

UNIT 88



Revision unit.

In this unit, we revise the main points concerning grammar and other areas of the English language which you have practised in Units 81-87. Among the important grammatical points in those units, you have studied several things concerning verbs: the alternatives to modal auxiliary verbs (**be able to**, **be allowed to**, **have to**, etc.); verbs followed by adjectives, participles and infinitives; and the omission and substitution of verbs. You have also studied other types of omission and substitution, and the formation and use of various types of tags.

As well as revision, this unit includes the song **If you go away**, a reading exercise based on Lewis Carroll's **Through the Looking Glass**, and a short history of the English language.

Confusions to avoid.

On the opening pages of Units 81-87, we have continued commenting on pairs of English words which are often confused by learners. Do you remember these pairs?

<i>aboard:</i>	Good morning, ladies and gentlemen. Captain speaking. Welcome aboard.
<i>abroad:</i>	Do you often go abroad for your holidays?
<i>allowed:</i>	Smoking is not allowed in this theatre.
<i>aloud:</i>	Read these sentences aloud.
<i>close /kləʊs/:</i>	Don't stand so close to me!
<i>close /kləʊz/:</i>	What time do the shops close today?
<i>hard:</i>	Don't work too hard!
<i>hardly:</i>	There's hardly any money left – I've spent most of it.
<i>late:</i>	Sorry I'm late. Have you been waiting long?
<i>lately:</i>	Seen any good films lately?
<i>quiet:</i>	Isn't it quiet, now the birds have stopped singing?
<i>quite:</i>	These two dances are quite similar, aren't they?

We also mentioned the following pairs. If you are unsure of the differences between the words in them, look back at the appropriate pages: **law/low**, **shoot/shut**, **breath/breathe** (p. 1641), **wander/wonder**, **soap/soup** (p. 1701), **feel like/feel like ...-ing** (p. 1721), **wear/where**, **hear/here** (p. 1741), **lead**: /li:d/led/, **row**: /rəʊ/raʊ/ (p. 1761).

Note.

As usual, to remind yourself of the main points we have covered recently, you may like to look back at the **Key points** lists in the **Synopsis** sections of Units 81-87 (pp. 1658, 1678, 1698, 1718, 1738, 1758 and 1778).



Omission and substitution. Revision.

In Unit 82, you studied the omission and substitution of verbs:

- the omission of an infinitive or a phrase after an auxiliary verb,
- the omission of an infinitive or a phrase after **to**,
- the substitution of **do/does/did** for a verb or a phrase.

Do you remember these examples?

Take it easy! – I will./I usually do./I intend to.

Tom isn't coming to the party, but I am.
Are you going to resign? – I don't see why I should.

I'd like to have a holiday, but I won't be able to.
If you don't want to stay, you don't have to.

No-one works harder than I do.
Who suggested coming this way? – You did.

The cassette will remind you of some more examples.



Omission and substitution: Revision. Listen.

I wanna succeed and I try to.
No-one tries harder than I do.
But I think that life is all uphill.
I always have and I always will.
Nothing ever goes right for me.
This is the kind of thing I mean,
The kind of thing I mean ...

When I step onto a tennis court,
With my smart new racket and my smart new shorts,
I always think that I'm going to lose,
And do you know what? I usually do.

At a restaurant, it's the same thing every time;
I know what's going to happen as I step inside:
Mistakes in the order, mistakes in the bill
– If anything can possibly go wrong, it will.

Listen and repeat.

If anything can possibly go wrong, it will.
If you have to tell people you're famous,
you aren't.
"I don't know why I love you, but I do."
I believe you. Thousands wouldn't.



Practice.

Read the following quotations aloud, putting in the missing words.

"I'd rather be a hammer a nail, if could."
Paul Simon

"The future will one day be present, and will seem
as unimportant the present does now."
W. Somerset Maugham

"Man is the animal that blushes – or needs to."
Mark Twain

"I'll like Spring because is simply Spring, as
thrushes do."
Charlotte Mew

"I'm asking you tell me why leave me as often
you do."
Song, "Don't answer me."

"I wish I'd said that." – "You will, Oscar, you"
Oscar Wilde and James Whistler

Answers on page 1796.



If anything can possibly go wrong, it will.

In Unit 83, you studied the omission of words:

- at the beginning of questions,
- at the beginning of other sentences,
- in the middle of sentences,
- in the answers to questions.

You also studied the substitution of **one(s)** for a noun, and of **so/not** for a phrase.

Do you remember these examples?

[Are you] Happy in your work?
 [Have you] Read any good books lately?
 [I] Don't know.
 [I'm] Pleased to meet you.

The weather was cold but [the weather was] sunny.
 I'm never sure if he's joking or [if he's] serious.

What are you doing? - [I'm] Reading.
 Where are you going? - [I'm going] Out.

The imaginary advertisements on the cassette include some more examples.



Listen.

Man: [Are you] Hot? [Are you] Thirsty? [Do you] Need a really refreshing drink?
 Try "Passionade": a delicious mixture of passion-fruit juice and lemonade.
 When it's hot, keep cool - with the tropical taste of "Passionade".
 "Passionade". You'll love it!

* * *

Woman: [Have you] Ever wondered what it's like to make a parachute jump? [Do you] Want to find out?
 Join the Geronimo Parachuting Club - and look at life from a new direction!
 Call us now, on 765-4321. Geronimo!!

* * *

Cowboy: Bartender! [I'll have the] Same again! [A] Large one!
 Bartender: [I] Haven't seen you in town before.
 Cowboy: [I'm] Just passin' through. [I] Have to be in Phoenix tomorrow. [I've] Stopped here to meet an old friend.
 Woman: Geronimo!!
 Cowboy: And here she is. Hi, Gloria. [It's] Good to see you.
 Woman: Hi, Hank. What's that you're drinking?
 Cowboy: "Passionade." [Have you] Ever tried it?
 Woman: [I] Don't think so.
 Bartender: It's a delicious mixture of passion-fruit juice and lemonade. Mmm!
 Cowboy: Try it.
 Bartender: You'll love it!



The exclamation **Geronimo!** has come to be associated with parachutists, but it is in fact the name of a famous chief of the Apache Indians of North America. He was born in 1829 and died in 1909.





Verbs followed by participles, adjectives and infinitives: Revision.

The subject of Unit 85 was **Verbs followed by participles**: the term "participles" covered both present participles (**-ing** forms) and past participles. Do you remember these examples?

Verb (+ direct object) + -ing form.

My car needs *servicing*.

I can smell something *burning*.

No-one is going to stop me *giving* my opinion.

Verb (+ direct object) + past participle.

Do you want to get *married*?

Wait a minute! I'm getting *dressed*.

I'm going to have my hair *cut*.

There are some more examples on the cassette.



