
ENSINO MÉDIO

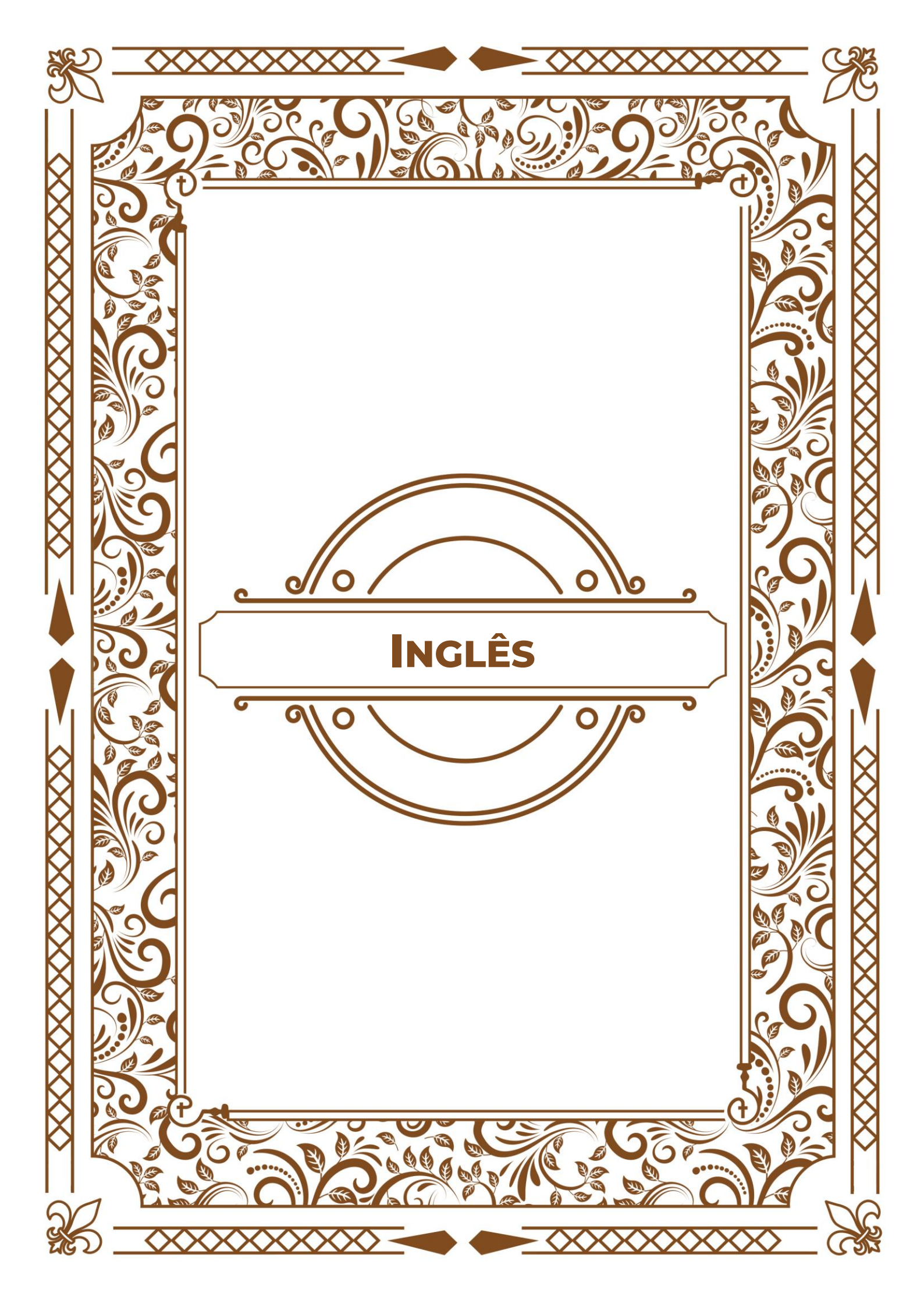
– 2º ANO –

INGLÊS

VOLUME ÚNICO

Apostila do 2º ano do Ensino Médio, escrita pelo Instituto São Carlos Borromeu. O conteúdo é indicado para estudo individual domiciliar, apoio escolar ou como material didático escolar.





INGLÊS



LESSON 03

VERB TENSES II – REVIEW

Nesta unidade é proposta a revisão dos tempos verbais do Inglês.

LISTENING AND READING

a) **Read** the text below while you **listen** to the audio in the website (www.institutosaocarlos.com.br/moodle).

Globalization: Shaping Our World in an Interconnected Age (Part I)



lobalization, a term that has become increasingly prominent in discussions about the modern world, refers to the process by which people, cultures, economies, and nations have become interconnected on a global scale. This phenomenon has had profound impacts on virtually every aspect of our lives, from the way we communicate and do business to the way we view the world and our place in it.

The roots of globalization can be traced back to centuries ago when explorers and traders embarked on voyages that connected distant lands, creating trade routes that facilitated the exchange of goods, ideas, and cultures. However, it wasn't until the late 20th century that globalization truly accelerated, driven by advances in technology, communication, and transportation.

One of the most notable aspects of globalization is the global economy. Today, businesses can operate across borders with ease, and multinational corporations have a significant presence in almost every corner of the world. This interconnectedness of economies has led to both opportunities and challenges. While it has allowed for increased trade, economic growth, and access to a wider range of products and services, it has also raised concerns about income inequality, exploitation of labor, and environmental degradation.

Increasingly: more and more; progressively.

Scale: a set of numbers, amounts, etc., used to measure or compare the level of something.

Across: from one to the other of something with clear limits, such as an area of land, a road, or a river.

Corner: a part of a larger area.

Wider range: covering a large area, or including many types of things.

b) **Listen** to the audios in the website (www.institutosaocarlos.com.br/moodle), **repeat** and **transcribe** them.

STRUCTURE

SIMPLE PAST

The **Simple Past** is used to indicate past actions that have already been **completed**, that is, to talk about facts that have already **happened**; that began and ended in the **past**.

Observe the sentences below:

I. We didn't go to the supermarket yesterday.

II. She studied English last night.

III. They visited the priest last week.

Affirmative form

	I/ She/ He/ it	You/ We/ You/ They
To be	Was	Were
To study	Studied	Studied
To work	Worked	Worked
To walk	Walked	Walked
To see	Saw	Saw

Negative form

	I/ She/ He/ it	You/ We/ You/ They
To be	Wasn't	Weren't
To study	Didn't study	Didn't study
To work	Didn't work	Didn't work
To walk	Didn't walk	Didn't walk
To see	Didn't see	Didn't see

	<i>Negative form</i>	
	I/ She/ He/ it	You/ We/ You/ They
To be	Was I/ she/ he/ it?	Were you/ we/ they?
To study	Did I/ she/ he/ it study?	Did you/ we/ they study?
To work	Did I/ she/ he/ it work?	Did you/ we/ they work?
To walk	Did I/ she/ he/ it walk?	Did you/ we/ they walk?
To see	Did I/ she/ he/ it see?	Did you/ we/ they see?

PAST CONTINUOUS

Past Continuous, also known as **Past Progressive**, is a verb tense used to indicate **continuous actions** that occurred in the **past**.

Can be used to:

1. Express two or more actions that happen at the same time in the past:

- I was reading a book while my mother was listening the news.
- While the girls were playing cards, the boys were playing socce.
- My brother was cleaning the living room while my father was washing the dishes.

2. Express a continuous action in the past, which was already happening, when another more specific action occurred:

- I was reading a book when the phone rang.
- We were talking when the neighbor arrived.
- They were studying when somebody rang the bell.

3. Express a habitual ongoing action that occurred in the past:

- He was constantly receving his friends at home.
- She was often helping her mother.
- They were always making the same study routine.

4. Establish a temporal relationship between a continuous action that occurred in the past and the present moment

- By this time last month, we were celebrating his graduation.
- She is wearing a skirt today, but she was wearing a dress yesterday.
- We were living in Miami last year.

Affirmative form

I/ She/ He/ it

You/ We/ You/

They

Were

To be

Was

To study

Was studying

Were studying

To work

Was working

Were working

To walk

Was walking

Were walking

To see

Was seeing

Were seeing

Negative form

I/ She/ He/ it

You/ We/ You/

They

Weren't

To be

Wasn't

To study

Wasn't studying

Weren't studying

To work

Wasn't working

Weren't working

To walk

Wasn't walking

Weren't walking

To see

Wasn't seeing

Weren't seeing

Interrogative form

I/ She/ He/ it

You/ We/ You/ They

To be

Was I/ she/ he/it?

Were you/ we/ they?

To study

Was I/ she/ he/it
studying?

Were you/ we/ they
studying?

To work

Was I/ she/ he/it
working?

Were you/ we/ they
working?

To walk

Was I/ she/ he/it
walking?

Were you/ we/ they
walking?

To see

Was I/ she/ he/it
seeing?

Were you/ we/ they
seeing?

PRACTICING

1. According to the study on “Past continuous”, which of the following alternatives is in this verb tense in the English language?

