

AC I 183

Hola, buenas noches. Bienvenidos al tiempo del curso de acceso directo a la universidad para mayores de 25 años, el CAT. Esta noche en nuestro programa Lengua Inglesa, en la compañía de la profesora María Dolores García Flores, con la que veremos las unidades 12 y 13 del método Pick It Up Inglés Acceso.

Esta noche en nuestro programa de Lengua Inglesa, la profesora María Dolores García Flores nos va a hablar de las unidades 12 y 13, y nos va a explicar las principales dificultades que presentan estas dos unidades, así como los puntos más importantes a tener en cuenta a la hora de estudiarlos. Muy buenas noches, María Dolores. Buenas noches Isabel, buenas noches a todos los que nos están escuchando.

Me gustaría hoy comenzar el programa llamando su atención sobre un tema que ya hemos visto o hemos hecho referencia, aunque muy brevemente, en programas anteriores. Y me refiero a la diferencia de estilo que hay entre los textos que tienen ustedes al principio de las unidades, que son siempre diálogos, es decir, conversaciones entre los personajes de esta historia e hilo conductor a través de todo el libro, y los textos de lectura de la sección que tienen en el libro Audición, Lectura y Escritura, que también hay en todas las unidades. Me gustaría que a estas alturas del curso, y ya viéndose ustedes familiarizados un poco con la historia de nuestros queridos amigos Paco, Sally y los Baker, prestaran especial atención a los recursos estilísticos característicos de estos dos tipos de texto.

Pues bien, esto es verdad que ya se ha comentado en otros programas la diferencia entre los diálogos y los textos de lectura. ¿Qué te parece entonces, María Dolores, si escuchamos alguno de ellos? Muy bien. Yo creo que podríamos empezar escuchando el diálogo de la unidad 12 y ver entonces sobre él los recursos que presentan estos textos conversacionales.

Y luego un motociclista vino y superó al carro azul y el fan de pan. Supongo que no sabía que había un cruce de carreteras, y justo mientras estaba cruzando el cruce de carreteras, un carro rojo salió rápidamente de la izquierda y se cayó en el motociclista. No pudo ver el motociclista hasta que estaba encima de él.

Has sido una gran ayuda, joven señora. Deseo que el resto del público sea tan responsable como tú. ¿Sería bien para llamar a la policía y hacer una declaración formal? ¿Tendría que testificar en la corte y tomar una orden? No creo que eso sea necesario.

El hombre en el motocicleta probablemente admitirá que estaba en la maldición, y con tu declaración escrita eso debería ser suficiente. Gracias también, Sr. Baker, por tu acción prompta. Probablemente has ayudado a salvar la vida de ese joven hombre.

Bueno, estaré en camino. Nos vemos mañana entonces, Sally. Sí, iré a la estación de policía a las diez.

A las diez estará bien. Gracias a ambos de nuevo. A este respecto, les recuerdo que pueden ustedes repasar la estructura de las exclamaciones en la unidad nueve.

En este tipo de textos también van a aparecer bastantes interpelaciones directas, como por ejemplo las construcciones de imperativo de segunda persona. Este tema también lo han estudiado ustedes en las unidades anteriores y lo pueden repasar. Van a ser también muy frecuentes las contracciones.

En este texto, las que más abundan son las negativas. Han oído ustedes wasn't en vez de was not o didn't en vez de did not, aunque también hay alguna afirmativa, como I'll, que saben ustedes que es la contracción de I will. En este punto, fíjense bien cuando aparece una apóstrofe y una s, porque puede ser varias cosas.

Puede ser la contracción del sujeto de tercera persona, he, she o it, y la tercera persona del verbo to be, is. Pero puede ser también la contracción de la tercera persona del singular del verbo to have, has. O incluso puede ser un genitivo sajón, es decir, una estructura de posesivo.

¿Y cómo podemos saber entonces cuál de las trece? Por el contexto, pero concretamente por la palabra que va detrás. Fíjense en la palabra que va detrás de esa apóstrofe y esa s, que les dirá si es es, has o es un genitivo sajón. En este tipo de textos se puede utilizar también un vocabulario bastante informal, ¿verdad? Sí, de hecho suelen aparecer muchas expresiones y términos muy coloquiales.

En el diálogo que hemos escuchado, por ejemplo, el policía en un momento determinado dice I'll be on my way, ya me marchó, quiere decir en español. Esta es una forma mucho más coloquial que decir, por ejemplo, I must leave now, u otra parecida, que es mucho más formal. Cuando Sally en este mismo diálogo le contesta, le dice también I will come round to the police station at ten o'clock, que en español sería iré a la comisaría a las diez.

