Study Unit 5
Spanish
By
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In this study unit, you’ll find that you’re reading more and more for the purpose of learning new words in Spanish. At least some of the stories will be familiar to you in their English version. You’re ready to read them in Spanish now because you have most of the basics. You understand that verbs change in Spanish to convey different meanings. You realize that the changes are really necessary in the verb form in Spanish. That’s different in English, where the subject pronoun is what changes most. If you get the verbs right, the rest is just a matter of learning new words by reading them and using them. More of that is ahead.

Not that there’s no more to learn about verbs. ¡Al contrario! In this unit, you’ll learn about their “mood swings.” You’ll also learn why these different moods are necessary in Spanish.

When you complete this study unit, you’ll be able to

- Comprehend the Spanish version of stories which you have heard in English
- Use the preterite and imperfect tenses correctly
- Recognize the occurrence of the subjunctive mood in dependent clauses
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**APPENDIX** | 47 |
This I saw in a dream:

a little girl, walking down the street
came to my house.

She came up to the door, opened it, and went in.
She entered the kitchen,
went up to the table,
sat on a chair,
put her hands on the table,
laid her head in her hands,
and cried and cried.

And as I looked at her,
I cried also.
Then she stood up,
wiped her tears,
went to the door,
opened it, and went out.

I watched her go down the street.
Why was she crying? I’d like to know.
Perhaps she had lost a kitten?
Perhaps she had lost a friend?
Only she knows.
I think that I’ll never find out.

---

Esto es lo que vi en un sueño:

una niñita, que caminaba por la calle
vino a mi casa.

Vino a mi puerta, la abrió, y entró.
Entró a la cocina,
fue a la mesa,
se sentó en una silla,
puso sus manos sobre la mesa,
apoyó su cabezita en sus manos,
y lloró y lloró.

Y mientras yo la miraba,
también lloré.

Después se puso de pie,
secó sus lágrimas,
fue a la puerta,
la abrió, y salió.

Yo la miré ir por la calle.
Me gustaría saber por qué lloraba.
¿Habré perdido un gatito?
¿Habré perdido un amigo?
Sólo ella sabe.
Piens que nunca lo sabré.
#117 The Story of the Three Billygoats

**SPANISH ONLY**

**LOS TRES CABRITOS**

Instructions: Listen to and read this story—use it to learn vocabulary and sentence patterns. In this story, you’ll build on your comprehension and fluency with the past and present tenses.

There were three goats that lived in the mountains. They were brothers. There was a big goat, a middle-sized goat, and a little goat. The goats liked very much to eat green grass in the mountains, and they never went down to the valley. They never had crossed the bridge. One day the small goat noticed that on the other side of the bridge there was a lot of green grass. Then the small goat thought about crossing the bridge and descending to the valley to eat that green grass. He didn’t know that beneath the bridge there lived a dwarf very ugly and very fierce. Well, the little goat neared the bridge and soon began to cross it. But when he was crossing the bridge, his footsteps sounded: Tip, tap, tip, tap... Upon hearing the footsteps of the small goat, the dwarf jumped from the water and yelled with a fierce voice: “Who is crossing my bridge?” “It’s me, the little goat.” “¡¿$#! And why do you come here?” “I am going to go down to the valley to eat the green grass over there.” “Get off of my bridge! If not, I will eat you.” “Oh, please, don’t eat me. I am very small. Better wait until my brother passes by here. He is bigger and fatter than me.” “Okay, go ahead then this time.”

A little later, the middle-sized goat saw that his little brother was in the valley below and was happy there, eating green grass. Now he thought of crossing the bridge to go down into the valley where
there was a lot of green grass.
He neared the bridge and began to cross
without knowing of the dwarf that lives below.
But when he went crossing the bridge,
his footsteps sounded:
Tip, tap, tip, tap…
Upon hearing the footsteps of the middle-sized goat
on the bridge, the ugly dwarf jumped from the water
and yells with a fierce voice:
“Who is crossing my bridge?”
“¡¿$#, and why do you come here?”
“I am going to go down to the valley to eat
the green grass there with my brother.”
“Get off of my bridge! If not, I will eat you.”
“Okay, then, pass this time.”

A little time later the big billygoat
(the big brother) sees that his little brothers
are in the valley below happily eating green grass.
Now he thinks of crossing the bridge and
going down to the valley to eat that grass.
He nears the bridge and begins to cross
without knowing of the ugly dwarf.
But as he was crossing the bridge,
his footsteps were heard:
Tope, tope, tope, tope…
and the bridge rocked from such weight.
Upon hearing the footsteps and feeling the bridge sway,
the ugly dwarf jumped from the water
and yelled with a fierce voice:
“Who is crossing my bridge?”
“¡¿$#, and why did you come here?”
“I am going to go down to the valley to eat
some green grass there with my little brothers.”
“Get off my bridge.
Otherwise, I’m going to eat you.”
“Well, come ahead.”
The ugly dwarf moved up close, but the big billygoat
lowered his head, and with his horns he gave
a tremendous blow to the ugly dwarf.
He fell into the water and sank.
And from that day onward, the ugly dwarf
hasn’t bothered the billygoats.
The billygoats can cross the bridge
whenever they want, and they can eat
the grass in the valley as well as in the mountains.
Instructions: Listen to this conversation and learn its vocabulary.

#118 Vincent and Isabelle

**Vicente e Isabelle**

**Instructions:** Listen to this conversation and learn its vocabulary.

V: Hi.
I: Hello.
V: How are things?
I: Very well, thanks.
V: We met at the concert last week, remember?
I: Yes, I remember. Of course I remember. Nice to see you again.
V: Forgive me, I forgot your name.
I: My name is Isabelle. And yours is Vincent, right?
V: Yes. Tell me, what’s that?
I: That’s my dog!
V: Your dog?! He looks like a wolf.
I: Yes. Actually his father was a wolf.
V: By the way, where is your home?
I: On the other side of the park. And yours?
V: On this side of the park.
I: By the university?
V: Exactly. I was told that you are a pianist.
I: No, I’m not a pianist. I’m a Russian spy.
V: Hmm, how interesting! And I’m an American secret agent.
I: I know that.
V: How did you find out?
I: My husband is also a secret agent.
V: He told me that.
I: How about that?
V: Well, I gotta go.
I: Wait a second, I’ve got one last question.
V: What is it?
I: Tell me, what’s your dog’s name?
V: Napo. His name is Napo.
I: Why do you call him Napo?
V: Hard to say. Napoleon...
I: Well, gotta go. Good-bye, Napo.
V: Good-bye Isabelle.
I: Good-bye!
CULTURE QUESTIONS—SECTION 7
Instructions: Answer these questions based on your reading. Feel free to check previous units to find the answers.

1. What are two common social philosophies in Honduras?

2. The Panamá Canal runs through a lake. What is the name of the lake?

3. Name two important staples of the Paraguayan diet.

4. What are Paraguay’s most popular sports?

THE ADVENTURE CONTINUES
Carmela returns to take your empty plates and check your exercises. “Excellent work!” she tells you. Then she tells you about her homeland, Perú.

PERÚ CULTURE OVERVIEW
Peruvians tend to be strong-willed and nationalistic. They have a good sense of humor and are generally very helpful and accommodating. The Spanish spoken in Perú is clear but very fast—the non-native listener must listen very carefully in order to understand all that is said. Until 1979, Roman Catholicism was the state religion. Now, freedom of religion is guaranteed, but most people remain Catholic.

FACTS AND FIGURES ON PERÚ
- Perú’s population is about 24.6 million and is growing by 2% annually.
- Spanish and Quechua are Perú’s official languages. Ayamara is also widely spoken and understood.
- In Perú, Sunday is the favorite day for family outings.
- Although Western-style clothing is worn regularly in Lima, the capital, and other urban areas, most rural people wear clothing related to their ethnic backgrounds.
- Perú is currently under authoritarian rule, but about half the citizens still approve of the government.
When Carmela finishes, you thank her for the information and the delicious meal. You ask if she would be willing to share one of her Peruvian recipes.

She smiles. “Anything for friends of Ana. Just don’t tell the other customers.” She returns with the recipe for the delicious ají de gallina that you ate earlier.
Recipe: Spicy Chicken Sauce

AJÍ DE GALLINA

3 lbs chicken, cooked, boned, and cubed
1 loaf white bread, with crusts removed
1 can evaporated milk
1 c chicken broth
3 onions, chopped
2 T vegetable oil
1 green pepper, chopped
1 1/2 t garlic powder
1 t cumin
2-3 T chili powder
salt
pepper
1 can olives, drained and chopped


In large pan, sauté onions in oil. Stir in green pepper, garlic powder, cumin, chili powder, cubed chicken, and bread mixture. Salt and pepper to taste. Simmer about 20 minutes, until thick and bubbly. Just before serving, stir in chopped olives.

Serve over potatoes or rice. Makes 8 main dish servings.

THE ADVENTURE CONTINUES

“You completed my challenge, so I’ll give you your next clue,” she tells you. “Coriander. My cousin’s son is a marine biologist. He has your next clue.”

You thank her for her time, pay your bill, leave a generous tip, and begin the walk back to the Quintana’s home.

“You know,” says Stump, “I don’t think we’re going to make the ten day deadline. We don’t seem to be able to finish more than one clue per day. Today is the ninth day, and I don’t know when we’ll finish. After we get all the clues, we still need to put them all together and figure out what we’re looking for.”

