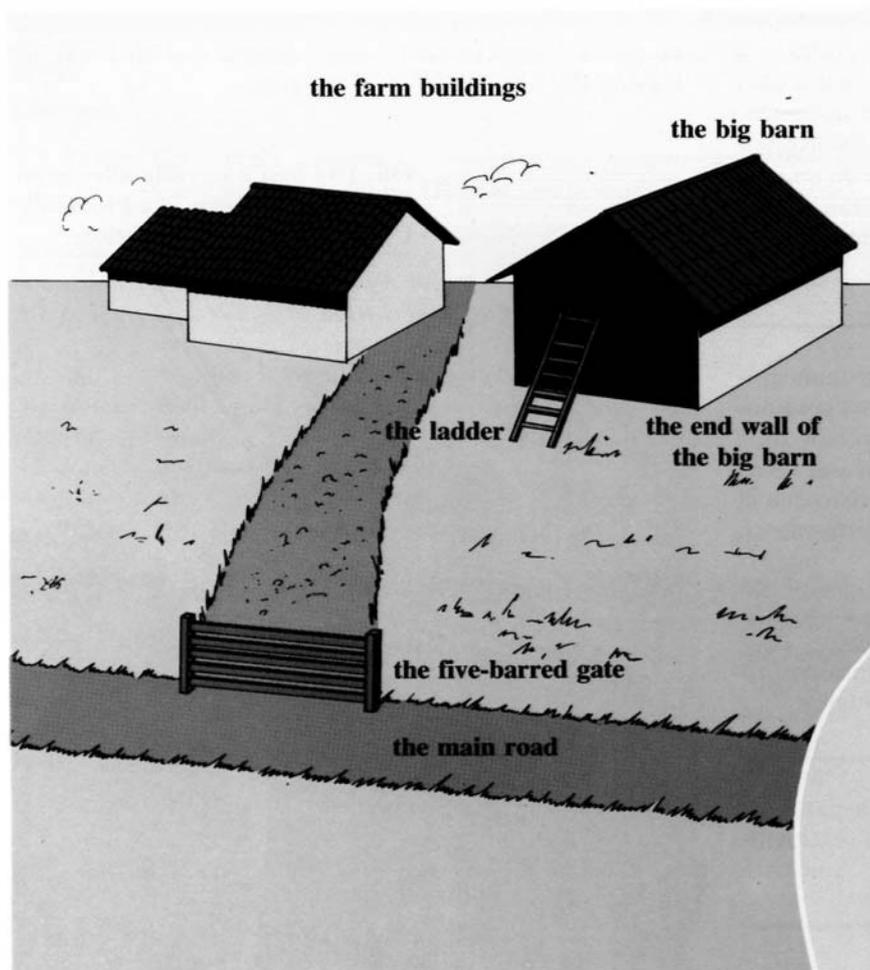
1. Whatever goes upon two legs is an enemy.
2. Whatever goes upon four legs, or has wings, is a friend.
3. No animal shall wear clothes.
4. No animal shall sleep in a bed.
5. No animal shall drink alcohol.
6. No animal shall kill any other animal.
7. All animals are equal.

From: *Animal Farm*, by George Orwell (1945), Chapter 2.

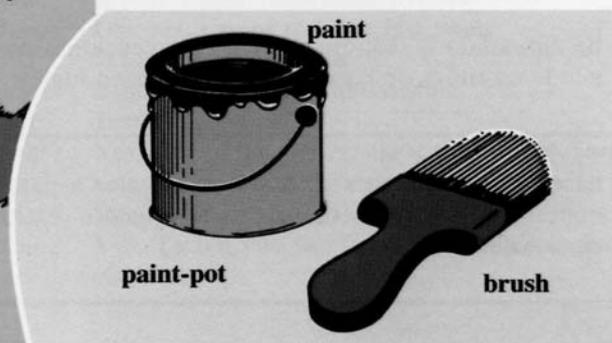
There was nothing there now except a single Commandment. It ran:

**ALL ANIMALS ARE EQUAL
BUT SOME ANIMALS ARE MORE
EQUAL THAN OTHERS**

From: *Animal Farm*, by George Orwell (1945), Chapter 10.



