

UNIT 78



Some very versatile verbs.

La tarea a la que se enfrentan los estudiantes de inglés sería mucho más sencilla si a cada palabra correspondiera un solo significado. Pero, naturalmente, en inglés –como en todas las lenguas– algunas palabras adoptan diferentes significados según el contexto en el que se utilizan. El centro de atención de la presente unidad lo constituyen algunos verbos de uso muy frecuente y que poseen una amplia gama de significados. Para introducirse en el tema, a continuación puede ver algunos ejemplos del polivalente verbo **get** tomados de algunas canciones de anteriores unidades.

When they got married, it was just like a fairytale. (Unit 37)

Can't we try to get back together? (Unit 39)

It (the Sahara) doesn't get much rain. (Unit 45)

I'll get it right tomorrow. (Unit 45)

When I get home, will you still be waiting? (Unit 46)

We must get together. (Unit 47)

I get a real good feelin', talkin' to you on the phone. (Unit 56)

Be careful that you don't get lost. (Unit 57)

I hear that you got your diploma. (Unit 57)

A pesar de los diversos significados que puede poseer una determinada palabra, en las páginas de la presente unidad observará que los usos de la misma no siempre son tan dispares como pudiera parecer a primera vista y examinará algunos significados subyacentes que le facilitarán la comprensión de dichos usos. Además, en esta unidad aprenderá a utilizar preguntas negativas, realizará ejercicios de lectura basados en el tema de la escritura y, en la sección de **Special English**, estudiará el inglés que se emplea en el mundo de la ciencia y la tecnología.

Confusiones que debe evitar.

El adjetivo **versatile**, que aparece en el título de la presente unidad, a menudo es aplicado incorrectamente por los estudiantes de inglés. No significa “mudable”, término al que corresponde el adjetivo inglés **changeable**, sino que su significado es “polifacético”, “flexible”, “que tiene muchos usos o aplicaciones” (este último es el sentido que posee en la expresión **Some very versatile verbs**). Así pues, es posible hablar de **changeable weather** (tiempo mudable) o describir a una persona como **changeable** si su estado de ánimo varía mucho de un momento a otro, pero es necesario emplear el adjetivo **versatile** para referirse a algo adaptable a diversos usos o para describir una persona hábil para muchas cosas (por ejemplo, **a versatile actress** o **a versatile musician**).

Dos verbos ingleses, ambos de múltiples usos y que a menudo se confunden, son **do** y **make**. Debido a la semejanza de sus significados –en muchos casos, ambos se traducen por “hacer”–, los estudiantes con frecuencia tienen dudas acerca de cuál utilizar. Estos dos verbos se comentan en las páginas de la presente unidad.



Do and make.

¿Cuál es la diferencia fundamental entre el significado del verbo **do** y el del verbo **make**? Aquí tiene una norma que, hasta cierto punto, puede ayudarle a establecer esta diferencia: **do** se refiere generalmente a la realización de una actividad (**I must do some work this evening**), mientras que **make** suele hacer referencia a la fabricación, elaboración o creación de un objeto (**This watch was made in Japan**).

No obstante, ésta no es una regla válida para todos los casos, ya que tanto **do** como **make** se utilizan en gran cantidad de frases hechas en las cuales no es posible aplicar literalmente la distinción anterior.

A continuación puede ver cuatro ejemplos de este tipo de expresiones.

do	{ business an exercise	make	{ money a mistake
----	---------------------------	------	----------------------

Our company has *done* a lot of business with Germany this year, and we've *made* a lot of money.

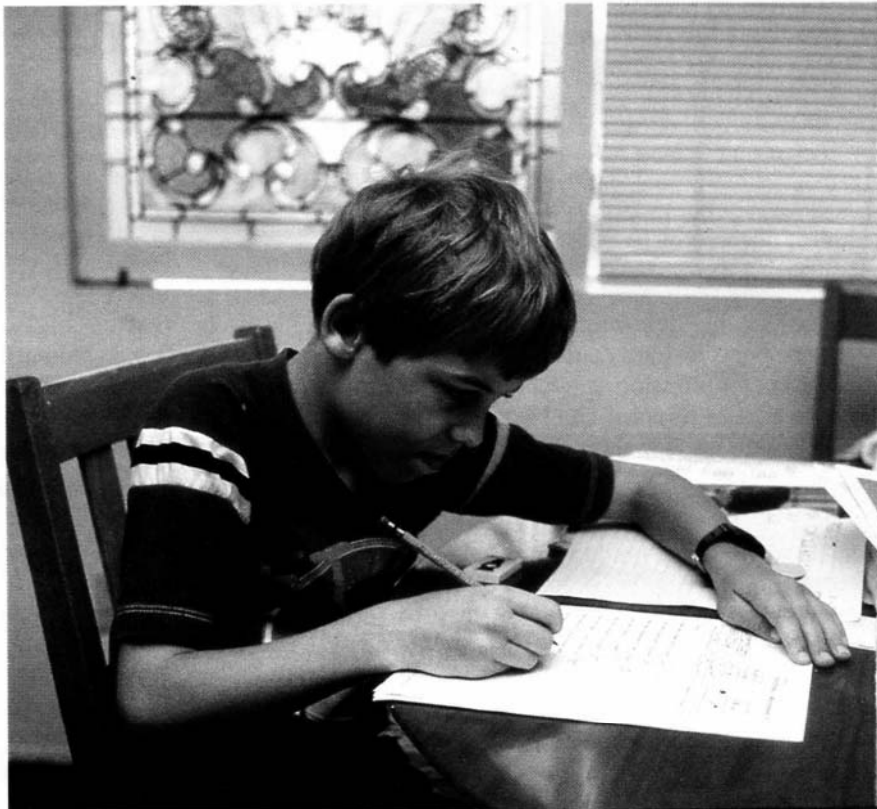
I *did* five grammar exercises and I only *made* two mistakes.

El texto grabado en la cassette que se reproduce a continuación le proporciona algunos ejemplos del uso de los verbos **do** y **make**. Todas las frases son refranes ingleses, la mayoría de los cuales ya ha visto anteriormente.



Do and make. Listen to these proverbs, and repeat them.

- Easier said than done.
- If you want something done well,
do it yourself.
- When in Rome, do as the Romans do.
- When in doubt, do nothing.
- You can't make an omelette
without breaking eggs.
- Don't make a mountain out of a molehill.
- If you don't make mistakes,
you don't make anything.
- Make love, not war.



He's doing his homework.

Practice.

- Read all the proverbs aloud.
- You have not seen the following three proverbs before this unit:

When in Rome, do as the Romans do.
When in doubt, do nothing.
Don't make a mountain out of a molehill.

How would you translate them?

- Translate the expression **Make love, not war**, which began as a slogan and has become a kind of "modern proverb".

Answers on page 1600.

molehill /'məʊlhɪl/ topera



You don't get something for nothing.

En el apartado anterior ha visto que los verbos **do** y **make** se pueden utilizar de muy diversas maneras. Sin embargo, si existiera un premio para el verbo inglés con una más amplia gama de usos, probablemente lo ganaría el verbo **get**.

En esta y en las dos páginas siguientes estudiará los múltiples usos de dicho verbo distribuidos en tres apartados claramente diferenciados, el primero de los cuales está constituido por los casos en que el verbo **get** adopta su significado básico de "obtener" o "recibir". El refrán inglés que da título a esta página y cuya traducción literal es "No se obtiene algo por nada" ofrece un ejemplo de dichos casos.

Aquí iniciará el estudio de **get** con algunas frases más en las que este verbo está utilizado con el significado básico, así como con unos ejemplos que introducen los otros dos significados principales, cuyo estudio realizará en las páginas siguientes.

Study these examples.

- | | |
|---|---|
| 1) get con el significado de "obtener" o "recibir". | The more you get, the more you want. |
| 2) get para referirse a un movimiento. | If you can't stand the heat, get out of the kitchen. |
| 3) get para referirse a una transformación o a un resultado. | If you play with fire, you get burnt. |



You don't get something for nothing.
Listen to these proverbs and repeat them.