Bien, pues este verbo, come round, que utiliza Sally, es mucho más informal que decir sencillamente I will go o I will stay there, por ejemplo. Otro ejemplo podemos verlo también cuando el policía dice ten o'clock will be fine, a las diez está bien. La utilización de la palabra fine en vez de alright en inglés es también muy coloquial.

¿Y los textos de lectura? ¿Son de un estilo muy diferente? Son bastante diferentes. Son textos narrativos, no conversacionales. Y el estilo, por lo tanto, es siempre mucho más formal.

Y entonces el vocabulario y las estructuras gramaticales también van a ser mucho más cuidadas. Podemos ver la diferencia, si quieres, escuchando un texto de lectura, concretamente, si te parece, el de la unidad trece. Y lo podemos constatar.

Give up smoking was very easy. One of his characters had done it lots of times. Nevertheless, anyone who is learning a foreign language knows it is not easy and that it takes time.

And even though anyone who has given up smoking may try to encourage other smokers by

saying If I can do it, anyone can do it. Yet, they know how difficult it is. And most will admit that without the help of someone, their story would be like Mark Twain's.

Almost everyone knows how to drive a car. But you probably know somebody who doesn't. Likewise, anyone who is patient with a computer will probably be good at it after a while.

On the other hand, the number of people who can repair an antique clock is very small. And the number of those who, like Pedro Duque, are capable of being astronauts is smaller still. So, if anyone can do it, is not always true.

It is true that there is always somebody to do everything. On the other hand, many DIY, do-it-yourself shops, have this slogan, Anyone can do it, on their windows. And more and more people, instead of waiting a long time for a carpenter, plumber or painter, try to do those things themselves.

In this text, the sentences are much longer than in the dialogue we had heard before. And the general tone is more linear. Yes, indeed.

In the narrative texts, the sentences are much longer. There are almost never direct questions or exclamations. There are usually no contractions either.

And the sentences are usually coordinated and there are also many subordinate sentences. In the text we have heard, there are many subordinate sentences of relative. In the first sentence of the text, we find one introduced by the relative which.

The rest of the sentences of relative that appear in the text are introduced by who, because their antecedent is a person. The subject of the relatives is extensively explained in the grammar points of these two units. I want to remind you.

Therefore, I recommend that you read it carefully, because it is a very important subject. And, in fact, it is very difficult that in a text, as it may be the one that comes out in the exam, several relatives do not appear. Apart from the subordinate sentences of relative, are there any other subordinate sentences in the text that we have heard? Yes, there are also many subordinate sentences that are called completives, that is, those that are introduced by the conjunction that, that in Spanish.

But with this that, be very careful, because it can be several things. On the one hand, it can be an adjective or a demonstrative pronoun, which means that, that, that, or that, that, that. For example, That house is mine.

That house. Here that would be an adjective. That house is mine.

Or, for example, in the text, in line 8 specifically, we have the following sentence. They know how difficult it is, and most will admit that. They know how difficult it is, and most will admit that.

Here the that is acting as a demonstrative pronoun. But this that can also be a conjunction that introduces a subordinate completive sentence. In all the other sentences in the text that we have heard, that that that appears is precisely a completive conjunction.

Finally, the that can also be a relative pronoun, which then introduces a subordinate relative sentence. Equivalent in Spanish to say what or who. In the text that we have heard, there is no example of this that as a relative pronoun.

However, there are several examples in unit 13, specifically on page 267, where the uses of the relative pronoun that are explained. María Dolores, before a narrative text, what do you think we should look at? Well, to understand a narrative text well, the conjunctions and connectors are very important, which are precisely the words or groups of words that link the sentences of the text and connect the ideas of the text in a logical and coherent way. These connectors can be of very different types according to the subject and what is meant.

In the text that we have heard, we have, for example, connectors like nevertheless, in line 5, which means however, notwithstanding. Or in line 11 we have likewise, which means in the same way or likewise. We also have on the other hand, in line 12 and 16, which means on the other side.

And it also appears so, which is a very common conjunction in English and which means therefore. Very important also for a text to have a logical order and a narrative coherence are the adverbs and expressions of time. If you look at the reading text of unit 12, the order of the ideas expressed is clearly indicated by the following temporal expressions.

First, one evening appears in line 5, which means an afternoon, or it could also be translated as a certain afternoon. Then it appears next day in line 7, the next day. Then it appears a few days later in line 15, which means a few days later or a few days later.