Verbs followed by participles, adjectives and infinitives: Revision. Listen.

Well, I couldn't stand livin'
In the city any more;
I'd felt like leavin'
Many times before.
The night was cold;
The sky was black;
I put my best foot forward,
And I didn't look back.
I was going ... going ... gone,
Going, going ...
Going, going, gone.

Well, I hated the city
And I wanted to forget it,
But I couldn't help wonderin':
"Am I gonna regret it?"
The rain was falling;
The wind was blowing;
I put my best foot forward,
And I kept on going.
I was going ... going ... gone,
Going, going ...
Going, going, gone.

Listen to these song titles, and repeat them.

"Start moving."
"Keep on running."
"Don't stop believing."



Practice.

– Read this short joke aloud.

Have you ever seen a man-eating lion?

– No, but yesterday in a restaurant I saw a man eating chicken.

– Read the following sentences aloud, putting in the missing words.
You have seen all these sentences in previous units.

If you want something done, do it

Proverb

If you play fire, you get

Proverb

"If you want a picture the future, imagine a boot stamping
..... a human face – for"

George Orwell, "Nineteen Eighty-Four"

Answers on page 1796.

In recent units, you have also met a lot of verbs which can be followed by adjectives (Unit 84) and by infinitives (Unit 86). Do you remember these examples?

Verb (+ direct object) + adjective.

I hope all your dreams come true.

Did you get all the answers right?

Verb (+ direct object) + infinitive.

Live and let live.

Love makes the world go round.

Verb (+ direct object) + to + infinitive.

I didn't offer to go.

Can you teach me to dance?

The cassette text (another imaginary advertisement) includes some more examples, with the verbs **have**, **hope**, **agree**, **drive**, **make**, **help** and **taste**.



Listen.

Woman: (Answering the telephone.) Yes?! ... Yes, I'll have my assistant call you. ... OK. Goodbye. Yes?! ... Yes, I hope to have more information for you tomorrow. ... OK. Goodbye. Yes?! ... Yes, I know I agreed to be there at 4.30, but I'm going to be late. ... OK. Goodbye. Yes?!!

Man: Overwork can sometimes drive you crazy, can't it?

Woman: Yes!!

Man: Stress ... Tension ... At the end of a hard day, it's important to relax. And that's where "Moonlight" can help. "Moonlight" is the new hot chocolate drink that makes the stress of the day disappear, and helps you get a great night's sleep. And it tastes delicious too. Do you end your day with "Moonlight"?

Woman: No!!

Man: Well, maybe you should. Try a little "Moonlight" tonight.



Overwork can sometimes drive you crazy, can't it?



MOONLIGHT

makes the stress of the day disappear.

Practice.

– Complete the following proverbs. Each of them includes a verb followed by an adjective, but the verbs are missing. (You have seen all these proverbs in recent units.)

Absence makes the heart fonder.

True love never old.

A new broom clean.

You don't miss the water till the well dry.

– Each of the following proverbs includes a verb followed by a direct object and an adjective (or adjectives). Complete them by putting in the missing adjectives.

Early to bed and early to rise, makes a man, and

Keep your mouth and your ears

Answers on page 1796.



Alternatives to modal auxiliary verbs: Revision.

You studied alternatives to modal auxiliary verbs in Unit 81. The expressions you practised in that unit are given in the list below, accompanied by examples. Do you remember them all?

<i>have to:</i>	I don't like having to wait for buses.
<i>manage to:</i>	How did you manage to do that?
<i>be able to:</i>	I've never been able to understand your jokes.
<i>be { allowed / permitted } to:</i>	Are we { allowed / permitted } to smoke in this theatre?
<i>be supposed to:</i>	We're supposed to be meeting here at 6.30.
<i>be bound to:</i>	He's bound to be late.
<i>be willing to:</i>	I'm willing to bet on it.

The cassette text includes some more examples.



At your primary school, did the children have to wear a uniform?



Alternatives to modal auxiliary verbs: Revision.
Listen.

Daisy said: "Doctor—", in a trembling voice,
A voice filled with hesitation,
"Will I be able to play the drums
After the operation?"

Daisy was pleased when the doctor said
she would.

("Yes, you will.")

She said to the doctor: "That's really good.
In fact, that's what I call a miracle cure:
I've never been able to play the drums before."

My cousin Daisy isn't really crazy.

No, that is only a rumour.

When people say "crazy",
They're thinking of Daisy's unusual sense
of humour.

Listen and answer.

Have you ever had to spend some
time in hospital?

Do you hate having to wait for
buses and taxis?

Do you often have to get up early?



Practice.

Read these jokes aloud.

Doctor! Doctor! – Yes? What's the problem?
– I've never been able to tell the truth. I can't
stop telling lies. – I don't believe you.

Doctor! Doctor! – Yes? What's the problem?
– I snore so loud that I keep waking myself up.
– Well, you'll have to sleep in another room.

Doctor! Doctor! – Yes? What's the problem?
– I've never been able to talk to people. Every-
one ignores me. – Next!

Song.

This song, **If you go away**, is the English version of the song *Ne me quitte pas* by the Belgian singer and songwriter Jacques Brel.

The English text is by the American writer and composer Rod McKuen. The song is sung here by Tom Jones, whose voice you also heard in the song in Unit 8, **Autumn leaves**.



Song: "If you go away", sung by Tom Jones.

If you go away
On this summer day,
Then you might as well
Take the sun away;
All the birds that flew
In the summer sky,
When our love was new
And our hearts were high;
When the day was young
And the nights were long,
And the moon stood still
For the nightbirds' song.
If you go away,
If you go away,
If you go away.

But if you stay,
I'll make you a day
Like no day has been
Or will be again:
We'll sail on the sun,
We'll ride on the rain,
We'll talk to the trees,
And worship the wind.

Then, if you go,
I'll understand.
Leave me just enough love
To hold in my hand,
If you go away,
If you go away,
If you go away.

If you go away,
As I know you will,
You must tell the world
To stop turning till
You return again
— If you ever do —
For what good is love
Without loving you?

Can I tell you now,
As you turn to go?—
I'll be dying slowly
Till our next "Hello".
If you go away,
If you go away,
If you go away.



Tom Jones.

Courtesy The Decca Record Co. Ltd.

Canción: "Si te marchas", interpretada por Tom Jones.

Si te marchas
en este día de verano,
entonces bien podrías
llevarte el sol;
todos los pájaros que volaban
en el cielo de verano,
cuando nuestro amor era reciente
y nuestros corazones estaban exaltados;
cuando el día era joven
y las noches eran largas,
y la luna permanecía quieta
para (escuchar) el canto de los pájaros nocturnos.
Si te marchas, ...

