

UNIT 72



Revision unit.

En la presente unidad –con la que termina la tercera fase del curso, llamada **Forward camp** o “Campamento avanzado”– encontrará un resumen de los principales aspectos de la gramática y de la lengua inglesa en general que ha estudiado hasta el momento, especialmente en las unidades 65-71. En estas unidades ha aprendido a hablar de situaciones imaginarias localizadas en el pasado y a emplear las formas pasivas de los verbos ingleses. Asimismo ha practicado el uso de los verbos auxiliares modales seguidos de un **perfect infinitive** y de la estructura **used to** + infinitivo. También ha estudiado diversos aspectos de la formación de las palabras en inglés, como, por ejemplo, los nombres y adjetivos compuestos y los afijos.

Además de repasar todos estos puntos, en la presente unidad encontrará una nueva canción comercial y un resumen de las convenciones que rigen la redacción de las cartas formales e informales. Por otra parte, en la sección de **Grammar** tendrá ocasión de revisar los principales puntos gramaticales que ha aprendido en las tres primeras fases del curso.

Consejos para el aprendizaje.

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

When you meet a compound noun which you have not met before, remember that the “key word” is the last one. For example, a “flower garden” is a kind of *garden*, and a “garden flower” is a kind of *flower*. (Unit 67.)

It is important to *listen* to the cassettes as often as possible. It is also important to *practise actively* with them as often as possible. Remember that you can listen and repeat even when the voice on the cassette does not say “Listen and repeat”. (Unit 66.)

With cassette texts which you know well, remember also this exercise: Listen to a few sentences; pause the cassette and say the next sentence; continue listening, so that you *hear* the next sentence; and so on. (Unit 69.)

From time to time, listen to a complete unit on the cassette without stopping. (Unit 70.)

If you practise with the cassettes regularly, your spoken English will not be like that of Mrs Bekuv in the novel “Twinkle, Twinkle, Little Spy”: “Her English was excellent, but she spoke it in a curiously prim voice and with poor pronunciation, like someone who had learned from a textbook”. (Unit 65.)

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 65-71 (págs. 1330, 1350, 1370, 1390, 1410, 1430 y 1450).



Introduction.

Max has done some more work on his novel, and he is now satisfied with the first chapter ...

- Listen to the cassette, following the first version of the text.
- Listen again, following the second version (which is just the text of Max's chapter).
- Read the second version aloud, putting in the missing words.



In these dreams, he was a world-famous film actor.



Introduction.

*Max: Jeff ...
Jeff: Er ... Yes?
Max: Are you having a coffee break?
Jeff: Yeah.
Max: Could you help me for a moment?
Jeff: Sure.
Max: Read this aloud.
Jeff: What is it?
Max: It's the first chapter of my novel. I've lengthened it, I've shortened it, and now I've lengthened it again. I think it's just right.
Jeff: Er ... You want me to read it aloud?
Max: Yes, please. So that I can hear how it sounds.
Jeff: Er ... OK. (Reading.) Mark Taylor was red-haired, blue-eyed and good-looking. He was also overworked, underpaid and dissatisfied—and he had many regrets.
There were three thoughts that often passed through his mind. These three thoughts were: "Things could have been different", "Things should have been different" and "If I had had more luck, things would have been different." These thoughts used to pass through his mind several times every day.
Waiting at the bus stop, walking into his tenth-floor office, or sitting in front of his computer screen, he dreamed impossible dreams.
In these dreams, he was a world-famous film actor, a respected university professor—or he had been given the Nobel Prize for Literature.
In reality, however, his life did not include very much excitement. The only really exciting part of the week was his Friday evening card-game. He and three friends played regularly at his flat.
With one of these card-games, on a Friday evening in late October, his extraordinary story really begins.
It was eight o'clock. The card-table was ready. He was standing on the balcony, looking down into the street, and waiting for his three friends.
Overhead, the sky was darkening.
Max: What do you think?
Jeff: Is that the whole chapter?
Max: Yes.
Jeff: It's a little short, isn't it?*



Chapter 1

Mark Taylor *** red-haired, blue-eyed *** good-looking. He was also over*****, under*** and dis*****—and he had many regrets.

There were three thoughts that often passed ***** his mind. These three ***** were: "Things could have been different", "Things should have been *****" and "If I had had more ****, things would have **** different." These thoughts used ** pass through his **** several times every day.

Waiting ** the bus stop, walking **** his tenth-floor office, or sitting in ***** of his computer screen, he dreamed impossible *****.

In these dreams, he was a world***** film actor, a respected university *****—or he had **** given the Nobel Prize for Literature.

In reality, however, his life did *** include very much excite****. The only really excit*** part of the week was his Friday evening card-game. He and three ***** played regularly at his flat.

With one of these *****, on a Friday evening ** late October, his extraordinary story really begins.

It *** eight o'clock. The card-table was ready. He was standing on the ***** looking down into the ***** and waiting for his three friends.

Overhead, the *** was darkening.

Practice.

- Give the opposites of these adjectives. The opposites all appear in Max's chapter.

boring	overpaid
long	possible
ordinary	satisfied

- Translate these sentences from Max's chapter.

"Things could have been different."

"Things should have been different."

"If I had had more luck, things would have been different."

These thoughts used to pass through his mind several times every day.

Answers on page 1468.

coffee break	/'kɒfibreɪk/	pausa para el café
screen	/skri:n/	pantalla
respected	/rɪ'spektɪd/	respetado(da)
card-game	/'kɑ:dʒeɪm/	juego de naipes
the whole chapter		el capítulo completo

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

Word formation.

Formación de las palabras.

Passive forms.

Formas pasivas.

**Imaginary situations
in the past.**

Situaciones imaginarias
en el pasado.



Speaking and listening

Word formation: Revision.

On this page, we revise some points from the subject of **Word formation** (Units 67, 68, 69).

Do you remember these expressions?

Compounds.

chicken soup, ice-hockey, bedrooms
a washing-machine, drinking water
middle-aged, a 22-year-old man

Conversion.

It's raining. → I hate the rain.
smoke → smoking/cigarette-smoking
American → an American/the Americans
English → an Englishman/the English

Affixes.

ex-, re-, pre-/post-, pro-/anti-,
dis-, extra-, mis-, over-/under-,
sub-/super-
-ation/-ition, -ance/-ence,
-ery/-ory, -ity, -ment, -ness,
-ship



Word formation: Revision. Listen.

On the river bank

With my fishin' line,

It's Saturday mornin'

An' I'm feelin' fine, feelin' fine.

There are some rainclouds in the sky today,

But the mornin' wind is blowin' them away.

On the river bank

With my fishin' line,

It's Saturday mornin'

An' I'm feelin' fine, feelin' fine.

I know the fish don't really understand,

But I can hear them sizzling in the fryin'-pan.

Listen and answer.

Do you like tomato soup?

.....

Do you like chocolate ice-cream?

.....

Have you got a washing-machine?

.....

What is your home telephone number?

.....

Which do you prefer: horror films

or comedy films?

.....

Who is your favourite film actor?



I can hear them sizzling
in the fryin'-pan.



Practice.

– Give the correct adjectives for the nationalities of the following novelists.

Joseph Conrad was { a Pole.
..... .

James Joyce was { an Irishman.
..... .

Honoré de Balzac was { a Frenchman.
..... .

– Add the correct suffixes to the incomplete words.

