

# UNIT 80



## Revision unit.



En la presente unidad revisará los principales aspectos de la gramática y de la lengua inglesa en general que ha estudiado hasta el momento, especialmente en las unidades 73-79. En estas unidades ha practicado algunos usos especiales de los verbos auxiliares modales y de los tiempos verbales, ha aprendido dos nuevos tiempos –el **future perfect simple** y el **future perfect continuous**– y ha repasado el uso del sistema verbal inglés para situar acciones en el pasado, en el presente y en el futuro. Asimismo ha estudiado las formas de subjuntivo y algunos verbos ingleses que tienen diversos significados. También ha aprendido a utilizar el **reported speech**.

Además de repasar todos estos puntos, en la presente unidad encontrará una nueva canción comercial y algunos resúmenes de libros famosos escritos por autores británicos y americanos con los que podrá realizar prácticas de lectura y escritura.

### Confusiones que debe evitar.

En la primera página de las unidades de esta última fase del curso ha encontrado diversos comentarios acerca de algunos pares de palabras inglesas que los estudiantes suelen confundir. ¿Recuerda usted los siguientes pares?

<i>wait (for):</i>	How long have you been waiting?
<i>expect:</i>	Are you expecting visitors?
<i>look (at):</i>	Come here and look at this!
<i>regard:</i>	Henry Moore is regarded as one of England's greatest sculptors.
<i>leave:</i>	What time does your plane leave?
<i>live:</i>	Anna's parents live in Cambridge.
<i>borrow:</i>	Can I borrow your car?
<i>lend:</i>	Can you lend me £5?
<i>versatile:</i>	Orson Welles was a very versatile actor.
<i>changeable:</i>	British weather is very changeable.
<i>carry:</i>	Would you like me to carry your case?
<i>wear:</i>	Mr Jones wears glasses.

También se han mencionado anteriormente los pares de palabras que se citan a continuación: **example/sample**, **continual/continuous** (pág. 1501), **ask (for)/demand** (pág. 1541), **learn/teach**, **come/go** (pág. 1561), **do/make** (págs. 1581-1583). Si no está seguro de las diferencias entre las palabras que componen alguno de estos pares, consulte las páginas correspondientes.

### Observación.

Como es usual, para recordar los principales puntos estudiados hasta ahora puede resultarle útil revisar los **Key points** resumidos en la sección de **Synopsis** de las unidades 73-79 (págs. 1498, 1518, 1538, 1558, 1578, 1598 y 1618).

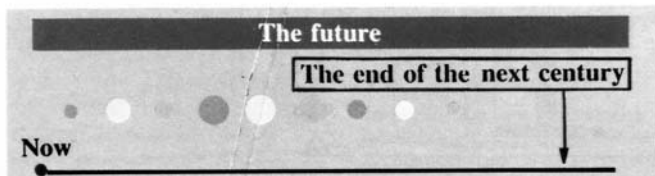


## English tenses: Revision.

In Unit 75, you completed your study of English tenses by practising the **future perfect simple** and the **future perfect continuous**. We revise these two tenses on this page.

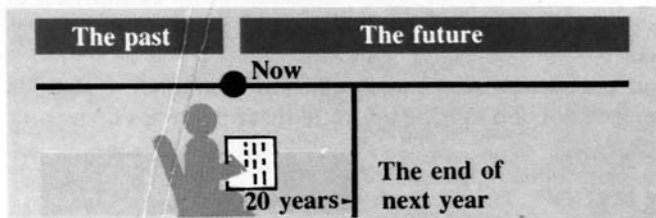
### *Future perfect simple.*

By the end of the next century, we *will have visited* all the planets in our solar system.



### *Future perfect continuous.*

At the end of next year, I *will have been working* on my novel for twenty years.



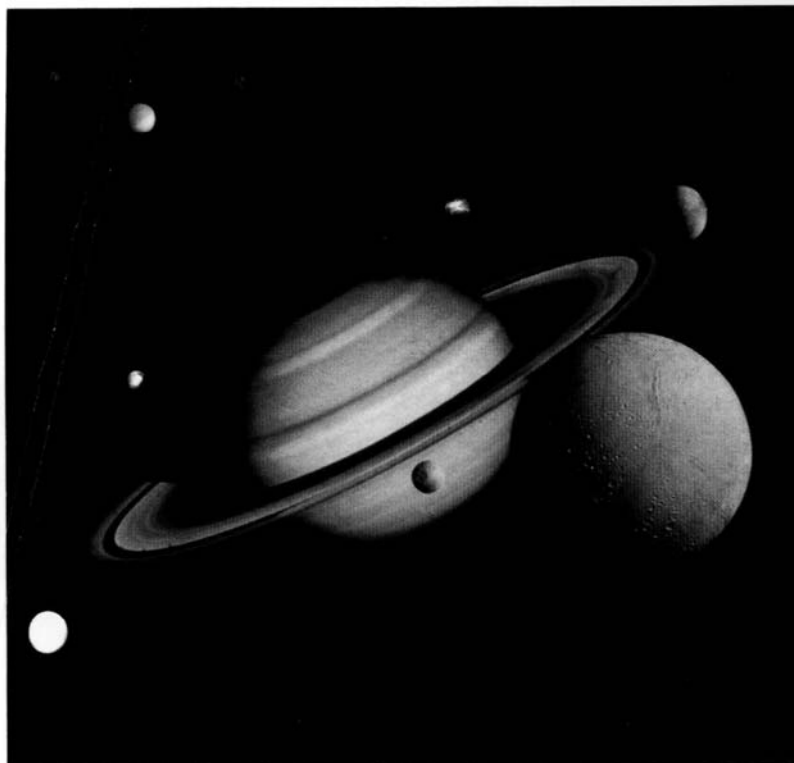
### English tenses: Revision. Listen.

When the summer has come to an end,  
When there's no-one left on the beach  
And the sky's no longer blue,  
I know I won't see you again:  
The summer will be over then,  
And our holiday romance  
Will be over too.

I know that this is just a holiday romance for you,  
Dancing to a summer tune,  
Underneath the summer moon.  
I know that this is just a holiday romance for you.  
When the summertime is through,  
Then you'll have forgotten me,  
But I won't have forgotten you.

Listen and answer.

At the end of this year, how long will you have  
been studying English?  
Will you have finished this course by then?



## Practice.

Complete the following texts, using the **future perfect simple** forms of these verbs: **create**, **establish**, **pollute**, **solve**, **use up**, **visit**.

I believe that, by the end of the next century:  
– we ..... colonies on the moon,  
– we ..... all the planets in our solar system,  
– and we ..... all the world's problems.

I do not agree. By the end of the next century:  
– we ..... all the oceans,  
– we ..... all the Earth's natural resources,  
– and we ..... a lot of new problems.

Answers on page 1636.

By the end of the next century,  
we will have visited all the  
planets in our solar system.

In Unit 77, you practised all twelve of the English tenses, used for talking about the past, the present and the future. You probably remember that the song in that unit, called **SOS!**, included examples of all of the tenses. With the cassette practice on this page, you can remind yourself of that song, and therefore of the tenses.



Listen and repeat.