You don't get something for nothing.

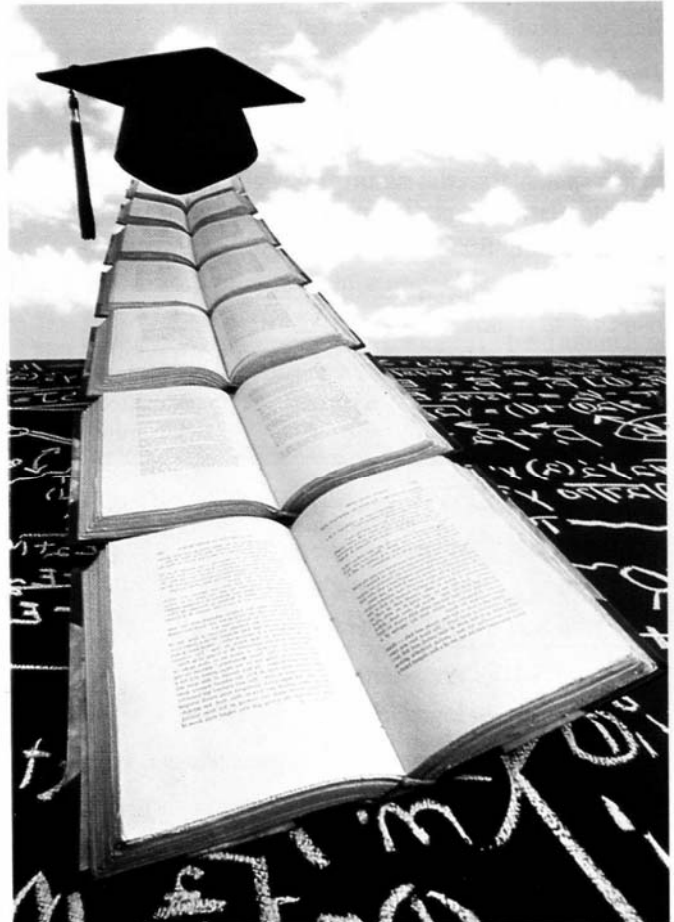
The more you get, the more you want.

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

If you play with fire, you get burnt.

Listen.

- DJ:** OK, Julie, here's another question for you. Ready?
- Caller:** Ready.
- DJ:** What have all these songs got in common? Listen carefully. "Get back", "Getting better", "I'll get you" and "I've got to get you into my life".
- Caller:** Um ... They all include the word "get".
- DJ:** True. But that's not the answer I wanted. Try again. "Get back", "Getting better", "I'll get you" and "I've got to get you into my life".
- Caller:** They're all by The Beatles.
- DJ:** Absolutely right! Well done, Julie!



You have to work hard to get a university degree.

The four songs mentioned by the disc-jockey were written by John Lennon and Paul McCartney in the 1960s. Here are a few more words from each of them. Read the texts aloud.

Get back, get back, get back to where you once belonged.

It's getting better, a little better, all the time.

I think about you night and day. I need you, and it's true ... I'll get you, I'll get you in the end.

Did I tell you I need you? ... I've got to get you into my life.

I'd better get going.

En este apartado practicaré el uso del verbo **get** en expresiones en las que se hace referencia a algún tipo de movimiento. La expresión **get going**, que figura en el título de la página, constituye un ejemplo de este uso, ya que la frase significa "Sería mejor que me fuera", es decir, "Sería mejor que partiera" o "Sería mejor que empezara mi viaje".

En el diálogo grabado en la cassette que encontrará a continuación, en el que una pareja escucha el show de Mike Powell por la radio, aparece la expresión anterior, así como otros cuatro ejemplos del uso de **get**, todos ellos pertenecientes a títulos de canciones.

Get lost!	¡Piérdete! (Un modo descortés de decir "¡Márchate!".)
Get out of my life!	¡Sal de mi vida!
Get me to the church on time.	Llévame a la iglesia a tiempo. (Aquí, "a tiempo para mi boda".)
I get around.	Doy muchas vueltas. (Expresión coloquial que significa "Viajo mucho" o "Conozco a mucha gente".)



I'd better get going. Listen.

DJ: Now, Julie, here's your last question. If you answer this question correctly, the prize is yours! Ready?

Caller: Ready.

DJ: What have all *these* song titles got in common? "Get lost!", "Get out of my life!", "Get me to the church on time" and "I get around".

Caller: Er ... Well, "I get around" is by The Beach Boys. Are they all by the Beach Boys?

DJ: No, I'm sorry, Julie. That is not the correct answer. The correct answer is: They all include the word "get".

Caller: Oh.

DJ: Sorry, Julie. Better luck next time! (The radio is switched off.)

Man: What time is it?

Woman: Er ... Five to two.

Man: Already? I'm visiting Gran at the hospital this afternoon. I'd better get going.

Woman: Yes. Give her my love.

Man: I will. See you later.

Woman: Bye.



The man in the dialogue is going to visit his **grandmother**. He calls her **Gran** /græn/.

The following forms can also be used when talking about a grandmother, or when talking *to* a grandmother:

Grandma /'græn(d)mɑ:/ 'græmmɑ:/
Grannie /'græni:/ (used especially by children).

The short forms for **grandfather** are:

Grandpa /'græn(d)pɑ:/ 'græmpɑ:/
Grand-dad } /'græn(d)dæd/
Grandad }

We mentioned the short forms for **mother** and **father** earlier in the course (p. 201).



Get well soon.

En esta página practicaré el tercer significado del verbo **get** mencionado en la página 1584, es decir, el uso de **get** en expresiones en las que se hace referencia a una transformación o a un resultado. En este tipo de expresiones **get** suele ir seguido de un adjetivo y tiene el significado de "convertirse" o "devenir".

It's getting better all the time.
Are you getting tired?

El verbo **get** también puede ir seguido de un participio de pasado, dando lugar a una expresión con sentido pasivo. Vio dos ejemplos de este uso en el chiste del **Tank! Tank!** de la página 1202.

You'll probably get killed. Probablemente acabarás
(Verbo: *kill*) muerto.

People are gettin' shot all over the place. La gente recibe disparos
(Verbo: *shoot*) de todas partes.

Encontrará algunos ejemplos más de estos usos de **get** en el diálogo grabado en la cassette correspondiente a esta página, que tiene lugar entre el hombre que ha visto anteriormente y su abuela internada en un hospital. En este diálogo aparecen asimismo dos expresiones que todavía no conoce: **What's the point of ...?** (¿Por qué molestarse en ...?) y **neighbour** /'neɪbə/, "vecino(na)".

What's the point of getting depressed?
"Be positive" – that's what I always say.



Get well soon. Listen.

Man: Hello, Gran.
Woman: Hello, Andrew.
Man: How are you?
Woman: Oh, I'm fine. That's why I'm in hospital.
Man: Well, I'm pleased to see that you've still got your sense of humour.
Woman: Oh, there's only one thing wrong with me: I'm getting old. As you get older, you get tired ... and so you get ill more often. That's life. I'll be OK in a few days.
Man: Well, it's good that you're feeling cheerful. Hospitals can be a bit depressing sometimes.
Woman: Yes, but what's the point of getting depressed? "Be positive" – that's what I always say.
Man: You've got a lot of cards.
Woman: Yes.
Man: This is a nice one. "Get well soon. – Agatha Lane." Who's Agatha Lane?
Woman: She's one of my neighbours. Yes, it was kind of her to send me a card. She doesn't like me.
Man: She doesn't like you?
Woman: No, she doesn't like me at all. Actually, I don't like her very much either.

Listen and repeat.

Get well soon.
 I'm getting old.
 But what's the point of getting depressed?



Questions.

1. You know that **colour** and **labour** are British English spellings, and that **color** and **labor** are American English spellings. So: What is the American English spelling of the word **neighbour**?
2. In the dialogue, the old lady says: **Oh, I'm fine. That's why I'm in hospital.** Is she speaking ironically?
3. Is there, in your language, an equivalent to the English expression **That's life**?