“We’ll email the submarine captain tonight,” you suggest. “Hopefully, he’ll be able to give us a couple more days. Also, let’s
stop by the wharf on our way back and see if Esteban knows this marine biologist.”

Stump agrees, and the two of you soon arrive at the wharf. Today, Esteban is seated on one of the piers with a sketchbook. You approach him.

“Don Esteban,” you greet him. “Do you know Carmela’s cousin’s son? He’s a marine biologist.”


“Muchas gracias,” you thank him. Then you and Stump go home and email the submarine captain. He eventually agrees to give you one extra day. You spend the rest of the evening reviewing the Spanish you have learned so far.

**DAY TEN—0530**

**THIRTY-SIX HOURS TO RENDEZVOUS**

Just after sunrise, you and Stump walk to the wharf. A man in his late twenties is waiting on the beach.

“Me llamo Benjamín,” he introduces himself. “Esteban tells me you wanted to meet with me.”

You and Stump explain your search to him. He offers to give you your final clue if you can complete another set of Spanish exercises.
Today we are going to look at a different map. It isn’t a map of continents, countries, oceans, and seas, but a simple city-map. A city map can be very useful when you travel and can prevent you from getting lost if you know how to read one. Like all maps, the north is at the top and the south at the bottom. Once you orient yourself, the rest is easy. Let’s look at the map we have right here. At the center of the map, you can see two wide streets crossing. The street that runs north and south is called Center Street. The street that runs east and west is called Main Street. At the north-west corner of this intersection is a department store (1), and right across the street from the department store there is an old church (2).
So the old church is at the northeast corner of the intersection, right?
Across the street directly south of the department store is the city library (5).
What is this? Yes, it is a river.
It is a wide river that crosses the city from north to south.
There is a bridge on the map.
On the west side of the bridge is the city hall.
What number is it?
On the east side (the right side) of the map, we have a roundabout with a big statue in the center (7) and a couple of buildings on either side (3, 6).
How do you go from the department store (1) to the city library (5)?
It is simple. Go down Center Street straight through the intersection.
The library is on your right.
Tell me, how do you go from the old church to the train station (6)?
First, cross Main Street and turn left.
Walk until you see the roundabout with the statue in the middle.
Take the second street on your right and continue to walk until you see a long blue building.
That’s the train station.
How do you go from the train station to city hall?
Go back through the roundabout and take Main Street.
Go straight past the church and the department store.
You’ll come to a bridge. Cross it, and you’ll see the city hall on your left.

Entonces la iglesia está en la esquina noreste de la intersección, ¿no?
Al otro lado de la calle, directamente al sur del negocio está la biblioteca de la ciudad (5).
¿Qué es esto? Sí, es un río.
Un río ancho que cruza la ciudad de norte a sur.
Hay un puente en el mapa.
Al lado oeste del puente está la municipalidad.
¿Qué número es?
Al lado este (lado derecho) del mapa, verá una rotonda con una gran estatua en el centro (7) con un edificio a cada lado (3, 6).
¿Cómo se va del negocio (1) a la biblioteca (5)?
Simple. Vaya por Center Street derecho por la intersección.
La biblioteca estará a su derecha.
Dígame, ¿Cómo se va desde la iglesia a la estación de trenes (6)?
Primero, cruce Main Street y doble a la izquierda.
Camine hasta que vea la rotonda con la estatua en el centro.
Tome la segunda calle de la derecha y siga caminando hasta que vea un edificio azul largo.
Esa es la estación de trenes.
¿Cómo se va de la estación de trenes a la municipalidad?
Vuelva a la rotonda y tome Main Street.
Vaya derecho pasando la iglesia y el negocio.
Va a llegar a un puente. Crícelo y verá la municipalidad a su izquierda.
A FABLE FROM ANCIENT GREECE

Once on a cold winter night there was an Arab sleeping in his tent. Suddenly his camel stuck his nose into the tent and said:

“Master, may I come in to warm myself?”

After hesitating a moment, the Arab said, “You may.” In a little while the camel stretched his neck into the tent and said:

“I still feel cold. May I put my neck in?”

“You may,” the Arab said.

In a little while the camel said: “I’m still very cold. May I put my forelegs in?”

“You may,” the Arab said.

Now the Arab had to move back himself to make more room.

The camel spoke again: “Standing like this I keep the tent open, and it’s cold for both of us. Let me enter and close the curtain.”

Then it’ll be warm for both of us.”

“All right,” said the Arab. And the camel stepped inside and closed the curtain. But now there was not room enough for both of them. The tent was too small.

After a moment the camel said:

“There’s not room enough for both. You are smaller than I. It would be better for you to leave. Then there will be room for me. At least one of us will be comfortable.”

Then the camel pushed his master out of the tent.

The Arab said to himself: “I was wrong. I should never have let him stick his head inside in the first place.”
Reynaldo’s mother sent him a gift for Christmas:
she sent two silk ties, one red and one green.
And she wrote him that she was coming to see him next Sunday and asked him to please come to the airport to meet her.
Reynaldo knows that his mother is very critical.
He decides to wear the red tie.
Arriving at the airport, he receives his mother with an embrace.
She says: “So you didn’t like the green tie, eh?”

La mamá de Reynaldo le mandó un regalo de Navidad:
dos corbatas de seda, una roja y una verde.
Entonces ella le mandó una carta diciendo que va a visitar el próximo domingo y que por favor venga al aeropuerto recibirla.
Reynaldo sabe que su madre es muy criticadora.
El decide ponerse la corbata roja.
Al llegar al aeropuerto, él recibe a su madre con un abrazo.
Ella le dice: “No te gustó la corbata verde, ¿no es cierto?”
#122 Chicken Little

**POLLITO CHICO**

Instructions: Listen to and read this story—learn as much vocabulary as you can. By listening to a lot of repetition, you'll learn the Spanish more effectively.

This is the story of Chicken Little, a chickie that became alarmed and set itself to believe that the sky was falling.

One day this chickie was in the garden eating, when a leaf, a very large leaf, fell on her head.

The poor chickie was startled and imagined that the sky was falling.

It started to run, screaming: “Peep, peep, Mommy, where are you Mommy?”

“Cluck, cluck, here I am Chickie. What is it?”

“The sky is falling! The sky is falling!”

“How do you know, Chickie?”

“I saw it with my very eyes, and a piece fell BOOM! on my head. I tell you the truth.”

“Let’s flee!” screamed the hen. “Let’s flee, run! Duck, Duck, where are you, Duck?”

“Quack, quack, here I am.

What happened? What happened?”

“The sky is falling! The sky is falling!”

“How do you know, Hen?”

“The chickie told me.”

“How do you know, Chickie?”

“I saw it with my very eyes, and a piece fell BOOM! on my head. I tell you the truth.”

“Let’s flee!” screamed the duck. “Let’s flee, run!”

“Goose, Goose, where are you, Goose?”

“Honk, honk, here I am, Duck. What happened?”

“The sky is falling! The sky is falling!”

“How do you know, Duck?”

“The hen told me.”

“How do you know, Hen?”

“The chickie told me.”

“How do you know, Chickie?”

“I saw it with my very eyes, and a piece fell BOOM! on my head. I’m telling you the truth.”

“Let’s flee!” screamed the goose. “Let’s flee, run!”

“Turkey, Turkey, where are you, Turkey?”

“Gobble, gobble. Here I am, Goose.

What happened? What happened?”

“The sky is falling! The sky is falling.”

Esta es la historia de Pollito Chico, un pollito que se alarmó y se puso a creer que el cielo se estaba cayendo.

Un día este pollito estaba comiendo en el jardín cuando una hoja, una hoja muy grande, le cayó en la cabeza.

El pobre pollito se asustó y se puso a creer que el cielo se estaba cayendo.

Se puso a correr, gritando: “Pío, pío, Mami, ¿dónde estás Mami?”

“Clu, clu, aquí estoy, Pollito. ¿Qué pasa?”

“¡El cielo se está cayendo! ¡El cielo se está cayendo!”

“¿Cómo lo sabes, Pollito?”

“Lo vi con mis propios ojos, y un pedazo del cielo cayó ¡BLUM! sobre mi cabeza. Te digo la verdad.”

“¡Huyamos!” gritó la gallina. “¡Huyamos, corre! Pato, Pato, ¿dónde estás, Pato?”

“Cuac, cuac, aquí estoy.

¿Qué pasó? ¿Qué pasó?”

“¡El cielo se está cayendo! ¡El cielo se está cayendo!”

“¿Cómo lo sabes, Gallina?”

“Me lo dijo el pollito.”

“¿Cómo lo sabes, Pollito?”

“Lo vi con mis propios ojos, y un pedazo del cielo cayó ¡BLUM! sobre mi cabeza. Les digo la verdad.”

“¡Huyamos!” gritó el pato. “¡Huyamos, corran!”

“Ganso, Ganso, ¿dónde estás, Ganso?”

“Uank, uank, aquí estoy, Pato. ¿Qué pasó?”

“¡El cielo se está cayendo! ¡El cielo se está cayendo!”

“¿Cómo lo sabes, Pato?”

“Me lo dijo la gallina.”

“¿Cómo lo sabes, Gallina?”

“Me lo dijo el pollito.”

“¿Cómo lo sabes, Pollito?”

“Lo vi con mis propios ojos, y un pedazo del cielo cayó ¡BLUM! sobre mi cabeza. Les estoy diciendo la verdad.”

“¡Huyamos!” gritó el ganso. “¡Huyamos, corran!”

