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relationship of words. Students also gain a more complete understanding of the story and fill in gaps in their comprehension, based on previous viewings.

For further information on the efficacy of in-language captioning for second language learners, see the References section.

4. Short film analysis activities / Learning about film techniques

The **Análisis del cortometraje** activity for each chapter, found on Connect and in the Supplementary Activities on the Online Learning Center, presents a particular filmic technique central to cinematic communication in the chapter's short film. The activity walks students through how this technique works, providing examples from the short film, and ultimately calls upon students to apply what they have learned by analyzing other examples of this technique found in the film.

II. ACTFL National Standards

A. ACTFL World Readiness Standards

The integrated nature of ***Ambientes*** ensures that each of the five ACTFL World Readiness Standards is addressed and reinforced in each chapter.

Standard 1: Communication

Ambientes fosters the ability to function in a variety of situations and for multiple purposes by requiring students to utilize an array of strategies to

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analyze oral, written, and visual input, and to communicate with a variety of audiences about a wide range of topics. In each chapter, students focus on maximizing visual, auditory, and logical clues in the short film cliff-hanger scenes to infer and predict character relationships and possible plot directions. For example, each chapter's **Sin sonido** film-viewing activity emphasizes the need for second-language learners to utilize every tool available to them when trying to process authentic content, and its summary step reinforces the important skill of narrating events. The cultural perspectives presented via readings, native-speaker interviews, and cartoons contribute to the development of comprehension and production skills. Activities in all chapter sections require similar inductive reasoning—including the information-gap grammar activities—, and gradually lead students from input to output activities.

Standard 2: Cultures

Ambientes strives to provide students a nuanced understanding of the rich and dynamic panorama of cultures of the Spanish-speaking world. Every chapter section, from the chapter opener, to the vocabulary, grammar, and writing sections, is foregrounded in relevant cultural knowledge. In each **Anticipación** section, students speculate on the plot, themes, and characters of the chapter's short film, gleaning cultural information from the film poster, the short films themselves, thematically-related readings and cartoons, and

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brief **Para tu información** boxes. Each chapter theme is expanded upon with native-speaker interviews, wherein interviewees from various regions of the Spanish-speaking world reflect upon cultural characteristics and differences that may not be readily apparent to non-natives. Between the interviews, films, readings, and activities, every region of the Spanish-speaking world is represented, and students are asked not only to articulate cultural characteristics and trends, but to compare them to their own culture(s) and experiences.

Standard 3: Connections

Ambientes strives to provide students with the linguistic tools and relevant, interesting information necessary to draw meaningful connections between chapter themes and their own lives. ***Ambientes*** seeks to minimize the often wide gulf between the student experience of communicating in the classroom, and confronting the living language outside of the classroom, while simultaneously drawing clear ties between the chapter sections so that students always understand why they need to master certain vocabulary, grammar structures, etcetera, in order to communicate. Provided with such relevant material, students are more able to intuitively draw connections between the present and the past, between geography and cultural practices, and between their lives and those of others. In each chapter, these connections to life outside of the classroom are reinforced with practical activities and opportunities to connect with Spanish-speaking communities.

Standard 4: Comparisons

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Ambientes makes all aspects of the course material relevant to students by consistently asking students to develop connections via comparisons. Linguistically, grammar structures are presented in terms of comparison and contrast, both between English and Spanish, and between varying structures and regional differences in Spanish. Activities follow a step-by-step model that builds from comprehension to production. The later steps encourage students to produce with the language and often ask them to compare what they have just learned to their experiences within their own community. Culturally, comparisons and contrasts within the Spanish-speaking world are articulated in the native-speaker interviews, and students are asked to compare their own experiences and perceptions with those described. Such comparative activities occur repeatedly in the **Investigación** and **Trasfondo cultural** sections, as well.

Standard 5: Communities

Ambientes incorporates meaningful opportunities to connect students with Spanish-speaking communities in their own area and in the larger Spanish-speaking world. The **Ambientes expresivos** sections provide opportunities to communicate directly with native speakers through traditional interviews and video conference interviews. The **Compromiso con la comunidad** sections provide valuable resources for helping students to get involved with Spanish-speaking populations in their own communities, via local organizations, social networks, and international initiatives.

B. Chapter-by-Chapter ACTFL Goals

Chapter 1

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Communication 1.1 – Learners interact and negotiate meaning in spoken and written conversation to share information, reactions, feelings, and opinions about the family, the elderly, and food in their life and in the Spanish-speaking world. Learners express, ask about, and understand actions and activities that take place in the present and that are ongoing. Learners describe their family members and relationships with a variety of descriptive phrases and words. Learners share their experiences with food, consider food stereotypes, comfort food, idiomatic expressions with food, and the relationship between food and culture.

Communication 1.2 – Learners interpret and analyze the nuclear and extended family in the Spanish-speaking world, the family structure in Spain, the role of grandparents, changing family size, and the figure of the mother in Mexican culture in readings, the short film "**Éramos pocos,**" and in native-speaker interviews. Learners understand, interpret and analyze actions in the present tense in texts, the short film, and listening activities.

Communication 1.3 – Learners create written and oral presentations in order to inform and explain concepts and ideas related to familial roles, family size, couples who choose not to have children, the role of and attitudes toward the elderly, or the food associated with family celebrations in the Spanish-speaking world. Learners create a narration and respond to questions about a family presented in a Guatemalan work of art entitled ***Familia humilde.*** Learners share, synthesize, and present information about the Spanish family.

Cultures 2.1 – Learners use the language to investigate, explain, and reflect upon how cultural practices and products related to the family, the elderly, and food influence

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perspectives. Learners investigate the practice of the tamalada, -the importance of compadres, the characteristics of the Spanish family, eating practices, and how geography and culture shape food and eating. Learners identify the geographical location of Spain and Chile and explain key cultural concepts related to families and values in these countries.

Cultures 2.2 – Learners use the language to investigate how cultural products related to the family, the elderly, and food influence perspectives. Learners use the language to investigate, explain, and reflect upon regional comfort foods, key ingredients in common dishes, legends and stories about the figure of the mother in Mexico, and proverbs and expressions related to the family and food. In addition, learners reflect upon cartoons and fine art to explain cultural products such as empanadas, a popular Chilean stew, family recipes, and attitudes toward the elderly. Learners summarize and reflect upon the plot of the short Spanish film "**Éramos pocos,**" identify and interpret cultural conflicts and perspectives in the film and in interviews with native speakers.

Connections 3.1 – Learners read, interpret, and discuss different types of information, including numerical data, in order to build, reinforce, and expand their knowledge about the role of history and society on the family, attitudes about the elderly, and food in the Spanish-speaking world. Learners think critically about the assumptions, concepts, and information related to these cultural topics. Learners describe a typical dish, practice the strategy of reading a text more than once, and expand their vocabulary to describe a celebration with food.

Connections 3.2 – Learners access and evaluate information about diverse perspectives related to families, the elderly and food in a variety of cultural settings. In

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the chapter opener, students evaluate artwork as a starting point to access the chapter topics. Key background information for the short film and the readings allow students to make connections between cultural perspectives and geography, history, and sociology. By reading and evaluating the Chilean poem "**Oda al caldillo de congrio**" learners evaluate the cultural role of the dish, el caldillo de congrio. Students make connections between multiple perspectives and cultural topics by watching and evaluating interviews with native speakers.

Comparisons 4.1 – Through activities with film, texts, aural input, and inductive reasoning, learners reflect on and compare the use of verbs to describe actions in the present, verbs that express *to be*, and the present progressive to describe actions in progress. Learners investigate and reflect on the idiomatic expressions **no pasa nada** and **buen provecho** through the **Para tu información** sections in the chapter.

Comparisons 4.2 - Learners reflect on and compare cultural concepts between the societies of the Spanish-speaking communities with their own in terms of nuclear vs. extended families, comfort foods, and the role of the elderly.

Communities 5.1 – Learners use the language to investigate how practices, products, and perspectives related to the family, the elderly, and food manifest themselves in particular cultural contexts. Learners conduct interviews, make videos, and participate in volunteer opportunities to collaborate and contribute to the well-being of families and the elderly in their communities and to learn about food and culture in their community.

Chapter 2

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Communication 1.1 – Learners interact and negotiate meaning in spoken and written conversation to share information, reactions, feelings, and opinions about romantic relationships in general, compatibility in relationships, civil vs. religious marriages, cohabitation, and being single. Learners express their opinions about how a romantic relationship is defined, what makes it successful, and how these ideas are reflected in culture. Learners use vocabulary related to relationships and the preterite tense to share their reactions, feelings, and opinions about the romantic relationship depicted in the short film "**La lotería."** Learners use verbs in the preterite tense to share information about the real-life relationship between artists, Diego Rivera and Frida Kahlo. Learners use words and phrases that describe relationship conflicts to give their opinion about what makes a failed or a successful relationship. Learners have conversations to express their feelings about the advantages and disadvantages of being single.

Communication 1.2 - Learners interpret and analyze relationship conflicts, cultural expectations about marriage and being single, wedding customs, civil vs religious marriage ceremonies, cohabitation, and being single. Learners interpret and analyze attitudes about marriage expressed in the short film "**La lotería**" and in particular about the relationship between the film's main characters, Savanna and Augusto. Learners interpret the cliff-hanger scene of the film to make predictions about the characters' relationship. Learners analyze images from the film before they view it in its entirety to infer what happens to the characters' relationship. In discussions, learners draw conclusions about cultural stereotypes associated with civil status and age. Learners analyze and interpret cultural attitudes about marriage and being single

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expressed in cartoons and in interviews with native speakers. Learners interpret texts in which the chapter vocabulary is presented in context and in small chunks to facilitate comprehension. Through reading, film viewing, and listening activities, learners understand, interpret and analyze actions in the preterite tense.