Max Taylor's novel "A Danger___ Game" is a remark___ book. It is a dramat__ and philosoph___ novel, which shows great abil___, imagin___ and intellig___.

Answers on page 1468.

Passive forms: Revision.

On this page, we revise some points from the subject of **Passive forms** (Unit 66).

Do you remember these expressions?

Made in Japan.

Designed by computers.

Penicillin was discovered by Sir Alexander Fleming.

"Brave New World" was published in 1932.

Lunch is served from 12.00 to 3.00.

Credit cards are accepted here.

Trespassers will be prosecuted.

Seatbelts must be worn.



Passive forms: Revision. Listen.

"This has been discussed
(Behind closed doors)
In the highest government circles.
Our city streets
Will be transformed:
Telephone boxes will be painted purple."

My brother was excited,
My sister was delighted,
My cousin was a bit amused,
But I was worried,
I was shocked,
I was horrified by the news.

My aunt was distressed,
My friends were depressed,
My cat was extremely confused,
But I was worried,
I was rocked,
I was really badly shocked,
Yes, I was horrified by the news.

Listen and repeat.

Made in Japan.
Trespassers will be prosecuted.
Vehicles will be removed by the police.

.....

.....

.....

Listen and answer.

Where were you born?
When were you born?
Have you ever visited a country where
English is spoken?
Have you ever been shocked by a film?

.....

.....

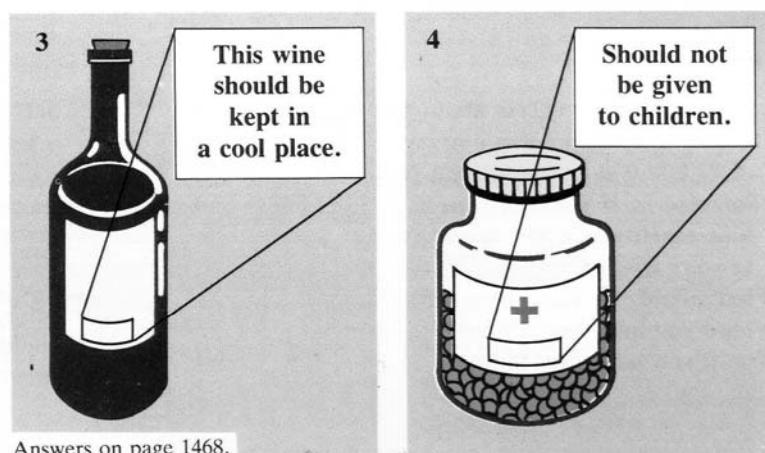
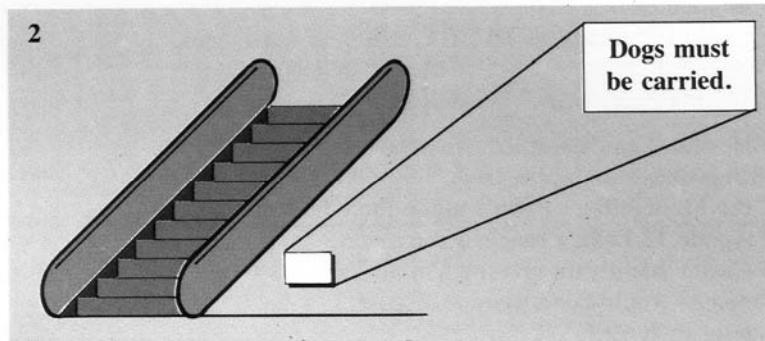
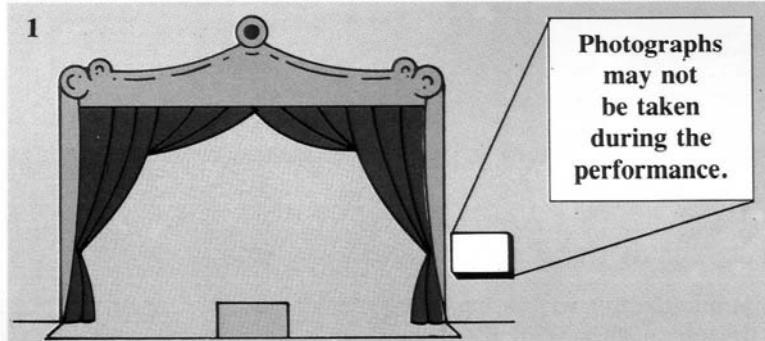
.....

.....



Practice.

Read aloud the following texts, and translate them.



Answers on page 1468.



Imaginary situations in the past: Revision.

On this page, we revise some points from the subject of **Imaginary situations in the past** (Unit 65).

Do you remember these expressions?

If Luigi Galvani had not done his experiments,
he would not have discovered electricity.

If Sir Alexander Fleming had not discovered penicillin,
someone else would have discovered it.

If Bram Stoker had not written "Dracula",
he would probably be unknown today.

Work with the cassette.



Imaginary situations in the past: Revision. Listen.

If Homer hadn't written the "Odyssey",
If Mozart hadn't written his symphonies,
If da Vinci hadn't painted the "Mona Lisa",
If Shakespeare hadn't written "Julius Caesar",
Would someone else have done it instead?
"That is the question," as Hamlet said.

If Newton hadn't studied gravity,
Sitting under the apple tree,
If the Montgolfiers hadn't made their balloons,
If Apollo 11 hadn't reached the moon,
If Carter hadn't discovered Tutankhamen's tomb,
Someone would have done it instead,
Sooner or later,
Someone would have done it instead.

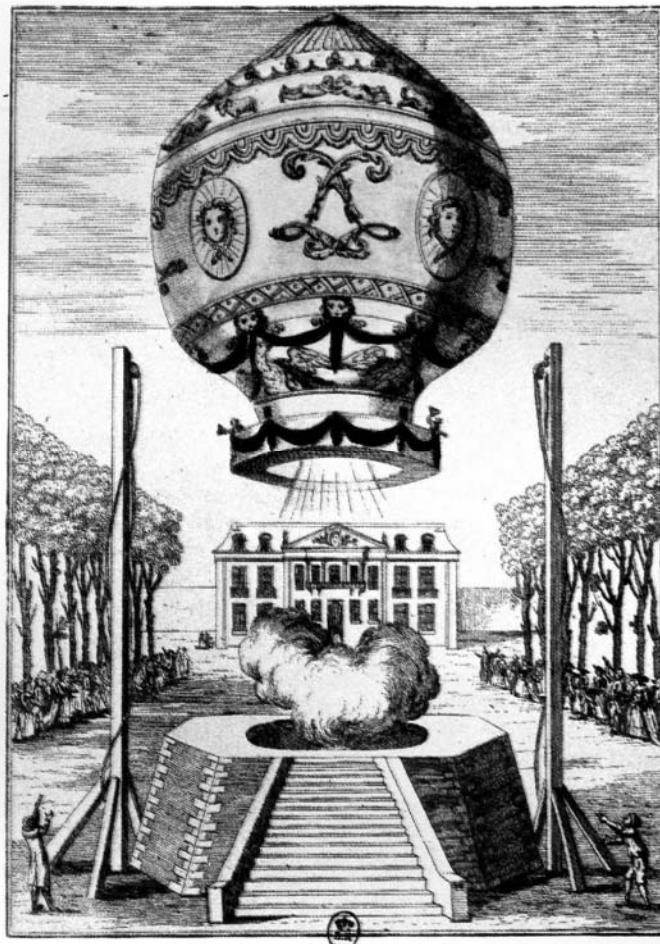
Listen and answer.