“Pavo, Pavo, ¿dónde estás, Pavo?”

“Gabul, gabul. Aquí estoy, Ganso.

¿Qué pasó? ¿Qué pasó?”

“¡El cielo se está cayendo! ¡El cielo se está cayendo!”
“How do you know, Goose?”
“The duck told me.”
“How do you know, Duck?”
“The hen told me.”
“How do you know, Hen?”
“The chickie told me.”
“How do you know, Chickie?”
“I saw it with my very eyes, and a piece fell BOOM! on my head. I’m telling you the truth.”
“Let’s flee!” screamed the turkey. “Let’s flee, run!”
“Fox, Fox, where are you, Fox?”
“Yif, yif. Here I am. What’s happening?”
“The sky is falling! The sky is falling!”
“How do you know, Turkey?”
“The goose told me.”
“How do you know, Goose?”
“The duck told me.”
“How do you know, Duck?”
“The hen told me.”
“How do you know, Hen?”
“The chickie told me.”
“How do you know, Chickie?”
“I saw it with my very eyes, and a piece fell BOOM! on my head. I’m telling you the truth.”
The fox thought a little and said:
“Don’t be afraid. I will save you. Come with me to my cave.”
And all the animals went with the fox into her den.

“¿Cómo lo sabes, Ganso?”
“Me lo dijo el pato.”
“¿Cómo lo sabes, Pato?”
“Me lo dijo la gallina.”
“¿Cómo lo sabes, Gallina?”
“Me lo dijo el pollito.”
“¿Cómo lo sabes, Pollito?”
“Lo vi con mis propios ojos, y un pedazo del cielo cayó ¡BUM! sobre mi cabeza. Les estoy diciendo la verdad.”
“¡Huyamos!” gritó el pavo. “¡Huyamos, corran!”
“Zorra, Zorra, ¿dónde estás, Zorra?”
“Yif, yif. Aquí estoy. ¿Qué pasa?”
“¡El cielo se está cayendo! ¡El cielo se está cayendo!”
“¿Cómo lo sabes, Pavo?”
“Me lo dijo el ganso.”
“¿Cómo lo sabes, ganso?”
“Me lo dijo el pato.”
“¿Cómo lo sabes, Pato?”
“Me lo dijo la gallina.”
“¿Cómo lo sabes, Gallina?”
“Me lo dijo el pollito.”
“¿Cómo lo sabes, Pollito?”
“Lo vi con mis propios ojos, y un pedazo del cielo cayó ¡BUM! sobre mi cabeza. Les estoy diciendo la verdad.”
La zorra pensaba un poco y dijo:
“No tengan miedo. Yo les salvaré. Vengan conmigo a mi cueva.”
Y todos los animales se fueron con la zorra a la cueva.
Instructions: Use these sentences to master new vocabulary.

Yours. Your pencil. Your pencil.
I have a yellow pencil.
This is my yellow pencil.
Do you have a pencil too?
Yes, you have a red pencil.
This is my pencil.
Is this your pencil?
I have yellow paper.
Do you have white paper?
Yes, this is your paper.
This is my paper.

To give. To give me. To give it to me.
You want. You don’t want.
Is this pencil yours or mine?
I believe it’s yours.
This sheet of paper isn’t yours.
It’s mine, right?
Yes, I believe it’s mine.
You want to give me your paper.
Oh, you don’t want to give me it.
Do you want to give me a pencil?
Thank you. You’re very kind.

That pencil. That paper.
This pencil is mine.
That one is yours.
That paper is yours.
Your paper is here.
My paper is here.
Is it clear? I hope so.

There. Where?
It’s here. It’s there.
The white paper is here.
Where is the yellow paper?
It’s there.
The yellow pencil is there.
Where is the white pencil?
It’s here.
Will you give me it?
With pleasure.
Many thanks.

Your pencil. Your paper.
Big or small?
Your pencil is long.
This pencil is short.
Is it yours?
That paper is small.
Your pencil is long.
My pencil is long.
Is it yours?
That paper is small.
Your pencil is long.
My yellow pencil is long.
Is my black pencil long too?

¿Grande o pequeño?
Su lápiz es largo.
Este lápiz es corto.
¿Es suyo?
Ese papel es pequeño.
¿Es mío?
Su papel es largo.
¿Es largo su lápiz?
Mi lápiz amarillo es largo.
¿Es largo también mi lápiz negro?

Longer than. The longest.
I have three pencils: a red one, a black one, and a yellow one.
The black pencil is longer than the red one.
The yellow pencil is longer than the black one.
So the yellow pencil is the longest, and the red one is the shortest.
Is it clear? I hope so.

¡Más largo que. El más largo.
Yo tengo tres lápices: uno rojo, uno negro, y uno amarillo.
El lápiz negro es más largo que el rojo.
El lápiz amarillo es más largo que el negro.
Entonces el lápiz amarillo es el más largo, y el rojo es el más corto.
¿Está claro? Espero que sí.

You have three sheets of paper: a white one, a black one, and a red one.
The black paper is longer than the red, and the white is longer than the black.
So the white paper is the longest, and the red is the shortest.
Is it clear? I think so.

Usted tiene tres hojas de papel: una blanca, una negra, y una roja.
El papel negro es más largo que el rojo, y el blanco es más largo que el negro.
Entonces el papel blanco es el más largo, y el rojo es el más corto.
¿Está claro? Creo que sí.

Your red paper is shorter than my red pencil.
My black pencil is longer than your black paper.
My yellow pencil is longer than your white paper.
So my things are longer than yours.
Do you understand? I hope so.

Su papel rojo es más corto que mi lápiz rojo.
Mi lápiz negro es más largo que su papel negro.
Mi lápiz amarillo es más largo que su papel blanco.
Entonces las cosas mías son más largas que las suyas.
¿Entiende? Espero que sí.
THE IMPERFECT, PERFECT, AND PAST PARTICIPLE

Instructions: Use these exercises to gain a better knowledge of Spanish verb endings.

You are going to learn how to speak of past events. To reap the benefits of this section, pay close attention now and come back and review it later.

As you are aware, each of the following forms of the verb viajar has its own distinct meaning, yet each can be translated into English as "traveled." In other words, each of the endings -aba, -ó and -ado can be rendered as -ed in English.

Since all three endings are translated into English generally by the ending -ed, but since each signals a different meaning, it will be useful to indicate each in a distinctive way when we reference Spanish to English. We will do this as follows:

-ed\(^1\) IMPERFECT

<table>
<thead>
<tr>
<th>TECHNICAL TERM</th>
<th>SPANISH</th>
<th>EXPLANATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Imperfect</td>
<td>viaj-aba</td>
<td>Viewed not as a single, unbounded event: traveled (not at specified time to given place).</td>
</tr>
<tr>
<td>Preterite (or perfect)</td>
<td>viaj-ó</td>
<td>Viewed as a single, bounded event: traveled (at specified time(s) to given place).</td>
</tr>
<tr>
<td>Past Participle</td>
<td>viaj-ado</td>
<td>Viewed as a resultant state: has traveled.</td>
</tr>
</tbody>
</table>

Juan viaj-aba en México. Juan traveled in Mexico.
Juan viaj-ó a México. Juan traveled to Mexico (referring to a single trip).
Juan ha viaj-ado mucho. Juan has traveled a lot.
Juan ha viaj-ado a México. Juan has traveled (made a trip) to Mexico.
By itself, the “past tense marker” -ed of an English verb such as travel-ed doesn’t reveal whether that action is to be viewed “generically” or as a particular instance. Only when an -ed verb is used in actual context can its meaning be known. For example, the statement

(a) “John traveled in Mexico.”

we would think refers not to just a single act of traveling from one place to another, but rather as something which John did repeatedly over a period of time. But the statement

(b) “John traveled to Mexico.”

most likely refers to one particular instance of travel—a single act viewed and presented by the speaker as bounded by both a beginning and end.

Note that the past-tense marker -ed occurs in both (a) and (b) even though the meaning “completed, particular, one-time occurrence” (sentence b) contrasts sharply with the meaning “nonparticular, non-one-time occurrence” (sentence a). If the context of a verb marked with -ed is too unclear, we have different ways to clarify it. For example, to clarify sentence (a), we could say

(c) “John traveled repeatedly in Mexico.”
(d) “John used to travel in Mexico.”
(e) “John was traveling in Mexico.”
(f) “John went about traveling in Mexico.”

Now look at some Spanish sentences and see how these meanings are handled.

(1a) Juan viajaba en México. John used to travel in Mexico.
(1b) Juan enseñaba inglés. John used to teach English.

Here, the Spanish ending -aba corresponds to the English ending -ed in designating what the action was and in placing it in the past. But beyond that -aba contains certain information that -ed does not contain: it presents a view of that action not as a particular
instance, not as something the speaker wants you to see as a single bounded action, carried through from beginning to end, but as an unbounded action. Contrast (1a) and (1b) with (2a) and (2b).

(2a) Juan viaj-ó a México. John traveled to Mexico.
(2b) Juan enseñ-ó una lección. John taught a lesson.

Here, the stressed ending -o corresponds to the ending -ed in placing the action in the past, but beyond that it contains certain information that the -ed does not contain. It presents a view of a particular instance of an action, something the speaker wants you to see as a bounded action, carried through from beginning to end.