- a. She was think about it all day long.
- b. I'm studying for maths this morning.
- c. Anna was playing the piano when I left.
- d. We all were very happy with the news.
- e. My mother was cook some pasta.

2. Complete the alternatives below by changing the verb in parentheses to “Past continuous”:

- a. I _____ a very pleasant book last night. (to read)
- b. He _____ the living room when his mother arrived. (to clean)

- c. My father and my little brother _____ soccer yesterday. (to play)
- d. My mother _____ lunch with her friends last week. (to have)
- e. They _____ hard in their project. (to work)
- f. _____ Mary _____ a new book? (to read)
- g. _____ they _____ together yesterday? (to work)
- h. _____ he _____ to music? (listen)
- j. _____ she _____ her sister with her paperwork? (help)

3. Complete the spaces with the verbs in Past Continuous or Past Simple.

- a. I _____ (to get) ready when my friends arrived.
- b. It _____ (to start) to rain when we were leaving the house.
- c. — I _____ (to call) Mary this morning.
 — Oh, yeah? What _____ (she, to say)?
 — We _____ (not, to talk). She was studying.
- d) When Sarah _____ (to get) home last night her mother was cooking dinner.
- e) — _____ (you, to see) Alicia this morning?
 — No, I didn't.

4. Listen to the audio on the website (www.institutosaocarlos.com.br/moodle) and complete the blank spaces.

THE IMPACT OF GLOBALIZATION

Globalization has been a buzzword for years, but have you ever wondered how it shaped our world? Let's take a journey back in time to explore the effects of globalization on our lives.

In the past, communities _____ (to be) more isolated. People _____ (to live) in smaller groups, and their daily lives revolved around their immediate surroundings. They grew their own food, made their own clothes, and rarely ventured beyond their hometowns. This all _____ (to change) with the advent of globalization.

During the late 20th century, technology and transportation underwent fast advancements. The internet _____ (to emerge) , connecting people across the globe instantly. As a result, businesses began expanding internationally.

As globalization continued to evolve, multinational corporations started to outsource their production to countries with lower labor costs. This meant that products we use every day, like smartphones and clothing, were often _____ (to make) in distant countries. While this helped reduce manufacturing costs, it also led to concerns about labor practices and environmental impacts. At that time, activists _____ (to be/ to raise) awareness about these issues through protests and campaigns.

The impact of globalization _____ (to be/ not/ to limit) to economics. Cultural exchange flourished as well. Through movies, music, and social media, we could glimpse into the lives of people from other countries. The world felt smaller and more interconnected than ever before. In the past, teenagers in different parts of the world may not have known much about each other's cultures, but now, they could share experiences and interests online.

While globalization brought many positive changes, it also _____ (to raise) challenges. The competition for jobs became fiercer as companies sought talent from around the world. Teenagers were preparing for a future where we might work in a globalized job market. It was a time of uncertainty and excitement.

Looking back, we can see that globalization has transformed the way we live, work, and communicate. It has shaped our world in ways that our parents and grandparents could hardly have imagined. As we continue to navigate this globalized world, it's essential to be aware of both its benefits and challenges, and to work towards a more interconnected and sustainable future.

Buzzword: a word or expression that is very often used.

Surrounding: that is everywhere around something.

Underwent: to experience something that is unpleasant or something that involves a change.

Flourished: to grow or develop successfully.

Fierce: physically violent and frightening.

Sought: to try to find something.



LESSON 07

MODAL VERBS – REVIEW

STRUCTURE

Listen to the audios from the examples on the website and **repeat** them.

MODAL VERBS: SHOULD, MUST, CAN AND MAY – REVIEW

Modal verbs are used to complement or change the meaning of the main verbs in sentences.

In this volume we propose to review the modal verbs “should”, “must”, “can” and “may”, as they have already been explored in depth in previous volumes.

Modal verb	Usage	Example
Should	Advice, suggestion, expectation, probability and duty.	I. She should not go out late at night. – ADVICE II. You should arrive early at the airport. – SUGGESTION III. He should get home in a few minutes. – EXPECTATION IV. I should arrive in 5 minutes. – PROBABILITY V. We should fasten our seat belts. – DUTY
Must	Duty, prohibition and deduction.	I. You must pay your bills. – DUTY II. You must not tell it to anyone. – PROHIBITION.

		III. Annie must be sick. She didn't come to see me today. – DEDUCTION
Can	Possibility, capacity/skill, permission and order. → informal usage.	I. She can speak Chinese. – CAPACITY/SKILL II. It can happen with anyone. – POSSIBILITY. III. You can play outside. – PERMISSION. IV. Can I talk to the priest? – PERMISSION.
May	Possibility and permission. → formal usage.	I. Mom, may I go to the park with my friends? → PERMISSION. II. It may rain tomorrow. – POSSIBILITY. III. May I drink some water? – PERMISSION.

Modal verbs differ from other verbs in several ways.

Unlike most verbs which, in their original form, are written with “to” (examples: to go, to dance, to study), **modal verbs are always used without “to”**. There is no infinitive for modal verbs, no participle, no gerund.

Examples:

I. He **may** arrive tomorrow.

II. She **must** like to travel.

They are not flexed. Although some modal verbs indicate the time in which an action occurs (such as will - which indicates the future - and could - which indicate the past), **modal verbs are not inflected**. The same verb form is used for all people (I, you, he, she, it, we, you and they).

Example:

III. She **can** dance.

IV. They **can** dance.

V. I **can** dance.

In negatives, **“not” is used after the modal verb**. In negative sentences “not” is added after the modal verb and not after the main verb.

Examples:

VI. We **should not** go out at night.

VII. I **may not** sit here.

VIII. You **must not** eat this meal.

In the negative form, modal verbs can appear in the contracted form:

IX. Can: cannot – can't

X. Should: should not – shouldn't

XI. May: may not – has no contracted form

XII. Must: must not – mustn't

In interrogatives, the modal verb precedes the subject. In interrogative sentences it is the modal verb that appears before the subject, and not the main verb.

Examples:

XIII. Can I eat hamburgers?

XIV. Should I buy the flower for my mom?

XV. May I sit here?

XVI. Must you eat this meal?

Modal verbs do not need to be accompanied by auxiliary verbs in negative and interrogative sentences as they themselves are already auxiliary.

Examples:

XVII. May I drink some water?

XVIII. I cannot go to the museum.

PRACTICING

1. Fill in the blanks with “must” or “should”

- a) You _____ finish your homework before you go out to play.
- b) I _____ call my parents to let them know I'm okay.
- c) He _____ eat more vegetables for a balanced diet.
- d) We _____ arrive at the airport at least two hours before the flight.
- e) Sarah, you _____ be careful while crossing the street.

2. Create sentences using “must” or “should”

- a) Come up with a sentence where you advise someone to do something.
- b) Create a sentence expressing a strong obligation.
- c) Write a sentence about a rule or regulation.
- d) Form a sentence giving a personal recommendation.

3. Watch the video on the link below until 1:30. Identify instances where the speaker uses “must” or “should”. Write down three sentences using these modal verbs that you hear in the clip.



<https://www.youtube.com/watch?v=qScUhFfBntg>

4. Watch the video on the link below from 2:17 until the end. Identify what the man is able to do and what he isn't. Write down the sentences.



<https://www.youtube.com/watch?v=RPDHqfX4PZQ>

5. Fill in the blanks with the correct modal verb, either “can” or “may.”

- a) You _____ borrow my book if you promise to return it.
- b) The students _____ use the computer lab during lunchtime.
- c) I _____ join the meeting a bit later if that's acceptable.
- d) _____ I use your phone to make a quick call?
- e) She _____ finish the assignment by tomorrow.

6. Create small conversation using “can” or “may”:

- a) To go to the restroom during class.
- b) To leave work early for a family emergency.
- c) To pay with a credit card.



LESSON 10

COMPARISONS I

Nesta unidade propõe-se o estudo das formas **comparativas** dos adjetivos e advérbios em inglês e a maneira como são usadas na estrutura da frase.

STRUCTURE

When we want to say **two** persons, animals, objects, places, etc. are **different** as to a certain quality or characteristic, we **compare** them. **Comparisons** usually communicate that two things have the same quality or characteristic in **different degrees**. We make comparisons using **comparative adjectives** and/or **adverbs**.

Look at the examples:

São Carlos is **smaller than** São Paulo.

A lion is **bigger than** a cat.

A car is **more expensive than** a bicycle.

Love is **more important than** money.

When the paradigm (that which you are comparing something to) is not mentioned, you do not use **than**. Look at the examples:

Go to work by bus. It's **cheaper**. (than going by any other mean of transportation)

That sweater is too tight. I need a **larger** one. (larger than the one I've just tried on)

The weather is much **warmer** today. It was **colder** yesterday.

You're speaking too loud! Please, speak **more quietly**! I'm trying to concentrate.