Answers on page 1600.

Song.

The old lady on the previous page thought that people should be **positive**. She would agree with the advice given in this song: **You'll get a lot of satisfaction, if you take some positive action.**



Song: Positive action.

People say it's good to be realistic¹,
But you won't get anywhere², bein' pessimistic.
You'll get a lot of satisfaction,
If you take some positive action³.

You get invited to a party,
And you're on your own:
Don't sit in a corner
All alone.
You might not get another chance:
Don't get depressed!
Get up and dance!
(Don't get depressed!
Get up and dance!)

You wake up in the mornin'
On an autumn day.
(Autumn day ...)
The weather's gettin' colder,
And the sky is grey.
(Sky is grey ...)
It doesn't matter if it's rainin' or snowin':
Get up! Get dressed!⁴
Get ready! Get goin'!
(Get up! Get dressed!
Get ready! Get goin'!)

When you have problems on your mind,
(Oh, yeah ...)
They can get you down⁵ from time to time,
(Oh, yeah ...)
But you won't get any satisfaction,
Until you take some positive action.

Positive action: It's what you need.
Positive action: Do you know what I mean?
Positive action: Don't say "No".
Positive action: Get ready! Go!
Positive action ...
Positive action ...



Practice.

The following sentences from the song include the verb **get**. Put in the missing letters and read the sentences aloud.

get: "obtain", "receive".
You'll get a l_t of s_t_sf_ct_on.
You might not get an_th_r chance.

get: movements.
You won't get a_ywh_re.
Get _p and d_nce.
Get g_in'!

get: changes, results.
Don't get d_pr_ss_d!
The w_ath_r's gettin' c_ld_r.
Get dr_ss_d!
Get r_a_y!

¹ realista

² literalmente, "no llegarás a ninguna parte", es decir, "no conseguirás nada".

³ si adoptas una actitud positiva

⁴ ¡Vístete!

⁵ pueden deprimirte



Negative questions.

En la sección de **Attitudes** de esta unidad estudiará el uso de las preguntas negativas y su relación con determinadas actitudes.

Iniciará la práctica con un ejemplo muy simple. Lea la pregunta que figura a continuación y tres posibles respuestas a la misma. ¿Es capaz de advertir en qué se diferencian las actitudes de las tres personas que responden –A, B y C– y la razón por la que las respuestas se enumeran precisamente en este orden?

Who was Antoine Feuchtwanger?

- A: **He was the man who invented the hot dog.**
 B: **Wasn't he the man who invented the hot dog?**
 C: **Was he the man who invented the hot dog?**

El interlocutor *A* contesta con un enunciado afirmativo (**He was ...**), demostrando de este modo estar completamente seguro de que su respuesta es correcta.

El interlocutor *B* contesta, a su vez, con una pregunta negativa (**Wasn't he ...?**), dando así a entender que está razonablemente seguro de que su respuesta es correcta, pero pone de manifiesto una ligera duda.

El interlocutor *C* contesta empleando una pregunta "normal" (**Was he ...?**), con lo cual muestra estar menos seguro que los otros dos interlocutores acerca de la veracidad de lo que dice.

A lo largo del presente curso ha tenido ocasión de familiarizarse estrechamente con enunciados afirmativos como el utilizado por el interlocutor *A* y con preguntas "normales" como la formulada por el interlocutor *C*. Por lo tanto, la respuesta empleada por el interlocutor *B* es el único tipo de frase que todavía no ha estudiado. No obstante, ha podido ver diversos ejemplos de preguntas negativas en diálogos de anteriores unidades, una selección de los cuales puede escuchar de nuevo en la grabación de la cassette correspondiente a esta página.



Listen, and notice especially the negative questions.

- Anna:* As I mentioned, the Tower of London used to be a prison. In previous centuries, kings imprisoned their enemies here. Today, in the sunshine, it looks beautiful, but it was once the most terrifying place in England.
- Tourist:* Er ... Wasn't Sir Walter Raleigh imprisoned here?
- Anna:* That's right. By King James I. For nearly thirteen years.
- Gudrun:* Ursula, don't you really want to get married?
- Ursula:* I don't know. It depends how you mean.
- Gudrun:* Well, it usually means one thing! But don't you think, anyhow, you'd be in a better position than you are in now?
- Ursula:* I might. But I'm not sure.
- Man:* Didn't I tell you the title of the film?
- Woman:* No, Brian, you didn't tell me the title of the film. If I'd known the title of the film, I'd have stayed at home. I wouldn't have come.
- Man:* How much is this vase worth?
- Woman:* £300,000.
- Man:* Wow! ... Wouldn't it be funny if you dropped it?
- Woman:* Ha, ha.
- Guard:* Hey!
- Woman:* Ah! (*She drops the vase.*)
- Man:* Whoops!
- Mr Jones:* I was just thinking ...
- Elizabeth:* What about?
- Mr Jones:* Well, the markets and small shops are disappearing, and now there are supermarkets and hypermarkets everywhere.
- Elizabeth:* Don't you like them?
- Mr Jones:* They seem a little strange to me. You know, everything under one roof – from pre-recorded cassettes to unsweetened orange juice.



En el ejemplo que figura al principio de esta sección, el interlocutor *B* se quedaría sorprendido si alguien contestara "No" a la expresión **Wasn't he the man who invented the hot dog?**, ya que el uso de la pregunta negativa sugiere una cierta confianza en la veracidad de lo que se dice.

Una actitud semejante subyace bajo las preguntas negativas que formulan las personas que ha podido escuchar en la cassette, tal como muestra el cuadro reproducido en la página siguiente.



I think this is a fantastic sculpture. Don't you like it?

Wasn't Sir Walter Raleigh imprisoned here?	¿No estuvo Sir Walter Raleigh encarcelado aquí? Es decir, "Creo que Sir Walter Raleigh estuvo encarcelado aquí".
Don't you really want to get married?	¿De verdad no quieres casarte? Es decir, "Creo que en realidad quieres casarte".
But don't you think ... you'd be in a better position ...?	Pero, ¿no crees ... que estarías en mejor situación ...? Es decir, "Creo que piensas que estarías en mejor situación".
Didn't I tell you the title of the film?	¿No te dije el título de la película? Es decir, "Creo que te dije el título de la película".
Wouldn't it be funny if you dropped it?	¿No sería divertido que lo tiraras? Es decir, "Creo que sería divertido que lo tiraras".
Don't you like them?	¿No te gustan? Es decir, "Estoy sorprendido de que no te gusten".

Exercise.

Read again the question about Antoine Feuchtwanger, and also the three replies to it. Then read the questions and replies in this exercise, and write the replies which are missing.

1. Who was Ovid?

- A: He was a Roman poet.
B:?
C: Was he a Roman poet?

2. What is a triolet?

- A: It is a kind of poem.
B:?
C: Is it a kind of poem?

3. Why is Cornelius Drebbel famous?

- A: He built the first submarine.
B:?
C: Did he build the first submarine?

Answers on page 1600.

Más comentarios acerca de las preguntas negativas.

En las dos páginas anteriores ha estudiado el uso de las preguntas negativas. Aquí encontrará tres observaciones más acerca de las mismas que, desde el punto de vista gramatical, usted necesita conocer.

- Todos los ejemplos que ha visto hasta el momento corresponden al estilo informal y en ellos se emplean contracciones.

Don't you like them?

Didn't I tell you the title of the film?

Wasn't Sir Walter Raleigh imprisoned here?

En un estilo más formal, cuando no se utilizan contracciones, la partícula **not** se coloca después del sujeto.

Do you not like them?

Did I not tell you the title of the film?

Was Sir Walter Raleigh not imprisoned here?

- Existe una contracción utilizada en las preguntas negativas cuya estructura tal vez le sorprenda. Se trata de la contracción de **Am I not ...?**, que es **Aren't I ...?** (La forma **Amn't I ...?** no existe en inglés estándar.)

Am I not the right man for you? (formal)

Aren't I the right man for you? (informal)

- Los estudiantes de inglés a veces tienen dudas acerca de cómo utilizar **Yes** y **No** cuando responden a preguntas negativas. Observe las respuestas a la pregunta que figura a continuación.