You should see from the above that in talking about someone else’s action in the past, a Spanish speaker must present to his audience how he wishes them to view the action: he may present it as a single particular act carried through from start to finish, or designate the act without this particular aspect of meaning. To do this with -ar verbs (“viaj-ar,” “enseñ-ar,” etc.) the speaker must choose either -aba or -ó: viajaba or viajó. (With -er and -ir verbs such as comer and dormir the same contrast in aspect is signaled by -ía and -ió.)

Look closely. What would the following mean?

Juan viaj-aba a México.

Juan enseñ-aba una lección.

Eva com-ía y comía.

Eva se com-ió un limón.

Construct the proper form of the Spanish verb visitar to fit the following situations:

Manuel visited with his friend often.

He was visiting his friend when lightning struck him.

He visited his friend once when it was winter.

Verb form answers are in the appendix.
Instructions: Use these explanations and self-tests to gain a more thorough understanding of Spanish past tenses.

Acts that occurred in past time can be spoken of from different perspectives or different points of view. For example: lo comía ‘he ate it (from time to time)’ vs. lo comió ‘he ate it (on a given occasion).’ The former simply names a customary or unbounded action, the latter refers to a specific act, a bounded event carried through to completion. This is a crucial distinction that speakers of Spanish must make every time they refer to action in the past.

A CLOSER LOOK AT WHAT IS MEANT BY CANTABA VS. CANTÓ

In English there are several ways of referring to customary, recurring, or ongoing behavior in the past. For example:

When he was young...
(a) he sang a lot (c) he would sing a lot
(b) he used to sing a lot (d) he did a lot of singing

The one Spanish equivalent of these is:

Cuando él era joven...
(a) cantaba mucho.

When Spanish speakers use the form cantaba, they’re not indicating a single, completed act of singing; rather they’re viewing the singing as a customary, recurring or ongoing action in the past. If they wish to indicate a single completed act of singing, as in: “She sang a song,” (or specifically numerable completed acts of singing, as in: “She sang five songs,” then they’ll use the form cantó: Ella cantó un canto. Ella cantó cinco cantos.

Él cantaba un canto is how to say “He was singing a song.” Note that this freezes the action, looks at its middle rather than its end, views it as ongoing. This in contrast to El cantó un canto, in which the speaker views a given action as carried through to completion.

These contrasting views of the action as completed or not completed we will call the “aspectual” meaning. A marker of “aspectual” meaning always accompanies the designation of an action in the
past. Verbal “aspect” is different from verbal “tense.” Grammarians refer to the form cantó (and analogous forms of all other Spanish verbs) as the perfect or preterite—which indicates both past tense and completive aspect. They refer to the form cantaba (and analogous forms of all other Spanish verbs) as the imperfect—which indicates both past tense and incompletive aspect. We’ll use the symbol —> | to represent the view of an action brought to completion, and the symbol —> … to represent the view of an on-going action in the past.

<table>
<thead>
<tr>
<th>English</th>
<th>Spanish Imperfect</th>
<th>Spanish Preterite</th>
</tr>
</thead>
<tbody>
<tr>
<td>He sang</td>
<td>El cantaba</td>
<td>El cantó</td>
</tr>
</tbody>
</table>

**PERFORMANCE TEST 1**

Instructions: Identify the meaning of the following forms by encircling the symbol —> | or —> … for each. Check your answers in the appendix.

| ate          | comió            | ---> | ---> ... | lived | vivió        | ---> | ---> ... |
| ate          | comía            | ---> | ---> ... | lived | vivía        | ---> | ---> ... |
| did          | hacia            | ---> | ---> ... | met   | conocía      | ---> | ---> ... |
| did          | hizo             | ---> | ---> ... | spoke | hablaba      | ---> | ---> ... |
| directed     | dirigíó          | ---> | ---> ... | spoke | habló        | ---> | ---> ... |
| directed     | dirigía          | ---> | ---> ... | wrote | escribió     | ---> | ---> ... |
| knew         | conocía          | ---> | ---> ... | wrote | escribía     | ---> | ---> ... |

**PERFORMANCE TEST 2**

Instructions: Write the (preterite or imperfect) ending called for to render the meaning indicated in the nonverbal symbol. The answers are in the appendix.

1. llor- ---> | 5. sufr- ---> | 9. vivi- ---> |
2. llor- ---> ... 6. sufr- ---> ... 10. vio- ---> ... 
3. cant- ---> | 7. habl- ---> ...  
4. cant- ---> ... 8. habl- ---> |

Note that the simple past tense in English (he traveled, he ate) is ambiguous: to the Spanish mind it could refer to either —> | or —> ....

**A CLOSER LOOK AT WHAT IS MEAN BY HA CANTADO VS. CANTÓ OR CANTABA**

In English we make an important distinction between “has sung” and “sang.” We use “sang” to indicate a past action not specified as relevant or connected to the present state of affairs. One might well look back on the London Blitz of 1940 and say: “Hitler ordered air
raids on London.” To say: “Hitler has ordered air raids on London,” indicates that the statement has some present moment. Similarly to say “Beethoven has composed a tenth symphony” makes our mind suppose that he must still be alive, or that in some odd way this statement has relevance to the present moment.

We can depict connectedness or relevance to the present as —> —, where — represents the present moment or current state of affairs and the arrow represents a given action. Here are three views of past action:

1. He has sung,  Él ha cantado.
2. He sang (at times in the past).  Él cantaba.
3. He sang  (a song through to completion at a given time).  Él cantó.

Ha cantado shows present relevance, so we can depict it in the same way as its English equivalent. Consider then these three ways of viewing past action: (1) Particularly relevant to the present state of affairs: ha cantado; or (2) not particularly relevant to the present state of affairs, but viewed as (a) completed (cantó) or (b) not completed (cantaba).

PRACTICE

Instructions: Identify which meaning component —> ..., —> —, or —> | depicts each of the following verb forms.

<table>
<thead>
<tr>
<th>(-ar verbs)</th>
<th>(-er/-ir verbs)</th>
</tr>
</thead>
<tbody>
<tr>
<td>tomaba</td>
<td>comió</td>
</tr>
<tr>
<td>tomó</td>
<td>comía</td>
</tr>
<tr>
<td>ha tomado</td>
<td>ha comido</td>
</tr>
<tr>
<td>lloraba</td>
<td>tenía</td>
</tr>
<tr>
<td>lloró</td>
<td>tuvo</td>
</tr>
<tr>
<td>ha llorado</td>
<td>ha tenido</td>
</tr>
<tr>
<td>jugaba</td>
<td>sufría</td>
</tr>
<tr>
<td>jugó</td>
<td>sufrío</td>
</tr>
<tr>
<td>ha jugado</td>
<td>ha sufrido</td>
</tr>
</tbody>
</table>

Answers are in the appendix.

REVIEW

Go back now over the sentences in Study Tasks 1 and 2 that refer to past action or state of being, only now visualize each action or state in the way the meaning of the three past forms has been described.
#126 Spanish Verb Tenses (without an auxiliary verb)

Instructions: Read and learn the following in order to understand Spanish verb tenses.

## FIVE “INDICATIVE” FORMS

<table>
<thead>
<tr>
<th>Name</th>
<th>Abbr.</th>
<th>Form</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simple present</td>
<td>Pres.</td>
<td>[verb]s</td>
<td>He speaks English.</td>
</tr>
<tr>
<td>Imperfect past</td>
<td>Imp.</td>
<td>[verb]ED1</td>
<td>As a child, she spoke [unbounded] a lot.</td>
</tr>
<tr>
<td>Future</td>
<td>Fut.</td>
<td>will [verb]</td>
<td>She will speak at the conference tomorrow.</td>
</tr>
<tr>
<td>Conditional</td>
<td>Cond.</td>
<td>would [verb]</td>
<td>If he weren’t shy, he would speak more.</td>
</tr>
</tbody>
</table>

## TWO “SUBJUNCTIVE” FORMS

<table>
<thead>
<tr>
<th>Name</th>
<th>Abbr.</th>
<th>Form</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present Subjunctive</td>
<td>Pres. Sub.</td>
<td>that he [verb]</td>
<td>I insist that he speak.</td>
</tr>
<tr>
<td>Past Subjunctive</td>
<td>Past Sub.</td>
<td>that he [verb]ED3</td>
<td>I insisted that he spoke.</td>
</tr>
</tbody>
</table>

## EXAMPLES

### Indicative Modes

<table>
<thead>
<tr>
<th>FORM</th>
<th>-AR</th>
<th>SPANISH</th>
<th>ENGLISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pres.</td>
<td>-a</td>
<td>Sé que el niño habl-a.</td>
<td>I know the child speaks.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Insisto que el niño habl-e.</td>
<td>I insist that the child speaks.</td>
</tr>
<tr>
<td>Imp.</td>
<td>-aba</td>
<td>Sé que el niño habl-aba.</td>
<td>I know the child spoke (at times).</td>
</tr>
<tr>
<td>Pret.</td>
<td>-ó</td>
<td>Sé que el niño habl-ó.</td>
<td>I know the child spoke (on a given occasion).</td>
</tr>
<tr>
<td>Fut.</td>
<td>-ará</td>
<td>Sé que el niño habl-ará.</td>
<td>I know the child will speak.</td>
</tr>
<tr>
<td>Cond.</td>
<td>-aria</td>
<td>Sé que el niño habl-aria.</td>
<td>I know the child would speak.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FORM</th>
<th>-ER/IR</th>
<th>SPANISH</th>
<th>ENGLISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pres.</td>
<td>-e</td>
<td>Sé que el niño com-e.</td>
<td>I know the child eats.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Insisto que el niño com-a.</td>
<td>I insist that the child eats.</td>
</tr>
<tr>
<td>Imp.</td>
<td>-ía</td>
<td>Sé que el niño com-ia.</td>
<td>I know the child ate (at times).</td>
</tr>
<tr>
<td>Pret.</td>
<td>-ió</td>
<td>Sé que el niño com-ió.</td>
<td>I know the child ate (on a given occasion).</td>
</tr>
<tr>
<td>Fut.</td>
<td>-ería</td>
<td>Sé que el niño com-ería.</td>
<td>I know the child will eat.</td>
</tr>
<tr>
<td>Cond.</td>
<td>-ería</td>
<td>Sé que el niño com-ería.</td>
<td>I know the child would eat.</td>
</tr>
</tbody>
</table>
Subjunctive