To make the comparative forms of adjectives and adverbs, follow these rules:

1. For one-syllable adjectives, add **-er**.

cheap – **cheaper** / fast – **faster**

2. If the adjective ends in **-e**, simply add **-r**.

large – **larger** / nice – **nicer**

3. If the adjective ends in a consonant, vowel, consonant sequence (cvc), **double** the last consonant and add **-er**.

thin – **thinner** / big – **bigger**

4. With two-syllable adjectives ending in **-y**, drop off the **-y** and add **-ier**.

early – **earlier** / easy – **easier** / pretty – **prettier**

5. With longer adjectives (two syllables or more), use **more...**

serious – **more** serious / expensive – **more** expensive / modern – **more** modern

6. With adverbs ending in **-ly**, use **more...**

slowly – **more** slowly / carefully – **more** carefully

7. With some two-syllable adjectives, add **-er** or use **more**

narrow – narrower / **more** narrow

quiet – quieter / **more** quiet

simple – simpler / **more** simple

Some adjectives make **irregular** comparatives:

good/well – **better**

bad/badly – **worse**

far – **farther/further**

PRACTICE

1. Complete the sentences. Use a comparative form:

a. Let's stay here. It's _____. It's too noisy out there.

b. Wow, this place is big, _____ than I expected.

c. I prefer the black pair of shoes, but it is _____. I don't have all that money.

d. He says this town is too small. He wants to live somewhere _____.

e. They said the test was easy, but I didn't thought it was so much _____.
Piece of cake! I expected it to be _____.

f. Lucy told me you were sick. I hope you are feeling _____ now.

g. That TV show again? Let's watch something _____.

h. Don't worry. That's not so bad. Remember things could always be _____.

i. You told me your house was far, but it's much _____ than I thought. I'm exhausted.

2. Choose the best alternative to complete the sentences.

- a. Look at that house! It's ***bigger than / bigger*** our school!
- b. Going by train is ***more cheap / cheaper*** than going by plane, but it takes ***longer / more long***.
- c. This movie is ***more interesting / interestinger*** than the one we saw yesterday. And it's also ***funnier / more funny***.
- d. My brother's computer is ***moderner / more modern than*** mine. On the other hand, it freezes ***more often / oftener***.
- e. I guess I need to buy some ***larger / more large*** clothes. I'm growing fat!
- f. The test was so difficult, much ***more difficult than / more difficult*** it was last month.
- g. You're right. Actually, you couldn't be ***righter than / righter***.
- h. She looks so tired. Is she ***busyer / busier*** than yesterday?

ATTENTION!

We can also make comparisons using **less** instead of **more**. Look at the examples:

These jeans are **less expensive than** those ones over there.

The equipment is **less modern than** we expected.

3. Write ten sentences comparing things, people or situations in your life.

4. Look at the sentences. Add **than** when necessary.

- a. Tina's house is bigger _____ mine.
- b. I need something warmer _____ to wear. It's freezing outside!
- c. The picture is more beautiful _____ the vase, and it's cheaper _____.
- d. Hey, Jimmy, wake up! Go to your bed. It's more comfortable _____ the sofa.
- e. I prefer English to Math. English is easier _____.
- f. Studying hard is more important _____ simply doing well in tests.



LESSON 16

REVIEW

PRACTICING

1. Complete the sentences with the correct superlative or comparative form:

- a) Running is _____ (good) than walking for improving cardiovascular health.
- b) Eating fruits and vegetables is _____ (important) than consuming processed foods.
- c) Drinking water is _____ (important) for your overall health.
- d) Exercising regularly is _____ (beneficial) for maintaining a healthy weight.

2. Rewrite the sentences using the first conditional:

- a) If you _____ (eat) more fruits and vegetables, you will feel _____ (good).
- b) _____ (If / you / exercise) regularly, you will be _____ (healthy) than before.
- c) _____ (If / you / drink) more water, your skin will look _____ (good).
- d) _____ (If / you / sleep) enough, you will feel _____ (energetic).

3. Healthy Lifestyle Comparison:

Write a paragraph comparing two healthy lifestyle habits using superlative and comparative forms. For example, compare the benefits of jogging versus swimming.

4. Watch to the video (from 3:20). Say and write the comparative adjective.



<https://www.youtube.com/watch?v=wXiD0FdON7k>

5. Watch to the video (from 3:20). Say and write the superlative adjective.



<https://www.youtube.com/watch?v=wXiD0FdON7k>

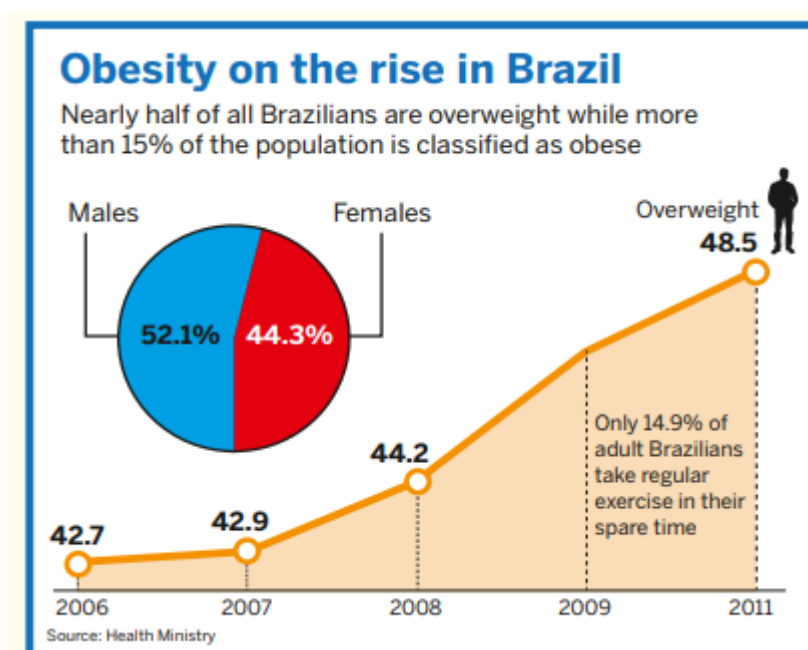
6. Healthy Habits Debate.

Discuss which healthy habit is more effective: eating a balanced diet or exercising regularly. Use superlative and comparative forms in your arguments.

7. Setting Health Goals.

Share your health goals and discuss how you plan to achieve them. Use the first conditional to talk about the benefits you will experience.

8. Read the graphic below. Make statements about it using the comparative and superlative form.



PRAYERS

THE SIGN OF THE CROSS

† In the name of the Father, and of the Son, and of the Holy Spirit. Amen.

COME, HOLY SPIRIT

Come, Holy Spirit, fill the hearts of your faithful
and kindle in them the fire of your love.

Send forth your Spirit and they shall be created,
and you shall renew the face of the earth.

Let us pray. O God, who have taught the hearts of the faithful
by the light of the Holy Spirit,
grant that in the same Spirit we may be truly wise
and ever rejoice in his consolation.
Through Christ our Lord. Amen.

THE LORD'S PRAYER

Our Father, who art in heaven,
hallowed be thy name;
thy kingdom come,
thy will be done
on earth as it is in heaven.

Give us this day our daily bread,
and forgive us our trespasses,
as we forgive those who trespass against us;
and lead us not into temptation,
but deliver us from evil. Amen.

HAIL, MARY

Hail, Mary, full of grace,
the Lord is with thee.

Blessed art thou among women
and blessed is the fruit of thy womb, Jesus.

Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death. Amen.

GLORY BE

Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning
is now, and ever shall be world without end. Amen.

ANGEL OF GOD

Angel of God, my guardian dear,
to whom God's love commits me here,
ever this day be at my side,
to light and guard, to rule and guide. Amen.

MORNING OFFERING

O Jesus, through the Immaculate Heart of Mary,
I offer you my prayers, works, joys and sufferings of this day
for all the intentions of your Sacred Heart,
in union with the Holy Sacrifice of the Mass throughout the world,
for the salvation of souls, the reparation for sins, the reunion of all Christians,
and in particular for the intentions of the Holy Father this month. Amen



LESSON 19

UNDERSTANDING ENGLISH STRUCTURE, GRAMMAR, AND COMPOSITION

O que é parágrafo?



arágrafo é um grupo de sentenças.

As sentenças em um parágrafo devem expressar pensamentos que pertencem umas às outras. Com qual finalidade? Falar sobre alguma coisa.

Leia o texto abaixo:

“A lady owned a cat and a canary bird. The cat and the Bird were good friends. The canary was not afraid of the cat. One day the lady went to visit a friend. On her return the bird was gone. The cage had fallen to the floor. Either the bird had been eaten by the cat or had escaped through the open window. The cat seemed very sad. The next day, she came into the house with the canary in her mouth unhurt. She had caught it in a neighboring tree. What a noble cat that was! Do you not think? The lady was proud of her pets.”

Note que todas as sentenças pertencem a um mesmo assunto: a relação do gato com o canário.

Abaixo vejamos mais um exemplo:

“Cats can be taught to do cute things. I have a cat that knows many funny tricks. She can ring a bell for her dinner. She can also jump through a hoop. She can climb a ladder like a boy. She enters the kitchen through a little swing door of her own. She has learned to open this door for herself. The door closes itself after her. The name of my cat is Mia.”