So you say these connectors are very important when it comes to writing, right? Yes, they are very important when you, above all, are going to write something or express your ideas in writing. Look, I want to tell you some of these connectors or conjunctions that are very useful when writing and that will give a logical order to the essays and writings that you do. Among them we can highlight, I would say, first or firstly, which means first or first place.

Then second or secondly, second or second place. Then means after. Later, which means later.

Next, next. And then finally, finally. For a narrative text to be well organized, what should it have? Any text that is not a dialogue should have an introduction, that is, one or two initial sentences that actually become the subject or the idea that we are going to talk about.

We cannot start writing the first idea that comes to mind. The first thing is to say what we are going to deal with. This introduction must be, therefore, brief.

Then it has to come, let's say, the development of that introductory idea. It is what we could call

the body of the text. And this can be shorter or longer, as we want.

And it is going to be precisely in this part where it is going to be very important the use of the connectors and adverbs that I just talked about, precisely to give a logical and coherent order to the ideas that we express. Finally, every text must have a conclusion. This must be brief, also one or two sentences that summarize the idea from the beginning.

Look at the text that we have heard. It concretely ends with the idea, anyone can do it. Anyone can do it.

And at the end, textually, it says, more and more people try to do things themselves. If you notice, it is the same idea of the title. It ends by summarizing the same idea of the title.

Look, narrative texts must have, above all, unity, order and coherence in the exposition of ideas. Well, it is very interesting all this that you are explaining to us today. And as you yourself have said, especially when it comes to writing.

Now, in the time we have left, what could we highlight from the grammatical point of view in these two units? I would like to emphasize the importance of studying the subject of relatives well. As I have already told you, they are extensively explained in these two units. But pay attention, above all, when the relative is omitted.

In many sentences, you will not see any relative pronoun. And yet, it will be a relative sentence. This will happen when the relative is used as a complement, not as a subject.

Specifically, on page 248, you have several ways of saying the same idea. The gentleman with whom I spoke last night has gone to Australia, says the sentence. Well, look at the sentence number 4 that you have.

The gentleman we spoke to last night has gone to Australia. Here, the pronoun who or whom, because it is referring to people, is omitted, as you see. Also, if you look at the sentence number 7, which says, the lady we met at the party is Lady Montague, in English, the woman we met at the party is Lady Montague, the relative is also omitted.

When the relative is used as a subject, therefore, it will not be omitted, but it can be omitted when it is used as a complement. How can we know, then, if the relative is a subject or a complement? This is a matter of syntax, really. And the same thing happens in English or Spanish.

But I am going to tell you, for those who have a little more loose syntax, a little trick to walk around the house, let's say, that will allow you to know if the relative is a complement or a subject. Look, if behind the relative comes immediately behind a verb, this will mean that the relative is a subject. For example, if we say, the lady who came last night is Lady Baker.

The lady who came last night is Lady Baker. Behind the what comes immediately a verb. Then,

that will mean that the what is being used as a subject, and the relative will not be omitted.

Then, in English, we would have to say, the woman who came last night is Mrs. Baker. The woman who came, who. But if behind the relative comes a noun or a pronoun, it is that the relative is a complement.

Look at this sentence. The lady we met last night is Mrs. Baker. In English, it would be, the woman we met last night is Mrs. Baker.

That is, she is a complement, and we could, or we can, in fact, omit the relative who. What else can we highlight about Unit 12? I would like you to also look at in some other structure of the dialogue of Unit 12. One of these structures, we have already seen it in some previous programs.

Specifically, it is the structure that is used in English to make a courteous request. If you remember, would you. Well, in this dialogue, the police will say to Sally, would you be kind enough to call in at the police station? Would you be kind enough? That is, would you be kind enough to come to the police station? That is, it is using the would you, and not, for example, another structure that we have already said in other programs, will you, which is also used to make a request, but it is much more informal, and perhaps in this case, when dealing with a police officer, perhaps it is a bit rude.

I would also like to highlight in this dialogue another structure that is a bit special. If you have noticed and read the dialogue, the police officer, at a certain moment, is going to say to Sally, I wish the rest of the people were as responsible as you. Well, that would you, and then would you, which is a subjunctive in Spanish, in English is, I wish the rest of the public were as responsible as you.

I wish, which is would you, and then were, which is a past. It is going to be equivalent to a would you and a subjunctive in Spanish, and in English it is going to be, I wish, an invariable structure, and then a past. Yes, I see that in Spanish a subjunctive is used, while in English an indicative past is used.