Didn't I tell you the title of the film?

¿No te dije el título de la película?

Yes. (You told me.)

Sí. (Me lo dijiste.)

No. (You didn't tell me.)

No. (No me lo dijiste.)

Como puede ver, las preguntas negativas se responden del mismo modo que las preguntas "normales", es decir, no se contesta **Yes** o **No** atendiendo a la estructura de la pregunta, sino atendiendo al carácter de la situación planteada.

Verbos de uso frecuente que poseen varios significados.

El estudio que ha realizado a lo largo de la presente unidad sobre algunos de los significados de los verbos **do**, **get** y **make** ha puesto de manifiesto dos importantes aspectos de la gramática inglesa.

- 1) A menudo subyace un significado general bajo muchas expresiones diferentes en las que se utiliza un determinado verbo, y conocer este significado general puede servir para averiguar el significado concreto de las diferentes expresiones.

Sabe, por ejemplo, que el verbo **get** posee tres amplios campos de significado: 1) significado de "obtener" o "recibir", 2) referencia a movimientos, y 3) referencia a transformaciones o resultados.

Piense ahora en la expresión coloquial **I (don't) get it**, que significa "(No) comprendo". A pesar de ser una expresión idiomática, contiene germinalmente la idea de "obtener" o "recibir", en este caso, obtener o recibir el significado de algo.

De modo similar, observe el uso de **get** en la frase **I'd like to get to know you better** (Me gustaría llegar a conocerte mejor). Una vez más, se trata de una expresión idiomática en la que, sin embargo, el verbo **get** conlleva la idea de "transformación" o "resultado".

- 2) Aunque conocer el significado general de un verbo es útil en muchas ocasiones, en otras no puede servir de ayuda, ya que algunas expresiones son simplemente frases hechas a las que no es posible aplicar una explicación lógica.

Por ejemplo, al comentar los verbos **do** y **make**, ha visto que se dice **do an exercise**, pero **make a mistake**; **do business**, pero **make love**. Atender a los significados básicos de **do** (realizar una actividad) y **make** (fabricar, elaborar o crear un objeto) no ayuda en gran medida a saber por qué se utiliza un verbo y no otro en esas expresiones.

A continuación encontrará una selección de los significados de algunos otros verbos de uso frecuente, la mayoría de los cuales ha visto en anteriores unidades.

El verbo come.

Significado básico: Moverse hacia un determinado lugar (a menudo el lugar en que se encuentra la persona que está hablando).

You must come to my party.

Come here!

Otros significados:

- Convertirse, resultar.

Only you can make my dreams come true.

- Estar colocado, ocurrir.

Does Boxing Day come before or after Christmas Day? Which came first? The chicken or the egg?

El verbo go.

Significado básico: Moverse hacia un determinado lugar (por regla general, diferente del lugar donde se encuentra la persona que habla).

I'm going to the post office.

"Baby, please don't go!"

Otros significados:

– Tomar parte en una actividad (seguido de un verbo en forma **-ing**).

I usually go swimming on Fridays.

Let's go dancing!

– Convertirse (en especial con adjetivos de color).

My hair is going grey.

When I'm not at ease, my face goes red.

– Desarrollarse, acontecer (cuando se habla del modo en que algo tiene lugar).

How is your new job going?

I hope your examination goes well.

El verbo have.

Significado básico: Tener, poseer, ser propietario.

Mr Jones has a German car.

Do you have a big apartment?

Otros significados:

– Comer, beber, tomar (para comer o beber).

I sometimes have an egg for breakfast.

Shall we have some wine with our meal?

– Experimentar.

Did you have a good flight?

Have a nice day!

El verbo take.

Significado básico: Tomar, agarrar, asir, quitar, llevarse.

Take the book in your right hand ...

Somebody's taken my car!

Otros significados:

– Requerir, necesitar.

How long does the journey take?

Being a travel courier takes a lot of energy.

– Tratar o considerar algo de una manera determinada.

Are you taking this seriously?

Take it easy!



His hair is going grey.

Una última observación.

Como sabe, la gama de significados de un verbo se amplía aún más si éste se utiliza como elemento integrante de un **phrasal verb**. A lo largo del curso ya ha encontrado muchos verbos de este tipo, entre ellos algunos formados con tres de los verbos comentados en estas páginas: **come back, come in, come out, come round, come up; go away, go by, go on, go out; take away, take on, take out, take over, take up**.

También sabe que un **phrasal verb** puede tener por sí mismo más de un significado y, por ejemplo, ha visto los dos siguientes significados de **go on**: **What's going on? (What's happening?)** y **Please go on (Please continue)**.

Todo ello viene a demostrar que una lengua es una intrincada red de palabras que a su vez forman una intrincada red de significados.



Handwriting and personality.

Graphologists (people who study handwriting) say that handwriting is a good guide to personality. On these two pages, you have some reading practice – and some writing practice – on this subject. Don't take it too seriously!

First, before you read the texts in the boxes, copy the following proverbs into your notebook, and then sign your name. Then, with the help of the texts in the boxes, do the exercise.

Easier said than done.

When in Rome, do as the Romans do.

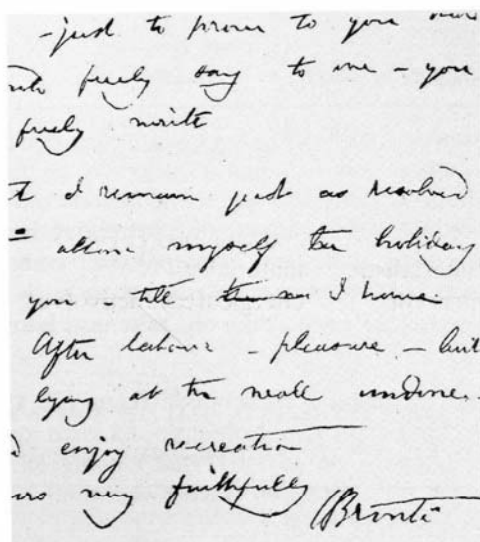
When in doubt, do nothing.

If you play with fire, you get burnt.

Exercise.

Look at the proverbs which you have copied into your notebook.

1. How do you write the letter t? Find your letter t among those in the box, and read the description of your personality.
2. Do the same with your letter i.
3. Look at the *slope* of your handwriting. Find it among the different styles in the box, and read how your personality is described.
4. Do the same with your signature.
5. Answer this question: Are any of the descriptions of your personality accurate?



Handwriting and signature of Charlotte Brontë.

The bar on the letter t.

If the bar is like this ...

- To the right.
- To the left.
- Low.
- High.
- High and separated.
- Wavy.
- Triangular.
- Looped.
- Rising.
- Falling.
- Missing.
- Long.
- Short.

It means this ...

- You are enthusiastic.
- You are cautious.
- You are not ambitious.
- You are ambitious.
- You are very ambitious.
- You are energetic and you have a good sense of humour.
- You are assertive and obstinate.
- You are materialistic.
- You are optimistic.
- You have negative feelings about yourself.
- You are careless.
- You are confident, energetic and positive.
- You are reserved.

The dot on the letter i.

If the dot is like this ...

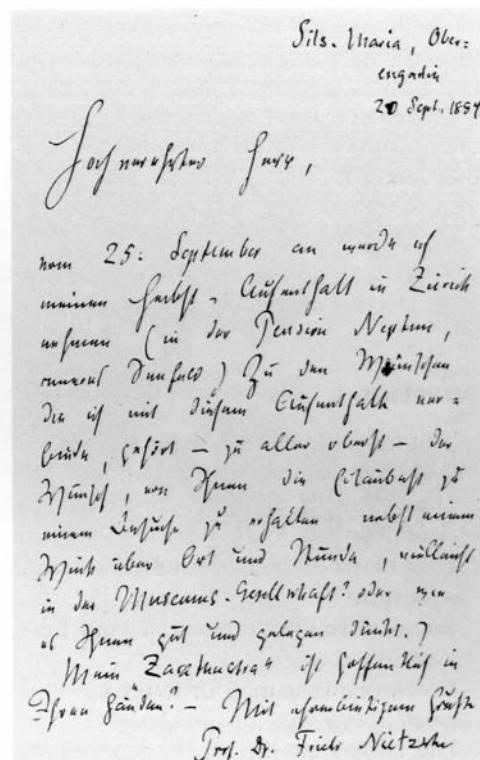
- To the right.
- To the left.
- Low.
- High.
- Circular.
- Like a dash.
- Like the letter C.
- Missing.
- Placed accurately.
- Joined to the next letter.