Novamente, veja que todas as sentenças expressam pensamentos completos e pertencem ao mesmo assunto.

Agora, mais um parágrafo para reforçarmos nosso tema:

“Two boys went to the brook to fish. One had a rod with a line tied to it. On the end of the line was a hook. A worm was fastened on the hook. The other boy carried a small net

fast to the end of a pole. On reaching the stream, Henry threw the hook and line into the water. Soon he felt something jerk and try to get away with his line. He Drew it up quickly, and found a fish fast to the hook. It loosened itself, and was falling into the water. James thrust his net under it and caught it.

Note que o assunto da pescaria entre dois amigos se mantém em todas as sentenças.

ANALYSIS OF PARAGRAPHS

Leia o texto a seguir:

The Grateful Dog

“Some years ago a little boy, not more than eight years old, was sent on an errand. On his return, as he was going home, a lame dog, rough and dirty, came limping after him. A bad boy would have thrown stones at the poor dog; but the little boy of whom I am telling you had been taught to be gentle and kind.

“He saw that the dog had been ill-used, and that it wanted a friend. He let it follow him home.

“When the little boy asked his mother if she would let the dog come into the house, the poor dog seemed as it knew what was said. It looked , oh, so sad! that the children almost cried when they saw its large bright eyes looking up to them for pity.

“The mother, who had taught her children to be kind and gentle, did not turn the poor, hungry, lame dog away. She let it go into the wash-house; and the children gave it some food, and some water to drink, and some clean straw to lie upon.

“After a few days it got well, and it soon made itself clean, and began to show how pleased it was, and how clever it was. It did all that a dog could do to show thankful it was for the kindness shown to it.”

Text from: “Scattered Seeds”

Analysis:

How many groups of sentences do you find in the story about the “Grateful Dog?”

Is each of these group a paragraph? Why?

What do the sentences in the first paragraph tell?

Model of answer: “They tell of a kind boy meeting a lame dog.”

What do the sentences in the second paragraph tell?

What do the sentences in the third paragraph tell?

What do the sentences in the next paragraph tell?

What do the sentences in the last paragraph tell?

Now, use your imagination.

Write an additional paragraph and tell how the dog showed his thankfulness, and what pleasure it gave the children.

Observação;

Como podemos notar, nos textos acima, na língua inglesa faz-se uso do pronome pessoal *it* para se referirem a animais, além de *she* e *he*. Em português usamos os pronomes pessoais *ele* e *ela* para nos referirmos a animais. Em português o pronome *isto*, ou *isso*, é demonstrativo, não é pessoal como na língua inglesa.

EXERCISES

Use your imagination!

Make sentences, or short stories, for the following questions:

What is your name?

How old are you?

How many legs has a spider?

What do horses eat?

What do caterpillars become?

What are the eggs of fish called?

Can a dog purr like a cat?

What have you learned about lobsters?

How many petals has a violet?

Of what is paper sometimes made?

Can a dog climb a tree like a cat?

Are bats birds?

Lembrando que as perguntas acima servem de temas, ou seja, de ocasiões, para se iniciar uma simples e pequena história.

More about sentences:

Lembre-se que sentenças escritas ou impressas sempre devem iniciar com **letra maiúscula**. Letra maiúscula em inglês é **capital letter**.

Nós sabemos que o pequeno ponto no final de cada sentença é chamado de **ponto final**. Em inglês o ponto final é chamado de **period**.

Todas as sentenças terminam com ponto final? Sabemos que não!

Vejamos outras formas de encerrar uma sentença:

“Who is the owner of this cat?”

“What a cute cat!”

Sabemos que a primeira sentença é uma questão. Em inglês chamamos o *ponto de interrogação* de *question mark*.

Write a question and place a question mark at the end.

Também sabemos que a segunda sentença acima é uma exclamação. Em inglês chamamos o *ponto de exclamação* de *exclamation mark*.

Observação: Às vezes as sentenças expressam o que sentimos. Sejam bons ou maus sentimentos, de alegria ou de dor, de surpresa ou de medo etc.

Se vemos um arco-íris, podemos expressar: “How beautiful that rainbow is!”

E se um garoto está com dor de dente ele pode exclamar: “Oh, how my tooth pains!”

E se hoje está muito quente alguém exclamará: “How hot it is today!”

Agora você,

Write an exclamatory sentence and place an *exclamation mark* at the end.

Agora vejamos outro tipo de sentença:

Imperative Sentence.

Exemplos:

“Bring me my hat.”

“Please carry this bucket of coal.”

Nota: Devemos ser kind and polite ao expressarmos comandos. Portanto, é melhor dizer, “Please bring me my hat”, ao invés de “Bring me my hat.”

Exercises. Use your imagination.

Write a command telling some person to sharpen your pencil.

Write a command telling someone to hand you a book. (Lembre-se que nesta sugestão a palavra *hand* é um verbo, portanto, não é o substantivo *mão*).

E, caso queiramos soar mais educados ao expressarmos comandos, podemos mudar as sentenças imperativas em sentenças interrogativas.

Exemplo:

Ao invés de usarmos a sentença imperativa “Bring me my hat,” podemos ainda usar a sentença imperativa da seguinte forma, “Please bring me my hat,” ou mudarmos de imperativo para interrogativo, “Will you please bring me my hat?”

Now answer the following questions:

Which of the following sentences express feeling?

Which asks questions?

Which express commands?

Which declare or state facts?

“What a beautiful doll you have!”

“Did you make the cake?”

“Let me see your note book.”

“The cake is made of corn flakes.”

“John has a pet squirrel.”

“Is it a gray squirrel?”

“I keep the cake in the fridge.”

“John’s dog and the squirrel are friends.”

“The squirrel often sits on the dog’s back.”

“Can John swim?”

“How nice it is to have two such fine pets!”



LESSON 21

LANGUAGE LEARNING AND INTELLECTUAL TRAINING

A PHILOSOPHICAL, HISTORICAL AND CULTURAL APPROACH TO THE STUDIES OF THE ENGLISH LANGUAGE



e acordo com o senhor John Earle, em sua notável obra “The Philology of the English Tongue”, 1881, Oxford, “Human speech consists of two essential elements, and these are Voice and Meaning. Voice will be found to consist of two parts, by a distinction worthy to be observed. For, in the first place, there is the voice which is the necessary vehicle of the meaning; and, in the second place, there is the voice that forms a harmonious accompaniment to the meaning.”

Atenção aos dois elementos abordados como essenciais da língua falada:

Voz e Significado.

Pesquise sobre as definições dadas aos termos “voz” e “significado” e explique o que você entende sobre tais fenômenos.

Continuando, “The voice which forms a harmonious accompaniment to the meaning is represented in literature; for the voice as a vehicle of the meaning is almost silent in literature and the mechanical arts of writing and printing can do but little.”

Note: (Neste caso “but” significa “nada além que” ou “nada além de”; não confundir com o caso em que “but” significa “mas” e “little” significa “pouco”).

“Poetry, which is the highest form of literature, makes great efforts to express this finest part of the voicing of language. All the peculiar characteristics of poetry, such as verse, rhythm, metre, rhyme, alliteration, assonance, are directed towards this end.”

Glossary:

Voicing – voz, expressão, opinião;

Towards – para, em direção a.

Continuando,

“In prose this is only faintly and remotely indicated by such means as punctuation and italics and parentheses. But the distinction here drawn applies to prose as well to poetry.”

Glossary:

Faintly – fracamente, vagamente. Do verbo to faint: desmaiar;

Drawn – tirado, desenhado, retirado, puxado. Do verbo to draw: desenhar, chamar, atrair.

Atenção aos elementos citados acima:

Poesia e Prosa.

Pesquise suas definições e o que os diferencia um do outro.

Continuando,

“A man may articulate every word, pronounce faultlessly, read fluently, and observe the punctuation, and yet be far from a good reader. So much of voice as is the vehicle of sense is given, but harmony is wanting, and there is no pleasure in listening to him. It is felt that, besides the sound which conveys the sense of the words, there is a further and a different kind of sound due as an illustrative accompaniment, and is the rendering of this which crowns the performance of the good reader, as it is the perception of this which constitutes the appreciative listener.”

Glossary:

Faultlessly – sem erro, perfeitamente, sem falhas, sem defeitos;

Yet – ainda assim, mesmo assim, já;

Sense – sentido, significado, senso;

Wanting – faltando, ausente, (procurado: como aparecia nos antigos desenhos animados). Neste caso não significa querendo. Aqui “wanting” é um substantivo, não é um verbo.

Convey – expressar, transmitir, transportar, levar, comunicar;

Further – outro, mais etc.;

Due – necessário, devido etc.;

Rendering – apresentação, interpretação, rendição etc.

Continuando,

“Consider the sound of a passionless *Oh* as it might be uttered by a schoolboy in a compulsory reading lesson, and then consider the infinite shades of meaning of which this interjection is capable under the emotional vibrations of the voice, and we must acknowledge that the distinction between these two elements of vocal sound is of a character likely to be attended with philological consequences.”