Communication 1.3 - Learners create written and oral presentations in order to inform and explain concepts and ideas related to wedding traditions, divorce laws, same-sex marriage, cohabitation, the age at which people marry, and being single in the Spanish-speaking world. Learners create scripts and present conversations that expand upon the topic of marriage in the film "**La lotería.**" After watching the entire film without sound, learners use the present tense to infer and summarize the plot of the film "**La lotería.**" Learners then watch the film in its entirety and narrate the story using the preterite tense. Learners use vocabulary related to couples and emotions to create a narration to explain the beginning of a relationship and use the preterite and the phrase **hace que** to express what happened a certain number of months ago in Augusto and Savanna's relationship. Learners create presentations that summarize an interview they conduct with a native speaker about relationship milestones, a first date, getting a passport and immigrating to another country, and being a matchmaker for a couple. Learners share, synthesize, and present information about marriage and being single.

Cultures 2.1 – Learners use the language to investigate, explain and reflect upon how cultural practices and products related to relationships, marriage, and being single influence perspectives. The **Anticipación** section sets the scene by providing key background information related to the United States visa lottery and makes learners

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aware of the characters' perspectives. Learners, therefore, reflect upon the relationship between immigration and its impact on attitudes about marriage and long-term commitments. Learners investigate the wedding customs and trends associated with marriage, cohabitation, and remaining single across various regions of the Spanish-speaking world. Learners investigate data and cultural trends and perspectives related to civil vs. religious marriage ceremonies as well as cohabitation. Through interviews with native speakers from Colombia, Mexico, and Venezuela, learners use Spanish to reflect upon and explain a wide range of perspectives about marriage and relationship practices. Learners reflect on the expression "**vestir santos**" as a cultural product that reflects perspectives about marriage. Learners use Spanish to read about changing attitudes toward being single and reflect upon the relationship between perspectives and relationship choices.

Cultures 2.2 Learners use the target language to investigate how cultural products related to weddings influence perspectives about love and marriage. Learners also use the target language to investigate, explain, and reflect upon the US visa lottery application and process, the painting "**Romance guajiro**" by Cuban artist Pedro Blanco Aroche, and a Mexican article on being single. In addition, learners reflect upon the short film "**La lotería,**" the short film's poster, and cartoons about marriage to explain cultural products such as engagement rings, a hidden ring in a wedding cake, and the use of a church for a marriage ceremony.

Connections 3.1 – Learners read, interpret, and discuss different types of information, including numerical data, in order to build, reinforce, and expand their knowledge about immigration to the United States in general and between the Dominican

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Republic and the United States, and the Dominican Republic and Canada. Learners expand their knowledge about emotional and social influences on romantic relationships and marriage. Learners build their reading knowledge about how to use contextual clues to anticipate the meaning of an unfamiliar word. Learners reflect upon their personal characteristics and preferences in order to create an online profile. Learners focus on the writing strategy of building a timeline to organize their thoughts before creating a narration in the preterite about the film characters' lives over a twenty-year period.

Connections 3.2 – Learners access and evaluate information about diverse perspectives related to romantic relationships, the social institution of marriage, and how immigration affects romantic relationships. In the chapter opener, learners evaluate and reflect upon the depiction of love in the painting "**Romance guajiro**" as a starting point to access the chapter topics. Key background information for the short film and the readings allow students to make connections between cultural perspectives and geography, history, and sociology. Learners evaluate the range of points of view about being single in the reading "**Sí a la soltería, no a la soledad! ¿Alguien dijo matrimonio?**" Learners make connections between multiple perspectives and cultural topics by watching and evaluating interviews with native speakers who express their points of view about the cultural elements that affect romantic relationships and the decision to get married.

Comparisons 4.1 – Through activities with film, texts, aural input, and inductive reasoning, learners investigate, reflect on, and compare the use of verbs to describe actions in the past in the preterite tense and the use of direct object pronouns in Spanish and English. Learners explain different types of nouns and compare syntax differences in

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the use of direct object pronouns between Spanish and English. The **Para tu información** boxes encourage learners to compare English and Spanish by investigating and reflecting upon common idiomatic expressions in the Dominican Republic, ways to express how long ago an action occurred, and the use of **ser** and **estar** to describe one's civil status.

Comparisons 4.2 - Learners use Spanish to investigate, explain, and compare cultural elements related to romantic relationships and marriage. Learners reflect upon and compare marriage practices, products, attitudes about being single, and expectations regarding romantic relationships. After investigating and reflecting upon diverse perspectives in native-speaker interviews, learners reflect upon their own opinions about romantic relationships and marriage. The **Ambientes expresivos** section invites students to investigate and compare cultural practices, products, and perspectives in a Spanish-speaking culture with their own culture.

Communities 5.1 - Learners use the language to interact and collaborate with Spanish speakers in their community. Learners interact and conduct interviews with Spanish speakers in their community and make videos to share with others. Learners also interact with Spanish speakers in their community in order to contribute to the well-being of immigrants who may need assistance with forms and other tasks.

Chapter 3

Communication 1.1 – Learners interact and negotiate meaning in spoken and written conversation to share information, reactions, feelings, and opinions about entertainment, sports, and childhood. Through open-ended activities in **Anticipación** and

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Vocabulario, learners express their opinions about different types of entertainment, such as sporting events, the circus, concerts, magic shows, film, theater, games, etcetera. For example, after listening to others describe their preferred activities, learners communicate with one another about their own preferences. Learners use vocabulary related to entertainment, sports, games, and childhood to share their reactions, feelings, and opinions about the short film "**De cómo Hipólito Vázquez encontró magia donde no buscaba.**" Through an information-gap activity, learners communicate with one another to complete a description of childhood games from Guatemala and Puerto Rico. Learners use verbs in the imperfect tense to share information about their own childhood experiences as well as others' experiences. Learners use both the preterite and the imperfect to describe the biographies of famous athletes and to describe past experiences with sports and entertainment activities.

Communication 1.2 - Learners interpret and analyze attitudes about childhood, entertainment, sports, the concepts of heroism and success, and the role of talent scouts in the short film "**De cómo Hipólito Vázquez encontró magia donde no buscaba.**" Learners interpret the cliff-hanger scene of the film to make predictions about the characters' actions and decisions. Learners analyze images from the film before they view it in its entirety to infer what happens to the characters' search for the perfect young soccer player. Learners analyze the various types of entertainment presented in the short film and how society shapes ideas about success, heroism, and childhood. Learners analyze and interpret cultural attitudes about sports, child athletes, success, fame, and games of chance/skill in cartoons and in interviews with native speakers. Learners interpret texts in which the chapter vocabulary is presented in context and in small

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chunks to facilitate comprehension. Through reading, film viewing, and listening activities, learners understand, interpret, and analyze actions in the imperfect tense and understand past actions expressed in both the preterite and the imperfect tenses.

Communication 1.3 - Learners create written and oral presentations in order to inform and explain concepts and ideas related to traditional games, soccer, and other sports' championships, various types of childhood experiences, jokes and humor, the concept of the hero, and the experience of attending a sporting event in a region of the Spanish-speaking world. Learners create scripts and present conversations that expand upon the topic of childhood in the film "**De cómo Hipólito Vázquez encontró magia donde no buscaba.**" After watching the entire film without sound, learners use the present tense to infer and summarize the plot of the chapter's short film. Learners then watch the film in its entirety and create questions about the story using the preterite tense. Learners work in pairs to co-create a narration about a talent scout and another about a soccer player. Learners create presentations that summarize an interview they conduct with native speakers about their childhood experiences, the concept of success and heroes, their memories of playing sports as children, or games and activities from their childhood. Learners share, synthesize, and present information about childhood, various forms of entertainment, and sports.

Cultures 2.1 – Learners use the language to investigate, explain, and reflect upon how cultural practices related to entertainment, sports, and childhood influence perspectives. Learners are asked to reflect upon ideas regarding success and the concept of heroes, as well as youth sports, talent scouts, and their role in the athletics industry. Learners investigate forms of popular entertainment and the experiences of childhood

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across various regions of the Spanish-speaking world such as baseball in the Dominican Republic, bullfighting, soccer, and indigenous sports around the Spanish-speaking world. The **Vocabulario** section asks learners to investigate practices related to traditional childhood games such as **el escondite, la rayuela, la gallina ciega, el palito mantequillero, los piloyes,** and **el ángel,** Learners investigate data and cultural trends and perspectives related to child labor in the Spanish-speaking world and elsewhere. Through interviews with native speakers from Costa Rica, Puerto Rico, and the Dominican Republic, learners use Spanish to reflect upon and explain a wide range of perspectives about favorite sports and pastimes, as well as childhood experiences, hopes, and expectations. Learners use Spanish to read about popular diversions like **Lucha libre** and reflect upon the relationship between perspectives and views of entertainment and childhood. The **Para tu información** sections shed light on Argentine expressions and **cánticos de fútbol.**

Cultures 2.2 - Learners use the target language to investigate how cultural products related to successful athletes and popular sports teams influence perspectives about success. Learners also use the target language to investigate, explain, and reflect upon personal formation and responsibilities during childhood, the painting ***Niños jugando a pídola*** by Spanish artist Francisco Goya, and a Uruguayan short story on the summer **Navidad** holiday. In addition, learners reflect upon the short film "**De cómo Hipólito Vázquez encontró magia donde no buscaba,**" the short film's poster, and cartoons about games and childhood to explain and reflect on the relationship between perspectives and cultural products. Additional products such as riddles, a folktale from El Salvador, the toy **el trompo,** a traditional spinning top, the stick used in the game **el**

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palito mantequillera, the beans in the Guatemalan game, **los piloyes**, and the ribbon used in the game **el ángel** encourage learners to reflect on the relationship between products and perspectives. Learners reflect on expansion of youth sports academies as a cultural product that reflects perspectives about talent and success.