Subjunctive (Irrealis) is signaled by switching the thematic vowels from A to E and E/I to A:

<table>
<thead>
<tr>
<th>FORM</th>
<th>-AR</th>
<th>SPANISH</th>
<th>ENGLISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pres. Sub.</td>
<td>-e</td>
<td>Insisto en que el niño habl-e.</td>
<td>I insist that the child speak.</td>
</tr>
<tr>
<td>Past Sub.</td>
<td>-ara</td>
<td>Insistía en que el niño habl-ara.</td>
<td>I insisted that the child speak.</td>
</tr>
<tr>
<td></td>
<td>-ase</td>
<td>(or Insistía que el niño habl-ase.)</td>
<td>I insisted that the child speak.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dudaba que el niño habl-ara.</td>
<td>I doubted the child spoke.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(or Dudaba que el niño habl-ase.)</td>
<td>I doubted the child spoke.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FORM</th>
<th>-ER/-IR</th>
<th>SPANISH</th>
<th>ENGLISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pres. Sub.</td>
<td>-a</td>
<td>Insisto en que el niño com-a.</td>
<td>I insist that the child eat.</td>
</tr>
<tr>
<td>Past Sub.</td>
<td>-iera</td>
<td>Insistía en que el niño com-iera.</td>
<td>I insisted that the child eat.</td>
</tr>
<tr>
<td></td>
<td>-iese</td>
<td>(or Insistía que el niño com-iese.)</td>
<td>I insisted that the child eat.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dudaba que el niño com-iera.</td>
<td>I doubted the child ate.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(or Dudaba que el niño com-iese.)</td>
<td>I doubted the child ate.</td>
</tr>
</tbody>
</table>

There are two types of verbs in the independent clause: those that are affirmative (like insist) or negative (like doubt). Some examples of those verb types are listed below.

**Affirmative Verbs**
- Insisto...
- Digo que...
- Quiero que...
- Es necesario que...
- Es importante que...

**Negative Verbs**
- Dudo que...
- No creo que...
- No pienso que...
- Tengo dudas que...
- etc.

Note that the subjunctive mood only affects the verb in the dependent clause. Note also that in English, the verb in the dependent clause is different depending on the nature of the verb in the independent clause. That difference, however, doesn’t exist in the Spanish.
Instructions: Read and listen to this story—use it to increase your vocabulary.

#127 A Little Boy and a Flower

TAPE 5, SIDE B
UN NIÑITO Y UNA FLOR

A little boy found a pretty flower. "Because this is such a pretty flower, and because I love my sister, I'll pick it and give it to her.” So he picked the flower and took it to his sister. "Here,” he said, “take it. This flower is for you from me. It says I love you.”

The sister took the flower and said: “Then we love each other. Thank you, dear brother.”

The sister took the flower to her father, gave it to him, and said, "Here, take it! This flower is for you from me. It says I love you.”

The father took the flower and said: “Then we love each other. Thank you, dear daughter.”

The father took the flower to his wife, gave it to her, and said, "Here, take it! This flower is for you from me. It says I love you.”

The wife took the flower and said: “Then we love each other. Thank you, dear husband.”

Un niñito halló una bonita flor. “Porque ésta es una flor tan bonita, y porque yo amo a mi hermana, la voy a tomar y dársela.” Entonces el levantó la flor y se la llevó a su hermana. “Aquí,” dijo, “tómala. Esta flor es para ti de parte de mí. Dice que te amo.”

La hermana tomó la flor y dijo: “Entonces nos amamos el uno al otro. Gracias, querido hermano.”

La hermana llevó la flor a su padre, se la dió, y dijo: "¡Aquí, tómala! Esta flor es para ti de parte de mí. Dice que te amo.”

El padre tomó la flor y dijo: “Entonces nos amamos el uno al otro. Gracias, querida hija.”

El padre llevó la flor a su esposa, se la dió a ella, y dijo: "¡Aquí, tómala! Esta flor es para ti de parte de mí. Dice que te amo.”

La esposa tomó la flor y dijo: “Entonces nos amamos el uno al otro. Gracias, querido esposo.”
#128 The Three Little Pigs

**LOS TRES COCHINITOS**

Instructions: Cover the English and read the Spanish account of this popular story. See how much you can understand without looking at the English. Then compare the English and the Spanish.

<table>
<thead>
<tr>
<th>English</th>
<th>Spanish</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three little pigs.</td>
<td>Tres cochinitos.</td>
</tr>
<tr>
<td>Brothers.</td>
<td>Hermanos.</td>
</tr>
<tr>
<td>Three houses.</td>
<td>Tres casas.</td>
</tr>
<tr>
<td>One house of straw.</td>
<td>Una casa de paja.</td>
</tr>
<tr>
<td>One house of sticks.</td>
<td>Una casa de leños.</td>
</tr>
<tr>
<td>One house of bricks.</td>
<td>Una casa de ladrillos.</td>
</tr>
<tr>
<td>A wolf.</td>
<td>Un lobo.</td>
</tr>
<tr>
<td>He comes with hunger.</td>
<td>Viene con hambre.</td>
</tr>
<tr>
<td>He comes to the house of straw.</td>
<td>Viene a la casa de paja.</td>
</tr>
<tr>
<td>He blows.</td>
<td>Sopla.</td>
</tr>
<tr>
<td>The house of straw falls.</td>
<td>La casa de paja se cae.</td>
</tr>
<tr>
<td>But the little pig escapes.</td>
<td>Pero el cochinito se escapa.</td>
</tr>
<tr>
<td>The wolf comes another time.</td>
<td>El lobo viene otra vez.</td>
</tr>
<tr>
<td>He comes to the house of sticks.</td>
<td>Viene a la casa de leños.</td>
</tr>
<tr>
<td>He comes very hungry.</td>
<td>Viene con mucha hambre.</td>
</tr>
<tr>
<td>He blows.</td>
<td>Sopla.</td>
</tr>
<tr>
<td>The house of sticks falls.</td>
<td>La casa de leños se cae.</td>
</tr>
<tr>
<td>But the little pig escapes.</td>
<td>Pero el cochinito se escapa.</td>
</tr>
<tr>
<td>The wolf comes another time.</td>
<td>El lobo viene otra vez.</td>
</tr>
<tr>
<td>He comes to the house of bricks.</td>
<td>Viene a la casa de ladrillos.</td>
</tr>
<tr>
<td>He comes with MUCH hunger.</td>
<td>Viene con MUCHA hambre.</td>
</tr>
<tr>
<td>He blows.</td>
<td>Sopla.</td>
</tr>
<tr>
<td>He blows another time.</td>
<td>Sopla otra vez.</td>
</tr>
<tr>
<td>But the house of bricks doesn’t fall.</td>
<td>Pero la casa de ladrillos no se cae.</td>
</tr>
<tr>
<td>And the wolf leaves</td>
<td>Y el lobo sale</td>
</tr>
<tr>
<td>with MUCH, MUCH hunger.</td>
<td>con MUCHA, MUCHA hambre.</td>
</tr>
</tbody>
</table>
LECCIÓN DE ESPAÑOL

Instructions: Read and listen to these sentences—use them to learn new vocabulary from context.

#129 A Spanish Lesson

Take your pencil and draw a line.  
Dibuja una línea con tu lápiz.

Draw another line, a long line.  
Dibuja otra línea, una larga.

Draw a line, a straight line.  
Dibuja una línea, una línea derecha.

Draw a longer line.  
Dibuja una línea más larga.

Draw a still longer line.  
Dibuja una línea aún más larga.

Draw a vertical line.  
Dibuja una línea vertical.

Draw a taller vertical line.  
Dibuja una línea vertical más larga.

Draw a long horizontal line.  
Dibuja una línea horizontal larga.

Draw two parallel horizontal lines.  
Dibuja dos líneas horizontales paralelas.

Draw a vertical line in the middle of the page.  
Dibuja una línea vertical en el centro de la página.

Draw a line from left to right in the middle of the page.  
Dibuja una línea de izquierda a derecha en el centro de la página.

Draw a vertical line from top to bottom in the middle of the page.  
Dibuja una línea vertical de arriba hacia abajo en el centro de la página.

Make a dot.  
Haz un punto.

Draw a string of dots.  
Dibuja una línea de puntos.

Draw a long curved line.  
Dibuja una larga línea curva.

Draw a square, a large one.  
Dibuja un cuadrado, uno grande.

Draw a rectangle, a small one.  
Dibuja un rectángulo, uno pequeño.

Draw a face, the face of a girl.  
Dibuja una cara, la cara de una niña.

Draw another face, that of a man.  
Dibuja otra cara, la cara de un hombre.