Glossary:

Passionless – sem emoção;

Uttered – falado, pronunciado;

Acknowledge – reconhecer;

Likely – capaz, provável, propenso (não confundir com o verbo “like”, que significa gostar);

Attended – tratado, presenciado, frequentado etc.

SOUND AS AN ILLUSTRATIVE AGENCY

“The modulatory accompaniment of speech is not unworthy of comparison with music, although it is far more restricted in the range of its elevations and depressions. If its ups and downs are altogether on a smaller scale, if its motions are more subdued and less brilliant, yet, on the other hand, it has an advantage in the extent of its province.”

Glossary:

Although – embora, todavia;

Range – conjunto, gama;

Its – seu, sua, seus, suas (não confundir com a contração entre “it” e “is”, que é “it’s”, com apóstrofo);

Altogether – totalmente, completamente etc.;

Subdued – sujeito, submetido, reduzido etc;

Province – área, esfera, província.

Continuando,

“Music is the exponent of emotion only; it cannot be said to have any share in the expression or illustration of thought intellectual. Now speech-tones are in force over the whole area of human cognisance and feeling; They are emphatically the illustration of meaning.”

Glossary:

Speech-tones – tons de voz;

Whole – todo (a), total, conjunto etc;

Cognisance – cognição, competência, aprendizado, conhecimento.

Continuando,

“As music is made of two elements, time and tune, so also is the modulation of speech. Time is expressed in quantity; and tune, or rather tone (which is the rudiment of tune), is embodied in accent.

Note: Não confundir a tradução de accent, que ora pode ser sotaque, ora pode ser tonalidade, ênfase na voz.

Atenção aos elementos:

Quantidade e Tonalidade.

Pesquise as definições de Tempo e Tom e compare com as definições de Quantidade e Tonalidade.

Continuando,

“The poetry of the classics was measured by quantity; the poetry of the moderns is measured by accent. The period at which quantity was consciously and studiously observed as an element of ordinary speech, must have been very remote. Perhaps we may even venture speculatively to regard quantity as the speech-note of that period before the rise of flexion, when language was syllabic or agglutinative.”

Atenção aos elementos:

Flexão, Silábico e Aglutinativo.

Pesquise as definições de “flexão na linguagem”, “língua silábica” e “língua aglutinativa”.

Continuando,

“We know from a thousand experiences how conservative poetry is, and we may reasonably imagine that the quantitative measure of Greek poetry had descended with a continuous stream of song from high antiquity. With the decay of the Roman empire it ceased to be a regulative principle even in poetry, and from that time accent has been foremost, as it had previously been in the background. We must not suppose the principle of quantity to be extinct; but it is no longer formulated; it is absorbed into that general swelling and flowing movement of language which is known under the somewhat vague name of rhythm.”

Glossary:

Reasonably – razoavelmente, sensatamente;

Measure – medida, compasso;

Stream – corrente, fluxo etc.;

Decay – queda;

Ceased – cessou;

Even – até mesmo;

Foremost – principal, primeiro, primordial etc.;

Previously – anteriormente;

Background – fundo histórico, contexto histórico;

No longer – não mais;

Swelling – dilatação, inflamação etc.;

Flowing – fluir, corrente, fluido etc.

Continuando,

“Leaving quantity then, we proceed to consider the illustrative value of accent.

“In the first place, accent appears as the ally and colleague of sense in the structure of words. In the first order of compounds we have to do with words like the following:

Ash-house;

Bake-house;

Brew-house;

Wood-house.

Pesquisar o significado e as definições dos termos compostos citados acima.

“In these words the accent is on the predicate. That is to say, the stress of sound falls on that member of the word which bears the burden of the meaning. That which is asserted in those words is not *house*, but *ash*, *bake*, *brew*, *wood*. *House* is the subject or thing spoken of, and that which is asserted concerning it is contained in the word prefixed. And this word or syllable is signalised, as with a flag, by having the accent upon it.”

Glossary:

Bear – recebe, suporta etc., não confundir com o substantivo “bear” que significa urso;

Burden – carga, peso, fardo etc.

Ou seja, recebe a carga do significado.

Asserted – afirmado, sustentado etc.;

Concerning – relativo a.

Continunado,

“There is a difference between *good man* and *goodman*. The difference in the sense ought to be rendered by a distinction in the sound. *Good man* is a spondee; *Goodman* is a trochee. Goodman means a man, not who is *good* (adjective), but a man who is a master of *the good* (substantive), máster of the household or the property.

“This illustration is useful for the English reader towards the understanding of Matthew xx. li – ‘And when they had received it, they murmured against the goodman of the house;’ which in the Geneva Bible of 1560 (a Protestant Bible), is thus rendered:

‘And when they had received it, they murmured against the master of the house.’

“Just in the same manner *chapman* has the accent on the first syllable. The meaning of this word is a man engaged in *chaffare*, or mechandise. It is of the same family of words as *cheapside*, which means *market-side*.”

Conclusion:

“Considering the relation of thought which exists between the two parts of a compound, it is plain that there is a harmony between the thought and the sound, when the first or specific part of the compound is distinguished in the accentuation.

“The habit of putting the specific or predicative part of a compound first, and the habit which leads us to throw our accents back on the former part of a long word, are plainly to be regarded as an example of harmonious action between the intelligence and the sentience of the mind.”

Glossary:

Throw – colocar, lançar, jogar etc.;

Former – primeiro, anterior. Compare com “latter”, que significa “último”, “posterior”; não confundir com “later” nem com “letter”.

Sentience – sensação, percepção, sensibilidade, consciência.

Finalizando,

“Even when the reasons arising from the structure of a word are no longer present, there is a tendency to pursue the track which habit has created, and to throw the accent back. Many a word of French origin has thrown its accent back according to this English principle of accentuation. Here we are able to give an illustration in which Shakespeare’s spelling represents his pronunciation.

“In *Richard II* we have the word *revenues*, and the larger number of the early prints spell it *revenues* (double nn). But some even of the quartos spell it with a single *n* according to the modern pronunciation. And if we look at the line we find that the modern pronunciation is that which reads most smoothly. So that it appears as if the diversity of spelling in this place was due to a conflict between French and English manner of pronouncing the word.”

‘Towards our assistance, we do seize to us
The plate, coine, revennewes, and moveables,
Whereof our Uncle Gaunt did stand possest.’
Richard II

WHAT IS THE DISTINCTION BETWEEN ACCENT AND EMPHASIS?

- Accent is that elevation of the voice which distinguishes one part of a word from another, as in the compounds exemplified above.
- Emphasis is the distinction made between one word and another, by the note or tone of its utterance. And this may happen in two ways, either grammatically or rhetorically.



LESSON 27

UNDERSTANDING ENGLISH STRUCTURE, GRAMMAR AND COMPOSITION



Como estruturar nossa fala e nossa escrita? Como desenvolver e aperfeiçoar nossa comunicação oral e escrita?

Vamos continuar com o estudo de definições.

NUMBER

“There are not only many kinds of objects in the world, but generally many objects of each kind. In speaking, we often wish to show that we mean only one object of a kind, or else, ore than one; and we use words accordingly. From this distinction in the use of words, we get that property which is called *number*.

“Number is that property of words which shows whether one object is meant, or more than one. There are two numbers; the *singular* and the *plural*.

“Singular – a noun or pronoun is of the singular number, when it denotes only one object. Example: book;

“Plural – a noun or pronoun is of the plural number, when it denotes more objects than one. Example; books.

“The nouns *Albert*, *tree*, and *girl*, are of the singular number, because each denotes only one object; the nouns *boys*, *trees*, and *girls*, are of the plural number, because each denotes more objects than one.

Example.

Rose – roses; partridge – partridges; goose – geese; tooth – teeth; boy – boys; I – we; me – us; he – they; her – them.

CASE

“When we speak of an object, we either say that it *is* something, that it *does* something, or that something *is done* to it; as, “The dove *is white*”; “The dove *coos*”; “The dove *was caught*”.

*This relation of an object to what is said of it, is called **case**. When something is done, the act often affects some object; as, “The dove eats corn”. This relation of the act to what is acted upon, is also called **case**. Almost every object in the world belongs to some other object, or is a part of some other; as, “Mary’s dove.”; “The dove’s feathers.”*

“All these relations of objects produce, in the expression of our thoughts, those relations between words which are called **cases**.

“Case is a part property of nouns and pronouns which shows how they are used in the construction of sentences.

“There are three cases; the *nominative*, the *possessive*, and the *objective*.

“**Nominative** – A noun or pronoun is in the nominative case, when it is the subject of a predicate-verb. “I ran.” Who ran? “James fell.” Who fell?

“**Possessive** – A noun or pronoun is in the possessive case, when it denotes possession. “My hat.”

“**Objective** – A noun or pronoun is in the objective case, when it is the object of a transitive verb or a preposition. “You sent me to him.

“A **transitive verb** is a verb that implies an act done by one person or thing to another; as, strike. The object of a transitive verb or a preposition is the noun or pronoun which completes its relation; as, “He struck *me* with his *hand*.” Struck *whom*? With *what*?

“A **predicate-verb** is a verb that makes a predicate, or the chief part of a predicate.