Connections 3.1 – Learners expand their knowledge about the social and historical forces that shape(d) various forms of entertainment, games, and sports, such as pre-Columbian indigenous sports, card games, and chess. In addition, readers expand their knowledge of ethical questions as they think critically about the ethical implications of talent scouts and the use of children in professional sports. Learners evaluate numerical data to build their knowledge about child labor around the world. Learners reinforce their reading knowledge about how to use a dictionary and a word's grammatical category to help decipher a text. Learners reflect upon the role of mentoring, what they might offer a young person as a mentor, and their own childhood. Learners focus on the writing strategy of adding descriptions and details to the narration of a past event and write about a real or an invented episode from childhood.

Connections 3.2 - Learners access and evaluate information about diverse perspectives related to sports, entertainment, games, and childhood. In the chapter opener, learners evaluate and reflect upon the depiction of childhood in the painting by Francisco de Goya y Lucientes "**Niños jugando a pídola**" as a starting point to access the chapter cultural topics. Key background information for the short film and the readings allow students to make connections between cultural perspectives and geography, history, and sociology. Learners evaluate the range of points of view about childhood and the celebration of Christmas in the southern hemisphere in the short story

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"**Cuatro bicicletas**" by author Federico Ivanier. Learners make connections between multiple perspectives and cultural topics by watching and evaluating interviews with native speakers who express their points of view about the relationship between culture and childhood experiences, sports and entertainment. Learners evaluate native-speaker comments and their own experiences and preferences.

Comparisons 4.1 – Through activities with film, texts, aural input, and inductive reasoning, learners investigate, reflect on, and compare the use of verbs to describe actions in the past in Spanish and English. Learners explain and reflect upon the differences between the preterite and the imperfect to talk about past activities. Learners investigate, explain, and reflect upon the use of the indirect object pronoun in Spanish and differences between English and Spanish regarding the use of the pronoun. Learners explain how verbs like **gustar** and **encantar** express a different relationship between the subject and the indirect object. The **Para tu información** boxes encourage learners to compare and reflect upon the use of the pronoun **vos** and **tú** in the Spanish-speaking world. Learners also reflect upon the meaning of word **che** in Argentina.

Comparisons 4.2 - Learners use Spanish to investigate, explain, and compare cultural elements related to entertainment, sports, and childhood. Learners reflect upon and compare sports, games, entertainment practices and products, and attitudes about childhood. After investigating and reflecting upon diverse perspectives in native-speaker interviews, learners reflect upon their own opinions about sports, games, entertainment, and childhood. The **Ambientes expresivos** section invites students to investigate and compare cultural practices, products, and perspectives, such as jokes/humor, games,

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soccer, the role of the hero, professional sports, or the experience of attending a sporting event in a Spanish-speaking culture with their own culture.

Communities 5.1 - Learners use the language to interact and collaborate with Spanish-speaking children through social services in their community and through international organizations like UNICEF and the Red Cross. Learners interact and conduct interviews with Spanish speakers in their community and make videos to share with others.

Chapter 4

Communication 1.1 - Learners interact and negotiate meaning in spoken and written conversation to share information, reactions, feelings, and opinions about informal economies, indigenous populations in the Americas, and gender roles. Through open-ended activities in **Anticipación** and **Vocabulario**, learners express their opinions about the exploitation of indigenous cultures for money, cultural clashes between indigenous and non-indigenous people, the effect of the conquest of America on indigenous peoples, and the role of gender in family and society. For example, after identifying the advantages and disadvantages of jobs in the informal economy, learners communicate with one another about their own job-related experiences. In addition, learners converse about information, reactions and feelings regarding the conquest of the Americas, and indigenous populations in their own country. Learners use vocabulary related to the informal economy, indigenous people, and gender roles to share their reactions, feelings and opinions about the short film "**Kay Pacha.**" Through an information-gap activity, learners use the command form of verbs to communicate with one another in order to give directions to key landmarks in central Cusco, Peru. After

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reading about the cultural importance of the three **pachas** in the Inca culture, students use double object pronouns to share information. Learners also use commands to share information about the events in the film and about the indigenous activist Hugo Blanco Galdós. Learners use negative and indefinite phrases to share information about Peru.

Communication 1.2 - Learners understand and analyze informal economies, the role of indigenous people, and gender in the Spanish-speaking world. Learners interpret and analyze attitudes about tourism, the advantages and disadvantages of informal economies, the intersection between tourism and culture, the use of birth control to limit family size, gender roles in the family, and discrimination against indigenous populations in the short film "**Kay Pacha.**" Learners interpret the cliff-hanger scene of the film to make predictions about the characters' actions and decisions. Learners analyze images from the film before they view it in its entirety to infer what happens to the characters' whose families face stress due to economic uncertainty and discrimination. Learners analyze cultural tourism, employment challenges, and family conflicts presented in the short film and how history and society shape ideas about ethnicity and gender. In discussions, learners draw conclusions about the impact of the conquest of the Americas on current attitudes about cultural conflict. Learners analyze and interpret cultural attitudes about the advantages and risks of both formal and informal jobs, cultural diversity, and gender roles in interviews with native speakers. Learners interpret texts in which the chapter vocabulary is presented in context and in small chunks to facilitate comprehension. Through reading, film viewing, and listening activities, learners understand, interpret, and analyze formal and informal commands, actions with both direct and indirect object pronouns, and negative and indefinite expressions.

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Communication 1.3 - Learners create written and oral presentations in order to inform and explain concepts and ideas related to informal economies, indigenous populations, social gender roles, work conditions, and cultural clashes in various regions of the Spanish-speaking world. Learners create scripts and present conversations that expand upon the topics of indigenous cultures, tourism, exploitation, the informal economy, and gender roles in the film "**Kay Pacha.**" Learners expand on the themes presented in the short story "**La infiel**" by Dirma Pardo Carugati. After watching the entire film without sound, learners use the present tense to infer and summarize the plot of the film "**Kay Pacha.**" Learners then watch the film in its entirety with sound and create questions about the story using double object pronouns and negative expressions. Learners work in pairs to co-create narrations about working and money, indigenous beliefs, tourism, and Bolivian politics. Learners create presentations that summarize an interview they conduct with native speakers about their work experiences, the informal economy, workers' rights, cultural diversity, discrimination, tourism, indigenous cultures, traditional and changing gender roles, and birth control. Learners share, synthesize, and present information about informal economies, indigenous populations, and gender roles.

Cultures 2.1 – Learners use the language to investigate, explain, and reflect upon how cultural practices related to cultural identities, indigenous populations, tourism, the informal economy, and gender roles influence perspectives. The **Anticipación** section sets the scene by providing key background information related to ethnic diversity and cultural tourism, and makes learners aware of the characters' perspectives. Learners are asked to reflect upon ideas regarding indigenous populations, historical and modern cultural clashes, discrimination, the informal economy, and traditional and modern

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gender roles. Learners investigate data and cultural trends and perspectives related to birth control in the Spanish-speaking world. Through interviews with native speakers from Mexico, Puerto Rico, and the Dominican Republic, learners use Spanish to reflect upon and explain a wide range of perspectives about working conditions, workers' rights, indigenous populations, discrimination, tourism, traditional and modern gender roles, and attitudes toward birth control. Learners use Spanish to read about the history behind Peru's ethnic diversity, the informal economy, Incan mythology, indigenous resistance, and Bolivian President Evo Morales and reflect upon the relationship between perspectives and views of indigenous populations and gender roles. The **Para tu información** sections shed light on the word **indio,** the use of **don** and **doña** as titles, Peruvian expressions, indigenous and multi-ethnic identities, and Pre-Columbian beliefs.

Cultures 2.2 - Learners use the target language to investigate how cultural products related to the informal sector, indigenous populations, and gender roles influence cultural perspectives. Learners also use the target language to investigate, explain, and reflect upon cultural tourism, and traditions and values regarding gender roles. Learners reflect about indigenous populations, hierarchy and gender roles in the painting "**Pushak, el que dirige**" by Chilean artist María Cristina Medeiros Soux, and about traditional gender roles, jealousy, and infidelity in the short story "**La infiel**" by Dirma Pardo Carugati. In addition, learners reflect upon the short film "**Kay Pacha,**" the short film's poster, and cartoons about indigenous vs. non-indigenous cultural perspectives to explain cultural products. Learners gain insight into the Sacsayhuamán archaeological park and the cultivation of the coca plant via **Para tu información** sections.

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Connections 3.1 - Learners read, interpret, and discuss the literary elements of the short story "**La infiel**" in order to build, reinforce, and expand their knowledge about gender roles in the Spanish-speaking world. Learners evaluate numerical data to expand their knowledge about indigenous peoples in the Americas and about family size and the use of birth control around the world. Learners expand their knowledge about social, cultural, and political issues that surrounds the cultivation of the coca leaf in South American countries. In addition, readers expand their knowledge of ethical questions as they think critically about the ethical implications of tourism that relies on exploiting indigenous cultures. Learners build their reading knowledge about how to identify key words in phrases in order to understand key ideas in a text. Learners reflect upon the role of microlending, and how they might use their talents and abilities to assist someone who is starting a small business. Learners focus on the writing strategy of brainstorming in order to write recommendations in a letter to their younger self or to a student who is beginning college. Learners expand their knowledge of attitudes about gender roles, by creating a survey for family members, classmates, or other acquaintances about the topic. After compiling the results, learners share them in a class presentation.