Pero si te quedas,
haré para ti un día
como no ha habido
ni habrá otra vez:
navegaremos sobre el sol,
cabalgaremos sobre la lluvia,
hablaremos a los árboles,
y adoraremos el viento.
Después, si te vas,
entenderé.
Déjame tan sólo suficiente amor
para guardar en mi mano,
si te marchas, ...

Si te marchas,
como sé que harás,
debes decirle al mundo
que deje de girar hasta
que vuelvas de nuevo,
si lo haces alguna vez,
porque, ¿para qué sirve el amor
si no te amo a ti?
¿Puedo decírtelo ahora,
mientras te giras para irte?
Moriré lentamente
hasta nuestro próximo "Hola".
Si te marchas, ...

Summary of Units 81-87.

De acuerdo con la línea iniciada en la cuarta fase del curso, en las últimas unidades ha seguido ampliando su conocimiento de aspectos avanzados de la gramática inglesa, especialmente en lo que se refiere a los diversos usos del sistema verbal inglés. Tenga presente que el sistema verbal es, en cierto sentido, el “esqueleto” de una lengua o, por utilizar otra imagen, el “andamiaje” en el cual se apoya la construcción de las frases que constituyen el lenguaje. En estas páginas encontrará un resumen de los principales puntos relativos a este tema tratados en las unidades 81-87.

Verbos auxiliares modales.

(Vea las págs. 1650 y 1651.) Los verbos auxiliares modales son defectivos, es decir, carecen de infinitivo, de forma **-ing**, de participio de pasado y, a menudo, también de forma de **past simple**. En recientes unidades ha practicado diversas expresiones que compensan estas deficiencias.



I enjoy being able to work in the garden.

Las expresiones alternativas más empleadas son las que expresan obligación (**have to** para subsanar el carácter defectivo de **must**) y habilidad o capacidad (**be able to** para compensar el carácter defectivo de **can**).

I hate having to wait for buses.

I enjoy being able to work in the garden.

También ha estudiado las siguientes expresiones alternativas, que ha revisado en la página 1786 de la presente unidad: **be obliged to** (para expresar obligación), **manage to** (para expresar habilidad o capacidad), **be allowed to/be permitted to** (para expresar permiso), **be supposed to** (para expresar expectativa), **be bound to** (para expresar certeza) y **be willing to** (para expresar complacencia o buena disposición).

Los usos de to + infinitivo.

(Vea la pág. 1750.) En la unidad 86 ha visto que la partícula **to** seguida de un infinitivo es una estructura que tiene muy diversos usos.

Esta estructura puede aparecer después de adjetivos, sustantivos y palabras que comiencen con **any-**, **every-**, **no-** y **some-**; también puede utilizarse en oraciones subordinadas adverbiales, puede realizar la función de sujeto en una frase y puede expresar finalidad.

“A Night to Remember.” (Film title)

To be precise, ...

To lose one parent, Mr Worthing, may be regarded as a misfortune; to lose both looks like carelessness.

(Oscar Wilde)

“I just called to say ‘I love you’.” (Song by Stevie Wonder)

Asimismo puede aparecer después de muchos verbos, tal como se menciona en el siguiente apartado.

Estructuras que pueden figurar después de un verbo.

(Vea las págs. 1730, 1731, 1750 y 1751.) Ya sabe que ciertos verbos pueden ir seguidos de una forma **-ing** (participio de presente), otros de una **third form** (participio de pasado), otros de un infinitivo, y otros de la estructura **to + infinitivo**. Además, en algunos casos, puede incluirse en la expresión un complemento directo.

(Vea las págs. 1710 y 1711.) También ha visto que algunos verbos pueden ir seguidos de un adjetivo (o de un complemento directo seguido de un adjetivo). Estas estructuras resultan por lo general más fáciles de aprender a los estudiantes de inglés que aquellas que implican el uso de participios e infinitivos.

El cuadro que figura en esta página da una visión global de las diversas estructuras verbales. En dicho cuadro se incluyen los principales verbos que ha practicado en anteriores unidades en relación con cada estructura, así como algunas frases de ejemplo, todas las cuales corresponden a títulos de canciones. Como sabe, algunos verbos pueden emplearse en más de una estructura, de modo que tales verbos aparecen en más de un lugar en el cuadro. Si desea realizar una revisión más profunda de este tema, consulte las páginas correspondientes que se citan en el cuadro, en el cual se utilizan las siguientes abreviaturas:

**V = verb, adj = adjective, d.o. = direct object,
inf = infinitive.**

Otros puntos.

En las unidades 81-87 también ha estudiado:

- La formación, la entonación y el uso de **tags** añadidas a enunciados y a frases imperativas, como **Beautiful day, isn't it?, I haven't offended you, have I?, He has been staying with us for three days now, hasn't he?** y **Pass me that newspaper, would you?** (Vea la unidad 87, especialmente las págs. 1770 y 1771.)
- La omisión de palabras en diversas situaciones, así como diversos mecanismos de sustitución. (Vea las unidades 82 y 83, especialmente las págs. 1670 y 1671, 1690 y 1691.)

Structures.	Verbs.	Examples.	Pages.
<i>V + adj</i>	appear, become, come, fall, feel, get, go, grow, look, seem, sound, smell, taste, turn	Get ready. I feel fine. If dreams came true.	1702-1704, 1710-1711
<i>V + d.o. + adj</i>	believe, consider, declare, drive, feel, find, get, keep, make, paint, prove, set, think	You drive me crazy. Paint it black. Set me free.	1705-1706, 1711
<i>V + -ing</i>	avoid, begin, carry on, contemplate, continue, enjoy, feel like, finish, forget, give up, go, go on, hate, (can't) help, imagine, like, keep, keep on, love, mind, need, prefer, regret, remember, (can't) stand, start, stop, suggest, try	I can't help falling in love. Keep on running. Can't stand losing you. Baby, please stop crying.	1724-1726, 1730-1731, 1751
<i>V + d.o. + -ing</i>	feel, hear, imagine, notice, see, smell, stop	I saw her standing there. I hear you knocking.	1723, 1730-1731
<i>V + 3rd form</i>	get	Peggy Sue got married.	1731
<i>V + d.o. + 3rd form</i>	get, have, want	Get your hair cut!	1722, 1731
<i>V + inf</i>	let	Live and let die.	1750
<i>V + d.o. + inf</i>	feel, have, hear, help, let, make, notice, see	Let it be. Make me smile.	1742-1743, 1750
<i>V + to + inf</i>	agree, ask, begin, choose, continue, decide, demand, expect, forget, hate, hope, learn, like, love, offer, prefer, promise, refuse, regret, remember, seem, start, swear, tend, try, want	Try to remember. I forgot to remember to forget. Do you want to know a secret?	1744-1745, 1751
<i>V + d.o. + to + inf</i>	advise, allow, ask, help, instruct, invite, order, persuade, recommend, teach, tell, want	I'd like to teach the world to sing. I want you to want me.	1746, 1751



The history of the English language.