“John shot some *squirrels* in my *father’s field*.” Here the word *John* is said to be in the nominative case, because it denotes the doer of something, or the person of whom something is said or predicated; the words *squirrels* and *field* are in the objective case, because *squirrels* shows what he shot, and *field* shows in what; and the word *father’s* is in the possessive case, because it denotes the owner.

“**Same Case** – A noun or pronoun is generally in the same case as another, when it denotes the same person or thing.

Example. “I *myself* went.” “*Smith* the *banker* is our *neighbor*.”

The italic words of each sentence, denoting the same person, are in the same case.

EXERCISE

Faça a análise sintática das sentenças abaixo:

“Jesus wept.” “Farmers plough.” “Iron rusts.” “He works.” “John found Mary’s book.” “Lucy’s lamb nips the grass.” “Albert wrote his name on his book.” “We love them.” “I thank you.” “A flock of blackbirds is on the tree.” “Johnson the lawyer is a brother of Johnson the doctor.”

VOICE

“When an act is done by one person or thing to another, we can state the fact in two ways, – either by telling what the doer does, or by telling what is done to the person or thing acted upon; as, “Merchants *sell* goods.”; “Goods *are sold* by merchants.” From this distinction in the use of words, we get that property of verbs which is called **voice**.

“Voice – is that property of transitive verbs which shows whether the subject does, or receives, the act. There are two voices; the **active** and **passive**.

“Active – A verb is in the *active voice*, when it represents its subject as acting. As, “I *struck*.”

“Passive – A verb is in the *passive voice*, when it represents its subject as acted upon. As, “I *was struck*.”

“If I say, “The servant scoured the floor.” *scoured* is said to be in the active voice, because it represents the subject, servant, as acting upon the floor; but if I say, “The floor *was scoured* by the servant,” *was scoured* is said to be in the passive voice, because it represents the subject, floor, as acted upon.

EXERCISES

Faça a análise sintática das sentenças abaixo:

“I called.” “I was called.” “He caught.” “He was caught.” “I see.” “I am seen.” “He should send.” “He should be sent.” “Snow protects plants.” “Plants are protected by snow.” “The sun is melting the snow.” “The snow is melted by the sun.” “A servant brought the horse.” “The horse was brought by a servant.”

MOOD

“Many actions really take place; but many are only in the mind, or people bear certain relations to them. If I say, “I write.” I express something as a matter of fact; “I may write.” I express not what is a matter of fact, yet may become such, or I simply declare my relation to the act; “If I were writing.” I express a mere supposition; “Write.” I request it to be done. “To write.” “Writing.” I simply speak of the act. These different modes of expressing the verb, grammarians call *moods*; or, from this distinction in the use of words, we get that property of verbs is called **mood**.

“Mood is the manner in which the act or state is expressed with reference to its subject.

“An act or state may be referred to its subject as something real; or as something merely *supposed*; or as something *modified by a relation*; or as something *commanded*; or as something *subordinate*, or merely *assumed* and not *predicated*.

“There are four moods; the *indicative*, the *subjunctive*, the *potential*, and the *imperative*.

“**Indicative** – A verb in the *indicative mood* expresses an actual occurrence or fact.

Ex. “I *went*.” “It *snows*.” “God *created* the world.”

This mood can be used interrogatively.

Ex. “‘Is there no hope?’ the sick man said.”

“Subjunctive – A verb in the *subjunctive mood* may express,

First, something as future and uncertain.

Ex. “If he *be* at home, I shall speak to him.”

Second, a mere wish or supposition.

Ex. “O *had* I the wings of a dove!” But I have not.

“If he *were* at home, I would speak to him.” But he is not.

“*Had* he *been* at home, I would have spoken to him.”

Third, a mere conclusion, conception, or consequence.

Ex. “It were useless to resist.” (would be);

“If it were done when it is done, then it were well it were done quickly.” Shakespeare.

“Potential – A verb in the *potential mood* may express,

Power. “I can go.” “I could go.”

Possibility. “It may rain.” “It might rain.”

Liberty or Permission. “You may go.”

Inclination. “I would go.”

Duty. “I should go.”

Necessity. “I must go.”

A Wish. “May you prosper.”

This mood can be used interrogatively.

Ex. “Can Flattery soothe the dull, cold ear of death?”

“The words which express the potential mood are *may, can, must, might, could, would*, and *should*.

Imperative – A verb in the imperative mood may express,

Command. “John, sit up.”

Entreaty. “Forgive our trespasses.”

Exhortation. “Learn what is useful.”

Permission. “Go in peace.”

“There are two other forms of the verb, the *Infinitive* and the *Participle*, which do not predicate the act or state of a subject. Most grammarians call the infinitive the *infinitive mood*; some call the participle the *participial mood*. Both forms may be considered a mood; but seems to us that they are sufficiently distinguished by being called the *Infinitive* and the *Participle*.

“I **study**.”, here *study* is in the indicative mood, because it expresses something as really taking place. “If I **study**.”, “If I **were studying**.”, here *study* and *were studying* are in the subjunctive mood, because the former expresses only what may take place hereafter, and the latter a mere supposition. “I **can study**.”, here *can study* is in the potential mood, because it expresses only my ability in regard to studying. “**Study**.”, here *study* is in the imperative mood, because it is given as a command to the person spoken to. “To study.”, “Studying.”, here the actions are spoken of abstractly, that is, without referring them to any particular person or thing.”

TENSE

“We can not separate our actions from time. Besides, the time of an act, or whether the act is completed or not, is often a matter of great importance to us. Time may naturally be divided into three great divisions, **present**, **past**, and **future**; and in each of these periods we may speak of an act as simply taking place, or as completed. Thus: “I *write*.”; “I *have written*.”; “I *wrote*.”; “I *had written*.”, “I *shall write*.”, “I *shall have written*.” These different ways of using verbs to distinguish time, are called tenses.

“Tense is that property of verbs which shows the distinctions of time.

“There are six tenses: the *present*, the *present-perfect*; the *past*, the *past-perfect*; the *future*, the *future perfect*.

Present – A verb in the *present tense* denotes a present act or state. “I *see*.”

Present-perfect – A verb in the *present-perfect tense* represents something as completed in present time. “I *have seen*.”

Past – A verb in the *past tense* denotes simply a past act or state. “I *saw*.”

Past-perfect – A verb in the *past-perfect tense* represents something as completed in past time. “I *had seen*.”

Future – A verb in the *future tense* denotes simply a future act or state. “I *shall see*.”

Future-perfect – A verb in the *future-perfect tense* represents something as completed in future time. “I *shall have seen*.”

“The following sentences illustrate the six tenses: “The tree blossoms.”; “The tree has blossomed.”; “The tree blossomed.”; “The tree had blossomed.”; “The tree will blossom.”; “The tree will have blossomed.”

“The tenses of the subjunctive mood move forward in time.

Indicative: “I am **here now**.”; “I was **there then**.”

Subjunctive: “If I **be** here tomorrow.”; “If I **were** there **now**.”

“The tenses of the potential mood, when used subjunctively, move forward in time.

Ex. 'I should think you might risk it.' (no error hereafter)

“Sometimes *when, till, as soon as*, or a similar term, carries the present or the present-perfect tense into future time.

Ex. “When he comes, I will send him to you.”;

“When he has finished the work, I will pay him.”

Forms of the sentence.

The Forms of a Tense are the different ways in which it can be expressed.

Ex. “He strikes, does strike, is striking, is struck, striketh.

There are five forms: the common, the emphatic, the passive, the progressive, and the ancient, or the solemn style.

The Common Form is the verb expressed in the most simple and ordinary manner.

Ex. “Time flies.”

“He went home.”

(to be continued).



LESSON 31

UNDERSTANDING ENGLISH STRUCTURE, GRAMMAR, AND COMPOSITION – VERBS

VERBS – FORM



“The **ordinary inflections** of an English verb – including the verbals – are as follows:

Third person, singular number, presente tense, indicative mood: *calls, sees*.

Preterite tense: *called, saw*.

Present participle and gerund: *calling, seeing*.

Preterite participle: *called, seen*.

“In most verbs the finite preterite and the preterite participle have the same form – called.

“The common form *call* expresses four grammatical categories:

Present indicative, with the exception of the third person singular (*calls*), as in I *call*, they *call*;

Present subjunctive, as in *If he call*,

Imperative mood, as in *Call*;

Infinitive, as in *Let him call*.

“In English, verbs are modified partly by **inflection**, partly by *form-words* – particles and verbs – which latter constitute the **periphrastic** forms of the verb. Inflections and periphrastic forms together make up the **conjugation** of a verb.

“The *form-particle* **to** (preposition or adverb) is prefixed to the common form of the verb, this combination constituting the *supine* or periphrastic infinitive, as in *I wish to see*, which has the same grammatical function as the infinitive in *I will see*. Hence we often include the supine under the term infinitive. The adverb *not* also enters into the periphrastic forms of the verb, especially in the spoken language, as in *I don't know*, which is the negative form of *I know*.