Connections 3.2 - Learners access and evaluate information about diverse perspectives related to informal economies, the indigenous populations, and gender roles. In the chapter opener, learners evaluate and reflect upon the depiction of an indigenous man in the painting by María Cristina Medeiros Soux, "**Pushak** " as a starting point to access the chapter topics. Key background information for the short film and the readings allow students to make connections between cultural perspectives and geography, history, and sociology. Learners evaluate divergent cultural perspectives in cartoons that depict

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the conquest of the Americas and the indigenous populations there, and also about contemporary views of gender roles. Learners evaluate the range of points of view about gender roles in the short story "**La infiel**" by author Dirma Pardo Carugati. Learners make connections between multiple perspectives and cultural topics by watching and evaluating interviews with native speakers who express their points of view about the relationship between culture and employment, the indigenous populations where they live, and gender roles in their community. Learners evaluate native-speaker comments and their own experiences and preferences.

Comparisons 4.1 - Through activities with film, texts, aural input, and inductive reasoning, learners investigate, reflect on, and compare how to give direct commands in both formal and informal situations. Learners explain and reflect upon the differences between the use and placement of double object pronouns in English and Spanish. Learners investigate, explain and reflect upon the use of negative and indefinite expressions in Spanish and differences with English. Learners explain how verbs like **acabar, caer, ocurrir,** and **quedar** are used with reflexive and indirect object pronouns to talk about accidental or unexpected events. Additionally, learners reflect on the differences in the grammatical role of the subject between Spanish and English in utterances about accidents and unexpected events. The **Para tu información** box encourage learners to compare and reflect upon key linguistic features of Peruvian Spanish.

Comparisons 4.2 - Learners use Spanish to investigate, explain, and compare cultural elements related to the informal economy, the indigenous populations in the Americas, and gender roles. Learners reflect upon and compare types of jobs, the

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treatment and attitudes toward indigenous peoples, the intersection between the indigenous cultures and tourism, and the relationship between gender roles and family size. After investigating and reflecting upon diverse perspectives in native-speaker interviews, learners reflect upon their own opinions about types of employment, indigenous populations, and gender roles. The **Ambientes expresivos** section invites students to investigate and compare cultural practices, products, and perspectives, such as the types of employment associated with a particular gender, generational differences in attitudes about masculinity and femininity, the ideal female according to Roman Catholic tradition, the roles of males and females in indigenous cultures, gender roles and expectations in the domestic realm, the treatment of transgender people, domestic violence and activism against it, and educational trends and gender in a Spanish-speaking culture with their own culture.

Communities 5.1 - Learners use the language to interact and collaborate with services in their community that provide microloans to people without access to traditional banks. Learners collaborate with others and use their talents and skills to help people who would like to start a small business. In interviews with native speakers in their communities about jobs they have had, gender expectations that may have impacted their life, or gender roles in their community learners interact and connect with their communities. Learners make videos or create presentations about the interviews to share with others.

Chapter 5

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Communication 1.1 - Learners interact and negotiate meaning in spoken and written conversation to share information, reactions, feelings, and opinions about migrant workers, race and ethnicity, and borders. Through open-ended activities in **Anticipación** and **Vocabulario**, learners express their opinions about migration, immigration, migrant workers, race, ethnicity, and various economic, political, geographic, and economic borders. For example, learners read about border crossings between the United States and Mexico and between Central America and Mexico and then share their reactions and opinions about border control and immigration. In addition, after analyzing the portrayal of immigrants and border crossings in cartoons, learners share information and opinions about their own ancestors, ethnic identity, and attitudes in their community about these topics. Learners converse about information, reactions and feelings regarding the history of the bracero program in the United States, the island of Hispaniola, anti-Haitian attitudes on the island, as well as discrimination and violence committed against Haitians. Learners use vocabulary related to migration, border crossings, and race and ethnicity to share their reactions, feelings, and opinions about the short film "**Hispaniola.**" Through an information-gap activity, learners use verbs and phrases to express reactions and the present subjunctive forms of the verb to identify key characters in the short film "**Hispaniola.**" After reading about the Parsley Massacre on the border between Haiti and the Dominican Republic, learners use the present perfect subjunctive to share their reactions, feelings, and opinions. Learners also use the subjunctive to share information about what characters in the short film want and expect from other characters.

Communication 1.2 - Learners understand and analyze migration, race, ethnicity, and borders and boundaries in the Spanish-speaking world. Learners interpret and

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analyze attitudes about Haitians who work in the Dominican Republic, concepts of race and ethnicity, discrimination, and social class in the short film "**Hispaniola.**" Learners interpret the cliff-hanger scene of the film to make predictions about the characters' actions and decisions. Learners analyze images from the film before they view it in its entirety to infer what happens after characters from a wealthy family in the Dominican Republic learn about and encounter Haitian immigrants. Learners analyze guest worker programs, attitudes about race, and discrimination as they are presented in the short film. Through the short film, readings and discussions, learners interpret and understand how historical events are understood within a culture or society and how attitudes about race and ethnicity are shaped by the socio-cultural environment. By seeing examples of racism among the characters in the film "**Hispaniola,**" learners analyze the experiences of migrant workers. In discussions, learners draw conclusions about the impact of malleable borders and borders that are sites of conflict and fusion. Learners analyze and interpret historical and cultural attitudes about the ethnicity, discrimination, immigrant labor, class divisions and various types of social, cultural and geographic borders in interviews with native speakers. Learners interpret texts in which the chapter vocabulary is presented in context and in small chunks to facilitate comprehension. Through reading, film viewing, and listening activities, learners understand, interpret and analyze the forms and uses of the present subjunctive and the present perfect subjunctive.

Communication 1.3 - Learners create written and oral presentations in order to inform and explain concepts and ideas related to migration, immigrants, race, ethnicity, and the effects of different types of borders in the Spanish-speaking world. Learners create scripts and present conversations that expand upon the topics of racism,

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discrimination, attitudes toward immigrants, and social class in the film "**Hispaniola.**" Learners expand on the themes presented in the poem "**No se raje, chicanita**" by Gloria Anzaldúa. After watching the entire film without sound, learners use the present tense to make inferences and summarize the plot of the film "**Hispañola.**" After viewing the film with sound, learners use the present subjunctive to explain and narrate what characters from the short film need, want, recommend, or advise other characters to do or what events they want / do not want to occur. Learners work in pairs to create sentences that use the present subjunctive in which they react to a text on the racial classification system of the colonial era.

Cultures 2.1 - Learners use the language to investigate, explain, and reflect upon how cultural practices related to migration, guest worker programs, immigration, border crossings, and race and ethnicity influence perspectives. Conversely, learners use the language to reflect upon how perspectives shape concepts regarding race and immigrant communities. Learners investigate the nexus between perspectives about race and discrimination. The **Anticipación** section prepares learners to use the language to investigate, explain and reflect upon these topics by providing key background information related to social inequality, discrimination, immigrant worker rights, attitudes about social class and race, and makes learners aware of the characters' perspectives. Learners investigate historical and cultural trends and perspectives related to racial categories in the colonial era and in the more recent history of the Dominican Republic. Through readings on the **bracero** guest worker program, internal migration in the Spanish-speaking world, the history of Mexico and Mexican-Americans, and on key border areas in the Spanish-speaking world, learners investigate, explain, and reflect upon

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these topics. Additionally, learners explain and reflect upon data that show migration trends, causes, and effects. Through interviews with native speakers from Spain, Costa Rica, and Venezuela, learners use Spanish to reflect upon and explain a wide range of perspectives about migration, migrant labor, challenges facing immigrants, the concept of race, social, geographic and cultural barriers, and discriminatory practices in their communities.

Cultures 2.2 - Learners use the target language to investigate how cultural products related to immigration, race, ethnicity, and cultural and ethnic fusion affect perspectives. For example, learners reflect upon examples of ethnic and cultural fusion in dance, music, and food in the Dominican Republic. Learners also use the target language to investigate, explain, and reflect upon a poster from the 18th century that shows the hierarchy and classification system of races and ethnicities established during the colonial period. Learners investigate and reflect on the historical and cultural importance of two well-known people from the Dominican Republic who are mentioned in the short film: a founding father, Juan Pablo Duarte, and baseball player, José Reyes. By investigating the history of racial categories on the Dominican Republic's official identification card, learners use the target language to explain and reflect upon the relationship between concepts surrounding race and cultural products. Learners reflect upon the painting, "**Braceros**" by Chicano artist Domingo Ulloa, and the poem "**No se raje, chicanita**" by Gloria Anzaldúa. In addition, learners reflect upon the short film "**Hispaniola,**" the short film's poster, and cartoons about the blended and conflicting ethnic identities of immigrant communities as well as the roots of discrimination toward certain races and ethnicities. Learners gain insight into the economic impact of commercial products on

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various border crossing areas in the Spanish-speaking world such as the border between the United States and Mexico, between Venezuela and Colombia, and between Argentina and Bolivia.

Connections 3.1 - Learners expand their knowledge of geography, society and history through a reading on the history of oppression and porous borders in Haiti and the Dominican Republic. The text on Haiti and the Dominican Republic expands learners' skills by developing the reading strategy of scanning a reading for the main idea. Learners read, interpret, and discuss literary elements, such as images, word choice, and poetic voice in the poem "**No se raje, chicanita,**" in order to build, reinforce, and expand their knowledge about race and ethnicity in the border areas between Mexico and the United States. By reading, interpreting, and discussing the poem, learners expand their knowledge about literary analysis. Learners evaluate historical data to expand their knowledge about the Mexican-American War, the term **chicano,** and Chicano activism in the United States. Learners expand their knowledge about social, cultural, and political issues that surround historical and current border areas, which are sites of fusion and conflict such as the change in borders in the 19th Century between Perú, Bolivia, and Chile, as well as the ongoing dispute in that region. Additional readings about the borders between Spain and Africa, and elements of cultural fusion in the Mexico/U.S. border area allow learners to build, reinforce, and expand their knowledge of geography and history. In addition, readers expand their knowledge of ethical questions as they think critically about the implications of racism, discrimination, and attitudes regarding immigration policies. Learners reflect upon and write a blog post with advice to help others to adapt to a situation when they feel out of place. Learners focus on the writing strategy of

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justifying recommendations by providing clear and credible evidence for a writing task in which they create a brochure for Spanish-speaking immigrants to have just moved to their community.