Draw a stairway (some steps).  
Dibuja unas escaleras.

Draw a line from left to right.  
Dibuja una línea de izquierda a derecha.

Compare these two lines.  
Compara estas dos líneas.

In what way are they similar?  
¿De qué manera son similares?

Both are long, thin lines, aren’t they?  
Ambas son líneas largas y finas, ¿no?

Now contrast these similar lines.  
Ahora contrasta estas líneas similares.

What kind of line is this?  
¿Qué tipo de línea es esta?

Straight or curved?  
¿Derecha o curva?

It’s straight. It’s a straight line.  
Es derecha. Es una línea derecha.

With your finger draw a straight line.  
Con tu dedo dibuja una línea derecha.

Below it draw a curved line.  
Debajo de esta dibuja una línea curva.

On top draw another curved line.  
Encima dibuja otra línea curva.
A pale, nervous man came into the office of a psychiatrist who was a personal friend.
The doctor said: “Paolo, my friend, I see you are under great stress. Tell me what your problem is.”
“Oh Doctor, please help me. I am extremely frightened.”
“What is it that’s frightening you?”
“There’s a crocodile under my bed.”
“A crocodile under your bed?”
“Yes, there’s a crocodile under my bed one meter long. I’m afraid it’s going to eat me.”
“Don’t worry, Paolo,” said the doctor.
“It’s only an illusion.
I have many patients who have a similar problem.
It’s really nothing serious.
I have some pills that will cure your ailment in a short time.
Here, take three of these little pills three times a day:
three in the morning, three at noon, and three at night before going to bed.
I can assure you, you’ll soon be well again.
Come back and see me in three weeks, will you?”
“Thank you doctor, thank you very much.”
In three weeks the man came again to the office.
He was even paler and thinner than before.
He said: “Oh doctor, I still have the same problem. And it’s getting worse.
The crocodile is still under my bed, only now it is one-and-a-half meters long.
I’m sure it’s going to eat me.
Oh, what’ll I do? You’ve gotta help me.”
“Have you taken the three pills three times a day as I prescribed?”
“Yes, yes, of course. Three in the morning, three at noon, and three at night before going to bed.”
“Well then, I’ll give you these other pills. They are more powerful than the others.
Take six of them, three times a day:
six in the morning, six at noon, and six at night before going to bed.
I can assure you, you’ll soon be well again.

Un hombre pálido y nervioso entró en la oficina de un psiquiatra, de quien era amigo.
El doctor dijo: “Paulo, mi amigo, veo que estás bajo mucha presión. Dime ¿cuál es tu problema?”
“Oh, doctor, por favor ayúdame. Me siento extremadamente asustado.”
“¿Qué es lo que te asusta?”
“Hay un cocodrilo debajo de mi cama.”
“¿Un cocodrilo debajo de tu cama?”
“Sí, hay un cocodrilo debajo de mi cama, de un metro de largo. Tengo miedo que me va a devorar.”
“No te preocupes, Paulo,” dijo el doctor.
“Es sólo una ilusión.
Tengo muchos pacientes que tienen problemas similares. En verdad no es muy serio.
Tengo unas píldoras que te van a curar la enfermedad en poco tiempo.
Mira, toma tres de estas píldoritas tres veces al día:
tres en la mañana, tres al mediodía, y tres en la noche antes de acostarte.
Te aseguro que te mejorarás muy pronto.
Regresa a verme de nuevo en tres semanas.”
“Muchas gracias, doctor, muchas gracias.”
En tres semanas el hombre regresó de nuevo a la oficina.
Estaba aún más pálido y delgado que antes.
El cocodrilo todavía está debajo de mi cama, sólo que ahora mide metro y medio.
Estoy seguro que va a devorarme.
Oh, ¿Qué hago? Tiene que ayudarme.”
“¿Has tomado las tres píldoras tres veces al día, tal como te lo prescribí?”
“Sí, sí, claro. Tres en la mañana, tres al mediodía, y tres en la noche antes de acostarme.”
“Bueno entonces, te daré otras píldoras.
Estas son más fuertes que las otras.
Toma seis de estas tres veces al día:
seis en la mañana, seis al mediodía, y seis en la noche antes de acostarte.
Te aseguro que te mejorarás muy pronto.

#130 The Crocodile

EL COCODRILÓ

Instructions: Read and listen to this vocabulary-building story.
Come back and see me in six weeks, will you?"
"Thank you doctor, thank you very much."
In six weeks the man came again
to the office.
He was even thinner, paler, and more nervous
than before.
He said: "Oh doctor, I still have the same problem,
and it's getting worse.
The crocodile is still under
my bed, only now it is
two meters long. I know it's going to eat me.
Oh, What shall I do? You've gotta help me."
"Have you taken the six pills three times a day
as I prescribed?"
"Yes, yes, of course. Six in the morning, six at noon,
and six at night before going to bed."
"Well then, I'll give you these new pills.
They are extremely powerful. I want you to take
nine of them three times a day: nine in the morning,
nine at noon, and nine at night
before going to bed.
I can assure you you'll be well again soon.
Come back and see me in nine weeks, will you?"
Nine weeks went by but the man didn't come.
Ten weeks, eleven weeks, twelve weeks.
After twelve weeks, the doctor by chance
was walking along a street,
and he passed the house of his sick friend.
He decided to stop and call on him.
He knocked on the door, and his friend’s wife
answered the door. She was crying.
"Good evening, Mrs. Lopez, I came to see
how Paolo is doing."
"Oh doctor, haven't you heard?"
"What?"
"Paolo is dead."
"Dead?"
"Yes, he was eaten by the crocodile."

Regresa a verme de nuevo en seis semanas."
"Gracias, doctor, muchas gracias."
En seis semanas el hombre regresó de nuevo
a la oficina.
Estaba aún más delgado, pálido, y nervioso
que antes.
Dijo: "Ay, doctor, todavía tengo el mismo problema,
and se está empeorando.
El cocodrilo está todavía debajo
de mi cama, sólo que
ahora mide dos metros. Sé que va a devorarme.
Oh, ¿Qué haré? Tiene que ayudarme."
"¿Has tomado las seis píldoras tres veces al día
como te lo prescribí?"
"Sí, sí, claro. Seis en la mañana, seis en la tarde,
y seis en la noche antes de acostarme."
"Bueno, entonces te daré otras píldoras.
Son bastante fuertes. Quiero que tomes
nueve tres veces al día: nueve en la mañana,
nueve al mediodía, y nueve en la noche
antes de acostarte.
Te puedo asegurar que pronto te mejorará.
Regresa a verme en nueve semanas."
Nueve semanas pasaron, pero el hombre no regresó.
Diez semanas, once semanas, y doce semanas.
Después de doce semanas, por casualidad el doctor
caminaba por la calle,
y pasó por la casa de su amigo enfermo.
Entonces decidió visitarlo.
Golpeó la puerta, y la esposa de su amigo
salió llorando.
"Buenas noches, señora López. Vengo para ver
cómo está Paulo."
"Ay, doctor, ¿acaso no se enteró?"
"¿Qué?"
"Paulo está muerto."
"¿Muerto?"
"Sí, se lo contó un cocodrilo."
Instructions: Read and listen to these dialogues, then see if you can repeat them in Spanish.

I’m very proud of my son.
Why?
He can spell his name backwards and forwards.
What’s his name?
Bob.

I’m going to leave you.
Oh!
I’m never coming back.
Oh!
Good luck.
Farewell!

How many cars do you have?
Cars? In America? Three. One big one and two small ones.
All are new?
No. One new one and two old ones.
How much does a new car cost in America?
About $20,000, $30,000.
For this one I paid $20,000.
You must be very rich.
Not really.

Nonsense!
No, it’s absolutely true.
I don’t believe it.
I’m telling the truth.
You’re lying.
Believe me! I’m not lying to you.
Impossible!
I can prove it.

It means I won the prize?
That’s right.
Heavens! I can’t believe it.

I have a headache.
And I have a toothache.
Where do we have aspirin?
Where is the dentist?

We’re proud of you.
No reason to be. I didn’t do anything special.
There is reason. You’re our hero (f).
Get out of bed! You’re so lazy!
I’m sick. I can’t budge!
Lazy! Lazy! Lazy!

¡Quitate de la cama! ¡Eres tan perezoso!
Estoy enfermo. ¡No me puedo mover!
¡Perezoso! ¡Perezoso! ¡Perezoso!

Where’s your daddy?
He is working today.
And your mother?
She’s in town today.

¿Dónde está tu papá?
Está trabajando hoy.
¿Y tu mamá?
Está en el centro hoy.

Ha ha ha ha!
Don’t make fun of me!
But you’re so funny!

¡Ha ha ha ha!
¡No te burles de mí!
¡Pero eres tan cómico!

Are you married?
No, I’m single. Are you married?
No, I’m single too.

¿Es casada?
No, soy soltera. ¿Es usted casado?
No, soy soltero también.

There’s a letter on the table for you.
Oh, I hadn’t noticed. Who from?
From your girlfriend.

Hay una carta en la mesa para usted.
Oh, no me había fijado. ¿De quién?
De su novia.

What do you want from me?
Respect. Nothing more.
That shouldn’t be too hard

¿Qué desea usted de mí?
Respeto. Nada más.
Eso no debe ser tan difícil.
SPANISH ONLY
LA GALLINA MUY TRABAJADORA
(Literally, The Hardworking Hen)

Instructions: Read and listen to this familiar story—see how much Spanish you can understand.