George Orwell (1903-1950).



Traducción del texto:

Napoleón envió a buscar botes de pintura blanca y negra y se encaminó hacia el portón de cinco barras que daba al camino principal. Luego Snowball (porque era Snowball el que mejor escribía) tomó un pincel entre los dos nudillos de su pata, tachó GRANJA MANOR de la barra superior del portón y en su lugar pintó GRANJA ANIMAL. Ése iba a ser el nombre de la granja de ahora en adelante. Después volvieron a los edificios de la granja, donde Snowball y Napoleón enviaron a buscar una escalera que hicieron colocar contra la pared trasera del granero principal. Explicaron que, mediante sus estudios de los pasados tres meses, los cerdos habían conseguido reducir los principios del Animalismo a Siete Mandamientos. Estos Siete Mandamientos serían inscritos en la pared; formarían una ley inalterable según la cual deberían vivir, en adelante, todos los animales de la Granja Animal. Con alguna dificultad (porque no es fácil para un cerdo mantener el equilibrio en una escalera), Snowball trepó y empezó a trabajar, con Squealer que, unos escalones por debajo de él, le sostenía el bote de pintura. Los Mandamientos fueron escritos sobre la pared alquitranada con grandes letras blancas que podían leerse a treinta yardas de distancia. Decían así:

LOS SIETE MANDAMIENTOS

1. Todo lo que camina sobre dos pies es un enemigo.
2. Todo lo que camina sobre cuatro patas, o tiene alas, es un amigo.
3. Ningún animal llevará ropa.
4. Ningún animal dormirá en una cama.
5. Ningún animal beberá alcohol.
6. Ningún animal matará a otro animal.
7. Todos los animales son iguales.

De: *Rebelión en la granja*, de George Orwell (1945), capítulo 2.

No había nada allí ahora, excepto un solo Mandamiento. Decía:

TODOS LOS ANIMALES SON IGUALES
PERO ALGUNOS ANIMALES SON MÁS
IGUALES QUE OTROS.

De: *Rebelión en la granja*, de George Orwell (1945), capítulo 10.



Rome wasn't built in a day.

El refrán que encabeza estas líneas, cuya traducción literal es "Roma no se construyó en un día", se utiliza con frecuencia en inglés para expresar que conseguir éxitos importantes lleva su tiempo y que no hay que impacientarse por ver los resultados de la propia labor. Es de esperar, sin embargo, que usted tenga la sensación de que sus esfuerzos en el aprendizaje del inglés ya están dando sus frutos. Desde que inició el estudio ha recorrido un largo camino, y, en las unidades 49-55,

– ha examinado aspectos tan importantes del sistema gramatical inglés como los tiempos verbales **past continuous** y **present perfect continuous**, y los diversos usos de los adverbios, de los adjetivos, de los **phrasal verbs** y de las frases condicionales; en especial ha visto que el estudio del sistema verbal inglés ha sido cubierto casi en su totalidad.

– ha aprendido la disposición y las convenciones que rigen la escritura de las cartas informales en inglés;

– ha realizado prácticas de lectura en inglés a partir de materiales tan importantes como algunos extractos de novelas;

– ha ampliado sus conocimientos acerca del estilo en inglés, en particular el relativo a algunas expresiones de uso coloquial y de argot;

– ha recibido información sobre cuatro acentos ingleses más, dos de África (de Nigeria y de Kenya) y dos del área del Pacífico (de Australia y de Nueva Zelanda);

– y, naturalmente, ha continuado ampliando su vocabulario, especialmente el vinculado con aquellos temas en que se han centrado las unidades, como, por ejemplo, las opiniones y las situaciones imaginarias.

Así pues, aunque **Rome wasn't built in a day** es un buen refrán, usted puede sentirse satisfecho de todo lo que ha conseguido hasta ahora.

Dialogue.

Read the dialogue and listen to it on the cassette. It is about six o'clock in the evening. Angela and Mr Jones are leaving the Sunshine Travel building.

Oh. I've had a terrible afternoon. My office has been like Piccadilly Circus Underground Station.





Dialogue.