Connections 3.2 - Learners access and evaluate information about diverse perspectives related to immigration, migrant workers, race, ethnicity, and geographical and cultural borders. As a starting point to access the chapter topics, in the chapter opener learners evaluate and reflect upon the depiction of **bracero** workers behind a barbed wire fence in the painting "**Braceros**" by Chicano artist Domingo Ulloa. Key background information for the short film and the readings allow learners to make connections between cultural perspectives and geography, history, and sociology. Learners evaluate divergent cultural perspectives in cartoons that depict the conquest of the Americas and the concept of "illegal immigration." Additionally, they evaluate cultural perspectives in a cartoon that portrays the challenges of the immigrant experience in Spain. Through readings that provide the cultural, political, geographical, social, and historical context for the short film "**Hispaniola,**" learners evaluate diverse experiences and perspectives regarding race, social class, and ethnic identity. Learners evaluate the range of points of view about ethnic and racial identity and discrimination in the poem "**No se raje, chicanita**" by the Chicana author Gloria Anzaldúa. By watching and evaluating interviews with native speakers who express their points of view about the relationship between culture and discrimination, concepts of race, immigrant workers, and geographical and cultural boundaries in their community, learners make connections between multiple perspectives and cultural topics. Learners evaluate native-speaker comments and their own experiences and preferences.

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Comparisons 4.1 - Through activities with film, texts, aural input, and inductive reasoning, learners investigate, reflect on, and compare how to form and use the present subjunctive mood. Learners explain and reflect upon the differences between the subjunctive in Spanish and verb forms in English. Learners investigate, explain, and reflect upon the use of present subjunctive and the present perfect subjunctive after expressions and verbs of influence, emotion, or doubt. Learners explain how the verbs in the dependent clause in English are different from the use of the subjunctive in Spanish. For example, learners explain and reflect on the use of the infinitive in English in some dependent clauses in comparison to Spanish, in which verbs are always conjugated. Additionally, learners reflect on the way sentences with the present subjunctive are expressed in English.

Comparisons 4.2 - Learners use Spanish to investigate, explain, and compare cultural elements related to migration, immigrants, race, ethnicity, and cultural or geographical boundaries. Learners reflect upon and compare types of concepts regarding race, migration, attitudes toward immigrants, and cultural and commercial fusion. After investigating and reflecting upon diverse perspectives in native-speaker interviews, learners reflect upon their own opinions about racial and ethnic identity, immigration, cultural and geographical boundaries, and migrant labor. The **Ambientes expresivos** section asks students to investigate and compare cultural practices, products, and perspectives and compare their community or culture with a Spanish-speaking culture regarding one of the following topics: racism in a particular region or country, immigration policies, attitudes toward immigrants, political asylum in the United States or Canada, Central American refugees in the United States or Mexico, the Cuban

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community in Florida, the biography of César Chávez, the border region of the United States and Mexico, the history of the island of Hispaniola, or the concepts of racial and ethnic identity.

Communities 5.1 - Learners use the target language to interact and collaborate with services in their community that provide assistance to recent immigrants to help them adapt to their new community. Learners use their knowledge to help immigrants carry out tasks such as completing paperwork, filling out forms, applying for a job, looking for a place to live, opening a bank account, learning English, or adapting to cultural norms and practices. Learners interview native Spanish speakers in their communities about literal or figurative boundaries they have had to cross in their lives, the concept of race in their country of origin, how they might describe the life of a migrant worker, or the definition of social class in their country or community. Learners make videos or create presentations about the interviews to share with others.

Chapter 6

Communication 1.1 - Learners interact and negotiate meaning in spoken and written conversation to share information, reactions, feelings, and opinions about rural life, civil wars, activism, and resistance. Through open-ended activities in **Anticipación** and **Vocabulario**, learners express their opinions about agrarian life, farm animals, crops, weapons, armed conflict, the Colombian Civil War, and types of social and political activism. For example, learners read about the history of the Kalashnikov rifle and then share their reactions as well as their community's opinions about the use and possession of weapons. In addition, after reading about agriculture in Latin America, readers

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converse to share information about agrarian life and express their reactions about rural living. Learners collaborate with a partner to complete and share information in an information-gap activity about the origin of plants and animals in Latin America. In open-ended paired or group activities, learners share information and opinions about political tendencies, the history of guerrilla warfare, the roots of civil wars in Colombia, Spain, El Salvador, and Nicaragua. Learners use vocabulary related to agrarian life, armed conflict, activism and resistance to share their reactions, feelings, and opinions about the short film "**Kalashnikov.**" After reading more about the Colombian Civil War, learners use the past subjunctive to share their reactions, feelings, and opinions. Learners also use the past subjunctive to share information about what characters in the short film wanted and expected from other characters.

Communication 1.2 - Learners understand and analyze agrarian life, armed conflict, resistance and activism in the Spanish-speaking world. Learners interpret and analyze attitudes about the civil war in Colombia, guerrilla warfare, and the Kalashnikov rifle in the short film "**Kalashnikov.**" Learners interpret the cliff-hanger scene of the film to make predictions about the characters' actions and decisions. Learners analyze images from the film before they view it in its entirety to infer what happens after a mysterious box of weapons falls from the sky and lands on the characters' property. Learners analyze armed conflict, rural life, and rituals surrounding First Holy Communion as they are presented in the short film. Through the short film, readings and discussions, learners interpret and understand how armed conflicts and resistance movements affect individuals within a culture or society. By seeing the network of people and groups involved in and affected by the civil war in the short film "**Kalashnikov,**" learners

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understand, analyze, and interpret the complexity and tragedy of the conflict. For example, learners understand and analyze how one character's economic hardship unwittingly leads him into dangers caused by the armed conflict. Learners interpret the implications of inadvertent involvement in armed conflict among citizens who are not actively involved in it. In discussions, learners draw conclusions about the effectiveness of various types of activism around the Spanish-speaking world. Learners interpret texts in which the chapter vocabulary is presented in context and in small chunks to facilitate comprehension. Through reading, film viewing, and listening activities, learners understand, interpret, and analyze the forms and uses of the past subjunctive.

Communication 1.3 - Learners create written and oral presentations in order to inform and explain concepts and ideas related to social and political activism, agrarian life and agriculture, past or current armed conflicts, or examples of activism or resistance in the Spanish-speaking world. Learners create scripts and present conversations that expand upon the experience and decision of the main character to sell arms during the Colombian Civil War in the film "**Kalashnikov.**" Learners expand on the themes presented in the short story "**Josefa**" by Isolda Rodríguez Rosales. After watching the entire film without sound, learners use the present tense to make inferences and summarize the plot of the film "**Kalashnikov.**" After viewing the film with sound, learners use the present subjunctive to explain and narrate what characters from the short film need, want, recommend, or advise other characters to do or what events they want / do not want to occur. Learners work in pairs to create sentences that use the past subjunctive in which they narrate events depicted in film stills. They also work in pairs and use the past perfect subjunctive to explain reactions to regrettable past events.

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Cultures 2.1 - Learners use the language to investigate, explain and reflect upon how cultural practices related to agriculture, agrarian life, civil war, guerrilla warfare, activism and resistance influence perspectives. In order to explain and reflect on the relationship between history, culture, politics and perspective, learners investigate the roots of civil wars in various countries in the Spanish-speaking world. Learners use the language to reflect on how agrarian life shapes perspectives. In addition, learners investigate the connection between perspectives about various types of activism related to human rights, the environment, political power, disability rights, education, social and economic justice, and animal rights. The **Anticipación** section prepares learners to use the target language to investigate, explain, and reflect upon these topics by providing key background information related to the role of the Kalashnikov rifle in the civil war in Colombia and the ritual of a child's First Holy Communion. Learners investigate historical and political trends and perspectives related to war and social and political inequality in the Spanish-speaking world. Through readings on the civil wars in Colombia, Spain, El Salvador, and Nicaragua, learners investigate, explain, and reflect upon root causes and the far-reaching effects of armed conflict. Specifically, learners use the language to explain and reflect on the relationship between economic and social inequality in Nicaragua and the Sandinista revolution. Through interviews with native speakers from Argentina, Colombia, and Spain, learners use Spanish to reflect upon and explain a wide range of perspectives about agriculture, agrarian life, armed conflict, activism and resistance in their communities.

Cultures 2.2 - Learners use the target language to investigate how cultural products related to agriculture, rural life, armed conflict and activism affect perspectives.

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By completing an information-gap activity and reflecting upon native-speaker interviews, learners explain the relationship between agricultural products and animals such as coffee, the potato, the llama, sugar cane, the cow, the banana, corn, **cacao, tobacco, el madroño, el zapote, el membrillo, la chirimoya, las hierbas,** and **la pitaya** and diverse perspectives about food and rural living. Additionally, learners access information about illicit crops such as the poppy and the coca leaf to reflect on the relationship between these products and political power. Learners also use the target language to investigate, explain, and reflect upon the ways the following forms of expression denounced and exposed political power: the artwork of **arpilleras** in Chile, the hashtag **#ReununciaYa** in Guatemala, and the play "**El campo**" in Argentina. In addition, learners connect the slogan "**No pasarán**" used in World War I, the Spanish Civil War, and the Sandinista Revolution in order to explain and reflect upon the relationship between language and war. Learners reflect upon a mural in Nicaragua that portrays the massacre of students by President Somoza in 1959, and upon the short story "**Josefa**" by Isolda Rodríguez Rosales. In addition, learners reflect upon the symbolic importance of the rifle the Kalashnikov in the short film "**Kalashnikov**" and the short film's poster, to investigate and explain the effect on individuals of armed conflict.