Do you have any regrets about the past?

You probably didn't win a prize
of £1,000,000 last year. But just
imagine ... If you had won it,
how much would you have given
to your friends?

What would you have bought?

Would you have spent it all?
Would you be happy today?



If the Montgolfiers hadn't made their balloons,
someone would have done it instead.

Practice.

Read the following texts aloud, completing the incomplete words.

Jeff is a great believer in destiny. He and Elizabeth met on a plane. She was sit____ right next to him. If he'd t____ a different plane, or if he'd been sit____ in a different seat on the same plane, they wouldn't have m___.

Anna went to Stockholm. At the hotel where she was stay____, she m__ Edgar and Martha Colby, and they offer__ her a job. If she hadn't g____ to Stockholm, or if she'd stay__ at a different hotel, she wouldn't have m__ them, and they wouldn't have offer__ her a job.

Song.

Billy Eckstine was born in Pittsburgh, in the USA. He sang with the Earl Hines Band from 1939 to 1943. From 1944 to 1947 he led his own band, which included many great jazz musicians such as Charlie Parker, Dizzy Gillespie, Miles Davis and Art Blakey. In 1947, he gave up band-leading and was very successful as a solo singer with songs such as **Everything I have is yours** and the song you can hear here, **I apologize**.



**Song: "I apologize",
sung by Billy Eckstine.**

If I told a lie,
If I made you cry,
When I said "Goodbye",
I'm sorry.
From the bottom of my heart, dear,
I apologize.

If I've caused you pain,
I know I'm to blame;
Must have been insane.
Believe me:
From the bottom of my heart, dear,
I apologize.

I realize I've been unfair to you.
Please let me make amends.
Don't say that you forgot the love we knew.
After all, we were more than friends.

If I've made you blue,
I've had heartaches too.
Now I beg of you:
Forgive me.
From the bottom of my heart, dear,
I apologize.

I realize I've been unfair to you.
Please let me make amends.
Don't say that you forgot the love we knew.
After all, we were more than friends.

Give me back a glance,
Give me back romance,
Give me one more chance,
Forgive me.
From the bottom of my heart, dear,
I apologize.



Billy Eckstine.

Canción: "Pedro perdón", interpretada por Billy Eckstine.

Si conté una mentira,
si te hice llorar,
cuando te dije "Adiós",
lo siento.
Desde el fondo de mi corazón, cariño,
pido perdón.

Si te he causado dolor,
sé que tengo la culpa;
debo haber enloquecido.
Créeme:
desde el fondo de mi corazón, cariño,
pido perdón.

Me doy cuenta de que he sido
injusto contigo.
Por favor, déjame enmendarlo.
No digas que olvidaste el amor
que conocimos.
Después de todo, fuimos
más que amigos.

Si te he entristecido,
yo también he sentido pena.
Ahora te suplico:
perdóname.
Desde el fondo de mi corazón, cariño,
pido perdón.

Me doy cuenta de que he sido
injusto contigo.
Por favor, déjame enmendarlo.
No digas que olvidaste el amor
que conocimos.
Después de todo, fuimos
más que amigos.

Devuélveme una mirada,
devuélveme el amor,
dame una oportunidad más,
perdóname.
Desde el fondo de mi corazón, cariño,
pido perdón.

Summary of Units 1-72.

En la unidad 40 se resumieron los aspectos más importantes de la gramática inglesa explicados en las dos primeras fases del curso. Aquí encontrará un resumen actualizado que incluye los principales aspectos gramaticales que ha aprendido hasta el momento. Obviamente, este resumen sólo alude a cada punto de manera muy breve, pero, no obstante, le servirá para recordar lo que ha estudiado. Los números de página que figuran entre paréntesis remiten principalmente a secciones de **Grammar** donde ha aparecido información detallada acerca de esos puntos.

Sustantivos.

Los sustantivos ingleses no tienen género, y pueden clasificarse en contables y no contables. Los sustantivos contables tienen una forma singular y otra plural que, normalmente, se construye añadiendo la letra **s** a la forma singular: **book, books**. (Vea la pág. 108.) Los sustantivos no contables, como **bread, music, information**, no tienen forma plural. (Vea la pág. 254.)

Ya conoce las expresiones de cantidad **How much?/How many?, a lot of, some, a little/a few, not much/not many, not any**. Estas expresiones se colocan delante de los sustantivos. (Vea las págs. 474 y 475.)

En inglés existen muchos sustantivos compuestos, como **bookshop, car park** y **stamp-collecting**. Se analizaron en la unidad 67. (Vea en particular las págs. 1364 y 1365.)

Ha visto los sustantivos formados a partir de adjetivos de nacionalidad, utilizados para referirse a una sola persona de determinada nacionalidad (**an American, an Englishman**) o al conjunto de personas de una nacionalidad (**the Americans, the English**). (Vea las págs. 1384 y 1385.)

Artículos.

El artículo determinado es **the**, y va delante de sustantivos en singular y en plural. El artículo indeterminado delante de sustantivos en singular es **a/an**. (Vea la pág. 29.)

Cuando un sustantivo se emplea con significado genérico no va precedido de artículo; por ejemplo, en las frases **Do you sell stamps?** y **I like music**. (Vea la pág. 595.)

Adjetivos.

Los adjetivos ingleses se sitúan siempre delante de los sustantivos (**hot tea, classical music**), y son invariables (**a black taxi, black taxis**). (Vea las págs. 108 y 109.)

Cuando varios adjetivos preceden a un sustantivo, primero se coloca el adjetivo que hace referencia al tamaño y después el que hace referencia a la forma, como en **a tall thin man** o **a long narrow street**; o bien, primero el que hace referencia al tamaño, después el que hace referencia al color, y, finalmente, el referente al material, como en **a small white cotton shirt**. (Vea las págs. 458, 574 y 575.)



They can play both pop and classical music.

El comparativo y superlativo de los adjetivos ingleses se forma añadiendo a éstos las terminaciones **-er** y **-est**, respectivamente (**cold/colder/coldest, hot/hotter/hottest**) o anteponiéndoles las palabras **more** y **the most** (**famous/more famous/the most famous, expensive/more expensive/the most expensive**). El comparativo y el superlativo de algunos adjetivos es irregular, como **good/better/the best** y **bad/worse/the worst**. (Vea las págs. 694, 924 y 925.)

También ha visto los siguientes aspectos de los adjetivos:

- Adjetivos que pueden realizar la función de adverbios, como **direct** y **early**. (Vea la pág. 1065.)
- Adjetivos que van seguidos de preposiciones, como **afraid of ...** (Vea las págs. 1184 y 1185.)
- Adjetivos compuestos, como **hard-working, middle-aged** y **22-year-old**. (Vea la pág. 1365.)

Los adjetivos posesivos son **my, your, his, her, its, our** y **their**. (Vea la pág. 109.) A diferencia de lo que sucede en muchas otras lenguas, en inglés estos adjetivos se suelen utilizar delante de los nombres de diversas partes del cuerpo en expresiones como **I'm dancing with tears in my eyes** y **He's broken his leg**. (Vea la pág. 734.)

Pronombres.

Ya conoce los pronombres ingleses que realizan la función de sujeto (se utilizan delante de un verbo como sujeto de una frase) y los que realizan la función de complemento (se utilizan como complemento de un verbo, después de una preposición o solos).