The "Explorer" had been touring the galaxy. ....  
It had completed an important mission. ....  
It was travelling home through Sector 3. ....  
The ship was in good condition. ....  
The captain said they'd be home before long. ....  
But then something went wrong. ....

Listen.

SOS! SOS!

The starship "Explorer" is in distress.

SOS! SOS!

The starship "Explorer" is in distress.

We've been trying to repair the damage,  
But now we have given up hope.

The ship is floating out of control,  
And we know that we're alone.

We will never see the Earth again,  
Though we don't want to believe it.  
This SOS will be too late:  
By the time that you receive it,

We'll have been floating for fifteen days;  
We'll have left this sector far behind us;  
We'll be moving into deeper space,  
Where no-one will ever find us.

SOS! SOS!

The starship "Explorer" is in distress.

SOS! SOS!

The starship "Explorer" is in distress.



## Practice.

- The following text includes all twelve English tenses. Read it aloud.

*When I got up<sup>1</sup> this morning, it was raining<sup>2</sup>. I had slept<sup>3</sup> very badly during the night, and it had been raining<sup>4</sup> non-stop.*

*Normally, I work<sup>5</sup> on Saturdays, but today I'm having<sup>6</sup> a break. I've decided<sup>7</sup> that I should give up my job soon – next summer, maybe. I've been thinking<sup>8</sup> about it a lot.*

*Next summer will be<sup>9</sup> an important summer: I'll be starting<sup>10</sup> to get old! I'll have passed<sup>11</sup> my sixtieth birthday, and I'll have been working<sup>12</sup> in the same job for forty years!*

- When you have read the text, give the names of the tenses in it, numbered from 1 to 12.

Example: 1. **past simple.**

Answers on page 1636.

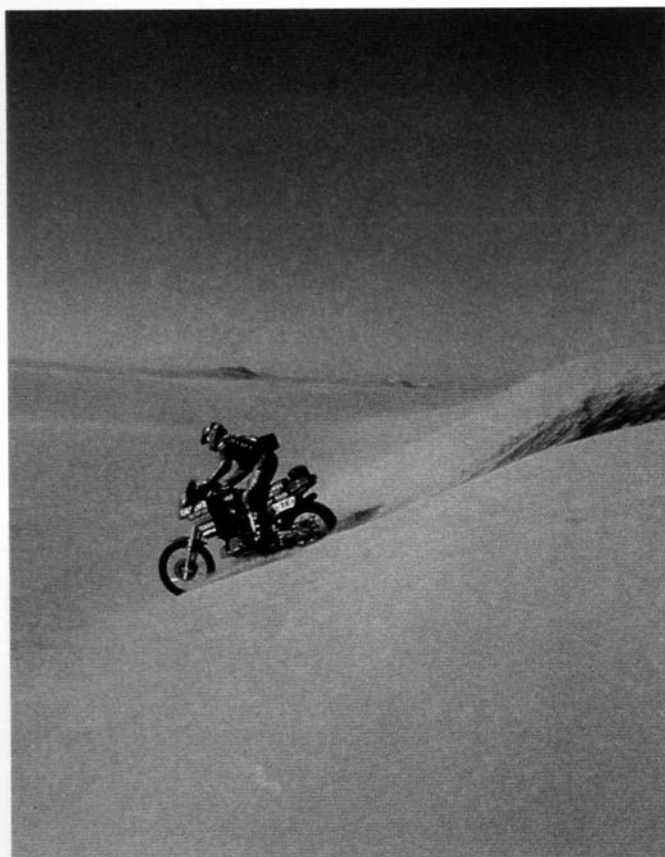


## Modal auxiliary verbs: Revision.

On this page we revise some points from Unit 73, in which you studied some special uses of **modal auxiliary verbs**.

Do you remember these expressions?

<b>can:</b>	The desert can be very dangerous. I can't help it.
<b>may:</b>	May you stay forever young. You may be a businessman ...
<b>might:</b>	I might as well.
<b>ought to:</b>	You ought to stop smoking.
<b>should:</b>	How should I know? If you should change your mind, phone me.
<b>will:</b>	Don't disturb him now. He'll be working. She won't say "Yes" and she won't say "No".
<b>would:</b>	I went to her flat, but she wouldn't let me in. I'd rather not.



The desert can be very dangerous.

Work with the cassette.



Modal auxiliary verbs: Revision.

Listen to these song titles, and repeat them.

- "It might as well rain until September." .....
- "The girl can't help it." .....
- "She'd rather be with me." .....

Listen.

**DJ:** You're listening to the Mike Powell Show. Bernard is on the line, and he's going to play "Name the song". Hello, Bernard.

**Caller:** Hello, Mike.

**DJ:** Ready?

**Caller:** Ready.

**DJ:** Number 1. "Then you might as well take the sun away."

**Caller:** "If you go away."

**DJ:** Correct. But don't go away, Bernard, because here's Number 2. "I'd rather be a hammer than a nail."

**Caller:** "If I could" or "El cóndor pasa".

**DJ:** Which one?

**Caller:** Well ... both. The song has two titles.

**DJ:** Quite right, Bernard. Just a little joke. Here's Number 3. "You may be a businessman."

**Caller:** Um ... "but you're gonna have to serve somebody." "Gonna serve somebody."

**DJ:** Oh, I'm sorry, Bernard. The title is "Gotta serve somebody." Better luck next time!



## Practice.

Translate the following song titles and lines from songs. (They are all taken from the cassette text.)

- It might as well rain until September.  
If you go away, then you might as well take the sun away.  
The girl can't help it.  
If I could, I'd rather be a hammer than a nail.  
She'd rather be with me.  
You may be a businessman, but you're gonna have to serve somebody.

Answers on page 1636.

## The verb *get*: Revision.

In Unit 78 you studied the uses of some very “versatile” English verbs. You saw that, if there were an award for “The Most Versatile English Verb”, it would probably go to the verb *get*.

Do you remember these expressions?

*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.

*In expressions concerning movements.*

What time will you get home?

I'd better get going.

Get lost!

*In expressions concerning changes or results.*

We're all getting older.

Don't get depressed!

Get well soon.



The verb *get*: Revision. Listen.

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!

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 down from time to time,

(Oh, yeah ...)

But you won't get any satisfaction,

Until you take some positive action.

Positive action ...

Listen and answer.

Do you often get depressed?

Do you get nervous before important meetings?

Do you think your English is getting better?

Do you think everyone should get married?



Get up! Get dressed!  
Get ready! Get goin'!



### Practice.

You have seen the following sentences in previous units. (They are all taken from songs.) Complete them, using the correct form of the verb *get*: *get*, *got* or *getting*.

When they ..... married, it was just like a fairytale.

Can't we try to ..... back together?

When I ..... home, will you still be waiting?

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

He ..... what he wanted.

Be careful that you don't ..... lost.

Answers on page 1636.



## Subjunctive forms: Revision.

As you saw in Unit 76, subjunctive forms are not *very* frequent in modern English, but they have certainly not disappeared completely. In that unit, you studied these forms in three sections.

Do you remember the following examples?

*were.*

If I *were* you, ...

Don't look at me as if I *were* mad.

Suppose Raymond *were* a millionaire, ...

*In suggestions, demands, etc.*

I insist that the meeting *begin* immediately!