“The form-verbs used to modify the English verb are called **auxiliary** verbs, or auxiliaries. The chief auxiliaries are *be, have, do, will, shall, may*. When a full verb is associated with an auxiliary, it is always made into a verbal, so that the function of predication is transferred to the auxiliary. Thus the finite inflected verb in the present indicative *He sees* becomes an infinitive in the future tense *He will see*, a present participle in the definite indicative *He is seeing*, and a preterite participle in the perfect tense *He has seen*. If, as is often the case, a periphrastic form is made up of more than one auxiliary, only one of these keeps its finite form, all the others being made into verbals, as in *He has been seeing, He will have seen*, where *has* and *will* are the only finite verbs.

“Most of the auxiliaries are used also as full verbs. Thus *will* in *I will do it, whether you like it or not* is a form-word, but a full word meaning *I am determined to*. Such combinations do not form part of the verb-conjugation.

“In English the finite verb must always be accompanied by a subject-word, except in the imperative (See!). If there is no other noun-word, a personal pronoun must be used: *The man came; I know who came; He came*.

Hence the addition of the unmeaning *it* in *It rains*.

The pronouns are omitted only in colloquial, elliptical phrases, such as *don't know* = *I don't know*.

MEANING

“The primary use of verbs as regards their meaning is to express phenomena (changing attributes), as in *come, fall, grow, die* (compare the attribute-word *dead*), *walk, strike, see, live, think*. In other verbs the idea of phenomenality is less important, as in *live, shine* – compared with *flash, twinkle; stand* – compared with *fall, rise; lie, sleep*. In *exist*, which is the most abstract with non-existence.



“Verbs are classed according to their meaning as *transitive* and *intransitive*, *reflexive*, *reciprocal*, *impersonal*.

TRANSITIVE AND INTRANSITIVE VERBS

“**Transitive** verbs, such as *strike*, *see*, *like*, require a noun-word or noun-equivalent in the direct object relation to serve as complement to them, that is, complete their meaning, as in *He struck him*; *The man saw the boy*; *Boys like jam*; *I do not like having my hair cut*. Verbs which do not take a direct-object noun-word after them are called **intransitive**, such as *come*, *fall*, *live*. It is easier to form a complete sentence with an intransitive than with a transitive verb, as in *He fell*, *The tree lives*. But transitive verbs can also stand without any object-noun, not only when the object-noun may be understood from the context, as in *I see*, meaning *I see what you mean*, but also when the object idea is so vague or uncertain that it is not necessary or easy so to express it, as in *Blind men saw*, where *saw* means ‘*saw things in general*’, that is, ‘*received the power of sight*.’ In *I see* = ‘*I see what you mean*’, the verb is fully transitive – the omission of the object-word or word-group being only an elipse – while in *blind men saw* it may be regarded as half intransitive.

“Transitive verbs are sometimes used without an object-word for a different reason, namely, that their gramatical subject is logically their direct object, as in the *book sells well*; *meat will not keep in hot weather*, which mean ‘*they are selling the book well*’; ‘*we cannot keep meat in hot weather*’, the subject not being expressed because of its indefiniteness, just as the object is not expressed in *blind men saw* for the same reason. We call *sells* and *keep* in such constructions **passival** verbs.

“Intransitive verbs can often be converted into transitive by a slight change of meaning, as in *the groom walks the horse about*, where *walk* means ‘*cause to walk*’. So also in *I ran a thorn into my finger* compared with *a thorn ran into my finger*. Such transitives are called **causative** verbs.

“When an intransitive verb requires a noun-word to complete its meaning, the noun-word is joined to it by a preposition, forming a **prepositional complement**, as in *he came to London*; *he looked at the house*; *I thought of that*; *he thinks of going abroad*. We can see from these examples that the distinction between transitive and intransitive is mainly formal, for *think of* and the transitive verb *consider* in *I consider that* have practically the same meaning, and *think* itself is used transitively in some phrases, as *I thought as much*.

“So also the slight difference in meaning between *he looked at the house* and *he saw the house* has nothing to do with one verb being intransitive, the other transitive. The meaning of a transitive as well as an intransitive verb may be extended or defined by a preposition-group, as in *to fill a glass with water*, *to accuse a person of dishonesty*. When the combination of an intransitive verb with a preposition is logically equivalent to a transitive verb, we call the combination a **group-verb**. Thus *think of* is the group-verb corresponding to the transitive verb *consider*.”

REFLEXIVE VERBS

“In such a sentence as *He contradicts himself*, we have a transitive verb followed by a reflexive pronoun in the object-relation. So also in *to wash oneself*; *to keep oneself in the background*. But in *to wash in cold water*; *to keep in the background*; *to keep quiet*, the reflexivity is not expressed by any pronoun, but is implied in the verb itself, which is thus changed from a transitive into an intransitive **reflexive** verb.

“Some languages have **special inflections** or other formal marks to show when a verb is used in a reflexive sense, such as the Greek ‘middle voice’.

“In some languages the combination of a transitive verb with a reflexive pronoun is used passively. Thus in French, *se vend* (*vende-se*), literally ‘*sells itself*’, is used to mean ‘*is sold*’, being thus equivalent to *sells in the book sells well*.”

RECIPROCAL VERBS

“In such sentences as *They fought each other*, *They fought one another*, *We quarreled with each other*, we have the combination of a verb with a **reciprocal pronoun**. If these pronouns are dropped, and the idea of reciprocity is implied in the verb itself, it becomes a *reciprocal verb*, a transitive verb becoming intransitive at the same time. Fight and quarrel are reciprocal verbs in such sentences as *Those two dogs always fight when they meet*; *We quarreled, and made it up again*. In such a verb as *meet* in *We shall meet again soon*, the reciprocal meaning is less prominent.”

IMPERSONAL VERBS

“Impersonal Verbs, such as *to rain*, *to freeze*, *to snow*, *to thunder*, are words expressing natural phenomena, and uniting logical subject and predicate in one word, raining, for instance, being equivalent to ‘*drops of water falling from the sky*’, or, more briefly, ‘*falling water*’. So also *to freeze* means that the temperature of the air is below freezing-point, while in *it thunders* ‘sky’ might be regarded as the logical subject. Hence,



when such noun as *rain* is made into a verb, it not only does not require, but cannot take, a logical subject, whether expressed by a noun or a pronoun. But as in English a finite verb must be preceded by a noun-word of some kind, the unmeaning it is prefixed as a prop-word – a purely grammatical empty subject-word. These verbs are called ‘impersonal’ because they allow of no variations of person. Nor can they be used in the plural.

Note: Of course there is nothing to prevent these verbs from being made into personal verbs by a metaphorical change of meaning, as when we speak of *thundering out a command*.

FUNCTION

“The grammatical function of a finite verb is to serve as a predicate-word, that is, in an ordinary affirmative sentence to state something about the subject of the sentence, which is expressed by a noun-word or noun-equivalent word-group: *The sun shines; He sleeps; To stand all day tires one; Standing tires me; That you should think so surprises me.*

“Although in English the verb must have a subject-word before it (that is why we say *It is raining* and not *Is raining*), except in the imperative, it must be observed that the inflectional ‘s’ in *comes* is equivalent to a pronoun, for it tells us that the verb must refer to *he, she* or *it* as subject if it does not refer to some other noun-word. Hence in *He comes* the subject is really expressed twice over, so *He comes* is equal to ‘*He come-he.*’

FORM-CLASSES

“The forms which make up the conjugation of a finite verb are classed under the grammatical categories of **number**, **person**, **tense**, **mood**, and **voice**. There are also some other miscellaneous categories included under the head of ‘forms’.

NUMBER

“The only grammatical category that verbs have in common with nouns is that of **number**, although it is expressed in totally different ways in these two parts of speech. In the regular English verbs the only distinction between singular and plural is that the third person present indicative ends in ‘s’ in the singular, as in *He sees, She sees.*

“There is no distinction made in the preterite: *He saw; She saw.* More distinctions are made in some of the irregular verbs: *I am; We are; He was; They were.*

PERSON

There are three persons of verbs, first, second, and third, corresponding to the three persons of the personal pronouns. The only personal inflection of the English regular verbs is the ‘s’ of the third person singular present indicative – *He sees*. In the other forms of the regular verb there are no distinctions of person. Some of the irregular verbs make further distinctions: *I am, you are, he is, we are.*

TENSE

“The only tense which is expressed by inflection in English is the preterite (*I called, I saw*), the absence of the preterite inflection constituting the present tense (*I call, I see*). The other senses are formed by means of auxiliaries, thus the future (*I shall see, He will see*) is

formed by the combination of the auxiliary *shall* or *will* with the infinitive, the perfect tense (*I have seen*) consists of *have* + the preterite participle; the definite tenses (*I am seeing, I was seeing*) consist of *be* + the present participle.

“**Tense** is primarily the *grammatical expression* of **distinctions of time**.

Etymology of the word tense:

Middle English: *tens* “time”;

Early French: *tens* “time”;

Latin: 1660s, *tempus* “time”; *tensus* “being in a state of tension”.