	Sujeto (pág. 28).	Complemento (pág. 148).
Singular:	I you he she it	me you him her it
Plural:	we you they	us you them

También conoce los pronombres posesivos y reflexivos.

	Posesivos (pág. 614).	Reflexivos (págs. 1164-1165).
Singular:	mine yours his hers its	myself yourself himself herself itself
Plural:	ours yours theirs	ourselves yourselves themselves

Recuerde que el pronombre **you** se utiliza para dirigirse a una persona o a más de una, tanto formal como informalmente. También se utiliza con sentido impersonal: **How do you pronounce this word?** Como alternativa más formal a este uso de **you**, puede emplearse el pronombre personal indefinido **one**: **One can never believe weather forecasts in England**. (Vea las págs. 864 y 865.)

El pronombre **it** puede tener un sentido “indefinido”, como en **It was nice to meet you**, **What time is it?**, **It's raining**. (Vea la pág. 374.)

La palabra **one** puede sustituir a un sustantivo en las expresiones **Which one?**, **this one** y **that one**. (Vea las páginas 454 y 695.)

También ha practicado el uso y la omisión de los pronombres relativos **that, which, who** y **whom**. (Vea las páginas 1264 y 1265.)

Preposiciones y conjunciones.

En la unidad 19 practicó las preposiciones que indican posición y movimiento empleadas con más frecuencia. (Vea en especial las págs. 388-391 y 394.)

Las conjunciones de uso más frecuente (las que indican tiempo, causa, condición, etc.) fueron el tema de la unidad 54. (Vea en especial las págs. 1095-1100 y 1104-1105.)

Verbos: Aspectos generales.

Los verbos ingleses pueden ser regulares o irregulares. Como sabe, con las “tres partes” del verbo (infinitivo, **past simple** y participio de pasado) se forman todos los tiempos verbales. En la totalidad de los verbos regulares y en muchos verbos irregulares, la segunda y la tercera forma son idénticas. En las páginas 518 y 519 encontró un cuadro de verbos irregulares en el que se mostraban las formas de infinitivo y de **past simple**. Un cuadro equivalente de verbos regulares apareció en las páginas 558 y 559, y otro cuadro con las “tres partes” de los verbos irregulares, en la página 678.

Los verbos **be, have** y **do** se utilizan como auxiliares en la formación de tiempos verbales. (Vea la pág. 774.)

It is raining. **Did Shakespeare write "Hamlet"?**
Where do you live? **I have never seen "King Kong".**

Usted ya sabe que el infinitivo se emplea después de los verbos auxiliares modales, así como en la formación de varios tiempos verbales. (Vea la pág. 294.) También sabe que el “infinitivo de finalidad” se utiliza en frases como **She's going to Hollywood to visit some friends**. (Vea la página 714.) Además, ha visto cómo se emplea el **perfect infinitive**, formado por la palabra **have** y el participio de pasado del verbo que corresponda. (Vea la pág. 1284.)

Los imperativos ingleses son muy simples. Su forma es exactamente la misma que la del infinitivo y se utiliza tanto para dirigirse a una como a varias personas; la for-



ma negativa se construye con el auxiliar **do** y la partícula **not** (**do not/don't**): *Wait a moment*, *Walk./Don't walk.* (Vea la pág. 148.)

La forma **-ing**, que se construye a partir del infinitivo, se utiliza en los tiempos llamados **continuous**, después de ciertas expresiones verbales y como sustantivo verbal: **It's snowing**, **I like reading** y **My hobby is gardening**. (Vea las págs. 214 y 215.)

Desde el inicio del curso ha aprendido que las contracciones son habituales en el habla informal cotidiana (**I'm American**, **They haven't arrived yet**, etc.). Tales formas se comentaron en la página 69, por ejemplo, y las ha visto utilizadas con todos los tiempos verbales y los verbos auxiliares modales que ha estudiado. De modo similar, ya le resultan familiares respuestas breves como **Yes, I am** o **No, they didn't**.

Ya sabe que los **two-part verbs** o verbos compuestos, llamados también **phrasal verbs**, se emplean muy a menudo en la lengua inglesa y que no siempre resulta fácil deducir su significado concreto a partir del significado de los dos elementos que los componen. La unidad 51 estuvo básicamente dedicada a los verbos de este tipo. (Vea en especial las págs. 1044 y 1045.)

Verbos: Tiempos verbales.

En la unidad 55 (pág. 1125) encontró un cuadro con los doce tiempos del sistema verbal inglés. Hasta ese momento, había estudiado ocho de los doce tiempos que figuraban en el cuadro. Desde entonces, ha aprendido dos tiempos verbales más, el **past perfect simple** y el **past perfect continuous**, de modo que el cuadro queda ahora como aparece en esta página.

	Past	Present	Future
Simple	Past events (Unit 25) <div style="border: 1px solid black; padding: 5px; display: inline-block;"> [+ second form - [? did + first form] </div> Apollo 11 went to the moon in 1969. Did you sleep well last night?	Regular events (Unit 11) <div style="border: 1px solid black; padding: 5px; display: inline-block;"> [+ first form (+ s) - [? do/does + first form] </div> I usually get up at 7.30. Do you go to the cinema every week?	Future events (Unit 41) <div style="border: 1px solid black; padding: 5px; display: inline-block;"> will + first form </div> There will be rain everywhere tomorrow. When will I see you again?
Continuous	Past activities (Unit 49) <div style="border: 1px solid black; padding: 5px; display: inline-block;"> was/were + -ing form </div> In April 1983 I was working in New York. What were you doing at midday yesterday?	Present activities (Unit 17) <div style="border: 1px solid black; padding: 5px; display: inline-block;"> am/is/are + -ing form </div> It's raining. Where are you working at the moment?	Future activities (Unit 46) <div style="border: 1px solid black; padding: 5px; display: inline-block;"> will be + -ing form </div> This time next week, I'll be lying on the beach. Will you be using your car tomorrow?
Perfect simple	Events "earlier in the past" (Unit 59) <div style="border: 1px solid black; padding: 5px; display: inline-block;"> had + third form </div> When Mozart was eight, he'd already written his first symphony.	Recent events and past experiences (Unit 33) <div style="border: 1px solid black; padding: 5px; display: inline-block;"> have/has + third form </div> I've just made some coffee. Have you ever visited Italy?	<div style="border: 1px solid black; padding: 5px; display: inline-block;"> will have + third form </div>
Perfect continuous	Activities "earlier in the past" (Unit 59) <div style="border: 1px solid black; padding: 5px; display: inline-block;"> had been + -ing form </div> I finished my novel last April. I'd been working on it for five years.	Recent activities (Unit 55) <div style="border: 1px solid black; padding: 5px; display: inline-block;"> have been/has been + -ing form </div> I've been working hard recently. Hi! Have you been waiting long?	<div style="border: 1px solid black; padding: 5px; display: inline-block;"> will have been + -ing form </div>



They have been working in this office for three years.

Así pues, sólo restan por estudiar dos tiempos verbales, que practicará en la fase final del curso y que se utilizan con menor frecuencia que los vistos hasta ahora.

Tenga presente que en el cuadro sólo figuran los significados básicos de los tiempos verbales cuando éstos se utilizan para situar un hecho o una actividad en el transcurso del tiempo. Además de estos usos temporales básicos, ha visto que algunos tiempos verbales a veces se utilizan con otros significados, a menudo no temporales. Así, por ejemplo, el pretérito se utiliza en lugar del presente para dar un matiz de cortesía a preguntas como **Who did you want to speak to?** o para indicar condiciones no muy probables, como en la frase **If Rocinante won this race, it would be a miracle.** El **present continuous**, por su parte, se utiliza para hablar de acciones futuras que ya han sido acordadas: **I'm having dinner with my mother tomorrow.**

En la unidad 50 inició el estudio de los diversos tipos de frases condicionales. En las páginas 1324 y 1325 pudo ver un cuadro con un resumen de todas ellas.