The doctor recommended that Samantha *take* a holiday.

It is vital that no-one *be* allowed in.

*In fixed expressions.*

God *save* the Queen!

*Be* that as it may, ...

Long *live* the King!

..., if need *be*.

Work with the cassette.



Subjunctive forms: Revision. Listen.

DJ: You're listening to the Mike Powell Show, and now Amanda is on the line. She's going to play our new game, "Complete the phrase", and she could win one of our marvellous prizes. Hi, Amanda.

Caller: Hello, Mike.

DJ: Ready?

Caller: Ready.

DJ: OK. Number 1. Can you complete this phrase? "God save — —!"

Caller: "God save the Queen!"?

DJ: Oh, I'm sorry, Amanda. The answer I have is "God save the King!"

Caller: Yes, but—

DJ: Try Number 2. And if I were you, Amanda, I'd listen very carefully. "Long live — —!"

Caller: "Long live the King!"?

DJ: No ...

Caller: "Long live the Queen!"?

DJ: No. Sorry, Amanda. The answer I have is "Long live rock'n'roll!"

Caller: Mike ... Has anyone *ever* won a prize on your show?

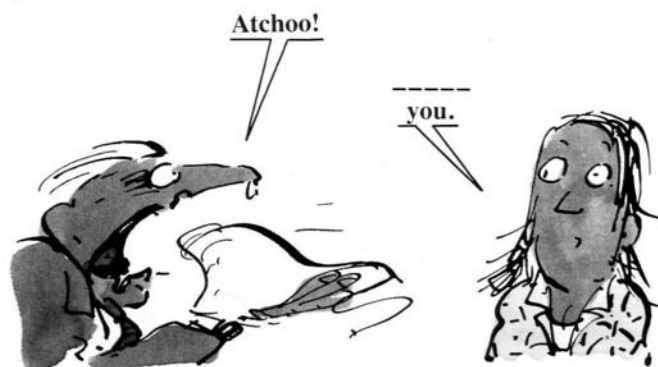
DJ: Sorry?



## Practice.

Complete the following phrases. (The disc-jockey's game, **Complete the phrase**, was not very fair, but in this exercise, there is only one possibility for each answer!)

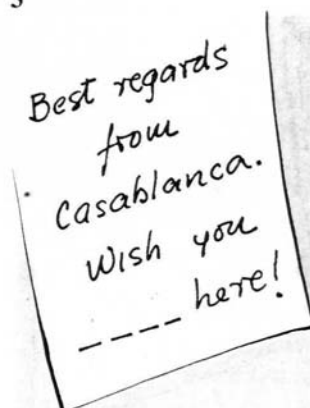
1



2



3



4



Answers on page 1636.

## Song.

The American singer, pianist and songwriter Nina Simone was born in South Carolina in 1933. In her early years, she was influenced by gospel singing, and she also studied classical music. She had her first hit record in the 1950s with the song **I love you, Porgy** from the musical **Porgy and Bess**. Her career has included music in many styles: jazz, blues, pop, gospel, rhythm'n'blues and soul.



Song: "Don't let me be misunderstood",  
sung by Nina Simone.

Baby, you understand me now,  
If sometimes you see that I'm mad.  
Don't you know no-one alive can always be  
[an angel?

When everything goes wrong, you see  
[some bad.

But I'm just a soul whose intentions are good.  
Oh, Lord,  
Please don't let me be misunderstood.

You know, sometimes, baby, I'm so carefree,  
With a joy that's hard to hide.  
An' then sometimes again it seems that all  
[I have is worry,

An' then you're bound to see my other side.  
But I'm just a soul whose intentions are good.  
Oh, Lord,  
Please don't let me be misunderstood.

If I seem edgy,  
I want you to know  
I never mean to take it out on you.  
Life has its problems,  
An' I get more than my share,  
But that's one thing I never mean to do,  
'Cause I love you.

Oh, baby, I'm just human.  
Don't you know I have faults like anyone?  
Sometimes I find myself alone, regretting  
Some little foolish thing—  
Some simple thing that I have done.  
'Cause I'm just a soul whose intentions  
Oh, Lord, [are good.  
Please don't let me be misunderstood.

Don't let me be misunderstood.  
I try so hard,  
So please don't let me be misunderstood,  
No, no, no ...



Nina Simone.

Canción: "Que no se me entienda mal",  
interpretada por Nina Simone.

Chico, ahora me comprendes,  
si a veces ves que estoy enfadada\*.  
¿No sabes que ningún ser vivo puede  
[ser siempre un ángel?  
Cuando todo va mal, ves lo malo.  
Pero sólo soy un alma cuyas intenciones  
Oh, Señor, [son buenas.  
por favor, que no se me entienda mal.

Sabes, a veces, chico, estoy tan  
[despreocupada,  
con un júbilo que es difícil de ocultar.  
Y luego, a veces, de nuevo parece que  
[todo lo que tengo son preocupaciones,  
y entonces por fuerza has de ver  
[mi otro lado.  
Pero sólo soy un alma cuyas intenciones  
Oh, Señor, [son buenas.  
por favor, que no se me entienda mal.

Si parezco nerviosa,  
quiero que sepas  
que nunca pretendo descargarlo sobre ti.  
La vida tiene sus problemas,  
y yo tengo más de los que me  
[corresponden,  
pero eso es algo que nunca pretendo  
[hacer, porque te quiero.

Oh, chico, sólo soy humana.  
¿No sabes que tengo defectos como  
[cualquiera?  
A veces me encuentro sola, lamentando  
alguna pequeña tontería ...  
alguna simpleza que haya hecho.  
Porque sólo soy un alma cuyas  
Oh, Señor, [intenciones son buenas.  
por favor, que no se me entienda mal.

Que no se me entienda mal.  
Lo intento tan firmemente,  
que, por favor, que no se me entienda  
no, no, no, ... [mal,

\* En la página anterior ha visto el adjetivo **mad** con el significado de "loco(ca)". No obstante, en inglés americano, esta palabra también se utiliza en el habla coloquial con el significado de "enfadado(da)", como ocurre aquí.



## Summary of Units 73-79.

Durante esta última fase del curso, como se mencionó al principio de la misma, proseguirá el estudio de la gramática inglesa, ensanchando los límites del ya amplio campo de conocimientos básicos adquiridos en las tres fases anteriores. En las unidades 73-79 se ha tratado principalmente de diversos aspectos del sistema verbal inglés, un resumen de los cuales figura en estas páginas.

### ***Tiempos verbales: Usos temporales.***

En la unidad 75 ha estudiado los dos únicos tiempos verbales ingleses que no había practicado con anterioridad. Ambos hacen referencia al futuro.

#### ***El future perfect simple.***

(Vea las págs. 1522 y 1530.) Este tiempo verbal se construye con el auxiliar **will have** ('ll have) más el participio de pasado del verbo que corresponda, y adopta igual forma para todas las personas. En las formas negativas se utiliza la partícula **not** (**will not have**, cuya contracción es **won't have**), y en las formas interrogativas se invierte el orden del sujeto y la palabra **will**.

**You'll have forgotten me,  
But I won't have forgotten you.  
Will we have forgotten each other?**

El **future perfect simple** se utiliza para referirse a algo que habrá ocurrido con anterioridad a un momento determinado del futuro.