- Mr Jones:* Good night, Angela.
Angela: Good night, Mr Jones. Oh, did you remember it?
Mr Jones: What?
Angela: You wanted to speak to me about something.
Mr Jones: Oh, yes. I've been trying to remember it all day.
Angela: And has it come back to you?
Mr Jones: Well, it *did*, while I was having lunch.
Angela: Good.
Mr Jones: But then I forgot it again.
Angela: Ah.
Mr Jones: Oh, I've had a terrible afternoon. My office has been like Piccadilly Circus Underground Station. People have been coming in and out *all afternoon*. The phone's been ringing non-stop.
Angela: Oh, well, never mind. Actually, *I* wanted to ask *you* something.
Mr Jones: Oh, yes?
Angela: Yes. When am I going to get my assistant?
Mr Jones: That's it!
Angela: What?
Mr Jones: That's what I've been trying to remember. We're going to take on a new computer assistant.
- Angela:* Soon, I hope.
Mr Jones: Yes, very soon ... as soon as possible.
Angela: Oh, good.
Mr Jones: I know you really need somebody.
Angela: Yes, I do. Obviously, if I had two heads and four hands, I could do everything myself. But unfortunately, I've only got one head and two hands.
Mr Jones: Yes. Well, don't worry. I'm interviewing some people tomorrow. I'll find somebody for you.
Angela: Thank you.
Mr Jones: Well, have a nice evening.
Angela: Thank you. I'm going to the theatre.
Mr Jones: What are you going to see?
Angela: A play called "The Empty Room".
Mr Jones: Oh, yes. I went to see it last week.
Angela: What did you think of it?
Mr Jones: I thought it was ... "interesting".
Angela: Just "interesting"?
Mr Jones: Yes. One of the critics said it was "simple, but complicated" and "classical, but modern".
Angela: Really?
Mr Jones: Yes. To tell you the truth, I couldn't understand it.



The phone's been ringing non-stop.	El teléfono ha estado sonando sin parar.	That's what I've been trying to remember.	Eso es lo que he estado intentando recordar.
That's it!	¡Eso es!	as soon as possible	tan pronto como sea posible

The dialogue includes many of the points from recent units. Here are some examples:

- Unit 49, Past activities: ... while I was having lunch.
 Unit 50, Imaginary situations: Obviously, if I had two heads and four hands, I could do everything myself.
 Unit 51, Phrasal verbs: We're going to take on a new computer assistant.
 Unit 52, Manner (Adverbs): non-stop ... actually ... really ... obviously ... unfortunately ...
 Unit 53, Opinions: What did you think of it? – I thought it was ... "interesting".
 Unit 54, Conjunctions: and ... while ... but ...
 Unit 55, Recent activities: People have been coming in and out all afternoon.



Test 56.

Check yourself on what you have learnt in Units 49-56. (Answers on page 1151.)

1. Put in the missing words.

It's nice to get in the morning, but it's nicer to stay in

If you can't stand heat, get out of the

If you with fire, get burnt.

A barking never bites.

2. Translate the texts on these badges.



3. Give the opposites.

Necessary.	Unnecessary.	Probable.	.....
Formal.	.....	Regular.	.....
Legal.	.....	Flammable.	.....
Certain.	.....	Careful.	.....

4. Explain the differences between the expressions in these pairs.

possible	and	possibly
a terrific book	and	a terrible book
It was raining at 4.00	and	It has been raining since 4.00.
Red wine or white wine? – Either.	and	Red wine or white wine? – Neither.

5. These song titles include colloquial forms or slang forms. Change these into the usual forms.

- “Do you wanna dance?”, by Cliff Richard.
- “You gotta stop”, by Elvis Presley.
- “C'mon, everybody”, by Eddie Cochran.
- “Talkin' 'bout you, baby”, by The Rolling Stones.
- “The sun ain't gonna shine any more”, by The Walker Brothers.

6. Insert commas (,) and quotation marks (“ ”) in these sentences where useful.

- The opposite of possible is impossible but the opposite of popular is unpopular.
- What is the difference between Anna's out and Anna's away?
- What does unfortunately mean?

7. Answer these questions.

- How long have you been learning English?
- Do you practise your English regularly?
- Do you think that English is difficult or interesting? Or both? Or neither?
- Do you often go out in the evening?
- Do you think that nuclear power is dangerous?