También ha estudiado las formas pasivas de los verbos en diversos tiempos. La unidad 66 estuvo dedicada a este tema. (Vea en especial las págs. 1344 y 1345.)

Verbos: Verbos auxiliares modales.

Los verbos auxiliares modales son **can**, **could**, **may**, **might**, **must**, **shall**, **should**, **will** y **would**. (El verbo **need** también puede realizar la función de verbo auxiliar modal, como en la frase **You needn't have worried.**) Este tipo de verbos se utilizan con significado de habilidad, posibilidad, obligación, etc., para matizar diversas expresiones. Su forma es la misma para todas las personas, y siempre van seguidos de un verbo en infinitivo.

En la unidad 44 (pág. 905) pudo ver un resumen de los principales usos de los verbos auxiliares modales cuando hacen referencia al presente o al futuro. Después de esa unidad ha aprendido el uso de **can't** y **must** para expresar deducciones (págs. 1276 y 1277) y el de **would** para hablar de actividades habituales en el pasado (pág. 1445).

Por otra parte, en la unidad 70 (pág. 1425) ha tenido ocasión de ver un cuadro en el que se resumen los usos de los verbos auxiliares modales cuando hacen referencia a un pasado imaginario, es decir, a posibilidades localizadas en el pasado o a hechos imaginarios, hipotéticos o dudosos: **You must have been a beautiful baby** o **You should have said something.**

Verbos: Otras expresiones verbales.

Ha practicado las siguientes expresiones verbales, todas ellas seguidas de un verbo en infinitivo.

- **would like to** (págs. 274 y 275).
- **want to** (pág. 288).
- **going to** (págs. 434 y 435).
- **used to** (págs. 1444 y 1445).

Otros puntos.

También ha estudiado los siguientes puntos.

- Adverbios de modo. (Unidad 52, págs. 1064 y 1065.)
- Orden de las palabras. (Unidad 60, págs. 1224 y 1225.)
- Afijos. (Unidad 69, págs. 1404 y 1405.)
- La forma posesiva 's y la palabra **of**. (Unidad 30, páginas 614 y 615.)
- **this/that, these/those.** (Vea las págs. 195 y 333.)
- **There is .../There are ...** (Vea la pág. 274.)
- **some/any.** (Vea la pág. 254.)
- **some-/any-/no-/every-, -thing-/body-/one-/where.** (Vea las págs. 964 y 965.)
- **most, all, every.** (Vea la pág. 925.)

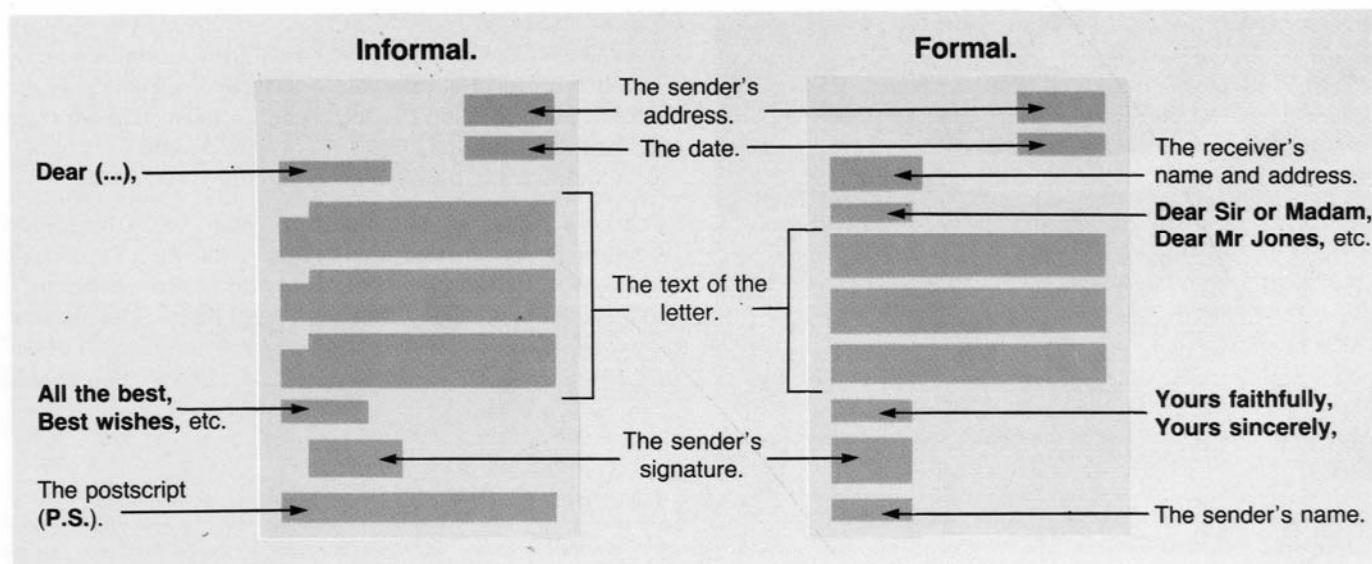
Por consiguiente, usted ha estudiado ya todos los principales elementos de la gramática inglesa. En la fase final del curso tendrá ocasión de ampliar sus conocimientos sobre los mismos con aspectos más avanzados.



Informal letters and formal letters: Revision.

Durante esta fase ha aprendido la disposición y las convenciones que rigen la redacción de cartas tanto informales como formales. Las siguientes ilustraciones (similares a las que ha visto en unidades anteriores) le recordarán la disposición de estos dos tipos de cartas, que poseen algunos rasgos distintivos y otros comunes.

En esta misma página figuran algunas cartas que ha encontrado reproducidas en unidades anteriores y que pueden resultarle de utilidad: una carta pidiendo información, una carta en la que se solicita un amigo por correspondencia para entablar relación con él, y otra carta en la que se reserva una habitación de hotel.



26 Victoria Avenue
Cambridge CB8 3RU
November 13th 1992

The Secretary
Newton Language College
16 Newton Crescent
Norwich NR5 4LY

Dear Sir or Madam,
I would be grateful if you would send
me information about your courses in
the summer vacation.
I would like details of prices and
accommodation, and final dates for
registration.
I look forward to hearing from you.
Yours faithfully
Alexander Drew
Alexander Drew

PO Box 9999
Kumasi
Ghana
April 29th 1999

Universal Pen-friend Service
35 Wellington Avenue
Southampton SO2 9MA
G.B.

Dear Sir/Madam,
I noticed your advertisement in the magazine
Modern Languages, and I am writing
to you in the hope that you can find me
a pen-friend.
Some information about myself:
I am Ghanaian, I am eighteen years old, and
I am in my last year at school. Next year I will
be beginning my studies at an Engineering
College. I am interested in films, computers
and all kinds of music. I would like to
correspond with French-speaking people
in France or Canada.
I hope you can help me and I look forward
to hearing from you.
Yours faithfully
Michael Owusu
Michael Owusu

19 Smith Street
Darwin NT 5790
Australia
March 12th 2000

The Royal Hotel
(Reservations)
Station Road
Barford BA29 2EX
G.B.