**When the summertime is through, you'll have forgotten me.  
By the end of the next century, we will have solved all the world's problems.**

#### ***El future perfect continuous.***

(Vea las págs. 1523, 1530 y 1531.) Este tiempo verbal se construye con el auxiliar **will have been** ('ll have been) más la forma **-ing** del verbo que corresponda, y adopta la misma forma para todas las personas. En las formas negativas se utiliza la partícula **not** (**will not have been**, cuya contracción es **won't have been**), y en las formas interrogativas se invierte el orden del sujeto y la palabra **will**.

**Next February, I'll have been working as a courier for seven years.  
I won't have been working as a teacher.  
How long will you have been working as a courier?**

Como muestran los ejemplos anteriores, el tiempo **future perfect continuous** se emplea para referirse a una actividad desarrollada durante determinado período de tiempo hasta un momento del futuro (o hasta poco antes de dicho momento).

Una vez estudiados estos dos tiempos verbales, usted ya conoce todo el sistema verbal inglés. En la unidad 77 (vea especialmente las págs. 1570 y 1571) ha revisado los usos de los doce tiempos verbales para situar hechos o acciones en el pasado, en el presente o en el futuro.

### ***Tiempos verbales: Usos especiales.***

Además de revisar los usos temporales de los tiempos verbales ingleses, en recientes unidades se han comentado los usos especiales que figuran a continuación.

#### ***Pretérito en lugar de presente o futuro.***

(Vea la pág. 1506.) Después de las expresiones **It's time ...** y **I'd rather ...**

**It's time I got back to work.  
I'd rather we started at six in the evening.**

#### ***Presente en lugar de pretérito.***

– (Vea la pág. 1502.) Verbos que expresan comunicación.

**I hear you're an expert on pop music.**

– (Vea las págs. 1510, 1512 y 1515.) Resúmenes de narraciones (de libros, de películas, etc.).

**Algernon goes to Jack's house in the country ...**

#### ***Presente en lugar de futuro.***

– (Vea las págs. 1524-1526 y 1531.) En oraciones subordinadas de frases en las que se hace referencia al futuro.

**Phone us when you get back.**

**I'll follow you wherever you go.**

**When the summer has come to an end, ...**

– (Vea la pág. 1510.) Después de las expresiones **I hope ...** y **I bet ...** cuando hacen referencia al futuro.

**I hope the film is a huge success.**

#### ***Futuro en lugar de presente.***

(Vea la pág. 1490.) Para expresar una hipótesis cuando hay una buena razón para creer que se está en lo cierto.

**Don't disturb him now. He'll be having breakfast.**

### Usos especiales de las formas simple, continuous y perfect.

(Vea las págs. 1503-1505 y 1511.) Aquí tiene algunos ejemplos de los usos especiales que se han comentado.

**I name this ship "Ocean Queen".**

*(Mr Jones comes out of his office.)*

**You are being ridiculous!**

**Alfred's always laughing and joking.**

**It's the first time I've worked with Victoria.**



**I'd rather we started the meeting.**

### Verbos auxiliares modales.

(Vea especialmente las págs. 1490 y 1491.) En la unidad 73 estudió algunos usos de los verbos auxiliares modales que no había encontrado anteriormente en el curso. Aquí tiene algunos ejemplos.

**The desert can be very dangerous.**

**May you stay forever young.**

**He may be rich – but is he happy?**

**If you should change your mind, phone me.**

**Where's Jack? – How should I know?**

**Will you marry me?**

**I offered him \$10, but he would only accept \$5.**

**I wish it would rain!**

También ha practicado el uso del verbo auxiliar modal **ought to** para dar consejos o expresar opiniones. (Vea las págs. 1482-1483 y 1491.)

**You ought to take a holiday.**

### Formas de subjuntivo.

(Vea la unidad 76, especialmente las págs. 1550 y 1551.) Ya sabe que la forma de subjuntivo de un verbo inglés es, para todas las personas, exactamente la misma que la del infinitivo. La única excepción a esta regla es el uso de la forma **were** como subjuntivo del verbo **be**.

**If I were you, ...**

**Wish you were here.**

**Suppose Shakespeare were alive today, ...**

Ha visto cómo las formas de subjuntivo se utilizan en algunas frases hechas, como, por ejemplo, **God save the Queen!**, **come what may** o **if need be**, y también para expresar exigencias, sugerencias, peticiones, etc.

**It is vital that no-one be allowed in.**

**First, you request that he reconsider.**

### Otros puntos.

En las unidades 73-79 también ha estudiado:

- la formación y el uso de las preguntas negativas, como **Don't you like it?** o **Haven't we met before?** (Vea las págs. 1588-1590.)
- los aspectos derivados del sentido común y los aspectos gramaticales del **reported speech**. (Vea la unidad 79, especialmente las págs. 1610 y 1611.)
- los diversos significados de los verbos **come**, **do**, **get**, **go**, **have**, **make** y **take**. (Vea la unidad 78, especialmente las págs. 1582-1587, 1590 y 1591.)



## Summaries of famous books.

In Unit 74 you read several summaries of famous books, including the novel **Lord Jim** by the Polish-English writer Joseph Conrad. On this page there are summaries of three other novels – one by Joseph Conrad and two by the American writer Ernest Hemingway.

Translations of new words are given, but, before you look at these translations, read the summaries and see how much you can understand.

Then do the exercises on the next page. These exercises are based on summaries of two other famous books.

### “Nostromo”, by Joseph Conrad.

This novel takes place in an imaginary country called Costaguana. In the town of Sulaco, there is a silver mine. During a revolution, Nostromo – a seaman – is told to take away a large quantity of silver. He hides the silver on a desert island and tells everyone that the ship carrying it sank in the sea. As time passes, Nostromo becomes richer and richer.

Some time later, a lighthouse is built on the island. The lighthouse-keeper is called Giorgio Viola. He is an old man with two daughters. Nostromo becomes engaged to one of the daughters, Linda, but in fact he loves the other, Giselle. One night, Giorgio finds Nostromo and Giselle together, and kills Nostromo.

### “The Sun Also Rises”, by Ernest Hemingway.

The central character of this novel is an Englishwoman called Brett Ashley, who is going to be divorced. After the divorce she intends to marry a man called Michael Campbell. While waiting for the divorce, they are travelling in Europe with several other people. These people include Jake Barnes, who has a love affair with Brett, and Robert Cohn, who also loves her.

During their stay in Spain, they visit the bullfights. Brett runs away with a bullfighter, Pedro Romero, but does not stay with him for very long. Cohn, who is a good boxer, fights with Jake, Michael and Pedro, and beats them all. Brett finally decides to marry Michael, as she originally planned.

### “A Farewell to Arms”, by Ernest Hemingway.

An American, Frederic Henry, is an ambulance-driver in the Italian army during World War I. He meets Catherine Barkley, an English nurse. When he is badly injured and taken to hospital, Catherine nurses him and they fall in love. By the time he returns to his unit, Catherine is expecting a child.