A hen found a grain of wheat.
“Let’s plant it,” she said.
“Who is going to help me?”
“Quack, quack. Not I,” said the duck.
“Honk, honk. Not I,” said the goose.
“Gobble, gobble. Not I,” said the turkey.
“Then I’ll plant it myself,” said the hen.
And she planted it.
The wheat ripened.
“Who is going to help me harvest it?”
said the hen.
“Not I,” said the duck.
“Not I,” said the goose.
“Not I,” said the turkey.
“Then I’ll do it myself,” said the hen.
And she did.
“Who is going to help me take it to the mill?”
“Not I,” said the duck.
“Not I,” said the goose.
“Not I,” said the turkey.
“Then I’ll take it myself,” said the hen.
And she did.
“Now who is going to help me make bread?”
“Not I,” said the duck.
“Not I,” said the goose.
“Not I,” said the turkey.
“Then I’ll make it myself,” said the hen.
And she did.
“Now,” said the hen, “who wants to eat bread?”
“Me,” said the duck.
“Me,” said the goose.
“Me,” said the turkey.
“Oh no,” said the hen.
“You didn’t help me plant.
You didn’t help me harvest.
You didn’t help me carry it to the mill.
And you didn’t help me make the bread.”
Then the hen and her chicks ate all the bread.

Una gallina encontró un granito de trigo.
“Vamos a sembrarlo,” dijo.
“¿Quién me va a ayudar?”
“Cuac cuac. Yo no,” dijo el pato.
“Uanck uanck. Yo no,” dijo la gansa.
“Gábul gábul. Yo no,” dijo el pavo.
“Entonces yo lo haré sola,” dijo la gallina.
Y lo sembró.
El trigo se maduró.
“¿Quién me va a ayudar a cosecharlo?”
dijo la gallina.
“Yo no,” dijo el pato.
“Yo no,” dijo la gansa.
“Yo no,” dijo el pavo.
“Entonces yo lo haré sola,” dijo la gallina.
Y lo hizo.
“¿Quién me va a ayudar a llevarlo al molino?”
“Yo no,” dijo el pato.
“Yo no,” dijo la gansa.
“Yo no,” dijo el pavo.
“Entonces yo lo haré sola,” dijo la gallina.
Y lo hizo.
“Ahora ¿quién me va a ayudar a hacer el pan?”
“Yo no,” dijo el pato.
“Yo no,” dijo la gansa.
“Yo no,” dijo el pavo.
“Entonces yo lo haré sola,” dijo la gallina.
Y lo hizo.
“Ahora,” dijo la gallina, “¿quién quiere comer pan?”
“Yo,” dijo el pato.
“Yo,” dijo la gansa.
“Yo,” dijo el pavo.
“Ah no,” dijo la gallina.
“Ustedes no me ayudaron a sembrar.
No me ayudaron a cosechar.
No me ayudaron a llevarlo al molino.
Y no me ayudaron a hacer el pan.”
Entonces la gallina y sus pollitos se comieron todo el pan.
SPANISH ONLY
A NADIE LE IMPORTÓ
(Literally, Nobody Cared about Him)

Instructions: Listen to this joke in Spanish—repeat it until you can tell it yourself.

(M: Medical doctor, P: Patient)  (M: Médico, P: Paciente)
M: Please come in. Sit down.  
   M: Entre por favor. Siéntese.
P: Thank you, doctor.  
   P: Gracias, doctor.
M: Tell me, what is your problem?  
   M: Dígame, ¿cuál es su problema?
P: Oh, doctor. Please help me.  
   P: Oh, doctor, por favor ayúdeme.
   Tell me what to do.  
   Dígame que puedo hacer.
I feel I am worthless.  
   Siento que no valgo nada.
I feel no one cares about me.  
   Siento que a nadie le importa.
No one pays attention to me.  
   Nadie me presta atención.
Everyone treats me as if I didn’t matter.  
   Todos me tratan como si yo no valiera nada.
   Everyone treats me as if I didn’t even exist.  
   Todos me tratan como si yo no existiera.
M: Next!  
   M: ¡El siguiente!
Instructions: Listen to and read this lesson—use it to learn geometry-related vocabulary.

A rectangle, like a square has four straight lines and four right angles, is that not so?

Then what is the difference between a rectangle and a square?

Listen. I will explain it to you.

A square is one kind of rectangle.

Like any rectangle, a square has four sides.

But different from other rectangles, the four sides of a square are equal in length.

Each side is parallel with the opposite side.

This is a rectangle.

This is one side.

This is the opposite side.

This side and the opposite side are parallel.

Also the top side and the bottom side are parallel.

What’s the difference between a circle and an oval?

In what way are a circle and an oval alike?

Can you explain?
CULTURE QUESTIONS—SECTION 8
Instructions: Answer these questions based on your reading. Feel free to check this unit previous ones to find the answers.

1. What is the capital city of Nicaragua?
2. What is the state religion of Paraguay?
3. What are Perú’s official languages?
4. Can you remember the third language of Perú that, though not official, is widely spoken and understood?

THE ADVENTURE CONTINUES
When you finish, Benjamín checks your work. “¡Muy bien!” he tells you.

You mention that Carmela told you all about Perú and ask if he is from Perú as well.

“No,” he replies. “I grew up in Uruguay and went to una universidad in the United States. I did an internship at Playa Brava, about an hour’s drive from Montevideo. Montevideo es la capital de Uruguay, in case you don’t know.” Benjamín briefly summarizes his culture.

URUGUAY CULTURE OVERVIEW
In Uruguay, punctuality isn’t as important as it is in some other countries. However, the more important and formal a meeting is, the more important punctuality becomes. Uruguayans tend to be individualistic and sometimes show a pessimistic outlook. Education is highly valued in Uruguay. About 65 percent of Uruguayans are members of the Roman Catholic church, but only half of those attend services regularly. Religious freedom is guaranteed, and church and state are officially separate.
FACTS AND FIGURES ON URUGUAY

• Uruguay’s population is about 3.2 million and is growing at 0.6% annually.
• Uruguay is a world leader in the production of wool and cattle.
• During the summer, Uruguayans like to visit the country’s beautiful beaches.
• Uruguay was the first South American country to give women the right to vote.
• Uruguay’s federal government has a president, a vice president, and a bicameral legislature.

When Benjamín finishes, he offers you a clue. “Sugar and garlic powder. Azúcar y polvo de ajo. This is your final clue. A Venezuelan friend of mine works as a receptionist in the resort hotel. She can guide you to your goal.”

You and Stump thank Benjamín for his time. He acknowledges your thanks and heads toward a waiting boat. Then you and Stump get directions to the island’s resort hotel from a passer-by. You walk to the hotel, enter the lobby, and greet the receptionist. You introduce yourselves as acquaintances of Benjamín and ask her if she is from Venezuela. She tells you that she is. She introduces herself as Renata Ramírez and asks how she can help you. You and Stump explain your search and ask if she can direct you toward your goal.

“Sí, yo puedo,” she replies, “but first you must complete a set of Spanish exercises. Since this is the final test of your language skills, it will be longer and more challenging than previous assignments. Si es necesario, you can take more than one day to complete it.”

She hands you the assignment. You know that the completion of this challenge will require a serious investment of time, but you and Stump feel you are up to the challenge. You start working on the assigned exercises.
#135 Unity

LA UNIDAD

Instructions: Read and listen to this story, and learn its vocabulary.

“UNITY IS STRENGTH”
A man had several sons who often quarreled with each other.
The father tried to teach them to live in peace,
but they would not listen.
Finally he hit on an idea:
he gathered several sticks
and tied them together in a bundle.
Then he called his sons to him and said:
“Let’s see if you can break this bundle of sticks.”
Each of the sons took the bundle of sticks
and tried with all his might to break it,
but they could not.
After they had tried and given up,
the father said:
“Now I’ll untie the bundle, and each of you take one stick and see if you can’t break it.”
This they did without difficulty.
Then the father said: “When the sticks were bound together you saw that they were strong. You couldn’t break them.
But one stick at a time you could break easily.
If you stop quarreling and live in peace with each other you’ll be strong like this bundle of sticks.
But if you quarrel with each other and live in disunity you will be as weak as one of the sticks all by itself.”
Unity is strength.

“LA UNIDAD HACE LA FUERZA”
Un hombre tenía varios hijos, los cuales se peleaban mucho entre sí.
El padre trató de enseñarles a vivir en paz,
pero no le hacían caso.
Finalmente se le ocurrió un idea:
juntó varios palillos
y los ató.
Entonces llamó a sus hijos y les dijo:
“Veamos si pueden romper este atado de palillos.”
Cada uno de los hijos tomó el atado de palillos y intentó con todas sus fuerzas romperlo,
pero no pudieron.
Después de que habían tratado y se habían dado por vencidos, el padre les dijo:
“Ahora desataré los palillos y cada uno de ustedes va a tomar uno para ver si lo puede romper.”
Lo cual hicieron sin ninguna dificultad.
Entonces les dijo el padre: “Cuando los palillos estaban unidos, se dieron cuenta que eran muy fuertes. No los pudieron romper.
Sin embargo, a un solo palillo lo pudieron romper fácilmente.
Si dejan de pelear y viven en paz el uno con el otro serán fuertes como este atado de palillos.
Pero si pelean el uno con el otro y viven en desunión, serán tan débiles como un solo palillo.”
La unidad hace la fuerza.
Instructions: Listen to and learn these useful phrases and sentences.