Dear Sir/Madam,
Please reserve in my name a double
room with bath/shower for the night
of Friday April 14th.
I look forward to receiving your
confirmation.
Yours faithfully
Martin White
Martin White

Dictation.



First, listen to this story. Don't write anything.

Perseus had to kill Medusa, a terrifying creature with snakes instead of hair. There was a difficult problem: anyone who looked at her died immediately. In a dream, Perseus saw the goddess Athena, who gave him some advice: "Polish your shield, so that it shines like a mirror. Do not look at Medusa; look at her reflection. If you do this, you will not be in danger." Perseus followed this advice, and managed to kill Medusa.

Now listen again, and write the story.

Perseus had to kill Medusa, * a terrifying creature * with snakes instead of hair. * There was a difficult problem: * anyone who looked at her * died immediately. * In a dream, * Perseus saw the goddess Athena, * who gave him some advice: * "Polish your shield, * so that it shines * like a mirror. * Do not look at Medusa; * look at her reflection. * If you do this, * you will not be in danger." * Perseus followed this advice, * and managed to kill Medusa. *



This story first appeared in Unit 65 (p. 1326). If you have forgotten any of the key words, look back at that page.



The head of Medusa.

Peanuts® by Charles M. Schulz.

En esta historieta Charlie Brown y Sally, acompañados por Snoopy, se disponen a ir al cine, pero les surge un pequeño problema al llegar a la taquilla.

Usted ya ha encontrado anteriormente todas las palabras que figuran en el texto (excepto el verbo **accompany**, cuyo significado es "acompañar"), de modo que debería ser capaz de comprender sin ninguna dificultad qué dicen los personajes.



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Traducción del diálogo de las viñetas.

¿De verdad? Sí señora, comprendemos.
Dice que no podemos ver esta película a menos que vayamos acompañados por un adulto ...
Pregúntale si tienen alguna película que podamos ver acompañados por un perro.



Your knowledge of English.

In recent units,

- you have learnt a lot of new vocabulary,
- you have learnt a lot of new grammar (including the verb forms **might have ...**, **should have ...**, **would have ...** and **used to ...**, the passive forms of verbs, the uses and meanings of affixes),
- you have learnt more about spelling and punctuation,
- you have learnt more about style (including exclamations and the style of newspaper headlines),
- you have heard some more accents of English (including the accents of New York and London),
- you have had some writing practice (including application forms and your *curriculum vitae*),
- you have done a lot of reading (including newspaper articles, tourist information, extracts from novels, and texts about artists, horror stories and science fiction),
- you have done a lot of speaking and listening.

So:

- You have learnt a lot of new things.
- You have also revised a lot of old things.
- You have reached the end of Phase 3.
- And you are ready to continue with Phase 4, the final phase.

Remember the two proverbs which we have mentioned before:

Rome wasn't built in a day

but—

So far, so good!

Dialogue.

Read the dialogue and listen to it on the cassette. Max and Jeff are discussing the first chapter of Max's novel.



Dialogue.

- Max: So you think this first chapter is too short.
Jeff: Well, it's your novel – but it seems a little short to me.
Max: I thought it was quite dramatic ... you know, a very short opening chapter.
Jeff: I see.
Max: It was longer, but I shortened it.
Jeff: Er ... Yeah. You said that.
Max: Perhaps I shouldn't have shortened it. But if I hadn't shortened it, it wouldn't be so dramatic.
Jeff: Well, you could be right, Max. You're the novelist. ... This is an interesting part.
Max: Which part?
Jeff: The part about his thoughts. "Things could have been different", "Things should have been different" and so on.
Max: Do you often have thoughts like that?
Jeff: Er ... No. Exactly the opposite. I believe in destiny: "*la forza del destino*".
Max: Well, in that case, you'll like my last chapter. It's called "The invisible hand of destiny."
Jeff: That's a good title. Er ... Can I ask you something?
Max: Sure.
Jeff: Are you "overworked, underpaid and dissatisfied"?
Max: No, not at all.
Jeff: Oh, good. So it's not an autobiographical novel. *Mark Taylor* is not Max Taylor.
Max: No. He isn't like me at all. For example, he's "red-haired, blue-eyed and good-looking". I'm not red-haired, blue-eyed and good— Well, I'm not red-haired and blue-eyed.
Jeff: How about your dreams?
Max: Well, I'd quite like the Nobel Prize for Literature. But I don't want to be a world-famous film actor or a respected university professor.
Jeff: Do you play cards?
Max: No. I used to, but not any more. And I don't work in an office on the tenth floor.
Jeff: That's true. In this building, that would be difficult. The building only has eight floors.
Max: Oh, yes.





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

Unit 65, **Imaginary situations in the past:**

But if I hadn't shortened it, ...

Unit 66, **Passive forms:**

overworked, underpaid

Unit 67, **Word formation: Compounds:**

a world-famous film actor

Unit 68, **Word formation: Conversion:**

I thought it was ..., The part about his thoughts.

Unit 69, **Word formation: Affixes:**

dissatisfied, dramatic, shorten, invisible

Unit 70, **Things could have been different ...:**

Perhaps I shouldn't have shortened it.

Unit 71, **Past habits:**

I used to, but not any more.

autobiographical

/ə:təbərɔ:g्रæfɪkl/

autobiográfico(ca)



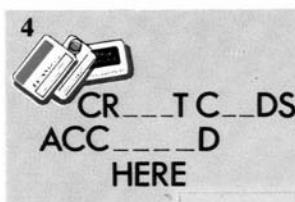
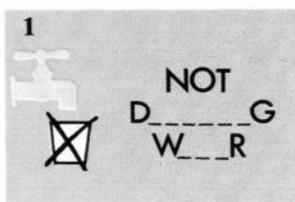
Test 72.

Check yourself on what you have learnt in Units 65-72. (Answers on page 1471.)

1. Translate these expressions.

A 35-year-old woman.
A tourist information office.
An open-air theatre.
A science fiction writer.
“The Good, the Bad and the Ugly.”

2. Put in the missing letters.



3. Translate these song titles.

“Invisible sun.” (The Police, 1981)
“She used to be my girl.” (The O’Jays, 1978)
“I should have loved you.” (Michael Walden, 1980)
“When a child is born.” (Johnny Mathis, 1976)
“You could have been with me.” (Sheena Easton, 1981)

4. These lines are from the song in Unit 65. Put the words in the right order.

Galvani/discovered/If/hadn’t/electricity,
Volta/the/If/hadn’t/invented/battery,
Swan/electric/the/hadn’t/If/invented/light,
Wilbur and Orville Wright/If/brothers/the
Had/a/to/managed/never/make/flight,
Someone/done/would/it/have/instead.

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

Yours sincerely,	and	All the best,
a horse-race	and	a race-horse
Things could have been different	and	Things should have been different.
patience	and	patient

6. Correct the spelling mistakes in these sentences. There is one mistake in each sentence.

The New Territories are part of Hong Kong.
One of the chapters in Max’s novel is called
“Incredible – but true”.
This square use to be beautiful.
Please chek in one hour before your flight.



7. Answer these questions about yourself.

Do you think friendship is important?
Do you have a vivid imagination?
Have you ever had a supernatural experience?
Did you have a happy childhood?
Do you have any regrets about your life?

Answers to exercises.

Page 1455.

boring/exciting. long/short. ordinary/extraordinary. overpaid/underpaid. possible/impossible. satisfied/dissatisfied.