“Every occurrence, considered from the point of view of time, must be either past, as in *I was here yesterday*; present, as in *He is here today, He is here now*; or future, as in *He will be here tomorrow*. We call **was** the *preterite tense* of the verb to be – using ‘past’ as a general term to include other varieties of past time besides the preterite – **is** the *present tense*, and **will be** the *future tense* of the same verb.



SIMPLE AND COMPOUND TENSES

“The present, preterite, and future are simple tenses. But there are also *compound tenses*, the most important of which belong to the **perfect-group**, comprising the *perfect*, *pluperfect*, and *future perfect*. These compound tenses combine present, past and future respectively with a time anterior to each of these periods: perfect (present perfect) = preterite + presente; pluperfect (past perfect) = pre-preterite + preterite; and future perfect = pre-future + future.

“The **perfect** (*I have seen*) combines past and present time. Thus *I have come* in the sentence *I have come to see you* combines the two ideas ‘*I came here*’ and ‘*I am here now*’.

“The **pluperfect** (*I had seen*) stands in the same relation to the simple preterite as the perfect as the perfect does to the presente, that is, it expresses an occurrence which took place before the time denoted by a preterite tense, and yet continuing into the latter; thus in the sentence *When I had seen everything in Edinburgh, I went on to Glasgow*, the action expressed by *had seen* is shown to have taken place before that expressed by *went*, and yet the actions are felt to be connected together.

“The **future perfect** (*I shall have seen*) stands in the same relation to the simple future; that is, it expresses an occurrence taking place in the future, and yet before the occurrence expressed by the accompanying simple future, the two occurrences being regarded as connected together in the same way as in the perfect and pluperfect, as in *I shall have finished my letter by the time you come back*, where *come*, though a present in form, is logically a future, and would be expressed by a future tense in many languages.



LESSON 36

ENGLISH LANGUAGE AND POETIC COMPOSITION

**“MADONNA: VERSES ON OUR LADY AND THE
SAINTS”, BY THE REVEREND MATTHEW RUSSELL,
S.J., 1880, DUBLIN, IRELAND**

ROSARY RHYMES

In the name of the Father and of the Son
And of the Holy Ghost, God Three in One,
And, Mary, for the love of thee,
We say the holy Rosary.

THE JOYFUL MYSTERIES



The Annunciation.

“Hail, full of grace! The Holy One,
The Son of God, shall be thy Son.”
Low Spake the handmaid of the Lord:
“Be it according to Thy word!”

The Visitation.

O’er the bleak hills in March she sped,
Comfort and grace around to shed.
“God’s Mother cometh thus to me!
Blest amongst women shalt thou be.”

The Nativity.

Glory to God on high! For low

Hath He stooped down to heal our woe.
Glory to Chris tour Lord for aye,
Who shivering in the manger lay.

The Presentation.

Clasp Him, old Simeon, to thy breast,
Then ask of God to let thee rest.
But, ah! hast thou no gentler word
For that young Mother than the sword?

The Finding in the Temple.

He's lost! To those fond hearts what pain!
He's lost! – but joy! He's found again.
“We've sought for Thee with tears, my Son!”
“My Father's work must needs be done.”

THE SORROWFUL MYSTERIES

The Agony in the Garden.

Crushed down, O Jesus, 'neath my sins,
Thy Heart Its agony begins.
“Father, thy will, not mine, be done!”
Thou prayest, as the red streams run.

The Scourging.

Shudder, my soul, with grief and awe,
As if ear heard, as if eye saw,
How, thick as hail, the lashes fell
On Him, “who hath done all things well.”

The Crowning with Thorns.

Unmoved shall I behold thy woe,
Because endured so long ago?
Thou lovest me as truly now
As when the rude thorns rent Thy brow.

The Carrying of the Cross.

While up the Mount his Cross He bore,
His Mother tracked Him by his gore,
Till, tottering 'neath the weight, He fell --

That Mother's anguish who could tell?

The Crucifixion.

Nailed to the cruel, shameful Tree

For three long hours, Thy Saviour see.

Go, stand with Mary near the Cross,

Nor shrink from shame, or pain, or loss.

THE GLORIOUS MYSTERIES

The Ressurrection.

The gloom hath passed from earth away, --

Arise, O Sun! Whose smile is day.

He who was dead hath eager flown

To where his Mother mourneth lone.

The Ascention.

The pageant fadeth up from sight;

The gazers, tranced in meek delight,

Hear white-robed angels chide their pain:

"He who is gone will come again."

The Descent of the Holy Ghost.

With patient longing deep, serene,

The Twelve are waiting with their Queen,

Till God fulfil their souls's desire --

And see! they flash, those tongues of fire.

The Assumption.

Say who is she upward soars,

Leaning on Him her soul adores?

The King of heaven has whispered, "Come!"

And bids his Mother welcome home.

The Coronation.

Joy in the courts of Sion! Bow,

Saints, angels! as on Mary's brow

Gleams bright yon crown of dazzling sheen,

And heaven exultant greets its Queen.

The blessed beads are numbered all;

"Hail, holy Queen!" on thee we call

To hallow all our pilgrim days
Into a rosary of praise.

DANTE'S PRAYER TO THE BLESSED VIRGIN

Vergine Madre, figlia del tuo Figlio, ... Paradiso, canto 33.

O Virgin Mother, Daughter of thy Son,
Of creatures all the lowliest, loftiest one,
Term of God's counsel, fixed ere time begun.
Our human race thou hast to such degree
Ennobled in thy Maker's eye that He
His creature's child hath not disdained to be.
Kindled anew within thy womb's pure shrine
Did burn the love beneath whose glow benign
Bloomed in eternal Peace this Flower divine.
Here unto us art thou the noonday light
Of charity – below in earth's dark night
Thou art of hope the living fountain bright.
Lady! so great thou art, thy power so high,
Who longs for grace nor breathes to thee his sigh
Would have his wishes without wings to fly.
Thy bounty succored not him alone
Who asks for it, but oftentimes is known
Freely to come ere the demand hath flown.
In thee all mercy, clemency we find,
In thee all splendor – all in thee combined,
Whatever is of good in human kind.
O Queen who canst whate'er thou wilt! I pray
That he who hath such Wonders seen to-day
'Neath thy protection ever safe may stay.



THE NAME OF MARY

Mary! that holy name hath scarcely died
Mary! that name secure shall bear me on
Upon my lips, that name immaculate,
Amid life's perils; in that mighty name

When my torn heart regains its placid state,
 The menaces of fortune I defy.
 And in my eyes the tears of grief are dried.
 And, when my term of mortal life is gone,
 Mary! I name Her, and a boundless tide
 In my last moment Mary's help I'll claim--
 Of rapture doth my bosom inundate
 Her name upon my lips, content I'll die.
 With sweetness so unutterably great
 That, to contain it, all its strength is tried.

MOTHER MOST PURE

Mother most tender,
 Help thy poor child.
 Haste with thy succour,
 Maid undefiled!
 Amaiable Mother,
 Stainless and fair!
 Take a frail creature
 Into thy care.
 'Mid countless perils
 Still keep me pure;
 On through death's portal
 Lead me secure.
 Where'er my fortune
 Here may be cast,
 The land of the living
 Mine be at last!
 Thou, O most loving!
 Dost thy gifts shower:
 With hope unfailing
 Crown my last hour.
 When I the battle
 Have fought and won,
 And 'neath thy guidance



Life's course is run;
When, living, dying,
My Faith I've proved,
Take me from danger,
Mother beloved!

SONNET TO SAINT JOSEPH

Saints know thee best, oh, hidden, silent saint!
And would that I could feel a little part
Of that great love Theresa's kindred heart
Felt for thee, Foster-father! But the taint,

The chill, is on my soul; and few and faint
The prayers that from this earthly bosom dart
Up to that heavenly throne whereon thou art
In glory, not too high to hear my plaint.
Patron of all who work in humble ways!
Pray that from pure and earnest motive I
May fill with patient toil the moments flying;
Patron of happy daeth-beds! When my days
Have reached their term, be thou,
dear Joseph! nigh,
With Mary and with Jesus, while I'm
dying.





Nossa Senhora Auxiliadora, rogai por nós!

Santíssima Virgem Maria a quem Deus constituiu
Auxiliadora dos Cristãos,
nós vos escolhemos como Senhora e
Protetora desta casa.

Dignai-vos mostrar aqui Vosso auxílio poderoso.

Preservai esta casa de todo perigo: do incêndio, da
inundação, do raio, das tempestades,
dos ladrões, dos malfeitores, da guerra e de todas as
outras calamidades que conheceis.

Abençoi, protegei, defendei, guardai como coisa vossa
as pessoas que vivem nesta casa.

Sobretudo concedei-lhes a graça mais importante,
a de viverem sempre na amizade de Deus,
evitando o pecado.

Dai-lhes a fé que tivestes na Palavra de Deus,
e o amor que nutristes para com Vosso Filho Jesus e
para com todos aqueles pelos quais
Ele morreu na Cruz.

Maria, Auxílio dos Cristãos, rogai por todos que
moram nesta casa que Vos foi consagrada.

Amém.