It means this ...

- You are enthusiastic.
- You are cautious.
- You are interested in facts.
- You have a vivid imagination.
- You are creative and artistic.
- You are quick-thinking.
- You are observant.
- You are careless.
- You have an accurate mind.
- You are very intelligent.

The slope of your handwriting.

<i>If the slope of your handwriting is like this ...</i>		<i>It means this ...</i>
<i>Congratulations!</i>	Far to the right.	You are enthusiastic and possibly impatient.
<i>Congratulations!</i>	A little to the right.	You are confident, determined and energetic.
<i>Congratulations!</i>	Neither to the right nor to the left.	You control your feelings well, and you rarely panic.
<i>Congratulations!</i>	A little to the left.	You are tense, anxious and not very confident.
<i>Congratulations!</i>	Far to the left.	You have negative feelings about yourself.
<i>Congratulations!</i>	Changeable and indecisive.	You are changeable and indecisive.



Handwriting and signature of Friedrich Nietzsche.

Your signature.

<i>If your signature is like this ...</i>		<i>It means this ...</i>
Best wishes, <i>Tom Brown</i>	Larger than the rest of the writing.	You are probably an extrovert.
Best wishes, <i>Tom Brown</i>	Smaller than the rest of the writing.	You are probably an introvert.
<i>Tom Brown</i>	Larger capital letter for your first name.	You want to be friendly.
<i>Tom Brown</i>	Smaller capital letter for your first name.	You want to be formal.
<i>Tom Brown</i>	Rising.	You are optimistic and ambitious.
<i>Tom Brown</i>	Falling.	You have negative feelings about yourself.
<u><i>Tom Brown</i></u>	Underlined.	You believe that you are an important person.

Translations of new words.

bar	barra
looped	enlazado(da)
ambitious	ambicioso(sa)
assertive	agresivo(va), dogmático(ca)
materialistic	materialista
energetic	enérgico(ca), activo(va)
dot	punto
circular	circular
enthusiastic	entusiasta
creative	creativo(va), original
panic	aterrarse
an extrovert	un(una) extrovertido(da)
an introvert	un(una) introvertido(da)



Scanning texts for information.

On these pages you can practise scanning English texts, looking for particular information, as you have done from time to time in previous units.

The texts here are taken from reference books – one is from a guide to films (you saw some similar extracts in Unit 54, on pages 1096-1097), and the other is from a book about hit records in Great Britain.

Scan the texts to find the answers to the following questions. Do this as quickly as possible.

Questions.

1. The first title in each list is **Islands in the Stream**. The lists have another title in common. What is it?
2. How many of the films are British and how many are American?
3. How many of the records are British and how many are American?
4. Some of the film titles and song titles are *negative questions*. Find them.
5. Did more than one of the films appear in the same year?
6. Did more than one of the records appear in the same year?
7. Which record was a hit in the year *after* the film **Istanbul** appeared?
8. Which film appeared in the year *before* **Isn't she lovely?** was a hit.

Answers on page 1600.

Islands in the Stream

US 1976 105m Metrocolor

An American artist, living on a Bahamian island, is visited by his three sons.

- w* Denne Bart Petitchlerc, from the novel
by Ernest Hemingway
d Franklin Schaffner

George C. Scott, David Hemmings, Gilbert Roland, Susan Tyrell, Richard Evans, Claire Bloom, Hart Bochner, Julius Harris

Isn't it Romantic?

US 1948 87m bw

Romance comes into the life of an ex-soldier in Indiana.

- w* Theodore Strauss, Josef Mischel,
Richard Breen
d Norman Z. McLeod

Veronica Lake, Mona Freeman, Mary Hatcher, Roland Culver, Billy de Wolfe, Patric Knowles, Richard Webb, Kathryn Givney, Pearl Bailey

Isn't Life Wonderful?

US 1924 88m bw silent

The life of a family in post-war Germany.

- wd* D.W. Griffith

Carol Dempster, Neil Hamilton, Helen Lowell, Frank Puglia, Marcia Harris

Isn't Life Wonderful?

GB 1952 83m Technicolor

Uncle Willie runs a bicycle shop and brings two lovers together. A comedy.

- w* Brock Williams *d* Harold French
Donald Wolfit, Eileen Herlie, Cecil Parker,
Eleanor Summerfield, Robert Urquhart

Istanbul

US 1956 84m Technicolor

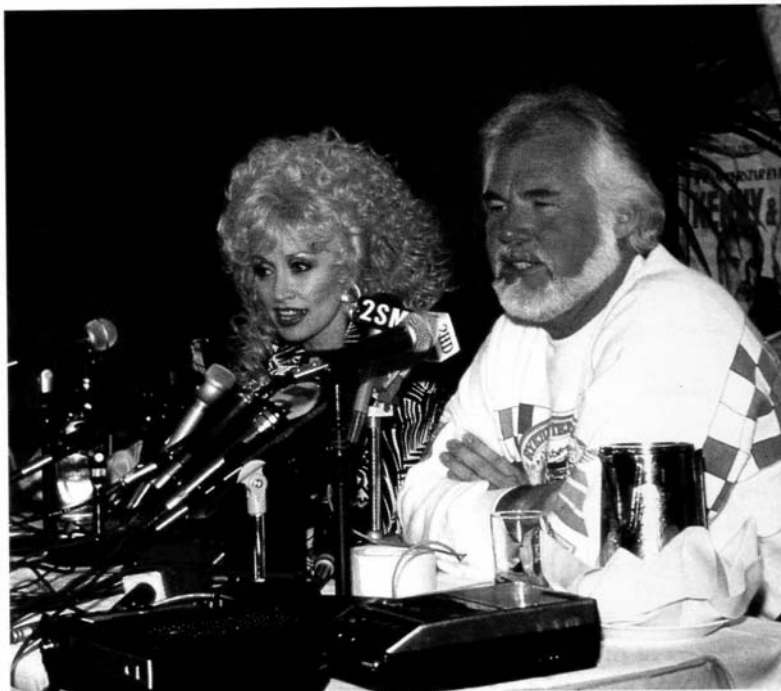
Adventurers look for some stolen diamonds in Istanbul.

- w* Seton I. Miller, Barbara Gray,
Richard Alan Simmons
d Joseph Pevney

Errol Flynn, Cornell Borchers, John Bentley, Torin Thatcher, Leif Erickson, Martin Benson, Vladimir Sokoloff, Werner Klemperer, Nat King Cole

reference book /'refrənsbʊk/ libro de consulta adventurer /əd'ventʃərə/ aventurero(ra)

Islands in the stream. Kenny Rogers and Dolly Parton.	US	83
Isn't life strange? The Moody Blues.	UK	72
Isn't she lovely? David Parton.	UK	77
Istanbul. Frankie Vaughan.	UK	54
It ain't me, babe. Johnny Cash.	US	65
It ain't necessarily so. Bronski Beat.	UK	84
It doesn't matter any more. Buddy Holly.	US	59
It hurts so much. Jim Reeves.	US	65
It hurts to be in love. Gene Pitney.	US	64
It isn't right. The Platters.	US	57



Dolly Parton and Kenny Rogers.

Peanuts[®] by Charles M. Schulz.

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As you know, the word **duck** is quite versatile. Used as a noun, it can mean a type of bird or a score of zero in the game of cricket. In the second picture of this strip, it is used as a verb, meaning **move down very quickly**.