“Las cosas podrían haber sido diferentes.” “Las cosas deberían haber sido diferentes.” “Si hubiera tenido más suerte, las cosas habrían sido diferentes.” Estos pensamientos solían pasar por su cabeza varias veces todos los días.

Page 1456.

Joseph Conrad was Polish. James Joyce was Irish. Honoré de Balzac was French.

Max Taylor’s novel “A Dangerous Game” is a remarkable book. It is a dramatic and philosophical novel, which shows great ability, imagination and intelligence.

Page 1457.

1. No pueden tomarse fotografías durante la representación. 2. Se debe llevar en brazos a los perros. 3. Este vino debe guardarse en un lugar frío. 4. No debe darse a los niños.

Page 1458.

sitting/taken/sitting/met.
staying/met/offered/gone/stayed/met/offered.



Tests 65-72: Answers.

Test 65.

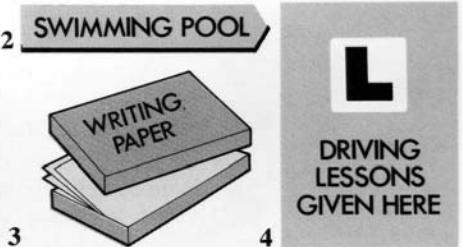
1. Si Baird no hubiera inventado la televisión, si Fleming no hubiera descubierto la penicilina, si Morse no hubiera inventado el telégrafo, si Edison no hubiera inventado el fonógrafo, si Cockerell no hubiera inventado el hovercraft, alguien lo hubiera hecho en su lugar.
2. I woke up late this morning. If I had not woken up late, I would have caught the 8.30 train. If I had caught the 8.30 train, I would have arrived at work on time. If I had arrived at work on time, my boss would not have been angry, and the day would not have started badly.
3. Galvani discovered electricity.
Newton studied gravity.
Mozart wrote a lot of symphonies.
Mary Shelley was a novelist.
Giuseppe Verdi was a composer.
4. imaginary es un adjetivo (imaginario[ria]), e imagination es un sustantivo (imaginación).
experiment significa “experimento”, y **experience** significa “experiencia”.
scientist significa “científico”, y **science** significa “ciencia”.
What will be, will be es el equivalente inglés del proverbio italiano **Che sarà, sarà**. Ambas versiones son utilizadas de forma indistinta por los angloparlantes.
5. 1. Church. 3. Coach station. 5. Park.
2. Bank. 4. Beach.
6. I studied history at university. I have often regretted it. I wish I had studied science. I was very interested in science at school.
7. Yes./Yes, I do. (Diga cuáles son.)/No./No, I don't.
Yes./Yes, I do./No./No, I don't.
Yes./Yes, I do./No./No, I don't./Not very much./etc.
Yes./Yes, I have./No./No, I haven't.
Yes./Yes, I have./No./No, I haven't.
Yes./Yes, I do./No./No, I don't.

Test 66.

1. 1. English spoken here. 2. Keep out. Trespassers will be prosecuted. 3. No parking. Vehicles will be removed by the police. 4. Credit cards accepted here.
2. The announcement was made/By the minister's aide./The public was not admitted./A statement was read (/red/); Nothing else was said,/And questions were not permitted.
3. This watch was made in Japan. It was designed by computers and assembled by robots.
Penicillin was discovered by Sir Alexander Fleming in 1928.
“Lady Chatterley's Lover” was published in 1928. It was written by D. H. Lawrence.

4. horrifying significa “terrorífico(ca)”, y horrified significa “aterrorizado(da)”.
amazed significa “asombrado(da)”, y amused significa “divertido(da)”.
a shark es “un tiburón”, mientras que a shock es “un shock”.
HOTEL BLAZE quiere decir que ha habido *fuego* en un hotel, y HOTEL BLAST, que ha habido *una explosión*.
5. 1) amused, delighted, fascinated, interested.
2) depressed, horrified, shocked, worried.
6. Estoy encantado(da) de estar aquí.
Estaba aterrorizado(da) por las noticias.
¿Quién escribió “Orlando”?
“Orlando” fue escrita por Virginia Woolf.
7. I was born in (el lugar).
Yes./Yes, I have. (Nombre el país.)/No./No, I haven't.
Yes./Yes, I have. (Nombre la película.)/No./No, I haven't.
Yes./Yes, I can./No./No, I can't.
Yes./Yes, I would./No./No, I wouldn't./I wouldn't mind.

Test 67.

- | | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|
| 1. Oficina de información turística.
Control de pasaportes. | Tienda de recuerdos.
Galería de arte.
Teatro al aire libre. |
| 2.  SWIMMING POOL | |
| 3.  NOT DRINKING WATER | 4.  DRIVING LESSONS GIVEN HERE |
| 5. OXFORD STREET BANK ROBBERY DRAMA
LONDON RAILWAY STATION BLAZE
AIRPORT HOTEL COFFEE SHOP FIRE DRAMA | |
| 6. Ambas expresiones significan lo mismo (una estación de ferrocarril), pero a railway station se utiliza en inglés británico, y a railroad station se utiliza en inglés americano.
Ambas expresiones significan “una sartén”, pero a frying pan se utiliza en Gran Bretaña y en Estados Unidos, mientras que a fry-pan sólo se utiliza en Estados Unidos.
a flower garden es “un jardín de flores”, y a garden flower es “una flor de jardín”.
Ambas formas escritas son posibles (book-shop, bookshop). No hay diferencia de significado. | |
| 7. I don't like chicken soup or tomato soup.
How about vegetable soup?
Would you prefer a cheese omelette or a mushroom omelette?
John Wayne was a famous film actor.
Mr Jones is a 52-year-old man. | |
| 8. A washing-machine is a machine that washes clothes.
An answering-machine is a machine that answers the telephone. | |



Test: Answers

A souvenir shop is a *shop* that sells *souvenirs*.
Drinking water is *water* that you can *drink*.
A ham omelette is an *omelette* with *ham* in it.

7. Diga el número de teléfono de su casa.
Yes./Yes, I do./No./No, I don't.
Yes./Yes, I have./No./No, I haven't.
Yes./Yes, I do./No./No, I don't.
Yes./Yes, I do./No./No, I don't./I think a London accent is easier to understand./etc.

Test 68.

- actor, calculator, composer, dancer, director, painter, sculptor, singer, translator, writer.
- Estaba lloviendo. Odio la lluvia.
Mi secretaria estaba bromeando. El chiste no era muy divertido.
¿Puedo ayudarte/ayudarle? ¿Necesitas/Necesita ayuda?
“Si tuviera un martillo, martillearía por la mañana.”



- Clint Eastwood starred in “The Good, the Bad and the Ugly.” Norman Mailer wrote a novel called “The Naked and the Dead”.
“The Americans and the British are two nations, divided by a common language.” George Bernard Shaw
“If a dramatist is funny, the English look for the serious message; if he is serious, they look for the joke.” Sacha Guitry
- The protesters were horrified by the plans for the new airport. The minister criticized the protesters. He said that they were dramatizing the situation.
- plan /plæn/, plane /pleɪn/. not /nɒt/, note /nəʊt/.
let /let/, complete /kəm'pli:t/. club /klʌb/, tube /tju:b/ (UK) /tu:b/ (US).
sit /sɪt/, site /saɪt/.
- apology es un sustantivo (disculpa), y apologize es un verbo (disculparse).
Hi! es un saludo informal (¡Hola!), y Hey! es un grito que se utiliza para atraer la atención de alguien.
Pop! representa el sonido de una pequeña explosión, como, por ejemplo, la producida por un corcho al salir de una botella; Plop! representa el sonido de un objeto de pequeño tamaño al caer al agua.

