

Aula 10

SENSES

META

Promover o enriquecimento do vocabulário em inglês com foco nos **verbos de sentido**.

OBJETIVOS

At the end of this class, it is expected that the students:

Reconhecer verbos do universo dos sentidos em inglês;

Diferenciar *stative verbs* de *dynamic verbs*;

Perceber quando os verbos modais acompanham os verbos de sentido.

PRERREQUISITOS

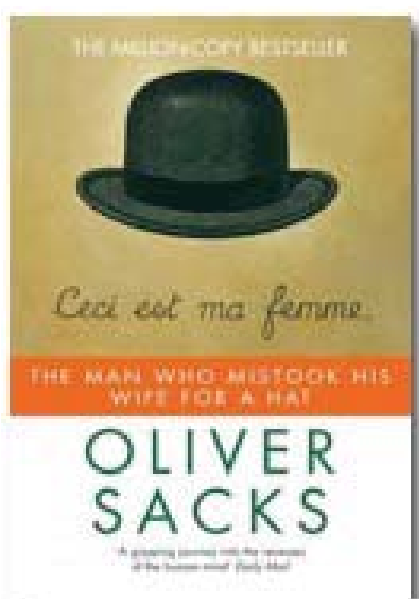
Conhecimento intermediário da língua inglesa

Luana Inês Alves Santos
Paulo Roberto Boa Sorte Silva

INTRODUCTION

Olá!

Você já ouviu falar neste livro? O seu título, *The man who mistook his wife for a hat*, é, no mínimo, curioso, não? A partir da capa deste livro dá para imaginar do que ele trata? Can you make any guesses about the topic? Uma dica pode ser que um lançamento subsequente a ele, também escrito por Oliver Sacks – intitulado *Awakenings* – tornou-se um filme famoso, estrelado por Robert De Niro e Robin Williams



Capa do livro *The man who mistook his wife for a hat*. Fonte: www.goodreads.com

A nossa aula de hoje terá alguns trechos da obra de Oliver Sacks como referência para atividades de leitura, escrita e gramática, com base em Jones et.al. (2010). Vamos explorar o mundo dos sentidos em Inglês. Esperamos que você goste!



ACTIVITY

Iniciaremos a nossa aula lendo quatro excertos retirados do livro *The Man Who Mistook His Wife for a Hat* e fazendo uma atividade. Para cada

trecho, designe um dos títulos a seguir, são eles: a) The doctor's examination; b) The diagnosis; c) The doctor's first impression; d) The patient.

1) _____

Dr. P. was a musician of distinction, well-known for many years as a singer, and then at the School of Music, as a teacher. It was here, in relation to this students, that certain strange problems were first observed. Sometimes a student would present himself, and Dr.P. would not recognize him; or, specifically, would not recognize his face. The moment the student spoke, he would be recognized by his voice. Such incidents multiplied, causing embarrassment, perplexity, fear – and, sometimes, comedy. For not only did Dr.P. increasingly fail to see faces, when there were no faces to see: genially, when in the street, he might pat the heads of water-hydrants and parking-meters, taking these to be the heads of children; he would amiably address carved knobs in the furniture and be astounded when they did not reply.

The notion of there being “something the matter” did not emerge until some three years later, when diabetes developed. Well aware that diabetes could affect his eyes, Dr.P. consulted an ophthalmologist, who took a careful history and examined his eyes closely. “There’s nothing the matter with your eyes”, the doctor concluded. “But there’s trouble with the visual parts of your brain. You don’t need my help, you must see a neurologist”. And so, as a result of his referral, Dr.P. came to me.

2) _____

It was obvious within a few seconds of meeting him that there was no trace of dementia in the ordinary sense. He was a man of great cultivation and charm, who talked well and fluently, with imagination and humor. I couldn’t think why he had been referred to our clinic.

And yet there was something a bit odd. He faced me as he spoke, was oriented towards me, and yet there was something the matter – it was difficult to formulate. He faced me with his ears, I came to think, but not with his eyes. These, instead of looking, gazing at me, “taking me in” in the normal way, made sudden strange fixations – on my nose, on my right ear, down to my chin, up to my right eye – as if noting (even studying) these individual features, but not seeing my whole face, its changing expressions, “me”, as a whole. I am not sure I fully realized this at the time – there was just a teasing strangeness, some failure in the normal interplay of gaze and expression. He saw me, he scanned me, and yet...

“What seems to be the matter?” I asked him at length.

“Nothing that I know of,” he replied with a smile, “but people seem to think there’s something wrong with my eyes”.

“But you don’t recognize any visual problems?”

“No, not directly, but I occasionally make mistakes”.

3) _____

He saw all right, but what did he see? I opened out a copy of the National Geographic magazine, and asked him to describe some pictures in it.

His responses here were very curious. His eyes would dart from one thing to another, picking up tiny features, individual features, as they had done with my face. A striking brightness, a color, a shape would arrest his attention and elicit comment – but in no case did he get the scene-as-a-whole.

“What’s this?” I asked, holding up a glove.