On the following pages we have our first section concerning English in science and technology, and this strip is a good introduction to it. Sally is giving a report to her class on the subject of chemistry.

Translation of the strip text.

Mi redacción hoy es sobre símbolos químicos.
Estas flechas indican "dirección de la reacción" ... a menos que seas un vaquero y ... entonces significan "Si no te agachas rápidamente, ¡vas a recibir en la cabeza!
¡Ja, ja, ja, ja!
Bien, volviendo a la química ...



English in science and technology (1).

In the **Special English** section of the previous unit, you practised numerical expressions of various kinds (pp. 1576-1577). In this section we explain how to say numbers and letters in English when they appear in scientific expressions – in mathematical calculations and chemical formulae, for example.

The Roman alphabet.

The letters of the Roman alphabet are often used in mathematics and other branches of science. Very early in the course, you learnt how these letters are pronounced in English (Unit 6, pp. 116-117).

You also know the following mathematical expressions:

+	plus	×	multiplied by	=	equals
-	minus	÷	divided by		

You can, therefore, read this mathematical expression aloud without difficulty:

$x = a + b$ /eks/ equals /ei/ plus /bi:/

The letters of the Roman alphabet are also used in chemistry, in the symbols for the elements. When a symbol consists of two letters, each letter is said separately. So the symbol for carbon (**C**) is said /si:/, and the symbol for calcium (**Ca**) is said /si: ei/, for example.

You can now read aloud this chemical formula (for calcium carbonate) without difficulty:

CaCO_3 /si: ei/si: əv/ three



The letters of the Roman alphabet are used in chemistry.

The Greek alphabet.

The letters of the Greek alphabet are also often used in mathematics and other branches of science. On this page there is a complete list of the letters, with their pronunciations in British and American English.

Greek letters.		Names and pronunciations in English.	
A	α	Alpha.	/ˈælfə/
B	β	Beta.	/ˈbi:tə/
Γ	γ	Gamma.	/ˈgæmə/
Δ	δ	Delta.	/ˈdeltə/
E	ε	Epsilon.	/ˈepsɪlən/
Z	ζ	Zeta.	/ˈzi:tə/
H	η	Eta.	/ˈi:tə/
Θ	θ	Theta.	/ˈθi:tə/
I	ι	Iota.	/aɪˈəʊtə/
K	κ	Kappa.	/ˈkæpə/
Λ	λ	Lambda.	/ˈlæmdə/
M	μ	Mu.	/mju:/
N	ν	Nu.	{ /nju:/ (UK) /nu:/ (US)
Ξ	ξ	Xi.	/ksaɪ/zai/
O	ο	Omicron.	/ˈəʊmɪkrən/
Π	π	Pi.	/paɪ/
Ρ	ρ	Rho.	/rəʊ/
Σ	σ, ς	Sigma.	/ˈsɪgmə/
T	τ	Tau.	/taʊ/
Υ	υ	Upsilon.	/ˈju:psɪlən/ˈʌpsɪlən/
Φ	φ	Phi.	/faɪ/
X	χ	Chi.	/kaɪ/
Ψ	ψ	Psi.	/psaɪ/saɪ/
Ω	ω	Omega.	{ ˈəʊmɪgə/ (UK) /əʊˈmegə/ (US)

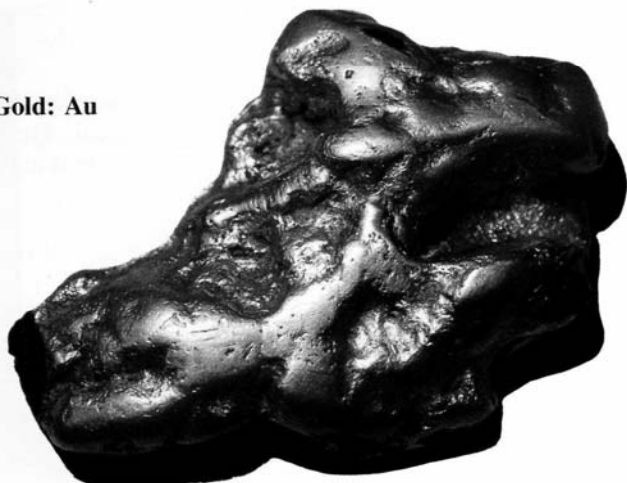
Notes.

In Great Britain, the following pronunciations are also possible: **epsilon** /epˈsaɪlən/, **omicron** /əʊˈmɪkrən/, **upsilon** /ju:pˈsaɪlən/.

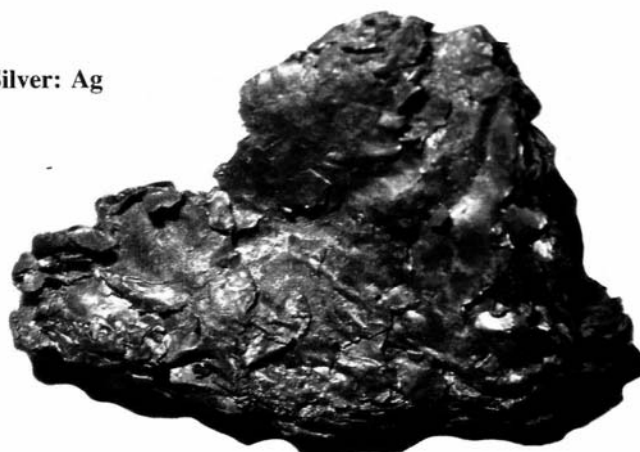


In the American pronunciations of **beta**, **zeta**, **eta** and **theta**, instead of the sound /i:/, the sound /eɪ/ is generally used: /ˈbeɪtə/, /ˈzeɪtə/, /ˈeɪtə/, /ˈθeɪtə/.

Gold: Au



Silver: Ag



Practice.

Listen to the cassette, and then do the exercises.



English in science and technology (1). Listen.

Here are some mathematical expressions.

- $\frac{1}{x}$ (One over x .)
- x^2 (x squared.)
- x^3 (x cubed.)
- x^4 (x to the fourth.)

Here are some chemical formulae.

Sodium chloride. (Salt.)	NaCl
Water.	H ₂ O
Carbon dioxide.	CO ₂
Sulphuric acid.	H ₂ SO ₄
Calcium hydroxide.	Ca(OH) ₂

Here are some Greek letters, which are often used in scientific calculations.

α Alpha.	μ Mu.
β Beta.	ν Nu.
γ Gamma.	π Pi.
δ Delta.	ρ Rho.
ϵ Epsilon.	σ, ς Sigma.
θ Theta.	ω Omega.
λ Lambda.	



Exercise 1.

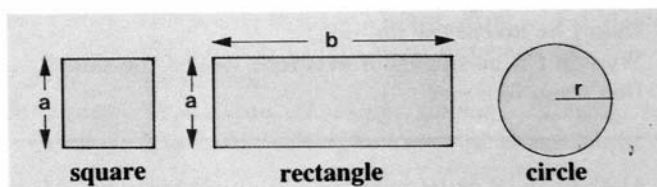
Read aloud the chemical symbols for these elements.

Gold: Au	Oxygen: O	Sulphur (UK): S
Hydrogen: H	Silver: Ag	Sulfur (US): S
Mercury: Hg	Sodium: Na	

Exercise 2.

Read aloud the following sentences, which include mathematical expressions.

1. Einstein's Law is $E = mc^2$.
2. The area of a square is a^2 .
3. The area of a rectangle is $a \times b$.
4. In mathematics, π is approximately 3.1416.
5. The area of a circle is πr^2 .



Answers on page 1600.

element /'elɪmənt/ **acid** /'æsɪd/ **formula** /'fɔ:rmjələ/

The word **formula** has two plurals:

- 1) The original Latin plural: **formulae** /'fɔ:rmjəli:/.
- 2) The "English-style" plural: **formulas** /'fɔ:rmjələz/.

In scientific situations, the first is generally used, but in everyday speech the second is often used instead.



Key points from this unit.

- The use of the verbs **do** and **make**.

Make love, not war.

Easier said than done.

How many exercises have you done?

How many mistakes have you made?