The languages of the world are divided into groups: the Indo-Chinese group, the Semitic group, the Malayo-Polynesian group, and so on. The English language is a member of the Indo-European group.

It is believed that, about 5,000 years ago, a language – called “Indo-European” by linguists – was spoken in central Europe. As the centuries passed, this language divided into several branches, from which the modern Indo-European languages developed. As you can see in the diagram, English comes from the Germanic branch. However, as you know from previous units of the course, the language also includes a lot of words whose origins are Latin (p. 943), and it has borrowed words from many other languages too (p. 1249).

Old English.

Britain has not been invaded since the year 1066. Before then, however, it was invaded several times. Each invasion brought changes to the language spoken in the country. In about 300 BC, the inhabitants of Britain – as of most of Europe – were the Celts. Very few Celtic words survive in Modern English, but there are a lot of place-names which have Celtic origins: **avon** (as in Stratford-upon-Avon, for example) meant “river”.

In 55 BC, the Romans, led by Julius Caesar, invaded Britain for the first time, but they did not occupy the country until 43 AD. They remained until the beginning of the fifth century. However, during this period, their language – Latin – did not replace Celtic. On the contrary, Celtic continued developing, becoming separate languages such as Gaelic and Manx.

In the fifth century AD, three tribes – the Angles, the Saxons and the Jutes – invaded Britain. Many of the Celtic inhabitants travelled west, especially to Wales, in order to escape from the invaders, and their language went with them. The invaders dominated the rest of the country. The languages of the three tribes came from the Germanic branch of the Indo-European group. All three were very similar, and the tribes later gave them one name: **englisc**. Modern linguists use the terms “Anglo-Saxon” or “Old English”.

Anglo-Saxon is the foundation on which Modern English is built. Most frequently-used words in Modern English come from Anglo-Saxon: **father, mother, dog, eye** and **hand** are examples.

Towards the end of the eighth century, another group of invaders arrived: the Vikings. Over the next two hundred years, they settled in many parts of the country, especially in the north. They spoke another Germanic language, called Old Norse. Many words from this language found



their way into Anglo-Saxon, and thus into Modern English: **leg, sky, take** and **window** are examples.

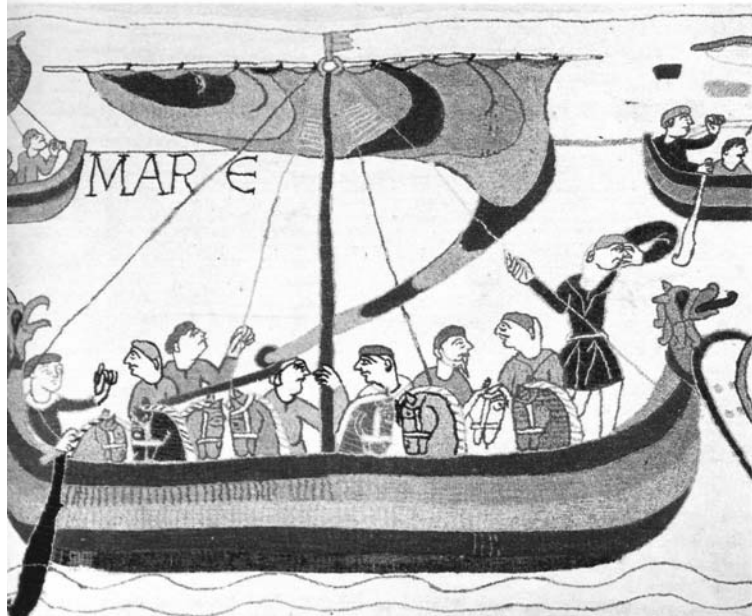
By the end of the tenth century, English was established and even had its own literature, of which the most famous example is the epic poem **Beowulf**. An event in 1066, however, was to have a great effect on the language. In that year, the Normans – who spoke French – invaded Britain, and William the Conqueror became King.

Middle English and Modern English.

Old French was very different from Old English. It was an Indo-European language, but from the Latin branch. The addition of Norman French to the other ingredients of English – Celtic, Anglo-Saxon and Old Norse – is usually regarded as the end of the Old English period.

For about three centuries, French was the dominant language in Britain: French was used in the law courts, for example, and most education and writing was in French (or in Latin). Although English remained the spoken language of ordinary people, it absorbed a lot of new words based on French ones, such as **beef, castle** and **jury**.

In the fourteenth century, French lost its importance and English became once again the dominant language. The dialect of the area called “the East Midlands” gradually came to be regarded as Standard English. This was for several reasons: It was the dialect of the great poet Geoffrey



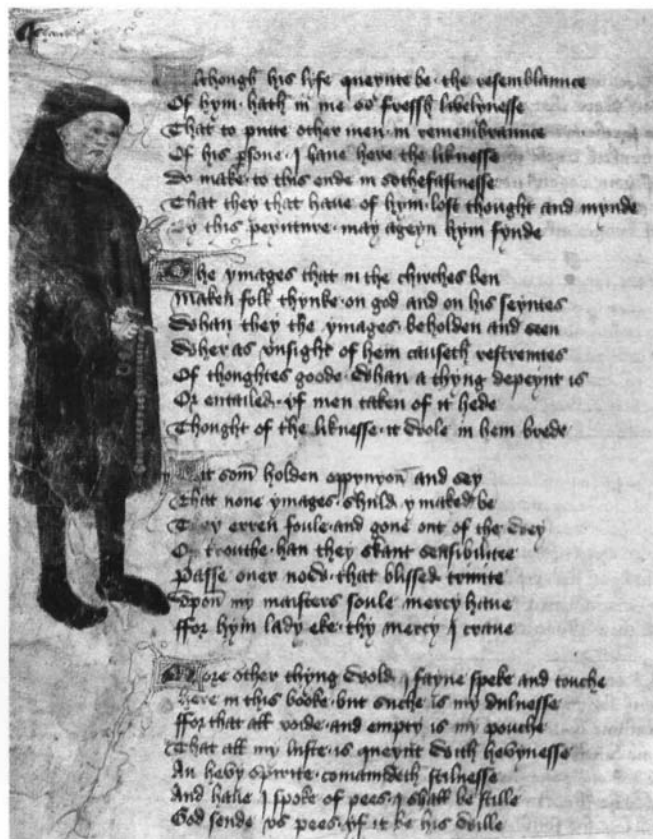
William the Conqueror, and the French language, invading Britain in 1066.

Chaucer (1340[?]-1400) and of the first British printer, William Caxton (1422[?]-1491), and its area included London, and Oxford and Cambridge universities.