“May I examine it?” he asked, and, taking it from me, he proceeded to examine it.

“A continuous surface”, he announced at last “infolded on itself. It appears to have” – he hesitated – “five outpouchings, if this is the word”.

“Yes”, I said cautiously. “You have given me a description. Now tell me what it is.”

“A container of some sort?”

“Yes”, I said, “and what would it contain?”

“It would contain its contents!” said Dr.P. with a laugh. “There are many possibilities. It could be a change purse, for example, for coins of five sizes. It could”

I interrupted the barmy flow. “Does it not look familiar? Do you think it might contain, might fit, a part of your body?”

No light of recognition dawned on his face. No child would have the power to see and speak “of a continuous surface... infolded on itself.” But any child, any infant, would immediately know a glove as a glove, see it as familiar, as going with a hand. Dr.P. didn’t. He saw nothing as familiar. Visually, he was lost in a world of lifeless abstraction.

4) _____

“Well, Dr. Sacks,” he said to me. “You find me an interesting case, I perceive. Can you tell me what you find wrong, make recommendations?”

“I can’t tell you what I find wrong, but I’ll say what I find right. You are a wonderful musician, and music is your life. What I would prescribe, in a case such as yours, is a life which consists entirely of music. Music has been the center, now make it the whole, of your life”.

Fonte: Jones et al (2010, p. 59)

Após ler cuidadosamente e relacionar os títulos aos excertos, vamos refletir sobre o texto respondendo algumas perguntas, com base em Jones et. al. (idem). As respostas poderão ser discutidas com a sua tutora em caso de dúvidas:

- a) What were Dr. P.’s first symptoms? Why did he consult an ophthalmologist? Was the ophthalmologist able to help him?
- b) What did Dr. Sacks notice about Dr. P.’s eyes when they first met?

- c) Was Dr. P. aware that he didn't see normally? Why/ Why not? How did Dr. P. see?
- d) How do you think Dr. P. would describe a book or a cell phone? What might he mistake them for?
- e) What advice did Dr. Sacks give the patient? This book was written more than 20 years ago. Would you expect this kind of advice today?

Interessante, não? Vamos explorar um pouco mais a fundo o vocabulário constante nos excertos do livro. Relacione a lista de verbos a seguir com as suas definições no glossário, sugerido por Jones et. al. (2010, p. 58) abaixo.

A lista de verbos é:

Observed
Recognize
Gazing
Taking in
Scanned
See
Dart
Examine

GLOSSARY

- a) _____ verb [I]: look steadily at something for a long time
- b) _____ verb [I]: notice
- c) _____ verb [I/I]: move suddenly and quickly
- d) _____ verb [I]: spend time looking at something
- e) _____ verb [I]: knowing what something is when you see it again
- f) _____ verb [I/T]: look at or over something quickly to get a general impression
- g) _____ verb [I]: to look closely or analytically at something
- h) _____ verb [I]: to become aware of something or something using your eyes

Você notou que os verbos “observe”, “recognize” e “see” possuem mais de um significado? Leia as frases abaixo e relacione os verbos que estão numerados de 1 a 6 aos significados (a-f)

- 1) understand
- 2) date someone
- 3) admit
- 4) follow/ obey a law/rule

- 5) have an opinion
- 6) comment

- a) I recognize I'm not perfect.
- b) I see what you mean.
- c) You should observe the customs of the country you are visiting.
- d) Are you still seeing Peter?
- e) "That wasn't very clever", he observed.
- f) As I see it, she's making a big mistake.

Como você traduziria "observe", "recognize" e "see" em Português?
As traduções em nossa língua também têm múltiplos sentidos?

Você notou que temos chamado a sua atenção para o universo dos sentidos em língua inglesa? Este é o tópico gramatical principal da nossa aula de hoje: os verbos que indicam sentido. Fique atento aos verbos *see, feel, taste, smell, hear, sense, listen, look, touch* e *watch*. É com eles que iremos fazer a nossa próxima atividade. Colocaremos, a seguir, oito frases que tratam de sentidos. Você irá completar essas frases com os verbos destacados acima. Fique atento, pois, em muitos casos, você precisará flexionar esse verbo, seja no tempo, seja em número. Além disso, você poderá precisar de um verbo modal ou de um negativo. Para essas atividades, continuamos nos baseando em Jones et.al. (idem).

- a) If you're blind, if you _____, then although you can lead a full life and all that, I think it does make you more vulnerable.
- b) I would really hate it if I _____ what things or people looked like.
- c) I read an article about a man who went deaf and then his hearing was restored to him, and he talked about how isolating it can be if you _____.
- d) He really missed _____ to music, that was the worst part, he said. That and not being able to _____ his wife's voice.
- e) I _____ the palm trees, _____ the food, _____ the sun on my skin.
- f) They _____ the vibrations of the drums, even though they _____ them.
- g) I'm really sensitive to things like gas leaks and anything that _____ bad.
- h) I really miss the subtler smells in the kitchen. It affects my taste, too. Everything _____ so bland.