Answers to exercises.

Page 1135. Evidentemente, es maravilloso viajar./En realidad, tendré treinta y uno en septiembre./Desafortunadamente, no puedo decidir qué hacer.

tiring significa “fatigoso(sa)”, “que cansa”, mientras que tired significa “cansado(da)”; about six years significa “unos seis años”, y over six years significa “más de seis años”; you'd be perfect significa “serías/sería perfecto(ta)”, y you'd be great significa “serías/sería magnífico(ca)”; Well, think about it significa “Bien, piensa/piense en ello”, mientras que I'll think about it significa “Pensaré en ello”.

Me encuentro bastante cansado(da) estos días./Tiene sólo treinta (años) y dice que está envejeciendo./Si alguna vez quieres/quiere un trabajo en Estados Unidos, háznoslo/háganoslo saber./Si quisieras/quisiera trabajar en Relaciones Públicas, serías/sería perfecto(ta).

Page 1136. 1:D. 2:B. 3:E. 4:A. 5:F. 6:C.

Page 1138. 1. was/was/were/and. on/for/in. trains/in. 2. to/the/was. been/for/been/very. be. dangerous/night.

Page 1142. Exercise 1. The date: 2. The sender's signature: 6. The sender's address: 1. Dear (...); 3. All the best.; 5. The postscript (P.S.); 7. The text of the letter: 4.





Tests 49-56: Answers.

Test 49.

- Era un día claro y frío de abril, y los relojes daban las trece. Alicia empezaba a estar muy cansada de permanecer sentada al lado de su hermana a la orilla del río. Eso es un pequeño paso para un hombre, un gigantesco salto para la humanidad.
- A man was lost in a city on a very foggy evening. He was walking down a narrow street, and was beginning to feel very afraid. Suddenly, he heard somebody: another man was coming towards him.
The first man said: "I'm lost. Can you tell me where I'm going?"
The second man said: "Into the river. I've just come out."
- I remember the day we met. The sun was shining, and the birds were singing. I was walking down Green Street, and you were waiting at the bus stop. It was a beautiful day!
- It was raining es una frase afirmativa (Estaba lloviendo), mientras que It wasn't raining es una frase negativa (No estaba lloviendo).
Mr Jones came in significa "Mr Jones entró", y Mr Jones was coming in significa "Mr Jones estaba entrando".
Neil Armstrong es el nombre del primer hombre que pisó la luna, y Louis Armstrong es el nombre de un famoso trompetista y cantante de jazz.
- I remember the day we met. It was a wet grey day in autumn. The wind was blowing, and it was raining. When you said "Hello", the rain stopped and the sun came out.
- shining/sitting/surprised/revising/coming.
- I was ...-ing ...
Yes./Yes, it was./No./No, it wasn't.
Yes./Yes, I was./No./No, I wasn't.

Test 50.

- Si quiere algo bien hecho, hágalo usted mismo. Si no se cometen errores, no se hace nada. Si canta antes del desayuno, llorará antes de la noche. Si tú fueras la única chica del mundo, y yo fuera el único chico ...
- What would you do if you met a vampire?
If you were very rich, would you be happy?
If it rains tomorrow, will you be surprised?
If the sky is red this evening, tomorrow will be a fine day.
- If I ruled the world, every day would be the first day of spring, every heart would have a new song to sing.
If I had a hammer, I'd hammer in the morning, I'd hammer in the evening, all over this land.
- If significa "si", mientras que when significa "cuando". Ambas frases tienen igual significado, pero utilizar el tiempo presente en If you leave me now hace que esta condici

parezca más probable que If you left me now, expresada en tiempo pretérito.

I've got to leave es la expresión que se emplea normalmente en el habla informal, mientras que I've gotta leave es su equivalente coloquial, que se puede escuchar y ver escrito en la letra de las canciones.

Is- isn't Friday es una expresión empleada en el habla informal, e It ain't Friday es una expresión de igual significado que se emplea en argot.