Later, Frederic is depressed by the war and deserts. He and Catherine escape to Switzerland, where they live happily for a few months. The story has a tragic ending, as both Catherine and the child die in childbirth.



ambulance	/ˈæmbjʊləns/	ambulancia
bullfight	/ˈbʊlfart/	corrida de toros
farewell	/ˈfeəˈwel/	adiós, despedida
lighthouse	/ˈlaɪthaʊs/	faro
mine	/maɪn/	mina
revolution	/ˌrevəˈluːʃn/	revolución

Rock Hudson and Jennifer Jones in a film version of “A Farewell to Arms”, directed by Charles Vidor (1957).

### Exercise 1.

Read the following summary of **The Call of the Wild**. (We first mentioned this book on page 984, when we discussed American novelists.)

Complete the summary by putting these phrases in the correct places.

called John Thornton

in which both nature and men are hard

called Buck

in which gold was discovered in 1896

who treats him well

#### “The Call of the Wild”, by Jack London.

The story takes place in the Klondike, a region of NW Canada (1) ..... The hero of the story is a dog (2) ..... The book describes his life in an environment (3) .....

After a period of suffering, Buck has a new master (4) ....., (5) ..... For a time, Buck is happy. Thornton is murdered, however, and Buck answers the “call of the wild”: he escapes and becomes the leader of a pack of wolves.



Albert Finney as Scrooge.

### Exercise 2.

In the following summary of **A Christmas Carol**, the middle sections are in the wrong order. Write the summary in your notebook with all the sections in the right order.

#### “A Christmas Carol”, by Charles Dickens.

This story takes place at Christmastime and the main character is an old man called Scrooge. Scrooge is a miser: he is only interested in money. He has a clerk called Bob Cratchit, who is very poor. Scrooge refuses to help him and his family.

In a series of dreams, Scrooge discovers the true spirit of Christmas.

- (A) { At midnight, the first ghost appears. It is the “Ghost of Christmas Past”, and it shows Scrooge his childhood.
- (B) { The third ghost is the “Ghost of Christmas Yet to Come”. This ghost shows Scrooge his own death. He hears people talking about him: they all call him “an old miser”.
- (C) { The second ghost – the “Ghost of Christmas Present” – takes Scrooge to the home of the Cratchit family. Scrooge sees himself through their eyes and realizes what they think of him.
- (D) { He is visited by the ghost of his dead partner, Jacob Marley. Marley tells him that three other ghosts will appear, to give Scrooge a last chance to reform.

On Christmas Day, Scrooge wakes up. He is a changed man. He helps the Cratchit family and everyone has a happy Christmas.

Answers on page 1636.

**carol** /'kærəl/ *n* a song of joy, sung especially at Christmas.

**ghost** /gəʊst/ *n* the spirit of a dead person, appearing to someone who is still alive. *Do you believe in ~s?*

**miser** /'maɪzə/ *n* a person who loves money and who spends as little as possible.

**wolf** /wʊlf/ *n* (*pl* wolves /wʊlvz/) a wild animal of the dog family.



## A reading exercise.

In Units 73-79 you have seen texts of many different kinds. You can remind yourself of some of them by doing the reading exercise on this page.

The short texts in the first list (numbered from 1 to 10) are taken from texts you have seen in recent units. Put each text together with the correct letter in the second list.

The answers are given on page 1636.

Example:

1. C. (The first text is taken from a British Airways information brochure.)

1.	Any baggage which you do not place in the space above your head must be placed under the seat in front of you.
2.	September 30. The unhappy anniversary of my landing. I found I had been on shore three hundred and sixty-five days.
3.	To lose one parent, Mr Worthing, may be regarded as a misfortune; to lose both looks like carelessness.
4.	If people say they've got feelings, you may be pretty sure they haven't got them.
5.	There will be no art, no literature, no science. There will be no distinction between beauty and ugliness. If you want a picture of the future, imagine a boot stamping on a human face – for ever.
6.	She reached Number 6 in April 1967 with "The boat that I row", and Number 11 three months later with "Let's pretend".
7.	In what has been described as "the share sale of the century", British Telecom is being put onto the open market at the end of November.
8.	There is more pleasure in loving than in being loved.
9.	There are spies, aren't there? Real spies?
10.	It was about six feet in length by two and a half in breadth. Now this shape was peculiar ...



Peter O'Toole as Robinson Crusoe in the film "Man Friday" (1975).

A.	The novel "Nineteen Eighty-Four" by George Orwell.
B.	The radio programme "The International Money Programme".
C.	A British Airways information brochure.
D.	A biography of the singer Lulu on the cover of a record.
E.	A proverb.
F.	The short story "The Oblong Box" by Edgar Allan Poe.
G.	The novel "Robinson Crusoe" by Daniel Defoe.
H.	The poem "To Women, As Far As I'm Concerned" by D.H. Lawrence.
I.	The novel "The Human Factor" by Graham Greene.
J.	The play "The Importance of Being Earnest" by Oscar Wilde.



## Your knowledge of English.

In the first eight units of this final phase,

– you have, as usual, learnt a lot of new vocabulary,

– you have continued your study of English grammar, completing your knowledge of the English tenses, and practising some advanced points such as subjunctive forms and reported speech,

– you have learnt some expressions which help your fluency in conversation (especially when making things clear, explaining, rephrasing, interrupting and changing the subject),

– you have learnt some words and phrases which help you to express your attitudes, feelings and reactions,

– you have done a lot of reading – not only of texts which give information, but also of literary texts such as poems and extracts from novels and plays,

– you have practised some “study skills”, such as using English dictionaries,

– you have seen some examples of English used in business, finance, science and technology.

As you continue with the final sixteen units of the course, here are some words of advice:

– Keep practising regularly. (Remember this proverb: **One hour today is worth two hours tomorrow.**)

– If some texts seem difficult at first, do not get anxious and exaggerate the problems in your mind. (Remember this proverb: **Don't make a mountain out of a molehill.**)

Also, we hope that you are still interested in the English language and want to discover more about it. Don't take *this* proverb too seriously: **Curiosity killed the cat.**

## Dialogue.

Read the dialogue and listen to it on the cassette. One day, Elizabeth bumps into her uncle in the street.

It was a serious speech, but I made them laugh a few times.

I'm sure you did.





## Dialogue.

- Elizabeth:* Uncle William!  
*Mr Jones:* Elizabeth! This is a pleasant surprise!  
*Elizabeth:* How are you?  
*Mr Jones:* I'm fine.  
*Elizabeth:* We were talking about you the other night.  
*Mr Jones:* Really? Who's "we"?  
*Elizabeth:* "We" is me, Lily and Jeff. I hear you've given up smoking.  
*Mr Jones:* That's right. I'd been telling myself for ages that I ought to stop, and finally I did. I just said to myself: "It's a ridiculous habit. It's time you stopped." And, believe it or not, I stopped – just like that. I haven't smoked a cigarette since.  
*Elizabeth:* Have you been feeling better since you stopped?  
*Mr Jones:* Much better, yes. Oh, I wouldn't smoke a cigarette now if you *paid* me! If I were you, I'd stop too.  
*Elizabeth:* I'm afraid that's impossible, Uncle William. I can't stop.  
*Mr Jones:* Oh, dear.  
*Elizabeth:* I can't stop because I never started.
- Mr Jones:* Oh? Oh, yes—yes, of course.  
*Elizabeth:* I don't smoke now, and I don't intend to start.  
*Mr Jones:* That's very good. Do you know ... if I hadn't stopped smoking, I'd have smoked more than 300,000 cigarettes by the time I was sixty-five. I worked it out.  
*Elizabeth:* Yes. Lily told me.  
*Mr Jones:* Did she tell you about my speech?  
*Elizabeth:* At the conference? Yes, she did.  
*Mr Jones:* Actually, it went very well. It was about "the travel business of tomorrow".  
*Elizabeth:* Very interesting.  
*Mr Jones:* It was a serious speech, but I made them laugh a few times.  
*Elizabeth:* I'm sure you did.  
*Mr Jones:* I finished with a quotation about Woodrow Wilson: "Like Odysseus, he looked wiser when seated." And then I sat down. That got a very good reaction from the audience.  
*Elizabeth:* Good.  
*Mr Jones:* Although I think it was mainly because I missed my chair and landed on the floor.