Whereas the term "Middle English" is used to describe the period from about 1150 to about 1500, "Modern English" describes the period from about 1500 to the present. The language has changed a lot during this period, of course, but modern speakers of English can generally understand the English of William Shakespeare (1564-1616), for example, without great difficulty.

In the last five centuries, the vocabulary of English has greatly increased. A lot of words have come from other languages: **tea** from Chinese in the 17th century, **cigar** from Spanish in the 18th, **kiwi** from Maori in the 19th, and so on. Also, when new words have been formed, they have often used Greek and Latin elements: **astronaut**, **electricity**, **telephone** and **television** are examples.

During the Modern English period, the language has spread to North America, the West Indies, the Indian subcontinent, Australia, New Zealand, the Pacific and Africa. It has developed in various ways in all these regions. Whereas in 1600, only about five million people spoke English, in the modern world over six hundred million people speak it as a first or second language, or use it as a language of international communication. The language of a small island country off the coast of Europe has become, over the centuries, a world language.



Geoffrey Chaucer, the writer of the greatest poetry of the Middle English period.

The Indo-European group of languages.



invade: invadir • survive: sobrevivir • epic: épico(ca) • ingredients: ingredientes



A reading exercise.

En las páginas 1696 y 1697 de la unidad 83 ejercitó su capacidad de deducción a partir de un fragmento del libro de Lewis Carroll *Through the Looking Glass*, que incluía parte de un poema llamado *Jabberwocky*. En el texto de ese poema pudo ver varias palabras inventadas, cuyos significados Alice preguntaba a *Humpty Dumpty*. En esta página encontrará la continuación de aquel fragmento, donde *Humpty Dumpty* proporciona las explicaciones pedidas, así como la primera estrofa del poema y el dibujo que la ilustraba.

Excepto en el caso de la palabra *brillig*, con la que se inicia el fragmento reproducido aquí por primera vez, se han omitido las otras diez palabras inventadas y en su lugar figura un número. Lea el texto y averigüe cuál de ellas representa cada número. (Encontrará la traducción de las palabras reales que todavía no conoce a pie de página.)

"You seem very clever at explaining words, sir," said Alice. "Would you kindly tell me the meaning of the poem called 'Jabberwocky'?"



"Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe."

"'Brillig' means four o'clock in the afternoon. '(1).....' means 'lithe and slimy'. 'Lithe' is the same as 'active'."

"I see it now," Alice remarked thoughtfully. "And what are '(2).....'?"

"Well, '(2).....' are something like badgers, they're something like lizards, and they're something like corkscrews."

"And what's 'to (3).....' and 'to (4).....'?"

"'To (3).....' is to go round and round like a gyroscope. 'To (4).....' is to make holes like a gimblet."

"And the '(5).....' is the grass-plot round a sundial, I suppose," said Alice.

"Of course it is. It's called '(5).....', you know, because it goes a long way before it, and a long way behind it—"

"And a long way beyond it on each side," Alice added.

"Exactly so. Well then, '(6).....' is 'flimsy and miserable'. And a '(7).....' is a thin shabby-looking bird."

"And then '(8)..... (9).....'?" said Alice.

"Well, a '(9).....' is a sort of green pig. But '(8).....' I'm not sure about. I think it's short for 'from home' — meaning that they'd lost their way, you know."

"And what does '(10).....' mean?"

"Well, 'outgribing' is something between bel-
lowing and whistling, with a kind of sneeze in
the middle. Who's been repeating all that hard
stuff to you?"

"I read it in a book," said Alice.

From: *Through the Looking Glass* (1872), by Lewis Carroll,
Chap. 6, "Humpty Dumpty".

Answers on page 1796.

lithe: ágil • slimy: viscoso(sa) • badger: tejón • cork-
screw: sacacorchos • sun-dial: reloj de sol • gyroscope:
giróscopo • gimblet, gimlet: barrena de mano • plot: par-
cela • flimsy: endeble • shabby: de aspecto mísero •
bellow: vociferar

Dictation.



Dictation.

First, listen to these proverbs. Don't write anything.

The first step is the hardest.
 Laughter is the best medicine.
 Health is better than wealth.
 Actions speak louder than words.
 Love makes the world go round.
 Let sleeping dogs lie.
 It takes two to tango.
 The opera isn't over till the fat lady sings.

Now listen again, and write the proverbs.

The first step is the hardest. *
 Laughter is the best medicine. *
 Health is better than wealth. *
 Actions speak louder than words. *
 Love makes the world go round. *
 Let sleeping dogs lie. *
 It takes two to tango. *
 The opera isn't over till the fat lady sings. *



All those proverbs are taken from Unit 86. Some of them appeared in the **Speaking and listening** section on page 1742, and the others appeared in the **Written English** section on page 1754.

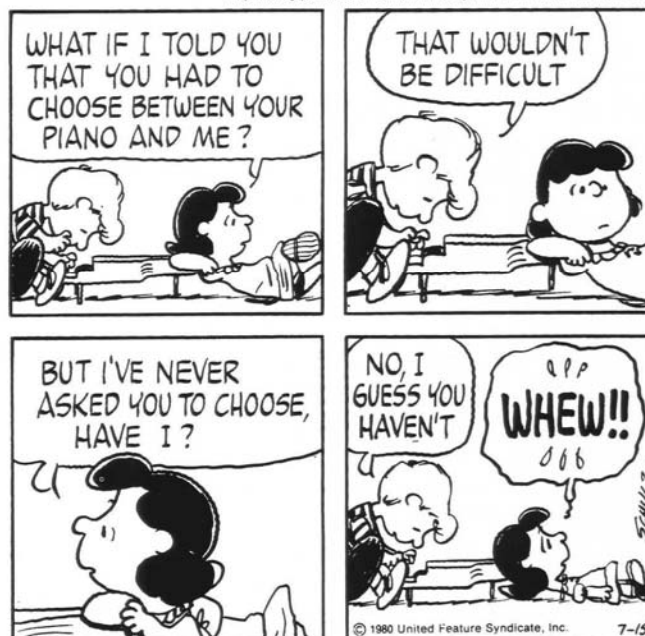


It takes two to tango.

Peanuts® by Charles M. Schulz.

In this strip, Schroeder is once again playing his piano, and – as usual – Lucy is not far away. She is still trying to find out if he has any tender feelings towards her.

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Translation of the strip text.

¿Qué pasaría si te dijera que tienes que escoger entre tu piano y yo?
 Eso no sería difícil.
 Pero yo nunca te he pedido que escojas, ¿verdad?
 No, creo que no lo has hecho.
 ¡¡Uf!!



Your knowledge of English.