- Crying in the rain. What am I going to do?
I don't want to dance. Darling, please don't go.
Dancing in the moonlight.
- If you play with fire, you get burnt.
I was standing at the bus stop, waiting for a bus.
If I had a hammer, I'd hammer in the morning.
When you have to go, you have to go.
- I'd ...
I'd say: "....."
Yes./Yes, I would./No./No, I wouldn't.
For each song: Yes./Yes, I have./No./No, I haven't.

Test 51.

- ¡Cuidado! ¿Por qué sigue brillando el sol?
La fiesta ha terminado. Peligro. No entrar.
- I woke up this morning at 7.45. I got up slowly. (I was only half awake.) My feet were on the floor, but my head was spinning round. I couldn't stand up; I had to sit down. Ooh, why do I stay out late?
- She dropped a book, and he picked it up.
She dropped some books, and he picked them up.
If the radio is disturbing you, I'll turn it off.
I like these jeans. Can I try them on?
- Anna's out significa "Anna está fuera/ha salido", es decir, "está ausente temporalmente, no muy lejos", y Anna's away significa "Anna está fuera/está ausente", es decir, "está a gran distancia y, posiblemente, se halle ausente durante largo tiempo".
I woke up at 7.30 significa "Me desperté a las 7.30", y I got up at 7.30 significa "Me levanté a las 7.30".
Estas frases expresan conceptos opuestos. Turn the TV on significa "Encienda/Conecte el televisor", y Turn the TV off, "Apague/Desconecte el televisor".
Best regards, Tom es una despedida menos íntima que Love, Tom, aunque ambas son propias de cartas informales.
- a check-in desk take-away food
a drive-in movie carry-on baggage
- sit down/stand up turn off/turn on
wake up/go to sleep turn down/turn up
get up/go to bed check out/check in
go away/come back land/take off
- Yes./Yes, I do./No./No, I don't.
Yes./Yes, I do./No./No, I don't.
Yes./Yes, I do./No./No, I don't.

**Test 52.**

1. Easily. Possibly. Basically. Politely. Naturally. Exactly. Well. Fully.
2. Hablas/Habla inglés perfectamente.
Son las 8.46 exactamente.
Si quiere algo bien hecho, hágalo usted mismo.
La película era/fue absolutamente fantástica.
La película era/fue realmente aburrida.
3.

goal	cross	player	goalkeeper
pass	score	defender	match
4. Estas palabras expresan conceptos opuestos. **Unfortunately** significa "Desafortunadamente", "Desgraciadamente", y **Fortunately** significa "Afortunadamente".
probable es un adjetivo (probable), y **probably** es el adverbio correspondiente (probablemente).
A pesar de su similitud formal, las palabras **terrific** y **terrible** expresan conceptos opuestos. **Terrific** es una palabra de significado positivo (tremendo[da]), y **terrible** es una palabra de significado negativo (terrible).
Al ser un nombre colectivo, la palabra **team** se puede utilizar tanto con un verbo en singular (**is**) como en plural (**are**); así pues, las dos frases son correctas. En la primera, **team** (equipo) se concibe como una unidad, mientras que en la segunda se piensa en él como en un grupo de individuos.
5. I don't quite understand.
I don't really like country music.
Wait one moment, please.
Could you wait just one moment?
Please speak slowly.
6. They lived happily ever after.
He spoke to me very angrily.
Scotland played remarkably well.
I think Connie Francis is a really good singer.
Brazilian football is fantastically exciting.
7. Yes./Yes, I do./No./No, I don't./Sometimes./etc.
Yes./Yes, I am./No./No, I'm not./I can't drive.
Yes./Yes, I can./No./No, I can't.
Yes./Yes, I do./No./No, I don't.
Yes./Yes, I do./No./No, I don't.

Test 53.

1. El gris oscuro es un color muy interesante.
Fumar es un hábito estúpido.
El amor es más importante que el dinero.
El matrimonio a veces es algo bueno, y a veces algo malo.
Estoy completamente de acuerdo.
2.

impossible	unlucky	irregular
invisible	unnecessary	illegal
3. I agree with Jeremy. I think he's absolutely right. Nuclear power is very very dangerous. We should use other forms of energy: the sun, the wind, the waves of the sea, for example. Many people have said: "Nuclear power? No, thanks", and I agree with that opinion.