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

- Unit 73, Modal auxiliary verbs: Some special uses: ... that I ought to stop ...  
 Unit 74, English tenses: Some special uses: It's time you stopped.  
 Unit 75, Talking about the future: ... "the travel business of tomorrow".  
 Unit 76, Subjunctive forms: If I were you, I'd stop too.  
 Unit 77, The past, the present and the future: ... I never started ... I don't smoke now, and I don't intend to start.  
 Unit 78, Some very versatile verbs: I made them laugh a few times. – I'm sure you did.  
 Unit 79, Reported speech: I'd been telling myself for ages that I ought to stop ...

believe it or not	lo creas o no
just like that	exactamente así, así de sencillo
mainly	principalmente

Observe el uso de la tercera persona del singular del verbo **be** (is) en las expresiones **Who's "we"?** – **"We" is me, Lily and Jeff.**

Ya ha visto un uso similar en cálculos como los reproducidos a continuación, en los que la forma verbal **is** se emplea en lugar de **equals**.

- $2 + 2 = 4$       Two  $\left\{ \begin{array}{l} \text{plus} \\ \text{and} \end{array} \right\}$  two is four.  
 $7 \times 3 = 21$       Seven multiplied by three is twenty-one.



## Test 80.

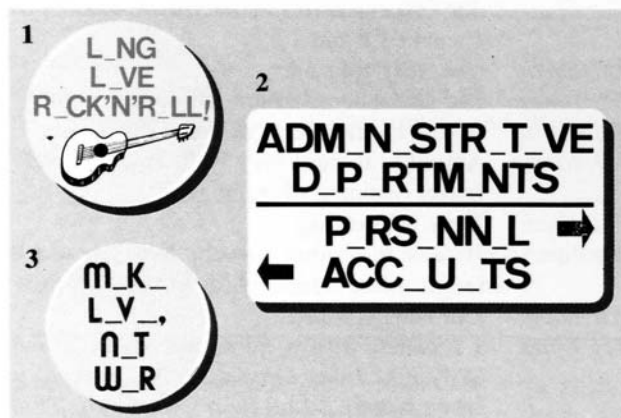
Check yourself on what you have learnt in Units 73-80. (Answers on page 1639.)

1. Translate the following expressions, which are often used in conversation.

In other words, ...  
What do you mean?  
Actually, ...

Let's change the subject.  
By the way, ...  
For example, ...

2. Put in the missing letters.



3. The following lines are from the song in Unit 79. Put in the missing words.

She said she couldn't ..... on,  
And he ..... have to be strong;  
He said that he ..... still hoping.  
He put his head in ..... hands;  
She didn't understand  
That his heart ..... be broken.

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

You can't do an omelette without  
breaking eggs.  
She asked me where was I going.  
You ought take a holiday.  
"Will you still need me, when I will be 64?"



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

If Tom phones, ...	and	If Tom should phone, ...
You are stupid	and	You are being stupid.
by the end of next	and	at the end of next
month	and	month
What is he doing?	and	What is he making?
I'm hungry	and	I'm getting hungry.

6. Read aloud the following expressions and abbreviations – in English, of course.

6.5	26°	e.g.	NATO
$\frac{3}{4}$	H <sub>2</sub> O	i.e.	OPEC
49%	$E = mc^2$	etc.	USSR

7. Answer these questions about yourself.

How would you react if a friend stole some money from you?

Do you often worry about the future of the world?

Do you know someone who is always complaining?

Do sad songs make you cry?

What is your favourite subject of conversation?

### Answers to exercises.

Page 1622.

will have established/will have visited/will have solved.  
will have polluted/will have used up/will have created.

Page 1623.

1. past simple. 2. past continuous. 3. past perfect simple. 4. past perfect continuous. 5. present simple. 6. present continuous. 7. present perfect simple. 8. present perfect continuous. 9. future simple. 10. future continuous. 11. future perfect simple. 12. future perfect continuous.

Page 1624.

Bien podría llover hasta septiembre. Si te marchas, entonces bien podrías llevarte el sol. La chica no puede evitarlo. Si pudiera, preferiría ser un martillo en vez de un clavo. Ella preferiría estar conmigo. Puede que seas un hombre de negocios, pero vas a tener que servir a alguien.

Page 1625.

When they got married, it was just like a fairytale. Can't we try to get back together? When I get home, will you still be waiting? It's getting better, a little better, all the time. He got what he wanted. Be careful that you don't get lost.

Page 1626.

1. Bless. 2. save/live. 3. were. 4. what.

Page 1631.

Exercise 1. 1. in which gold was discovered in 1896. 2. called Buck. 3. in which both nature and men are hard. 4. called John Thornton. 5. who treats him well.

Exercise 2. The correct order of the sections is: D, A, C, B.

Page 1632.

1.C. 2.G. 3.J. 4.H. 5.A. 6.D. 7.B. 8.E. 9.I. 10.F.



## Tests 73-80: Answers.

### Test 73.

1. "Ella preferiría estar conmigo."  
"Bien podría llover hasta septiembre."  
"Si pudiera."  
"La chica no puede evitarlo."  
"No puedo evitarlo."  
"No puedo evitar enamorarme."
2. Departamentos administrativos. Contabilidad. Investigación de mercado. Personal. Ventas.
3. "May you stay forever young."  
"I'm here if you *should* call to me."  
"I *would* ('d) rather be a hammer *than* a nail."  
"If you go away on this summer day,  
Then you might as well take the sun away."
4. You ought to stop smoking.  
I hate this weather – I wish it would stop raining!  
Raymond telephoned Samantha, but she wouldn't speak to him.  
Elizabeth Corby works for Harper and Grant Limited.
5. La segunda expresión (If you *should* go away, ...) indica una posibilidad menos probable que la primera (If you *go* away, ...).  
I'd rather not go with you significa "Preferiría no ir contigo", mientras que I *might* as well go with you significa "Bien podría ir contigo".  
a *factory* significa "una fábrica", y a *warehouse* significa "un almacén".
6. My aunt was a novelist.  
– Was she really?  
She won the Nobel Prize for Literature.  
– Did she really?  
Her books have been translated into 25 languages.  
– Have they really?
7. Yes./Yes, I do./No./No, I don't.  
Yes./Yes, I am./No./No, I'm not.  
Yes./Yes, I have./No./No, I haven't.  
Yes./Yes, I would./No./No, I wouldn't.