I didn't want to make you unhappy.

I didn't want to make you cry.

- The verb **get**, meaning "obtain" or "receive".

You don't get something for nothing.

The Sahara doesn't get much rain.

I hear that you got your diploma.

- The verb **get**, in expressions concerning movements.

What time will you get home?

I'd better get going.

Get lost!

- The verb **get**, in expressions concerning changes or results.

We're all getting older.

Don't get depressed!

Get well soon.

- The formation and use of negative questions.

Wasn't he a Roman poet?

Didn't he invent the hot dog?

Wouldn't it be strange if everyone looked the same?

Don't you like me?

- Mathematical expressions and chemical formulae: How to say them in English.

x^2 **x squared** **NaCl**

x^3 **x cubed** **H₂O**

x^4 **x to the fourth** **H₂SO₄**

- The Greek alphabet: How to say the letters in English.

α **Alpha.** /'ælfə/

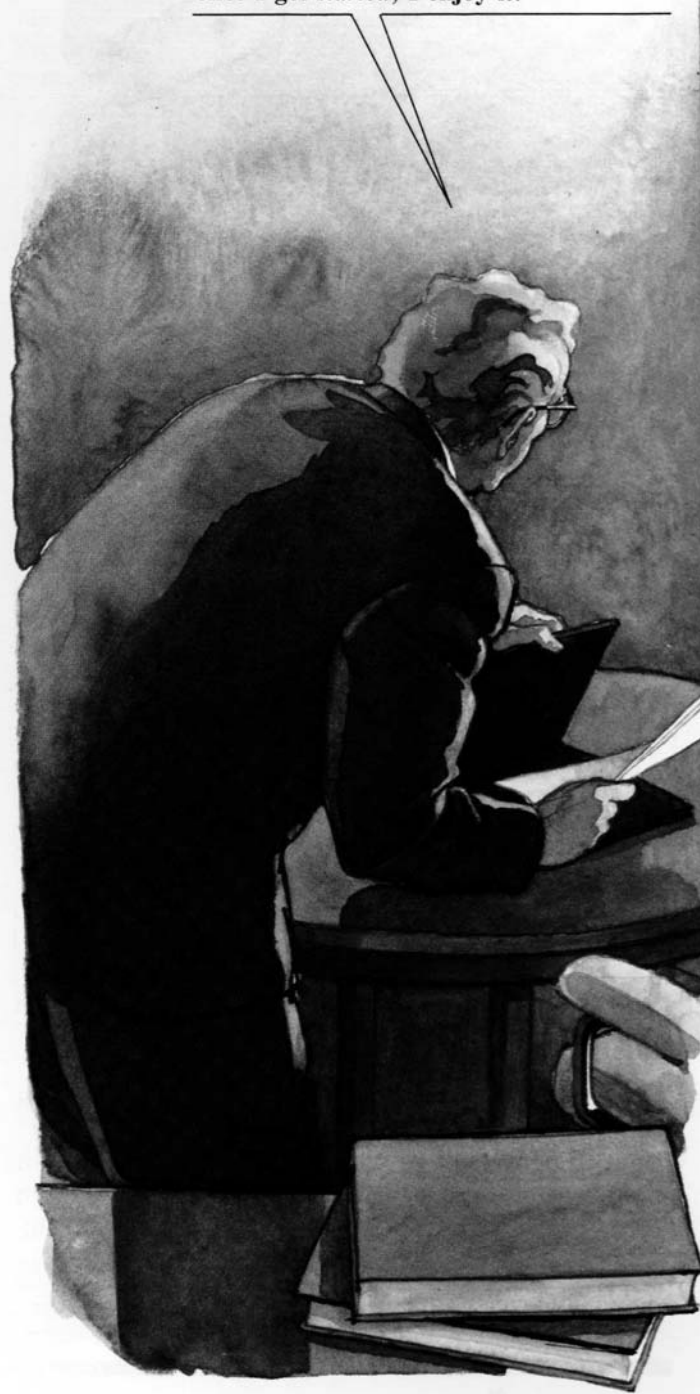
δ **Delta.** /'deltə/

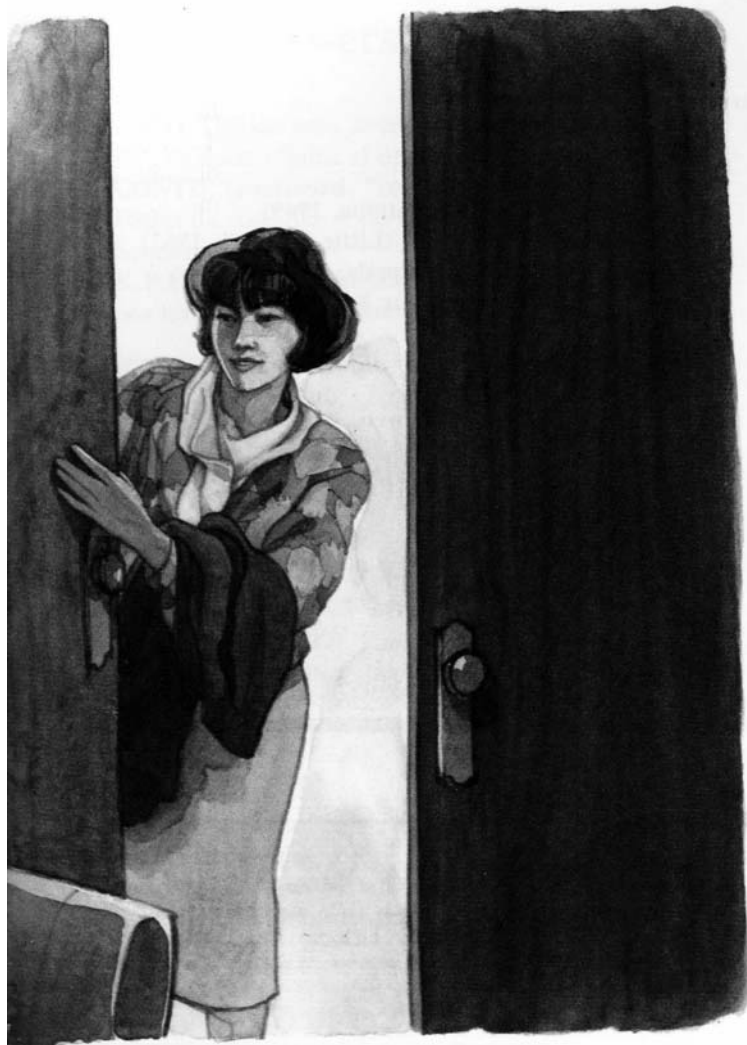
π **Pi.** /paɪ/

Dialogue.

Read the dialogue and listen to it on the cassette. Mr Jones has come to his office earlier than usual. He is preparing to go to the conference where he is making a speech.

I really enjoy making speeches. ... Well, once I get started, I enjoy it.





Dialogue.

Mr Jones: (Singing.) "You made me love you. I didn't wanna do it, I didn't wanna do it ... You know you made me love you."

(Lily comes in.)

Oh – Morning, Lily!

Lily: Mr Jones! You're here early today. It's only half past eight.

Mr Jones: Well, you know the old proverb: "Early to bed and early to rise, makes a man healthy, wealthy and wise."

Lily: Uh-huh. And you seem to be in a very good mood today.

Mr Jones: Sorry?

Lily: You seem to be in a very good mood. You were singing.

Mr Jones: Ah. Actually, I was singing because I'm nervous.

Lily: Nervous?

Mr Jones: Yes. I'm making that speech this morning – at the conference.

Lily: Yes, but you're not nervous about it, are you?

Mr Jones: Yes, I am, actually.

Lily: Aren't you looking forward to it?

Mr Jones: Sorry?

Lily: Don't you want to do it?

Mr Jones: Do what?

Lily: Make the speech.

Mr Jones: Oh yes, I want to make the speech. I really enjoy making speeches. ... Well, once I get started, I enjoy it. But I'm always nervous beforehand. And when I get nervous, I sing.

Lily: Oh, I see.