4. The opposite of "formal" is "informal".
I thought "The Magic Flute" was very good.
What did the critic in "Time Out" say?
What does "weird" mean?
5. Con la pregunta **What do you think?** se pide a alguien su opinión, mientras que con la pregunta **What are you thinking?** se pregunta a alguien qué está pensando.
It's interesting es un enunciado preciso (Es interesante), mientras que las comillas que enmarcan la palabra **interesting** en **It's "interesting"** sugieren que la palabra está utilizada como preámbulo de otra opinión.
Ambas palabras significan "maravilloso(sa)", pero **marvelous** es la forma escrita en inglés americano, y **marvellous** es la forma escrita en inglés británico.
a sculpture significa "una escultura", y **a sculptor** significa "un(una) escultor(ra)".
6. Mi decisión final es: Quizás ...
Detrás de cada gran mujer, ¡hay un hombre que trata de detenerla!
7. Yes./Yes, I do./No./No, I don't./Not much./etc.
(Give the name of the piece of music.)
Yes./No./I (really) don't know.
Yes./No./I (really) don't know.
Yes./Yes, I do./No./No, I don't./Definitely./Definitely not./etc.

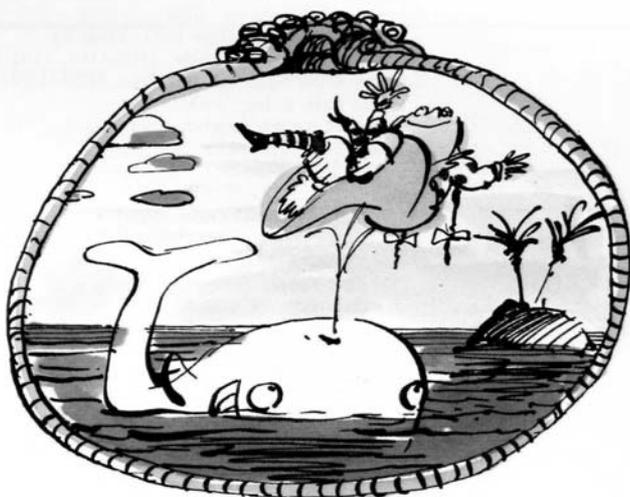
Test 54.

1. ¿Cuál es el motivo de su visita?
¿Es usted un(una) turista?
¿Cuánto tiempo se quedará?
¿Tiene algo que declarar?
2. "Star of Midnight" is an American film, directed by Stephen Roberts, and starring William Powell and Ginger Rogers. It was made in 1935, and it is in black and white. It was written by Howard J. Green, Anthony Veiller and Edward Kaufman. It is 90 minutes long.
3. La palabra **violent** es un adjetivo (violento[ta]), y la palabra **violence** es un sustantivo (violencia).
I think ... significa "Creo ...", "Pienso ...", y **I'm sure ...** significa "Estoy seguro(ra) ...".
Ambas expresiones significan "Estoy seguro(ra)", pero **I'm positive** es más enfática que **I'm sure**.
Cuando se responde al ofrecimiento de **Tea or coffee?** con la palabra **Either** (Cualquiera), la persona que habla no muestra ninguna preferencia en especial, mientras que cuando se responde **Neither** (Ninguno[na]), la persona que habla rechaza ambas sugerencias.
4. Is the word "elevator" British English or American English?
- American English.
Is the word "concert" British English or American English?
- Both.
Is the spelling "T-H-E-A-T-E-R-R" British English or American English? - Neither. It's a spelling mistake!
5. Come on, Marianne. You've got to have love in
Don't criticize the rock. your heart.
I've got to sing. You haven't seen anything yet.

6. Can you speak Chichewa? – No, I can't read it *either*.
Do you know Mr Smith? – No. I don't know his wife *either*.
Have you been to England? – Yes. I've been to Scotland *too*.
7. Yes./Yes, I do./No./No, I don't.
Rich./Famous./Either./Neither./Both.
Yes./Yes, I do./No./No, I don't./Why not?/etc.
Difficult./Interesting./Both./Neither.

Test 55.