### Test 74.

1. No llegaré tarde. Lo prometo.  
Juro decir la verdad, toda la verdad y nada más que la verdad.  
Si te/le he ofendido, me disculpo.  
Propongo un brindis por el novio y la novia.
2. You're *being* stupid, childish and totally unreasonable!  
What's happened to you? You're always *saying*: "People should be honest with each other." I'm *being* honest with you, but you're *not* being honest *with* yourself.

3. He's *very patient* significa "(Él) es muy paciente" (una referencia al carácter de una persona en general), mientras que He's *being very patient* significa "(Él) está siendo muy paciente" (una referencia a la actitud de una persona en una ocasión determinada).  
a *sample* significa "una muestra", y an *example* significa "un ejemplo".  
*tactful* y *tactless* son palabras de significados opuestos: *tactful* significa "discreto(ta)", mientras que *tactless* significa "indiscreto(ta)".  
*continuously* significa "continuadamente" (sin interrupción), y *continually* significa "continuamente" (repetidamente, con mucha frecuencia).
4. Thank you. This is a great surprise and a great honour. So I'm *surprised* and *honoured*. I'm also *thrilled* and *delighted*. This award for Best Actor makes me very *happy* and very *proud*. I'm also very *pleased* that my mother and father are here *tonight*.
5. 

patient	impatient	decisive	indecisive
friendly	unfriendly	optimistic	pessimistic
sincere	insincere		
6. I think that it's about 10.30. It's time we went home. It's the first time we have left the children at home by themselves. So I'd rather we got home before 11.00.
7. Yes./Yes, I am./No./No, I'm not./Not really./etc.  
Yes./Yes, I am./No./No, I'm not./Not really./etc.  
Yes./Yes, I am./No./No, I'm not.  
Yes./Yes, I do./No./No, I don't./Not always./etc.

### Test 75.

1. ¿Qué quieres/quiere decir?  
No estoy seguro(ra) de lo que quieres/quiere decir.  
Comprendo lo que quieres/quiere decir.  
En otras palabras, ...  
Para decirlo de otra manera, ...
2. He will have been smoking for 40 years.  
He will have smoked about 219,000 cigarettes (15×365×40).
3. "Will you still need me, when I'm 64?"  
"Here I'll stay, until it's time for me to go."  
"I think I'll fall to pieces, if I don't find somethin' else to do."  
"I'll miss you most of all, my darling, when autumn leaves start to fall."
4. A: Hello. Bob tells me you're from Australia.  
B: No. *Actually*, I'm not Australian. I'm British. *To be precise*, I'm from Scotland.  
A: Scotland? You must know Edinburgh, *then*.  
B: Yes, I know it very well. As a *matter of fact*, I was born there.
5. This is a beautiful place, but I expect it *will* look different in a few months' time, when the tourists *have* gone home, and the parasols *have been* put away, and the beach *is* deserted, and the sky *is* grey instead of blue.



6. **finance** es un sustantivo que significa "finanza" (esta palabra también puede actuar como verbo con el significado de "financiar"), y **financial** es un adjetivo que significa "financiero(ra)".  
**at the end of next year** significa "a finales del próximo año", mientras que **by the end of next year** significa "hacia el final del próximo año".  
**I'll phone you after I get back** significa "Te/Le telefonaré después de que vuelva", y **I'll phone you as soon as I get back** significa "Te/Le telefonaré tan pronto como vuelva".
7. Diga durante cuánto tiempo habrá estado estudiando inglés.  
**Yes./Yes, I will./No./No, I won't.**  
**Yes./Yes, I do./No./No, I don't.**  
 You would probably not describe yourself in this way! So your answer is probably **No** or **No, I wouldn't!**

## Test 76.

1. In 1911, in Cornwall, England, a boy was born – a boy who was to become a great novelist, whose novel "Lord of the Flies" was to be read all over the world, and who was to win the Nobel Prize for Literature. His name was William Golding.

2.



3. 1) **travel**.  
 2) **allow, delay, demand, destroy, disturb, insist, react, receive, remain, request, suggest**.  
 (In other words, all these verbs have the stress on the second syllable, except **travel**.)
4. **Long live rock'n'roll!**  
**No news is good news.**  
**We'll work late – all night, if need be.**  
**The car must be ready tomorrow morning, come what may.**
5. Si fuera multimillonario, regalaría todo mi dinero. Se lo daría a mis amigos, y les aconsejaría que se lo gastaran inmediatamente. De hecho, insistiría en que se lo gastaran inmediatamente. ¿Por qué me miras/mira como si estuviera loco?

6. **I'd feel angry./It would make me sad./etc.**  
**Yes./Yes, I would./No./No, I wouldn't.**  
**Yes./Yes, I do./No./No, I don't.**  
**Yes./Yes, I have./No./No, I haven't.**

## Test 77.

1. 1. **P.T.O. (Please turn over, "Por favor, déle la vuelta".)**  
 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".)**
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*
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.**
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.**

## Test 78.

1. **You don't get something for nothing.**  
**The more you get, the more you want.**  
**If you play with fire, you get burnt.**  
**If you can't stand the heat, get out of the kitchen.**
2. **When in Rome, do as the Romans do.**  
**You can't make an omelette without breaking eggs.**  
**If you want something done well, do it yourself.**  
**If you don't make mistakes, you don't make anything.**  
**Easier said than done.**  
**When in doubt, do nothing.**
3. **He's very versatile** significa "(Él) tiene habilidad para hacer muchas cosas", mientras que **He's very changeable** significa

“(Él) es muy mudable”, es decir, “Su estado de ánimo cambia con frecuencia”.

**What are you doing?** significa “¿Qué estás/está haciendo?” (¿En qué actividad estás/está ocupado[da]?), y **What are you making?** significa “¿Qué estás/está haciendo?” (es decir, ¿Qué estás/está creando o construyendo?).

**I'm tired** significa “Estoy cansado(da)”, y **I'm getting tired** significa “Me estoy cansando”.

**Go away!** significa “¡Márchate! ¡Márchese!”, y **Get lost!** es un modo abrupto y descortés de expresar lo mismo.

#### 4. Wasn't Barbara Hepworth a sculptor?

Weren't the Brontë sisters novelists?

Didn't Luigi Galvani discover electricity?

Isn't a duck a kind of bird?

#### 5. “Prepárate”/“Prepárese.” “Me emociono tanto.” “Tuvo lo que quería.” “Me siento tan solo(la).”

#### 6. $y^3 = p^3 - q^3$ : /waɪ/ cubed equals /pi:/ cubed minus /kju:/ cubed. $C = 2\pi r$ : /si:/ equals two /paɪ/α:/. (Ésta es la fórmula para calcular la longitud de una circunferencia.)

$V = \pi r^2 h$ : /vi:/ equals /paɪ/α:/ squared /etʃ/. (La fórmula para calcular el volumen de una esfera.)

$\text{Na}_2\text{CO}_3$ : /en/eɪ/ two /si:/əʊ/ three.