Que verbos modais você precisou utilizar nesse exercício? Eles foram usados com um significado mais *stative* ou *dynamic*?

Você pode falar sobre sentidos dessas duas formas: *stative*, refere-se a habilidades e sensações; já *dynamic*, refere-se a ações voluntárias.

Os verbos que podem ser usados tanto de forma estática quanto de forma dinâmica são:

See
Hear
Feel
Sense
Smell
Taste
Look

Os verbos *listen* e *touch* são sempre dinâmicos.

Stative verbs são sempre usados com modais: *can*, *could* ou *to be able to*.

Os pares de frases abaixo estão escrito com o mesmo verbo, mas ele significa coisas diferentes em cada frase. Você pode identificar o seu significado em cada frase?

1A I can see John. He's right over there, standing next to the bar.

1B I'm seeing John tomorrow. I'll let him know what we've decided.

2A I could hear strange sounds coming from downstairs, so I decided to go and investigate.

2B I've been hearing great things about you recently. You must be doing really well.

3A I'm not feeling very well. I think I'm going to go and lie down for a while.

3B That heater's really good! I can feel the heat from here.

4A I'm just tasting the soup to see if I need to add any more salt.

4B I really can't taste the difference between butter and margarine.

CONCLUSION

Não há uma fórmula pré-estabelecida para que saibamos quando usar os verbos de sentido em formas do gerúndio ou na forma do infinitivo sem "to". A nossa dica é a mesma na qual temos insistido ao longo de todo o curso: tire sempre as suas dúvidas em dicionários e/ou páginas especializadas. Aprendemos bastante na prática e tudo depende do quão envolvido

you are with the study of English. For this, the ideal is to keep the maximum of daily contact possible with the language. Learning always comes with dedication.



SUMMARY

In today's class, we aim to promote the enrichment of the vocabulary in English with a focus on **verbs of meaning**. We seek to recognize the verbs of the universe of meaning in English through the differentiation between *stative verbs* and *dynamic verbs*. We also discovered, when the modal verbs accompany the verbs of meaning.

We hope you have taken advantage of the opportunities to expand your English vocabulary and that you continue to study, research and improve your proficiency in English in all skills. Keep up the good work!



ACTIVITY

The activity that ends our class today asks you to underline the correct alternative. In some sentences the two alternatives are possible (JONES ET.ATL, 2010, p. 139).

- I think my eyesight is failing. **I can't see/ I'm not seeing** as well as I used to.
- A: **Can I hear/ Am I hearing** things, or is there a pig in your bathroom?
B: No, it's the fan. It makes a strange noise.
- Hey, Greg, **can you taste/ are you tasting** this for me? I'm not sure if I need to add more salt.
- I sat in the backyard **hearing/ listening to** the birds singing in the trees.
- Are you on YouTube? What are you **seeing/ watching?** Anything interesting?
- We used to live above a café. We **could always smell/ were always smelling** fresh bread and coffee in the morning. Delicious!
- I **could hear/ 've heard** some strange things about the new boss. Are they true?

h) I don't know what is between those two, but I **can sense/ 'm sensing** a lot of tension.

É interessante notar que alguns verbos de sentido, em inglês, podem ser usados de forma intercambiável; outros não, seja porque há mudança no sentido da frase, seja porque aquele uso simplesmente não ocorre na língua inglesa. As dicas de como tirar essas dúvidas continuam sendo por meio de dicionários confiáveis e sites cujas fontes são verificáveis.



SELF-EVALUATION

Responda as perguntas a seguir com um SIM, e você estará pronto para a nossa próxima aula. Caso contrário, a nossa sugestão é que essa aula seja retomada e você pratique um pouco mais para seguir adiante.

- Sei o que são *stative verbs* e *dynamic verbs*?
- Consigo utilizar os verbos de sentido de forma adequada em inglês?
- Entendo quais são os contextos em que eles podem e não podem ser utilizados, especialmente no que se refere à forma verbal?
- Internalizei os diversos significados que as palavras estudadas hoje possuem e consigo usá-las em situações reais de comunicação?

Não deixe de explorar a infinidade de vídeos, *websites* e atividades disponíveis Internet (lembre-se que eles devem ser confiáveis) para ampliar os seus conhecimentos de verbos em inglês. Quaisquer outras dúvidas, não hesite em pedir ajuda ao seu tutor. Estudar nunca é demais!



NEXT CLASS

Esta foi a última aula da disciplina Língua Inglesa VII. Esperamos que você tenha aprendido e se divertido ao longo de todo o curso. Lembre-se de retomar os conteúdos e procure fazer uso das estruturas linguísticas estudadas daqui para frente. Não diminua a sua exposição à Língua Inglesa. Lembre-se que a aprendizagem ocorre sempre que estamos ouvindo, falando, lendo e escrevendo em inglês. Os estudos constantes e contínuos farão de você um excelente usuário da língua bem como um excelente professor. Keep up the good work!

REFERENCE

JONES ET AL. **New American Inside Out**: advanced. Florida, Macmillan, 2010.