This is an important difference. Yes, keep in mind that English does not have a subjunctive, so one of the ways of translating our Spanish subjunctive is going to be precisely the past. Now, not in all the cases in which a subjunctive appears, in English a past is going to be used.

It depends on the cases. In this particular case, yes, but not always. Yes, well, in this unit I would like to highlight two things.

On the one hand, the use of the gerund behind the verb to like, which, as you know, means to like. The form ing or the gerund behind the verb like is going to be used when it is going to indicate an activity. So, in the dialogue that you have on page 262, we have an example of this.

Paco specifically says, he likes to swim and ride a bike. And in English he says, he likes

swimming and cycling. Well, keep in mind that in English there is an ing form behind the verb like, and yet we, the Spaniards, are going to use an infinitive, to swim and ride a bike, not a gerund form.

It is the same case also, which is a well-known phrase when we say, I like to read, I like to listen to music, etc. Well, in English that would have to be said, I like reading, or if it is I like to listen to music, I like listening to music. That is to say, always the gerund, the ing form behind the verb like.

I would also like to highlight, or that you pay attention to, a structure that appears, which is what about, to specifically indicate a suggestion. In this same dialogue, Mr. Baker is going to say to Paco, what do you think if you give him a t-shirt with the drawing of Piccadilly? What do you think if? It is a suggestion. In English they say, what about a t-shirt with Piccadilly circles on it? What about? Well, remember that what about is one of the most frequent forms, not the only one, but one of the most frequent to suggest something in English.

Well, we have very little time left, but I would like to ask you two brief questions. One, I see that between the dialogues and the texts, that is, almost between the oral language, how it is spoken and the written language, there are quite a few differences in English, perhaps also in Spanish, but there are in English. And on the other hand, that perhaps our grammatical structure in Spanish sometimes does not serve us to translate into English.

That is, as we have conceived the language, sometimes it is difficult in English. Well, regarding what you have said, you are right. I believe that in all languages the language varies a lot if it is a spoken language or if it is a written language, obviously.

So in English, well, it is also noticeable. It will be noticeable in the things that I have been pointing out throughout this program. Being a direct and conversational language, well, there are questions, there are exclamations.

In a narrative text, well, they are not going to use them. On the other hand, the same lexicon, the vocabulary that is used can also vary a lot. So in a language, as it is a dialogue, which is direct, well, they are going to use slang, sometimes colloquialisms, words that are, in short, more informal than in a narrative text that you have to take care of more.

The contractions, for example, that I have referred to in this program, well, they are very important. The contractions of the subject and the verb or of the verb and the negative are typical of a spoken language. So, yes, it varies a lot, Isabel, yes.

And as for the second question that I asked you, I mean, sometimes our grammatical structures, the structure of our language, well, they do not help us when trying to speak or when trying to write in English, right? No, they do not help us because, in short, the language denotes and gives us an idea a little bit of the way of thinking of the peoples. So, you can never, never literally translate from one language to another, that is impossible. Some things may

coincide, but not many.

In short, you have to try to think a little bit like the English in this case and know the structures and be a little bit familiarized. But, obviously, translating literally, not from Spanish to English or viceversa, but to any other language, it is impossible, it is impossible. The structures vary, they vary considerably.

Maybe the simplest way would be to lower the level, I mean, sometimes to speak almost like a child, so as not to interfere. Well, but that is not the solution either. I think the solution would be to work and get a little bit into the language you are studying, listening to tapes, studying books, practicing with natives.

Well, something about this, something about this, María Dolores, how to study these two lessons, the second and the third? Well, I always say that you have to study, of course, the grammar points. If you do not have the grammatical basis, it will be very difficult for you to follow the texts. But, you should not just stay in doing the exercises of the units and study a little bit like memory, let's say that it would never have to be memory, the grammar.

Always after having understood that grammar, which comes in Spanish in the book, and see the examples well and understand it, you must contextualize it in the dialogues and in the reading texts. I am going to remind you that the exam is really going to be a text, a text in English. So, decontextualizing and simply talking about theory, of loose grammatical points, well, the case does not come much.

So, work a lot the dialogues and the reading texts. Well, with this we must finish. We say goodbye to María Dolores García Flores.

Good night. Good night, Isabel. And we also say goodbye, the access course will be until tomorrow.

UNED has accompanied you with two and a half hours of radio, educational and cultural. Tomorrow we will return in this same station to our usual time, 8.30 p.m. and 7.30 p.m. in the Canary community. Our first space will be Psychology Today.

We will continue with an educational magazine. Then, open enrollment and finally, the access course. Thank you for joining us.

Have a nice night.