1. *Las aventuras de Moby Dick en el país de las maravillas*, por George Carville.
La fascinante historia de una gran ballena blanca, que se encuentra a una niña en un extraño mundo subterráneo.
"Fascinante" – *The Times*
"Triste, divertida y trágica" – *The Observer*



2. What *have* Jeff and Anna been doing recently?
Jeff *has been* working in London.
Anna *has been* working in Sweden.
What *have* Martha and Edgar Colby been doing?
They *have been* exploring Stockholm and seeing the sights.
3. George Carville has been working on his novel *for* twenty years.
I've been phoning you every day *for* two weeks.
I've been walking on air *since* I met you.
4. **all morning** significa "toda la mañana", y **every morning** significa "cada mañana".
excited significa "emocionado(da)", y **exciting** significa "emocionante".
I've **been working very hard** significa "He estado trabajando muy duro", y I've **been working too hard** significa "He estado trabajando demasiado duro".
5. It rains ... *present simple*
It rained ... *past simple*
It is raining ... *present continuous*
It was raining ... *past continuous*
It has been raining ... *present perfect continuous*

6. Anna *has been* checking in and out of hotels and getting on and off planes *for* years. Recently, she *has been* feeling a little tired. She *has not been* sleeping very well, and she *has been* waking up in the middle of the night. She *has probably been* working too hard.
7. Responda utilizando una frase en la que aparezca la palabra **for** (seguida de un período de tiempo) o **since** (seguida del punto en el tiempo en el que empezó el aprendizaje).
Yes./Yes, I have./No./No, I haven't./Not very hard./etc.
Yes./Yes, I have./No./No, I haven't./Not very well./etc.
Very well./Well./OK./All right./Not very well./Ill./Very ill.

Test 56.

1. It's nice to get up in the morning, but it's nicer to stay in bed.
If you can't stand the heat, get out of the kitchen.
If you play with fire, you get burnt.
A barking dog never bites.
2. Siempre sé la cosa exacta que decir, después de que la hora exacta de decirlo ha pasado.
Pienso, luego existo. (Creo.)
3. Necessary./Unnecessary. Probable./Improbable.
Formal./Informal. Regular./Irregular.
Legal./Illegal. Flammable./Non-flammable.
Certain./Uncertain. Careful./Careless.
4. **possible** es un adjetivo (posible), mientras que **possibly** es un adverbio (posiblemente).
La expresión **a terrific book** posee un sentido positivo (un libro fabuloso), mientras que la expresión **a terrible book** posee un sentido negativo (un libro horrible).
It was raining at 4.00 significa "Llovía/Estaba lloviendo a las 4.00", mientras que **It has been raining since 4.00** significa "Ha estado lloviendo desde las 4.00".
Cuando se responde a la expresión **Red wine or white wine?** con la palabra **Either** (Cualquiera), la persona que habla no muestra ninguna preferencia en especial, mientras que al responder **Neither** (Ninguno), la persona que habla está rechazando ambas propuestas.
5. Do you want to dance? Talking about you, darling.
You've got to stop. The sun isn't going to shine
Come on, everybody. any more.
6. The opposite of "possible" is "impossible", but the opposite of "popular" is "unpopular".
What is the difference between "Anna's out" and "Anna's away"?
What does "unfortunately" mean?
7. Responda utilizando una frase en la que aparezca la palabra **for** (más un período de tiempo) o **since** (más un punto en el tiempo).
Yes./Yes, I do./No./No, I don't./Quite regularly./Not very regularly./etc.
Difficult./Interesting./Both./Neither.
Yes. / Yes, I do. / No. / No, I don't. / Quite often. / Not very often./etc.
Yes./Yes, I do./No./No, I don't./I don't know.

Index: Units 49-56.

Este índice incluye los principales puntos tratados en las unidades 49-56. Se indica el número de la página en la que éstos aparecen y si la página corresponde a la unidad de revisión (R).

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- Cómo expresar buenos deseos.
- Expresiones que se utilizan para mostrar condolencia.
- Los pronombres reflexivos ingleses.
- El acento de una persona nativa de Jamaica.
- Información acerca de algunos países del Caribe donde se habla inglés.

Y muchas cosas más.