Connections 3.1 - A reading on the history and impact of the Kalashnikov rifle allows students to build, reinforce, and expand their reading skills by focusing on identifying causes and effects in a text. Learners read, interpret, and discuss literary elements, in the short story "**Josefa**" in order to build, reinforce, and expand their knowledge about the Sandinista Revolution in Nicaragua, political prisoners in Nicaragua, types of resistance, and the impact on individuals of human rights abuses. By

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reading, interpreting, and discussing the short story, learners expand their knowledge about literary analysis. Learners evaluate historical data to expand their knowledge about political activism in Argentina, El Salvador, Spain, and Nicaragua. Learners expand their knowledge about social, cultural, and political issues that lead to armed conflict and acts of resistance. Additional readings about activist movements to protest economic instability in Argentina, forced evictions in Spain, and animal abuse in Colombia allow learners to build, reinforce, and expand their knowledge of geography, culture, and society. In addition, readers expand their knowledge of ethical questions as they think critically about the implications of participating in armed conflict and the moral dilemmas faced by individuals caught up in war. Learners reflect upon and write an editorial in which they speculate about hypothetical political events. Learners develop the writing strategy of hypothesizing and speculating in order to analyze problems creatively.

Connections 3.2 - Learners access and evaluate information about diverse perspectives related to agriculture, agrarian life, civil war, armed conflict, activism and resistance. As a starting point to access the chapter topics, in the chapter opener learners evaluate and reflect upon a mural that depicts the massacre of student demonstrators in 1959 in Nicaragua. Key background information for the short film and the readings allow learners to make connections between cultural perspectives and geography, history, politics, and sociology. Through readings that provide the cultural, political, geographical, social, and historical context for the short film "**Kalashnikov,**" learners evaluate diverse experiences and perspectives regarding agriculture, rural life, civil war, guerrilla warfare, and social inequality. Learners evaluate the range of points of view about political activism, revolution, human rights, and oppression in the short story

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"**Josefa**" by the Nicaraguan writer, Isolda Rodríguez Rosales. By watching and evaluating interviews with native speakers who express their points of view about the relationship between culture, agriculture, and war learners make connections between multiple perspectives and cultural topics. Learners evaluate native speaker comments and their own experiences and preferences.

Comparisons 4.1 - Through activities with film, texts, aural input, and inductive reasoning, learners investigate, reflect on, and compare how to form and use the past subjunctive mood using one of two sets of endings. Learners explain and reflect upon the differences between the past subjunctive in Spanish and verb forms in English. Additionally, learners explain and reflect on the differences between the present and the past subjunctive in Spanish. Learners investigate, explain, and reflect upon the use of past subjunctive and the past perfect subjunctive after the word **ojalá,** expressions and verbs of influence, emotion, or doubt. Learners explain how the verbs in the dependent clause in English are different from the use of the subjunctive in Spanish. For example, learners explain and reflect on the use of the past subjunctive in Spanish to make softened or polite requests and compare those usages to verbs in English. Additionally, learners reflect on two different types of **si** clauses in Spanish and compare their English equivalents.

Comparisons 4.2 - Learners use Spanish to investigate, explain, and compare cultural elements related to rural life, agriculture, armed conflict, and resistance and activism surrounding various social, economic, and political issues. Learners investigate, reflect upon, explain, and compare types of armed conflicts across various time periods and geographical locations. Readings about types of activism provide learners the

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opportunity to explain and reflect on similarities and differences in activist movements across time and place. After investigating and reflecting upon diverse perspectives in native-speaker interviews, learners reflect upon their own opinions about agrarian life, armed conflict, and resistance. The **Ambientes expresivos** section asks students to investigate and compare cultural practices, products, and perspectives and compare their community or culture with a Spanish-speaking culture regarding one of the following topics: truth and reconciliation commissions in Argentina, Chile or Guatemala, environmental movements in the Spanish-speaking world, protests against petroleum exploration and mining, student movements in Colombia, Chile or Mexico, and the goals and achievements of movements for indigenous rights, women or domestic workers.

Communities 5.1 - Learners look for information online and on social media to discover which community organizations are working for causes they care about. Learners use the target language to investigate, interact, and collaborate with organizations that work to solve problems that concern them.

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Nombre _____ Fecha _____

CAPÍTULO 2
Las relaciones románticas

Examen A (___/100 puntos)

I. ¡A ESCUCHAR!
Escucha lo que dice Garrett sobre los temas del cortometraje «La lotería». Luego, indica si cada oración es cierta (C) o falsa (F). (10 puntos)

____ 1. Garrett piensa que la relación entre Savanna y Augusto es normal.

____ 2. Garrett no conoce a nadie en una situación parecida a la de Savanna y Augusto.

____ 3. Una vez, Garrett fue a una boda que tuvo lugar por motivos de ciudadanía.

____ 4. Carla y Raúl no fueron una pareja verdadera.

____ 5. Como Savanna y Augusto, los amigos de Garrett tuvieron éxito en su relación también.

II. VOCABULARIO
A. El monstruo de ojos verdes Rebeca y Marcelo se casaron hace dos años y se quieren, pero a veces tienen celos. Lee el párrafo sobre ellos y llena los espacios en blanco con la palabra correcta del vocabulario. **¡OJO!** Hay palabras o frases de la lista que NO se usan. (5 puntos)

Cuando Marcelo me _____,[1] yo estaba contenta porque nos queremos de verdad. No tuvimos un _____[2] muy largo porque necesitábamos estar casados para poder quedarnos los dos en el país. A veces, no tengo _____[3] de que Marcelo quería casarse conmigo de verdad. Una vez me _____[4] y desde entonces estoy celosa. Como Savanna y Augusto en el cortometraje, tenemos que _____[5] que vamos a ser fieles.

B. Cómo casarse Lee las oraciones sobre la relación de Augusto y Savanna. Luego, elige el término que mejor complete la oración. (5 puntos)

____ 1. Para Augusto, la mejor relación es _____.
____ 2. Savanna y su madre prefieren una boda dirigida por _____.
____ 3. Cuando Savanna y Augusto deciden casarse, están _____.
____ 4. Después de considerarla, Savanna _____.
____ 5. Savanna _____ cuando Augusto no quiere casarse en la iglesia.

a. el cura
b. comprometidos
c. se pone triste
d. convivir juntos
e. acepta la propuesta

C. La soltería a prueba
PASO 1. Vas a leer unas perspectivas sobre la soledad. Decide si la oración viene de una persona (a) contenta o (b) desilusionada. (5 puntos)

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Nombre _____ Fecha _____

___ 1. ALEXA: Hace solo tres días que conozco a mi novio, pero es mi media naranja. No puedo vivir sin él.

___ 2. JAVIER: Rompí con mi ex porque ella quería salir más, tener más citas con nueva gente. Resulta que me siento solo y la extraño mucho. La vida soltera no es siempre divertida.

___ 3. CRISTÓBAL: En la universidad, siempre andaba con novia, pero ahora estoy solo y me gusta mucho. Tengo tiempo para mí mismo y estoy más relajado que nunca.

___ 4. MERCEDES: Me divorcié hace seis semanas. Al principio, estaba nerviosa por estar sola después de tanto tiempo, pero ahora estoy disfrutando de la vida soltera.

___ 5. CARMEN: No puedo imaginar volver a ser soltera. Vivo con mi prometida y ella es mi media naranja. Es mi corazón. Pensamos casarnos en Buenos Aires después de las navidades.

PASO 2. Elige una de las declaraciones del **Paso 1.** ¿Crees que describe una situación exitosa (*successful*)? Escribe dos o tres oraciones para explicar tu opinión. (5 puntos)

_____

_____

_____

_____

III. GRAMÁTICA

A. Un email a casa Imagina que tú eres Savanna y le escribes un email a tu madre desde los Estados Unidos para decirle cómo va todo. Llena los espacios en blanco con la forma correcta del pretérito de los verbos en paréntesis. (10 puntos)

Querida Mamá:
¡Hola! ¿Todo bien contigo? Nosotros _____[1] (llegar) ayer sin problemas. Yo estaba muy ansiosa durante el viaje, pero Augusto _____[2] (dormir) durante el vuelo. En el aeropuerto, yo _____[3] (buscar) un taxi mientras Augusto _____[4] (recoger) el equipaje. Nosotros _____[5] (pedir) la ayuda de su primo, Julio, con el trabajo de encontrar un departamento. Cuando yo lo _____[6] (ver), _____[7] (*yo:* sentirse) triste. Era horrible, muy pequeño y oscuro. Puede ser difícil para unos recién casados como nosotros, ¿me entiendes? Bueno, Augusto me _____[8] (prometer) que vamos a comprar unas lámparas bonitas y que nuestra casa va a ser bien chévere (*very cool*). Y yo le

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_____[9] (explicar) a él que solamente estaba cansada y juntos vamos a ser felices. En fin, estamos todavía muy contentos, claro. Yo nunca _____[10] (pensar) que sería (*would be*) una señora con veinte años viviendo en los Estados Unidos, pero bien. Te extraño un montón y te llamo prontito.