- (I'm) a smoker./(I'm) a non-smoker.
Yes./Yes, I have./No./No, I haven't.
Diga el nombre de su compositor favorito.
Yes./Yes, I do./No./No, I don't./Sometimes./etc.
Yes./Yes, I do./No./No, I don't./I don't know./etc.
Yes./Yes, I do./No./No, I don't./I say ...

Test 69.

- | | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------|
| 1. fortunate/unfortunate
overpaid/underpaid | regular/irregular
legal/illegal |
| 2. “A remarkable book.” “A very enjoyable novel.” “A very intelligent novel.” “Dramatic and philosophical.” “A fabulous novel, full of non-stop action and excitement.” “This book shows great ability, imagination and intelligence.” | |
| 3. “El hombre desconocido.”
“Una mujer soltera.”
“Los años impacientes.”
“Sobrenatural.”
“El marinero extraordinario.”
“El singular Mr Pennypacker.” | |
| 4. ordinary significa “ordinario(ria)”, “normal”, y extraordinary significa “extraordinario(ria)”.
a supermarket es “un supermercado”, y a supermarket se refiere a un supermercado muy grande (un hipermercado).
optimistic es un adjetivo (optimista), y optimism es un sustantivo (optimismo).
rustproof significa “a prueba de herrumbre”, y dustproof significa “a prueba de polvo”.
a president significa “un(un) presidente(ta)”, mientras que an ex-president significa “un(un) ex presidente(ta)”. | |
| 5. reasonable/reasonableness
sensitive/sensitivity | honest/honesty
determined/determination |
| 6. In British cars, seatbelts are compulsory.
H.G. Wells wrote a story called “The Invisible Man”.
One of the chapters in Max's novel is called “Irresistible temptations”.
Can I borrow your dictionary? | |
| 7. Yes./Yes, I am./No./No, I'm not./I'm overworked, but I'm not underpaid./etc.
Yes./Yes, I am./No./No, I'm not.
Yes./Yes, I have./No./No, I haven't.
Yes./Yes, I am./No./No, I'm not. | |

Test 70.

- Mr and Mrs Brown were going on holiday, and they had just arrived at the airport. Mr Brown said: “We should have brought the piano with us.” Mrs Brown said: “The piano? Why should we have brought the piano?” Mr Brown said: “Because I left the tickets on it.”
- A: If you had come skiing last weekend, you might have enjoyed it. In fact, I'm sure you would have enjoyed it. You might have discovered a new passion!

B: Possibly. Or I might have broken my leg.
A: No. You would have had a great time!

3. Explorer disappears.
Queen to visit Canada.
Missing children found.
Airport hotel coffee shop fire drama!

4. What's your job? es una pregunta informal (¿Cuál es tu/su empleo?), mientras que What is your occupation? es una pregunta bastante formal que se utiliza generalmente en el estilo oficial para obtener la misma información.

Things could have been different significa "Las cosas podrían haber sido diferentes", mientras que Things would have been different significa "Las cosas habrían sido diferentes".

La palabra explorer significa "explorador(ra)", y la palabra exploration significa "exploración".

5. "Los chicos están bien."
"El sol no brillará más."
"No puedo obtener satisfacción."
"No deberías haberlo dicho."
6. can, could, may, might, must, shall, should, will, would.
7. Diga su país de residencia.
Diga su estado civil: I'm single/married/divorced/separated/widowed.
Yes./Yes, I did./No./No, I didn't.
Yes./Yes, I did./No./No, I didn't.

Test 71.

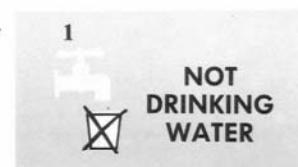
1. La vida es más complicada de lo que solía ser.
La gente no es tan amigable como solía ser.
Todo es distinto actualmente.
2. No-one keeps a secret as well as a child. Hugo
A child is not a vase to be filled, but a fire to be lit. Rabelais
Children! You bring them into the world, and they drive you
out of it. Balzac
3. Peter Pan is a boy who never grows older, who can fly, and
who has other magic powers. He takes three children to
"Neverland", where they have a number of adventures
before returning to the real world. The story of Peter Pan
was written by J.M. Barrie.
4. Joseph Conrad was a seaman before he became a writer.
I didn't use to like jazz, but now I like it very much.
When I was young, this square used to be beautiful.
5. parents significa "padres", es decir, "padre(s) y madre(s)", y
adults significa "adultos".
children significa "niños", y childhood significa "infancia".
How many times? significa "¿Cuántas veces?", y How long?
significa "¿Cuánto tiempo?".
6. In previous centuries, the Tower of London was the most
terrifying place in England. It is now a museum, but it used
to be a prison. It was also a palace, until the time of King
James I. The original tower was built in 1080 by William the
Conqueror.

7. Yes./Yes, I did./No./No, I didn't.
Yes./Yes, I did./No./No, I didn't.
Yes./Yes, I do./No./No, I don't.
(I'm) decisive./I'm indecisive./I'm not sure!
Yes./Yes, I do./No./No, I don't./Not very much./etc.

Test 72.

1. Una mujer de treinta y cinco años de edad.
Una oficina de información turística.
Un teatro al aire libre.
Un escritor de ciencia ficción.
"El bueno, el malo y el feo."

2.



3.



4.



3. "Sol invisible."
"Era/Solía ser mi chica."
"Debería haberte querido."
4. If Galvani hadn't discovered electricity,
If Volta hadn't invented the battery,
If Swan hadn't invented the electric light,
If the brothers Wilbur and Orville Wright
Had never managed to make a flight,
Someone would have done it instead.
5. Yours sincerely es la expresión que se utiliza generalmente para concluir una carta formal, mientras que la expresión All the best se emplea para concluir una carta informal.
a horse-race es "una carrera de caballos", y a race-horse es "un caballo de carreras".
Things could have been different significa "Las cosas podrían haber sido diferentes", y Things should have been different significa "Las cosas deberían de haber sido diferentes".
patience es un sustantivo (paciencia), y patient es el adjetivo correspondiente (paciente).
6. The New Territories are part of Hong Kong.
One of the chapters in Max's novel is called "Incredible – but true".
This square used to be beautiful.
Please check in one hour before your flight.
7. Yes./Yes, I do./No./No, I don't./Very important./etc.
Yes./Yes, I do./No./No, I don't./Not very./etc.
Yes./Yes, I have./No./No, I haven't.
Yes./Yes, I did./No./No, I didn't.
Yes./Yes, I do./No./No, I don't.

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Fase 4: Springboard.

Trampolín.

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En la próxima unidad empieza la cuarta y última fase del curso, llamada **Springboard** o “Trampolín”. En esta fase ampliará usted los conocimientos adquiridos hasta ahora y aprenderá a matizar su inglés y a expresar actitudes y sentimientos, así como a dominar diversos aspectos del idioma que le permitirán emplear éste de forma fluida y natural. Además, estudiará algunos puntos avanzados de la gramática inglesa, leerá textos de diferentes tipos –incluidos los literarios–, continuará realizando prácticas orales, de audición y de lectura, y verá varios ejemplos del uso del inglés en los campos laboral y académico.