$\text{RN}(\text{CH}_2\text{CH}_2\text{Cl})_2$ : /ɑ:/en/si:/etʃ/ two /si:/etʃ/ two /si:/el/ twice.

$\text{CH}_2\text{NO}_3\text{CHNO}_3\text{CH}_2\text{NO}_3$ : /si:/etʃ/ two /en/əʊ/ three /si:/etʃ/ en/əʊ/ three /si:/etʃ/ two /en/əʊ/ three.

(Estas sustancias son carbonato sódico, gas mostaza y nitroglicerina, respectivamente.)

#### 7. Yes./Yes, they do./No./No, they don't./Sometimes./etc.

Yes./Yes, I do./No./No, I don't.

Yes./Yes, I do./No./No, I don't./Quite positive./etc.

## Test 79.

#### 1. Cambiemos de tema.

Oh, eso me recuerda.

A propósito, .../De paso, ...

Siento interrumpir, pero sólo quería decir ...

#### 2. “I can't go on.”

“I love you.”

“I am still hoping.”

“We don't recognize you at all.”

“You are lazy.”

“I need you.”

#### 3. Could I interrupt you? es más cortés que Hold on.

She told me to go away es una instrucción expresada en reported speech (Ella me dijo que me marchara), y She asked me to go away es una petición en reported speech (Ella me pidió que me marchara).

I was ordered to travel to Vienna significa “Me ordenaron que viajara a Viena”, y I was advised to travel to Vienna significa “Me aconsejaron que viajara a Viena”.

#### 4. A laser beam:

– is a coherent beam (all the waves have the same wavelength, and the waves are in phase with one another).

– is not continuous: it is intermittent.

– does not diverge.

#### 5. She asked me where I was going.

She asked me where I had been.

She asked me if I loved her.

She asked me why I was doing that kind of work.

#### 6. Yes. (Y diga quién se lo dijo.)/No.

Nombre sus temas de conversación favoritos.

Yes./Yes, I am./No./No, I'm not./Not very often./etc.

Yes./Yes, I do./Very much./No./No, I don't./Not very much.

## Test 80.

#### 1. En otras palabras, ...

Cambiemos de tema.

¿Qué quieres/quiere decir?

A propósito, .../De paso, ...

En realidad, ...

Por ejemplo, ...

#### 2. 1. Long live rock'n'roll! 2. Administrative Departments. Personnel. Accounts. 3. Make love, not war.

#### 3. She said she couldn't go on,

And he would have to be strong;

He said that he was still hoping.

He put his head in his hands;

She didn't understand

That his heart would be broken.

#### 4. You can't make an omelette without breaking eggs.

She asked me where I was going.

You ought to take a holiday.

“Will you still need me, when I'm 64?”

#### 5. If Tom phones, ... significa “Si Tom telefona, ...” (sugiere que es probable que Tom telefonee), mientras que If Tom should phone, ... significa “Si Tom telefonara, ...” (sugiere que es poco probable que Tom telefonee).

You are stupid se refiere al carácter de una persona (Eres estúpido[da]), mientras que You are being stupid se refiere al comportamiento de una persona en determinado momento (Te estás/Se está comportando como un[una] estúpido[da]). La expresión by the end of next month significa “hacia el final del próximo mes”, y at the end of next month significa “a finales del próximo mes”.

Tanto What is he doing? como What is he making? significan “¿Qué estás/está haciendo?”, pero la primera pregunta tiene el sentido de “¿En qué actividad estás/está ocupado(da)?” y la segunda de “¿Qué estás/está creando o construyendo?”.

I'm hungry significa “Estoy hambriento(ta)”, y I'm getting hungry significa “Estoy empezando a tener hambre”.

#### 6. 6.5: six point five

e.g.: /i:/dʒi:/

$\frac{3}{4}$ : three-quarters

i.e.: /aɪ/i:/

49%: forty-nine per cent

etc.: et cetera

26°: twenty-six degrees

NATO: /'neɪtəʊ/

$\text{H}_2\text{O}$ : /etʃ/ two /əʊ/

OPEC: /'əʊpek/

$E=mc^2$ : /i:/ equals /em/si:/ squared USSR: /ju:/es/es/α:/

#### 7. I would be very angry./It would make me very sad./etc.

Yes./Yes, I do./No./No, I don't./Not very often./etc.

Yes./Yes, I do. (and give the person's name)/No./No, I don't.

Yes./Yes, they do./No./No, they don't./Sometimes./etc.

Diga cuál es su tema favorito de conversación.

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## Arrangement of fascicules and cassettes by volumes.

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**Volume 1**      **Fascicule 1 - 8**  
Cassette 1 – Units 1 - 4  
Cassette 2 – Units 5 - 8

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**Volume 2**      **Fascicule 9 - 16**  
Cassette 3 – Units 9 - 12  
Cassette 4 – Units 13 - 16

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**Volume 3**      **Fascicule 17 - 24**  
Cassette 5 – Units 17 - 20  
Cassette 6 – Units 21 - 24

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**Volume 4**      **Fascicule 25 - 32**  
Cassette 7 – Units 25 - 28  
Cassette 8 – Units 29 - 32

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**Volume 5**      **Fascicule 33 - 40**  
Cassette 9 – Units 33 - 36  
Cassette 10 – Units 37 - 40

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**Volume 6**      **Fascicule 41 - 48**  
Cassette 11 – Units 41 - 44  
Cassette 12 – Units 45 - 48

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**Volume 7**      **Fascicule 49 - 56**  
Cassette 13 – Units 49 - 52  
Cassette 14 – Units 53 - 56

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**Volume 8**      **Fascicule 57 - 64**  
Cassette 15 – Units 57 - 60  
Cassette 16 – Units 61 - 64

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**Volume 9**      **Fascicule 65 - 72**  
Cassette 17 – Units 65 - 68  
Cassette 18 – Units 69 - 72

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**Volume 10**      **Fascicule 73 - 80**  
Cassette 19 – Units 73 - 76  
Cassette 20 – Units 77 - 80

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**Volume 11**      **Fascicule 81 - 88**  
Cassette 21 – Units 81 - 84  
Cassette 22 – Units 85 - 88

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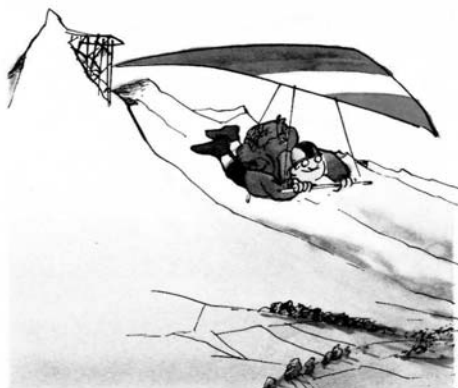
**Volume 12**      **Fascicule 89 - 96**  
Cassette 23 – Units 89 - 92  
Cassette 24 – Units 93 - 96

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## Phase 4: **Springboard.**

Units 73-96. Cassettes 19-24.



In Unit 81:

- Alternatives to modal auxiliary verbs.
- Using people's titles.
- Some modern proverbs and "logical laws".
- An extract from **The Adventures of Tom Sawyer** by Mark Twain.
- English in the oil industry.

And lots more.

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