Un beso enorme,
Savanna

B. ¿Qué pasó?
PASO 1. Escribe la forma correcta del pretérito de los verbos entre paréntesis. (10 puntos)

1. Augusto _____ (traer) a Savanna con él a la oficina del abogado.
2. Augusto _____ (tener) tres remordimientos grandes en su vida.
3. Augusto _____ (ponerse) un tatuaje (*tattoo*).
4. Savanna _____ (hacer) una lista de las ventajas y las desventajas de casarse.
5. Los dos _____ (dar) sus opiniones sobre el matrimonio.
6. Augusto _____ (decir) cosas negativas sobre la idea de tener una casa y perros.
7. Augusto _____ (proponer) matrimonio.
8. La madre de Savanna _____ (venir) a la iglesia con Savanna y Augusto.
9. En la iglesia, Augusto no _____ (poder) decir «sí acepto» (*I do*).
10. Al final, los dos _____ (andar) hacia el avión.

PASO 2. Usa cinco de los verbos del **Paso 1** en las formas **yo** y **nosotros** del pretérito para explicar acciones que tú y tus amigos hicieron la semana pasada. (5 puntos)

_____

_____

_____

_____

C. Un examen sorpresa El profesor Soto quiere ver si sus estudiantes miraron «La lotería». Lee sus preguntas y luego termina las respuestas de los estudiantes con los pronombres de complemento directo. (5 puntos)

PROFESOR: ¿Todos miraron el cortometraje?

ESTUDIANTE: Sí, profesor. ____[1] vimos.

PROFESOR: Pues, vamos a ver. Carlos, ¿por qué Augusto tiene un tatuaje?

CARLOS: ____[2] tiene porque perdió una apuesta.

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Nombre _____ Fecha _____

PROFESOR: Muy bien. Lina, ¿qué dice Augusto cuando Savanna le pregunta «¿tú me quieres?»

LINA: Pues, Augusto le dice, «yo ____[3] quiero. Acuéstate. A dormir, ya».

PROFESOR: Muy bien. Y, Rodrigo, ¿me explicas por qué Augusto quiere el matrimonio?

RODRIGO: Es porque el abogado dijo que ____[4] debe tener si quiere llevar a Savanna a los Estados Unidos. Bueno, y claro, porque la ama.

PROFESOR: Excelente. Y, Raquel, al final del cortometraje, Augusto lleva a Savanna a los Estados Unidos.

RAQUEL: Sí, ____[5] lleva.

IV. AMBIENTES SOCIALES

PASO 1. Lee la siguiente lectura y elige la respuesta correcta. (10 puntos)

¿Es más difícil ser soltero o hablar de ser soltero?

Digo, «soy soltero, vivo solo, pero quiero tener novia» y mis amigos me miran. A veces con simpatía. A veces con sorpresa, porque admitir que ya no quieres ser soltero es tabú. A veces con inquietud. No vivo preocupado por estar solo, pero a veces lo noto. Lo noto cuando recibo una invitación de boda o cuando tienen la fiesta de fin de año en mi trabajo y todo el mundo va con su pareja. Incluso lo noto cuando tengo tres invitaciones para salir un sábado por la tarde, pero preferiría[a] quedarme en casa mirando una película con alguien a quien quiero. Tengo 38 años y ya no quiero ser soltero, lo cual me parece bastante comprensible, pero no lo es.

Por eso, me sorprende el montón de artículos e imágenes celebrando la vida soltera. Bueno, parece ser obligatorio celebrar la vida soltera. «¡Qué rico ser soltero! ¡Disfruta de tu privacidad! ¡Aprovecha de esta oportunidad de conocerte *de verdad*!» Es como admitir que si uno se siente solo es una traición[b] al club de los solteros.

En Chile, según el Censo, el 44,33% de la población está casada y el 47,23% de la población se identifica como soltero. Irónicamente, estoy bien acompañado en mi propio país con otras personas en la misma situación. La verdad es que no me quejo.[c] Solamente pido un poco de comprensión. También, escribo esto como un recordatorio a mí mismo porque un día no voy a ser soltero y necesito guardar la compasión para los que todavía están buscando su media naranja.

[a]*I would prefer* [b]*betrayal* [c]no... *I am not complaining*

____ 1. ¿Cómo reaccionan los amigos del autor cuando habla de ser soltero?
a. Reaccionan con simpatía, con sorpresa y/o con inquietud.
b. Se molestan por hablar tanto.
c. Evitan (*They avoid*) contacto con él.

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Nombre _____ Fecha _____

____ 2. ¿Cuándo más se siente el autor su estado de ser soltero?
a. cuando desayuna
b. cuando va al cine
c. cuando recibe invitaciones a eventos normalmente de parejas

____ 3. ¿Qué recomiendan los artículos sobre la vida soltera?
a. Hay que celebrarla.
b. Los artículos la ignoran.
c. Los artículos reconocen que la vida soltera significa algo distinto para cada persona.

____ 4. ¿Qué dice el autor sobre su soltería y la gente chilena?
a. Su situación es diferente de la mayoría de las personas chilenas.
b. Su situación es similar a la mayoría de las personas chilenas.
c. No dice nada sobre las personas chilenas.

____ 5. ¿Por qué escribió el autor este artículo?
a. para pedir ayuda de sus amigos
b. para describir su perspectiva de la soltería
c. para condenar a una sociedad insensible

PASO 2. Contesta las dos siguientes preguntas sobre la lectura con una respuesta de tres a cinco oraciones completas. Usa detalles de la lectura y ejemplos específicos para justificar tu respuesta. (10 puntos)

1. ¿Estás de acuerdo con el autor que es difícil hablar de las diferencias entre la vida como pareja y la vida soltera? Explica.

_____

_____

_____

_____

2. ¿Cómo reaccionas tú cuando un amigo o una amiga expresa que se siente frustrado/a con su vida romántica? Explica.

_____

_____

_____

_____

V. AMBIENTES EXPRESIVOS

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Nombre _____ Fecha _____

A. ¡A ESCRIBIR! Elige uno de los siguientes temas para escribir un párrafo de por lo menos diez oraciones. Tu párrafo debe tener una oración de tesis (idea principal) con razones específicas y ejemplos concretos para apoyar tu opinión. (10 puntos)

OPCIÓN 1. ¿Te parece que los protagonistas del cortometraje «La lotería» son demasiado jóvenes para casarse? Explica cuál es la edad ideal para casarse. Si no crees en una edad ideal para casarse, explica por qué no. Considera lo que piensa la sociedad de personas que se casan a una edad muy joven. Considera también lo que piensa la sociedad de personas solteras que son mayores de 35 años.

OPCIÓN 2. ¿Te parece el cortometraje «La lotería» una representación realista de los papeles en una relación romántica? ¿Por qué si o no? Explica si una relación puede sobrevivir cuando una persona quiere casarse y la otra no. Considera que a veces las personas en una relación no se quieren con la misma intensidad y que uno de los conflictos principales en el cortometraje es que Savanna parece más dedicada a la relación que Augusto.

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

B. ¡A HABLAR! (10 puntos)
El papel del lugar del culto Para muchas parejas, el lugar de culto (*place of worship*) funciona como el lugar obligatorio para casarse. Por ejemplo, en «La lotería», Savanna y Augusto se casan en una iglesia con un cura. En tu opinión, ¿es importante casarse en un lugar de culto? ¿Por qué sí o no?
Utiliza ejemplos concretos y específicos para apoyar tu respuesta.

Considera los siguientes elementos:

- Las tradiciones de boda y ceremonias en tu familia
- El papel de la religión en una relación
- La diferencia entre la ceremonia religiosa y la unión civil
- Si el tipo de boda define la vida de una pareja
- Si la tradición de tener la ceremonia de matrimonio en el lugar de culto es menos importante a los jóvenes que a las parejas de generaciones anteriores

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Capítulo 2 Examen A
Answer Key

I. ¡A ESCUCHAR!
1. C
2. F
3. C
4. F
5. F

II. VOCABULARIO
A. El monstruo de ojos verdes
1. propuso el matrimonio
2. noviazgo
3. la confianza
4. engañó
5. prometernos

B. Cómo casarse
1. d
2. a
3. b
4. e
5. c

C. La soltería a prueba
PASO 1.
1. a
2. b
3. a
4. a
5. a

PASO 2.
Answers will vary.

III. GRAMÁTICA
A. Un email a casa
1. llegamos
2. durmió
3. busqué
4. recogió
5. pedimos
6. vi
7. me sentí
8. prometió

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9. expliqué
10. pensé

B. ¿Qué pasó?
Paso 1.
1. trajo
2. tuvo
3. se puso
4. hizo
5. dieron
6. dijo
7. propuso
8. vino
9. pudo
10. anduvieron

PASO 2.
Answers will vary.

C. Un examen sorpresa
1. lo
2. Lo
3. te
4. lo
5. la

IV. AMBIENTES SOCIALES
PASO 1.
1. a
2. c
3. a
4. b
5. b

PASO 2.
Answers will vary.