In the second eight units of this final phase,

- you have continued adding to your knowledge of vocabulary, idiomatic expressions and “confusions to avoid”, and you have begun to recognize and understand plays on words in English,

- you have learnt some more expressions which help your fluency in conversation (especially when agreeing and disagreeing, comparing and contrasting, and to keep a conversation going),

- you have continued your study of English grammar, practising points such as alternatives to modal auxiliary verbs, the formation and meanings of tags, the use of adjectives, infinitives and participles after verbs, and various types of omission and substitution,

- you have studied various points concerning attitudes: expressing surprise, saying things indirectly, for example – and you can recognize irony and sarcasm,

- you have continued reading a wide variety of texts, including literary ones,

- you have practised some more “study skills”, such as deducing meanings, and making notes when reading or listening,

- you have seen some examples of English used in science and technology, tourism and medicine.

Remember that the course offers you texts, recordings, exercises, explanations and so on, but – as the old proverb says: **You can lead a horse to water, but you can't make it drink.** It is up to *you* to make sure that you practise regularly!

You are now getting quite close to the end of the course. There are eight more units, however, which we hope you will find useful. As another old proverb says: **The opera isn't over till the fat lady sings.**

Dialogue.

Read the dialogue and listen to it on the cassette. Elizabeth and her uncle are playing golf one Saturday morning.

So ... er ... you and Jeff are considering getting married ...

Yes. Actually, I think it's quite a good idea.





Dialogue.

Elizabeth: This is a very pleasant golf course, isn't it? I've never played here before.

Mr Jones: Well, the first nine or ten holes are very pleasant.

Elizabeth: You mean the later holes are very difficult?

Mr Jones: No, I mean I've never been to the end of the course. I've never been able to complete all eighteen holes before it gets dark.

Elizabeth: You're joking.

Mr Jones: Yes, I'm joking. ... I did *once*.

Elizabeth: You've only completed all eighteen holes *once*?

Mr Jones: That was a joke too. ... Oh, that reminds me. Something amusing happened the other day. ... Um ... You know those old jokes that begin: "Waiter, there's a fly in my soup" ...

Elizabeth: Yes. Like: "Waiter, there's a fly in my soup." – "Don't worry, sir. It won't drink very much."

Mr Jones: Yes. Or: "Waiter, there's a *small* fly in my soup." – "Oh. Would you like a bigger one?"

Elizabeth: "Waiter, there's a *spider* in my soup." – "Yes, sir. The fly's on holiday."

Mr Jones: Yes. Well, I was in a restaurant the other day, and there was an insect in my salad. So

I said to the waiter: "Waiter, there's an insect in my salad." And he said: "Oh, you're a vegetarian, are you?" Oh, very amusing – but I— I don't think I'll go to that restaurant again.

Elizabeth: No.

Mr Jones: So ... er ... you and Jeff are considering getting married ...

Elizabeth: Yes. Actually, I think it's quite a good idea.

Mr Jones: Excellent! He's in Portugal at the moment, isn't he?

Elizabeth: Yes. Someone was ill, and Jeff agreed to go instead.

Mr Jones: Ah, yes, that's right. ... Um ... Who proposed to whom?

Elizabeth: Well, nobody's actually "proposed" to anybody.

Mr Jones: Oh.

Elizabeth: But I think Jeff intends to. He's very traditional about some things. Quite surprising, really. ... Right ...

(*She hits the ball.*)

Mr Jones: Oh! Beautiful! Straight down the middle.

Elizabeth: Mm.

Mr Jones: Now ... let's see what I can do.

(*He hits the ball.*)

Beautiful. Straight into the trees.



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

Unit 81, Alternatives to modal auxiliary verbs:
 Unit 82, Omission and substitution: Verbs:
 Unit 83, Omission and substitution: Other words:
 Unit 84, Verbs followed by adjectives:
 Unit 85, Verbs followed by participles:
 Unit 86, Verbs followed by infinitives:
 Unit 87, Question-tags:

I've never been able to complete all eighteen holes ...
 Jeff intends to./I did once.
 [*It's*] Quite surprising, really./a bigger *one*.
 ... before it gets dark.
 So you and Jeff are considering getting married ...
 Jeff agreed to go instead.
 This is a very pleasant golf course, isn't it?

golf course	/ˈɡɒlfkɔːs/	campo de golf
spider	/ˈspɪdə/	araña
insect	/ˈɪnsɛkt/	insecto

Straight down the middle.
 Justo en el medio.



Test 88.

Check yourself on what you have learnt in Units 81-88. (Answers on page 1799.)

1. Correct the spelling mistakes in the texts on these badges and signs. There are two mistakes in each text.



2. Translate the following expressions.

What a coincidence!	You're dead right.
Tell me more.	On the contrary.
I think that's nonsense.	Beautiful weather, isn't it?

3. Complete these sentences with *to write* or *writing*.

Why did you decide a novel?
 When will you finish it?
 Do you enjoy?
 I bet you don't feel like every day.
 Actually, I've always wanted a novel myself.

4. Which words are *understood* but not *said* in these sentences?

[.....] Happy in your work?
 [.....] Seen any good films lately?
 [.....] Anybody want some coffee?
 [.....] Need any help?
 I believe you. Thousands wouldn't. [.....]
 I wanna succeed and I try to. [.....]
 Take it easy! – I will. [.....]
 If you have to tell people you're famous,
 you aren't. [.....]

5. Add the following tags to the correct sentences: **didn't she?**, **don't you?**, **haven't you?**, **isn't it?**, **wasn't she?**

Mary Gilmore was an Australian poet,
 She lived in Paraguay for several years,
 One of her collections is called "Fourteen Men",
 You've heard of it,
 You like poetry,

6. Explain the differences between the sentences in the following pairs.

This soup tastes good	and	This soup smells good.
What are you doing?	and	What on earth are you doing?
He asked me to leave	and	He asked to leave.
I'm all in	and	I'm all ears.

7. Answer the following questions about yourself.

Are you right-handed or left-handed?
 Have you had your hair cut recently?
 Do you enjoy learning English idioms?
 Do you find it easy to understand plays on words in English?
 When you were studying recent units, did you often have to use a dictionary?

Answers to exercises.

Page 1782.
 than/I. the/as. only. it/the. to/you/as. will.

Page 1784.
 well/yourself. with/burnt. of/on/ever.

Page 1785.
 Absence makes the heart *grow* fonder. True love never *grows* old. A new broom *sweeps* clean. You don't miss the water till the well *runs* dry. Early to bed and early to rise, makes a man *healthy, wealthy* and *wise*. Keep your mouth *shut* and your ears *open*.

Page 1792.
 1. slithy. 2. toves. 3. gyre. 4. gimble. 5. wabe. 6. mimsy. 7. borogove. 8. mome. 9. raths/rath. 10. outgrabe.



Tests 81-88: Answers.

Test 81.