Give me an example.
Well, for example...

Tomorrow is Saturday.
Thank the Lord!

Please. After you.
You’re very kind.

Let’s take a walk in the park.
Why not?

We’ll arrive at the meeting late.
Better late than never.

Edy Gourmé was a very popular singer.
And now she’s hardly known. How can it be?

We did it ourselves.
You’ve done well.

Try not to move so much.
But it hurts so much.

He should not complain.
That’s just what I told him.

So, you’re from Barcelona.
It’s true.

I can’t! I can’t!
Yes you can. Try!

Good news for you.
Well tell me!

We reached the top.
Well now let’s rest a bit.

I can’t leave until Friday.
Me neither.

They say a cow jumped over the moon.
Incredible!

These papers are worthless. Throw them out.
As you say.
I have lived here five months.  
A very short time.

I was mistaken. Excuse me.  
No reason.

I’d like to talk with Mr. Perez.  
Who is calling?

Stay with me.  
I can’t. I have to go.
Early one Saturday morning a fisherman and his son went out fishing. Because fishermen don’t like to talk a lot, the men in our story were quiet as fish. Only at noon, when clouds appeared on the horizon, did the son say to his father: “Looks like it’s gonna rain.” The father looked up for a while and nodded to the son. But he did not say a word. A day went by like that. On Sunday they took a rest. But as usual, they said nothing to each other. On Monday they went fishing again. But they were still in silence. Tuesday, Wednesday, Thursday, Friday, all passed in the same way. It was only on Friday evening when it was raining hard, the father wiped his forehead with his hand and said: “Yes, you’re right.”
Here are some more poems and ditties for you to enjoy.

Instructions: Use these ditties to practice sentence structures and vocabulary.

No sé... (que te diera)
Por una mirada... un mundo.
Por una sonrisa... el cielo.
Por un beso...
¡Ay, no sé que te diera por un beso!

Veo la luna,
Y la luna ve a mi.
¡Que Dios bendiga la luna, y bendiga también a mi!

Hola Johnny,
Gringo boy,
¿Qué estás haciendo?
Ya me voy.

Tengo hambre,
¿Qué hay de comer?
Sandwiches y sopa.
Pues, a ver.

Tengo sed,
¿Qué bebidas hay?
Te, café, y Pepsi.
¡Ay ay ay!

Tengo sueño,
Voy a dormir,
No me digas nada,
Ahora quiero ir.

Vamos Berta,
¿A dónde, pues?
Vamos a la luna,
Esta vez.

¿Qué tal Carlos?
¿Adónde va?
Voy con mi banquero.
¡Ojalá!
Tengo frío,
Sábanas,
Si no, me muero pronto.
¿Donde estás?
Tríenelas.
Dame hielo,
Hace calor,
Aquí en esta casa,
¡Qué dolor! Sí, señor.

Give me ice,
It’s hot (weather),
Here in this house,
What pain! Yes, sir.

END TAPE 5, SIDE B
ACADEMIC INTEGRITY IN SPANISH

Please be sure to follow all academic integrity policies as outlined in your high school catalog in your Spanish course, especially regarding plagiarism. The use of a language translator or summaries obtained online can be identified and will cause an assignment deemed unacceptable. Furthermore, these actions are a violation of the Penn Foster student code of conduct and could result in disciplinary action.

Plagiarism is a form of unethical behavior. Plagiarism is dishonestly using another person’s ideas or finished work as your own without giving credit to the source. It includes copying or paraphrasing something and using it as if you had done the work yourself. Any act of plagiarism will not be tolerated from students at Penn Foster. Students who submit plagiarized work will be disciplined. Possible measures may include expulsion. The best way to avoid plagiarism is to do your own work.

EXAMINATION
98685700
Spanish Study Unit 5
Tape 5, Side B

When you feel confident that you have mastered the material in this part of the study unit, complete the following examination. Then submit only your answers to the school for grading. Send your answers for this examination as soon as you complete it. Do not wait until another examination is ready.

You may submit your answers to the school electronically, by fax, or through the mail. For electronic submission, type your answers in a Microsoft Word document, and ensure the document contains the following information:

• Your name
• Your student ID number
• The examination number (98685700)
• Your email address

Follow these steps to submit your answers electronically:

2. Log in to you student portal.
3. Click on Take Exam next to the lesson you’re working on.
4. Follow the instructions provided to complete your exam.
Be sure to keep a backup copy of any files you submit to the school.

To submit your answers by mail, print the document you used to type your answers as described above, and send it to the following address:

Penn Foster
Attn: Spanish
925 Oak Street
Scranton, PA 18515-0001

To submit your answers by fax, send a copy to 570-961-4038. Make sure the identifying information listed above is included with the fax.

Part 1—Sentence Translation
Directions: Write the following sentences in Spanish.

1. I’m very proud of my son.
2. He can spell his name backward and forward.
3. What’s his name?
4. How much does a new car cost in America?
5. You must be very rich.

Part 2—Translation
Directions: Write the English for the underlined words.

Temprano un sábado por la mañana, (6) un pescador y su (7) hijo salieron a pescar. Puesto que a los pescadores no les gusta hablar (8) mucho, (9) los hombres en nuestro cuento estaban tan callados como los (10) peces. (11) Solamente al mediodía, cuando las nubes aparecieron en el horizonte, el hijo le dijo al padre: “Parece que va a llover.” (12) El padre levantó la vista hacia el cielo y movió la cabeza en señal de aprobación. Pero no dijo ni una palabra. (13) Un día pasó de esa manera. El domingo tomaron un descanso. Pero como de costumbre, no se dieron nada. El lunes fueron de nuevo a pescar, pero todavía en (14) silencio. Así pasaron el martes, el miércoles, el jueves, y el viernes, todos pasaron de la misma manera. No fue sino hasta el viernes por la noche, cuando empezó a llover fuerte, que el padre se secó (15) la frente con su mano y dijo: “Sí, tienes razón.”
Part 3—Dictation and Listening Comprehension

The listening passage for this examination consists of two poems. You'll hear the poems three times. These poems are to be written in Spanish as you hear them spoken on the tape. As you listen, write what you hear on scrap paper. Make any corrections necessary and transfer your final version to the Microsoft Word document described in the submission instructions. Send that version only for grading. Do not send your rough copies to the school.

Listen here: https://drive.google.com/file/d/1jV7GthMlk7-Ns9Uw3Xi3AuUsFJFxOiTR/view?usp=sharing

First Poem:

___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________

Second Poem:

___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
SPANISH—EXAM 10 CHECKLIST

Ask yourself these questions after you answer the questions for this exam.

<table>
<thead>
<tr>
<th>Question</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>In part one, did I translate the sentences from English to Spanish?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>In part two, did I translate the underlined words from Spanish to English?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>In part three, did I listen to “No sé qué te diera” &amp; “Veo la luna” on Tape 4L (Listening Comprehension) Side A from 9:00-10:00 and write the poems in Spanish?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Is my work saved as a MS Word Document or in Rich Text Format?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

If you answered NO to any of these questions, please go back and make the needed changes before submitting your work.

If you answered YES to all of the questions, you are ready to submit your work for grading! Click on Take Exam, and follow the instructions on the Project Upload page.
Appendix

Page 5: Culture Questions-Section 7
1. fatalism and machismo
2. Lago Gatún
3. corn and rice
4. Soccer, basketball, volleyball, and swimming

Page 19: Verb forms
Manuel visitaba his friend often.
Manuel visitaba his friend when lightning struck him.
Manuel visitó his friend once when it was winter.

Page 21: Performance Test 1
Those ending in -aba or -ía are imperfective forms and have an aspectual meaning represented by (—> …); Those ending in -ó or -o are preterite forms and have an aspectual meaning represented as (—> |).

Page 21: Performance Test 2

Page 22: Practice
The symbols for the meaning component of each of the verb forms are as follows:

<table>
<thead>
<tr>
<th>(-ar verbs)</th>
<th>meaning component</th>
<th>(-er/-ir verbs)</th>
<th>meaning component</th>
</tr>
</thead>
<tbody>
<tr>
<td>tomaba</td>
<td>—&gt; …</td>
<td>comió</td>
<td>—&gt;</td>
</tr>
<tr>
<td>tomó</td>
<td>—&gt;</td>
<td></td>
<td>comía</td>
</tr>
<tr>
<td>ha tomado</td>
<td>—&gt; —</td>
<td>ha comido</td>
<td>—&gt; —</td>
</tr>
<tr>
<td>lloraba</td>
<td>—&gt; …</td>
<td>tenía</td>
<td>—&gt; …</td>
</tr>
<tr>
<td>lloró</td>
<td>—&gt;</td>
<td></td>
<td>tuvo</td>
</tr>
<tr>
<td>ha llorado</td>
<td>—&gt; —</td>
<td>ha tenido</td>
<td>—&gt; —</td>
</tr>
<tr>
<td>jugaba</td>
<td>—&gt; …</td>
<td>sufría</td>
<td>—&gt; …</td>
</tr>
<tr>
<td>jugó</td>
<td>—&gt;</td>
<td></td>
<td>sufrió</td>
</tr>
<tr>
<td>ha jugado</td>
<td>—&gt; —</td>
<td>ha sufrido</td>
<td>—&gt; —</td>
</tr>
</tbody>
</table>

Page 39: Culture Questions-Section 8
1. Managua
2. Roman Catholicism
3. Spanish and Quechua
4. Ayamara