Mr Jones: (Preparing to leave.) Right. Well ... I'd better get moving. I don't want to be late.

Lily: Good luck.

Mr Jones: Thank you. (Leaving, singing.) "Getting to know you, getting to know all about you ..."

* * *

Mr Jones: And so, in conclusion, let me say this: There may be problems in the travel business – and we should think seriously about these problems – but we should also think *positively* and be optimistic about the future.

Well, thank you for listening—and as someone said about President Woodrow Wilson: "Like Odysseus, he looked wiser when seated." So I will now sit down. Thank you.



wise	/waɪz/	sabio(bia)
nervous	/'nɜːvəs/	nervioso(sa)
beforehand	/brɪ'fɔː'hænd/	de antemano

once I get started una vez he empezado

I'd better get moving. = I'd better get going.

"Early to bed and early to rise,
makes a man healthy, wealthy and wise."

"Ir temprano a la cama y levantarse temprano
hace al hombre sano, rico y sabio."

The songs **You made me love you** and **Getting to know you** are American. The first was written by Joseph McCarthy and Jimmy Monaco in 1913, and the second is from the musical **The King and I** (1953) by Richard Rodgers and Oscar Hammerstein II.

Test 78.

Check yourself on what you have learnt in this unit. (Answers at the end of Unit 80.)

1. Put the missing words into these proverbs.

You don't get something for
 The more you get, the more you
 If you play with, you get
 If you can't stand the, get out of the

2. Complete these proverbs, using the verb **do** or the verb **make** (in the appropriate form).

When in Rome, as the Romans
 You can't an omelette without breaking eggs.
 If you want something well, it yourself.
 If you don't mistakes, you don't anything.
 Easier said than
 When in doubt, nothing.



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

He's very versatile	and	He's very changeable.
What are you doing?	and	What are you making?
I'm tired	and	I'm getting tired.
Go away!	and	Get lost!

4. Change the following sentences into negative questions.

Example: **John Keats was a poet.**
Wasn't John Keats a poet?

Barbara Hepworth was a sculptor.
The Brontë sisters were novelists.
Luigi Galvani discovered electricity.
A duck is a kind of bird.

5. Translate these song titles.

"Get ready!" (The Temptations, 1969)
 "He got what he wanted." (Little Richard, 1962)
 "I get so excited." (The Equals, 1968)
 "I get so lonely." (The Four Knights, 1954)

6. Read aloud the following mathematical expressions and chemical formulae – in English, of course.

$y^3 = p^3 - q^3$	Na_2CO_3
$C = 2\pi r$	$\text{RN}(\text{CH}_2\text{CH}_2\text{Cl})_2$
$V = \pi r^2 h$	$\text{CH}_2\text{NO}_3\text{CHNO}_3\text{CH}_2\text{NO}_3$

7. Answer these questions about yourself.

Do sad films make you cry?
 Do you believe in the slogan "Make love, not war"?
 Do you have a *positive* attitude to life?

Answers to exercises.

Page 1582.

Cuando esté en Roma, haga lo que hacen los romanos. (Es decir, adaptese a las costumbres locales.)/Cuando dude, no haga nada./No haga una montaña de una topera. (Es decir, no haga que un pequeño problema parezca grande. Observe que en español en vez de "una topera" se diría "un grano de arena".)
 Haga el amor, no la guerra.

Page 1586.

1. neighbor. 2. Yes. (Lo que dice es: "Oh, estoy bien. Por eso estoy en el hospital.") 3. El equivalente en español es "Así es la vida".

Page 1589.

1. Wasn't he a Roman poet? 2. Isn't it a kind of poem? 3. Didn't he build the first submarine?

Pages 1594-1595.

1. "Istanbul." 2. One of the films is British, and four are American. 3. Four of the records are British, and six are American. 4. "Isn't it Romantic?", "Isn't Life Wonderful?", "Isn't Life Wonderful?", "Isn't life strange?", "Isn't she lovely?" 5. No. (They all appeared in different years.) 6. Yes: "It ain't me, babe" and "It hurts so much" both appeared in 1965. 7. "It isn't right", by The Platters. 8. "Islands in the Stream."

Page 1597.

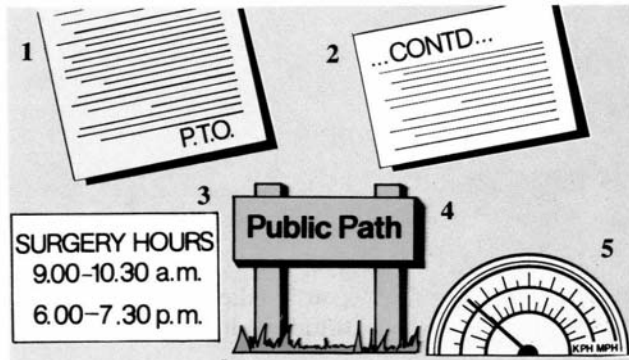
Exercise 1. Au /eɪ juː/. H /eɪtʃ/. Hg /eɪtʃ ɡiː/. O /əʊ/. Ag /eɪ dʒiː/. Na /en eɪ/. S /es/.

Exercise 2. 1. Einstein's Law is /iː/ equals /em siː/ squared. 2. The area of a square is /eɪ/ squared. 3. The area of a rectangle is /eɪ/ multiplied by /biː/. 4. In mathematics, /paɪ/ is approximately three point one-four-one-six. 5. The area of a circle is /paɪ/ squared.



Test 77: Answers.

1. 1. **P.T.O.** (Please turn over, "Por favor, déle la vuelta", es decir, "mire al otro lado".)
2. **CONTD.** (continued, "continuación".)
3. Horas de consulta: 9.00-10.30 a.m., 6.00-7.30 p.m.
4. Sendero público.
5. **K.P.H./M.P.H.** (kilometres per hour, "kilómetros por hora"; miles per hour, "millas por hora".)



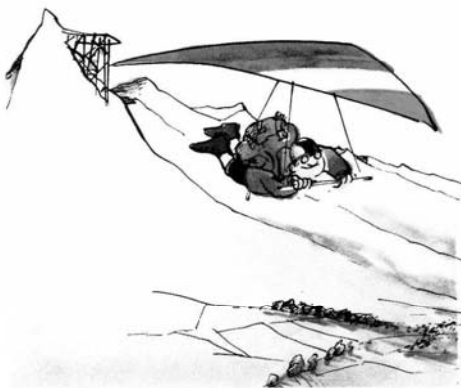
3. **I never think of the future.**
Events in the past may be divided ...
The future will one day ...
Those who cannot remember the past are condemned to repeat it.
4. La expresión **condemned to repeat it** significa "condenado(da) a repetirlo".
Yes./Yes, I am./No./No, I'm not./Quite good./etc.
Yes./Yes, I am./No./No, I'm not./Not very./etc.
Yes./Yes, I do./No./No, I don't./Not very often./etc.
Yes./Yes, I do./No./No, I don't./Not very often./etc.
5. **the year 1900: the year nineteen hundred.**
65,610 sq. kms.: sixty-five thousand, six hundred (and) ten square kilometres.
60%, 2%: sixty per cent, two per cent.
0° Celsius, 32° Fahrenheit: zero degrees Celsius, thirty-two degrees Fahrenheit.

2. **Time flies.** *present simple*
Tomorrow will be as awful as today. *future simple*
I'm still hoping that yesterday will get better. *present continuous*
I didn't quite understand that. *past simple*

6. 1. Pronounced as words: **NASA** /'næsə/, **NATO** /'neɪtəʊ/, **OPEC** /'əʊpek/, **UNESCO** /ju:'neskəʊ/.
2. Said letter by letter: **CIA, DIY, EEC, FBI, OAU, SOS, VIP.**

Phase 4: Springboard.

Units 73-96. Cassettes 19-24.



In Unit 79:

- How to use **reported speech**.
- How to interrupt and change the subject in a conversation.
- Some more poems by **British poets**.
- Reading and writing practice on the subject of **spy stories**.
- Some more English used in **science and technology**.

And lots more.