1. No se admiten perros.
2. No se permite jugar a pelota.
3. No está permitido fumar en este teatro.
4. No está permitido aparcar después de las 10 p.m.
2. If you have to tell people you are famous, you are not famous.
If you are able to tell the difference between good advice and bad advice, you do not need advice.
If you are wearing one brown shoe and one black shoe, you are bound to have another pair like that somewhere.
3. "You don't have to say you love me."
"Did you have to love me?"
"She had to stay in hospital."
"You don't have to be a baby to cry."
"When you have to go, you have to go."
4. Patient: Doctor! Doctor!
Doctor: Yes? What's the problem?
Patient: After the operation, will I be able to play the violin?
Doctor: Yes, of course you will.
Patient: That's fantastic! I've never been able to play it before.
5. ¿Qué ocurre, doctor?
¡Me llaman señor Tibbs!
Señora Pollifax – Espía.
El señor Hobbs toma unas vacaciones.
Tía Mame.
El doctor Jekyll y el señor Hyde.
6. I'm having dinner with my cousin Daisy this evening. We're supposed to be meeting here at 7.30, but she's bound to be late. I'm willing to bet that she doesn't get here until after eight o'clock.
7. Yes./Yes, I was./No./No, I wasn't. (We hope your answer was Yes or Yes, I was.)
Yes./Yes, I did./No./No, I didn't. (Again, we hope your answer was Yes or Yes, I did.)
Yes./Yes, I did. (Say which words.)/No./No, I didn't.

Test 82.

- | | |
|-------------------------|--------------------------|
| 1. Idioms. | Meanings. |
| I'm all ears. | I'm listening carefully. |
| I'm very down-to-earth. | I'm very realistic. |
| I could eat a horse! | I'm very hungry. |
| I'm on edge. | I'm anxious. |
2. If you don't want to work late, you don't have to.
I promised I would help you, and I will.
I thought Sydney was the capital of Australia, but it isn't.
I'm not a vegetarian, but a lot of my friends are.
 3. Norman said he would register for the Marathon, and he did.

Not many people train as seriously as he does.
I don't jog, but a lot of people do.

4. ¡Que tenga buenas vacaciones! – Lo intentaré.
¡Tómalo/Tómeselo con calma! – Lo haré.
No sé por qué te quiero. Simplemente te quiero.
El hombre es el único animal que se sonroja, o que necesita sonrojarse.
"El Independiente". Él lo es. ¿Lo eres tú?/¿Lo es usted?
5. What on earth are you doing?
I believe you. Thousands wouldn't.
If anything can possibly go wrong, it will.
It's not the end of the world.
6. Mark Twain wasn't English.
– Wasn't he? I thought he was.
Mary Shelley didn't write "Dracula".
– Didn't she? I thought she did.
The noun "spaghetti" is not plural in English.
– Isn't it? This book says it is.
7. Yes. / Yes, I do. / No. / No, I don't. / Sometimes. / Not very often./etc.
Yes. / Yes, I do. / No. / No, I don't. / Sometimes. / Not very often./etc.
Yes./Yes, I do./No./No, I don't.
Yes. / Yes, I did. / No. / No, I didn't. / Very much. / Not very much./etc.

Test 83.

1. Encantado(da) de conocerle.
¡Camarero! ¡Lo mismo otra vez!
No lo sé. Lo siento.
¿Trabajas/Trabaja duro?
¿Contento(ta) en tu/su trabajo?
2. [I would] Like to have a little talk with you,
Howard.
Well, [are] you gonna talk?
[Have] You got a minute?
[Do you] Remember when you had the party here?
3. The weather was warm and sunny.
Our hotel room was small but comfortable.
There were a lot of nice cafés and restaurants in the town.
If you go there, have a meal at Luigi's or La Cucina.
4. I don't like big towns; I prefer small ones.
One of these streets goes to Central Square, but I don't know which one.
This is last Friday's newspaper. Haven't you got a more recent one?
I'd rather live in an old house than a modern one.
Bad weather-forecasts are more often right than good ones.
These exercises are too difficult. Can't we do some easier ones?
5. Good heavens! What a surprise!
That is incredible! What a coincidence!
That is amazing! Well, well, well ...



Test: Answers

6. Yes./Yes, I have. (And give the name[s] of the book[s].)/No./No, I haven't.
 Yes./Yes, I have. (And give the name[s] of the film[s].)/No./No, I haven't.
 Yes./Yes, I am./Very much./No./No, I'm not./Not much./etc.
 Yes./Yes, I have./No./No, I haven't.

Test 84.

1. Idioms.

I'm fed up.
 I'm all in.
 I'm well off.
 I'm under the weather.
 I'm pulling your leg.

Meanings.

I'm bored and depressed.
 I'm very tired.
 I'm rich.
 I'm not very well.
 I'm joking.



2. Let sleeping dogs lie.
 Keep your mouth *shut* and your ears *open*.
 You don't miss the *water* till the *well* runs dry.
 A new *broom* sweeps *clean*.
 Absence makes the *heart* grow *fonder*.
 True love never grows *old*.
 All's *well* that ends *well*.
3. 1) Absolutely./Very true./Hear! Hear!/You're dead right.
 2) You must be joking!/Oh, come off it!/I think that's nonsense./You've got it all wrong.
4. I often *fall* asleep in front of the television.
 Have you *gone* mad?!
- Only you can make my dreams *come* true.
 Why have you been *getting* so depressed?
 Things are bound to *get* better soon.
5. "Prueba/Pruebe la sangre de Drácula."
 "Un sabor a miel."
 "Yo, el jurado."
 "El veredicto."
 "¿Culpable?"

Test 85.

1. I really enjoy jogging – it's good exercise.
 Smoking is not permitted in this theatre.
 I think gambling is stupid – you're bound to lose your money in the end.
 - The man was sitting on a bench in the park, reading a copy of "Newsweek".
2. Time *is* money.
 Seeing *is* believing.
 If you want something *done* well, *do* it yourself.
 If you *play* with fire, you get *burnt*.
3. I think I'll get my eyes *tested*.
 I'd really like the kitchen *re-decorated*.
 I must get my car *repaired*.
 I'm having my hair *cut* this afternoon.
 I'm going to the police station to report my car *stolen*.
4. Could I use your *toilet*?
 Have you been eating too much lately? You're looking a little ... um ... *fatter* than usual.
 The flats in this building are specially designed for *old* people.
 Excuse me. I have to go to the *toilet*.
5. "Si quieres/quiere una representación gráfica del futuro, imagina/imagina una bota dando patadas a un rostro humano, por siempre."
 "Estás/Está empezando a darse cuenta de cómo será este mundo."
6. "Start moving."
 "Can't stand losing you."
 "Don't stop believing."
 "Keep giving me love."

Test 86.

1. Live and let *live*.
 You can lead a horse to water, but you can't make it *drink*.
 Love makes the world *go* round.
 Let sleepings dogs *lie*.
2. The waltz is a European dance. The tango, *on the other hand*, comes from South America.
 Miles Franklin and Charles Harpur were both Australian writers, but *whereas* Franklin was a novelist, Harpur was a poet.
 Joseph Furphy and Henry Handel Richardson were both Australian novelists, but their styles were totally *different*.
 In *comparison* to Australia, England is a very small country.
3. "You made me love you."
 "Don't let me be misunderstood."
 "I can't let you go."
 "Don't forget to remember."
 "I just called to say 'I love you'."
4. 1) petrol, vehicle, self-drive, rental company.
 2) cabin, dock, berth, ferry, sailing-time.

5. ¡No olvides/olvide escribir mientras estés/esté lejos!
Nunca olvidaré el encuentro con Michael Caine. Es la persona más interesante que he conocido nunca.
¿Has/Ha tratado alguna vez de aprender esperanto?
Esta puerta no se abre (literalmente, "no se abrirá"). Trata/Trate de tirar de ella en lugar de empujarla.
6. Yes./Yes, I can./No./No, I can't./Not very well./etc.
Yes./Yes, I do./No./No, I don't./Sometimes./etc.
Yes./Yes, I do./No./No, I don't./Definitely./etc.
Yes./Yes, I do./No./No, I don't./Definitely./etc.

Test 87.

1. Great weather, *isn't it*?
There's a cinema in this street, *isn't there*?
You can't please everybody, *can you*?
It *isn't* midnight yet, *is it*?
You're not a doctor, *are you*?



2. Bien, eso es simplemente formidable.
Bien, ¡me gusta eso!
Estupendo./Formidable.
3. Everything's all right, *isn't it*?
Nothing's wrong, *is it*?
Nobody's perfect, *are they*?
Everyone makes mistakes, *don't they*?
4. A: Knock! Knock!
B: Who's there?
A: Frank.
B: Frank who?
A: Frank you very much. (i.e. "Thank you very much.")
5. Mum significa "madre", y Dad la expresión correspondiente a "padre".
La palabra **engaged**, aplicada a la línea telefónica significa "ocupada", pero esta misma palabra también puede utilizarse con el significado de "comprometido(da) para casarse".
Kipling es el nombre de un escritor inglés (Rudyard Kipling).
Dado que este nombre termina con las letras **-ing**, la persona que responde, a fin de conseguir un efecto humorístico, lo

interpreta como si se tratara de un sustantivo verbal (**jogging**, por ejemplo), e inventa el verbo **kiple** para contestar.

6. Is my blood pressure normal, doctor?
What treatment do I need?
You should reduce the amount of salt in your diet.
I'd like you to have a blood test and an X-ray.

Test 88.

1. 1. If anything can possibly go wrong, it will.
2. If you leave me, can I come too?
3. Everybody makes mistakes, don't they?
4. No dogs allowed.
5. Smoking is not permitted in this theatre.
2. ¡Qué coincidencia!
Cuéntame/Cuénteme más.
Creo que eso son tonterías.
Estás/Está completamente en lo cierto.
Al contrario.
Hermoso tiempo, ¿no?
3. Why did you decide to write a novel?
When will you finish writing it?
Do you enjoy writing?
I bet you don't feel like writing every day.
Actually, I've always wanted to write a novel myself.
4. [Are you] Happy in your work?
[Have you] Seen any good films lately?
[Does] Anybody want some coffee?
[Do you] Need any help?
I believe you. Thousands wouldn't [believe you].
I wanna succeed and I try to [succeed].
Take it easy! – I will [take it easy].
If you have to tell people you're famous, you aren't [famous].
5. Mary Gilmore was an Australian poet, *wasn't she*?
She lived in Paraguay for several years, *didn't she*?
One of her collections is called "Fourteen Men", *isn't it*?
You've heard of it, *haven't you*?
You like poetry, *don't you*?
6. This soup tastes good significa "Esta sopa sabe bien", y This soup smells good significa "Esta sopa huele bien".
What are you doing? es una pregunta sencilla de uso frecuente, mientras que What on earth are you doing? es una pregunta enfática que expresa sorpresa o desconcierto.
He asked me to leave significa "Me pidió que me marchara", y He asked to leave significa "Me pidió marcharse" (es decir, "Me pidió si podría marcharse").
I'm all in es una expresión idiomática que significa "Estoy agotado(da)", y I'm all ears es otra expresión idiomática que significa "Estoy escuchando atentamente".
7. (I'm) Right-handed./Left-handed.
Yes./Yes, I have./No./No, I haven't.
Yes./Yes, I do./No./No, I don't./Very much./Not particularly.
Yes./Yes, I do./No./No, I don't./Not always./etc.
Yes./Yes, I did./No./No, I didn't./Not very often./etc.

Index: Units 81-88.

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Arrangement of fascicules and cassettes by volumes.

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Cassette 1 – Units 1 - 4
Cassette 2 – Units 5 - 8

Volume 7 **Fascicule 49 - 56**

Cassette 13 – Units 49 - 52
Cassette 14 – Units 53 - 56

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Cassette 3 – Units 9 - 12
Cassette 4 – Units 13 - 16

Volume 8 **Fascicule 57 - 64**

Cassette 15 – Units 57 - 60
Cassette 16 – Units 61 - 64

Volume 3 **Fascicule 17 - 24**

Cassette 5 – Units 17 - 20
Cassette 6 – Units 21 - 24

Volume 9 **Fascicule 65 - 72**

Cassette 17 – Units 65 - 68
Cassette 18 – Units 69 - 72

Volume 4 **Fascicule 25 - 32**

Cassette 7 – Units 25 - 28
Cassette 8 – Units 29 - 32

Volume 10 **Fascicule 73 - 80**

Cassette 19 – Units 73 - 76
Cassette 20 – Units 77 - 80

Volume 5 **Fascicule 33 - 40**

Cassette 9 – Units 33 - 36
Cassette 10 – Units 37 - 40

Volume 11 **Fascicule 81 - 88**

Cassette 21 – Units 81 - 84
Cassette 22 – Units 85 - 88

Volume 6 **Fascicule 41 - 48**

Cassette 11 – Units 41 - 44
Cassette 12 – Units 45 - 48

Volume 12 **Fascicule 89 - 96**

Cassette 23 – Units 89 - 92
Cassette 24 – Units 93 - 96

Phase 4: **Springboard.**

Units 73-96. Cassettes 19-24.



In Unit 89:

- Various points concerning the uses of adjectives.
- Generalizing and summarizing.
- Some expressions used in business letters.
- Some extracts from a play by the British dramatist Arnold Wesker.
- Some advice about translation.

And lots more.