V. AMBIENTES EXPRESIVOS
Answers will vary.

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Nombre _____ Fecha _____

CAPÍTULO 2
Las relaciones románticas

Examen B (___/100 puntos)

I. ¡A ESCUCHAR!
Escucha lo que dice Jaime sobre los conflictos de pareja. Luego, indica si cada oración es cierta (C) o falsa (F). (10 puntos)

____ 1. Según Jaime, la causa principal de los problemas de pareja es la falta de comunicación.

____ 2. El hermano de Jaime y su ex-novia eran amigos antes de empezar a salir.

____ 3. Los padres de Pedro y Elena les presionaron para casarse y eso fue la causa de su separación.

____ 4. La separación de Pedro y Elena fue un lío.

____ 5. Los dos compraron muchas cosas juntos y fue difícil dividirlas.

II. VOCABULARIO
A. Una separación dolorosa Ana acaba de romper con su novio. Lee el párrafo y llena los espacios en blanco con la palabra correcta del vocabulario. **¡OJO!** Hay palabras o frases de la lista que NO se usan. (5 puntos)

afligida	**incompatibilidad**	**media naranja**	**soledad**
harta	**insegura**	**remordimiento**	

Esta separación me duele mucho y me siento muy _____.[1] Pensé que por fin había encontrado[a] mi _____,[2] o sea, mi otra mitad. Sin embargo, nunca logramos llevarnos bien y la _____[3] fue la causa de nuestra separación. Ahora me siento _____[4] por mi futuro porque no sé si puedo enamorarme otra vez. Tengo miedo de la _____[5] y no quiero estar sola por el resto de mi vida.

_____
[a]había... *I had found*

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Nombre _____ Fecha _____

B. Los secretos de una pareja feliz Rita comparte los secretos del éxito en una relación de pareja. Lee las siguientes oraciones y elige el término que mejor complete cada oración. **¡OJO!** Hay palabras o frases que NO se usan. (7 puntos)

____ 1. Cada mes planeamos una ____ romántica.
____ 2. ____ juntos a un restaurante o al cine.
____ 3. ____ las preocupaciones y disfrutamos la compañía de cada uno.
____ 4. Compartimos nuestros pensamientos, para evitar la ____ en nuestra relación.
____ 5. Siempre _____ a lo que dice mi marido para comunicarle que me importan sus opiniones.
____ 6. Creo que la ____ de comunicación causa muchos conflictos de parejas.
____ 7. Cada vez que salimos me pongo ____ porque puedo pasar tiempo con él.

a. cita
b. dejamos
c. deshonestidad
d. emocionada
e. falta
f. presto atención
g. salimos

C. Relaciones y emociones Lee las siguientes oraciones y elige la emoción de cada persona según la descripción. (8 puntos)

____ 1. Juan quiere invitar a salir a la chica que le gusta mucho. Se siente _____.
a. deprimido b. comprometido c. nervioso

____ 2. A Sara le gusta su compañero de clase, pero no sabe si él siente lo mismo. Ella está _____.
a. sorprendida b. insegura c. desilusionada

____ 3. José se siente _____ porque su novia le dijo que está aburrida en su relación.
a. preocupado b. apasionado c. ensimismado

____ 4. Lupe está _____ con su novio. Van a casarse este verano.
a. afligida b. comprometida c. determinada

____5. Nina está _____ de la deshonestidad en su relación y ha decidido (*has decided to*) romper con su novio.
a. harta b. incompatible c. fiel

____6. Felipe se siente _____ porque vio a su novia hablar con otro hombre.
a. contento b. apasionado c. celoso

____7. Ana no sabía que Alberto y Rita empezaron a salir juntos. Está _____.
a. sorprendida b. confundida c. incompatible

____ 8. Cuando su marido no está en casa, Alondra se siente sola y triste. Pasa mucho tiempo durmiendo. Ella está muy _____.
a. infiel b. deprimida c. sorprendida

III. GRAMÁTICA

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Nombre _____ Fecha _____

A. Un viaje romántico Lidia y Paco están recién casados y acabaron de regresar de su luna de miel. Lidia le cuenta a su amiga sobre el viaje. Llena los espacios en blanco con la forma correcta del pretérito de los verbos en paréntesis. (10 puntos)

LIDIA: Cristina, yo _____[1] (disfrutar) muchísimo nuestro viaje a Puerto Rico. Paco y yo _____[2] (visitar) el Viejo San Juan y ese lugar nos _____[3] (dejar) sin palabras. Nosotros _____[4] (pasar) por El Morro, el Castillo de San Cristóbal, la Catedral de San Juan y _____[5] (*nosotros:* aprender) mucha historia. Un día, Paco _____[6] (decidir) sorprenderme y me _____[7] (llevar) a clases de baile. Los instructores allí son fantásticos y nos _____[8] (enseñar) a bailar la salsa. Cristina, ¿_____[9] (*tú:* bailar) alguna vez la salsa? ¡Es una danza increíble! Después de aprenderla, Paco y yo _____[10] (enamorarse) de nuevo, bailando bajo las estrellas de Puerto Rico.

B. La peor cita de mi vida Lee sobre las desastrosas citas de personas diferentes y llena los espacios en blanco con la forma correcta del pretérito de los verbos en paréntesis. (10 puntos)

CARLOS: Salí con una chica y durante nuestra cita ella _____[1] (ponerse) tan nerviosa que no _____[2] (poder) decir ni una palabra.

JUANA: Una vez un chico _____[3] (venir) a nuestra cita con su madre.

LAURA: Mi peor cita _____[4] (ser) cuando se me rompió el tacón de mi zapato.

ELENA: Mi acompañante y yo _____[5] (ir) a un restaurante. Se le olvidó su cartera y yo _____[6] (tener) que pagar por todo.

JAIME: Invité a mi novia a la casa de mis padres para la Navidad, pero ellos no _____[7] (querer) ni hablar con ella.

PEDRO: Durante la cita yo _____[8] (saber) que el chico con quien salí ya tiene un novio.

ISAAC: Mi acompañante y yo decidimos pasear en el parque, pero empezó a llover a cántaros (*pour down rain*). Como no trajimos paraguas, nosotros _____[9] (andar) por una hora bajo la lluvia.

LIDIA: Salí con un chico que justo después de nuestra cita me _____[10] (decir) que soy la mujer más aburrida que él ha conocido.

C. La vida soltera Dos amigas Ana y Andrea hablan de la vida de soltera. Lee su conversación y llena los espacios en blanco con los pronombres de complemento directo. (10 puntos)

ANA: Andrea, ¿quieres tener novio?

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Nombre _____ Fecha _____

ANDREA: No, ahora no ____[1] necesito. Estoy demasiado ocupada.

ANA: ¿Pero no te aburre la vida de soltera?

ANDREA: No. De hecho, ____[2] disfruto mucho. Puedo dedicar más tiempo a las actividades que me interesan y puedo hacer____[3] sin preocuparme de mi pareja.

ANA: También, imagino que puedes pasar más tiempo con tus amigos.

ANDREA: Sí, ahora ____[4] veo con más frecuencia y ellos ____[5] invitan a más eventos porque saben que no necesito pedirle permiso a nadie para salir. Por eso, aunque antes tenía miedo de la soledad, ahora no ____[6] temo porque sé que puedo aprovechar al máximo de mi vida soltera.

ANA: ¡Es fantástico! También puedes dedicar más tiempo a tu trabajo.

ANDREA: Sí, ahora puedo concentrarme mejor y terminar____[7] más rápido. Además, tengo más tiempo para practicar mis deportes favoritos, como la natación y el remo (*rowing*). ____[8] practico cada semana y me siento mucho más saludable. En cuanto a mi dieta, tengo la libertad de comer la comida que quiero, porque ____[9] preparo solo para mí misma.

ANA: Pues, como ahora eres una mujer libre, ____[10] voy a llamar más a menudo para disfrutar juntas de la soltería.

IV. AMBIENTES SOCIALES

PASO 1. Lee la siguiente lectura y elige la respuesta correcta. (10 puntos)

¿Es más difícil ser soltero o hablar de ser soltero?

Digo, «soy soltero, vivo solo, pero quiero tener novia» y mis amigos me miran. A veces con simpatía. A veces con sorpresa, porque admitir que ya no quieres ser soltero es tabú. A veces con inquietud. No vivo preocupado por estar solo, pero a veces lo noto. Lo noto cuando recibo una invitación de boda o cuando tienen la fiesta de fin de año en mi trabajo y todo el mundo va con su pareja. Incluso lo noto cuando tengo tres invitaciones para salir un sábado por la tarde, pero preferiría[a] quedarme en casa mirando una película con alguien a quien quiero. Tengo 38 años y ya no quiero ser soltero, lo cual me parece bastante comprensible, pero no lo es.

Por eso, me sorprende el montón de artículos e imágenes celebrando la vida soltera. Bueno, parece ser obligatorio celebrar la vida soltera. «¡Qué rico ser soltero! ¡Disfruta de tu privacidad! ¡Aprovecha de esta oportunidad de conocerte *de verdad*!» Es como admitir que si uno se siente solo es una traición[b] al club de los solteros.

En Chile, según el Censo, el 44,33% de la población está casada y el 47,23% de la población se identifica como soltero. Irónicamente, estoy bien acompañado en mi propio país con otras personas en la misma situación. La verdad es que no me quejo.[c] Solamente pido un poco de comprensión. También, escribo esto como un recordatorio a mí mismo porque un día no

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voy a ser soltero y necesito guardar la compasión para los que todavía están buscando su media naranja.

_____

[a]*I would prefer* [b]*betrayal* [c]no... *I am not complaining*

____1. El autor de este artículo...
a. tiene una novia.
b. es un hombre soltero.
c. está divorciado.

____ 2. ¿Qué piensa el autor de su vida soltera?
a. Nunca piensa en eso.
b. Se siente celoso de sus amigos casados.
c. Tiene sentimientos encontrados (*conflicted emotions*).

____ 3. Según el autor, sus amigos
a. lo comprenden muy bien.
b. le dan muchos consejos útiles.
c. no entienden su situación muy bien.

____ 4. ¿Qué NO mencionan los artículos sobre la vida soltera?
a. La vida de los solteros puede ser solitaria.
b. Hay que celebrar la vida soltera.
c. Los solteros pueden disfrutar más privacidad que parejas.

____ 5. ¿Qué piensa el autor sobre su futuro?
a. No va a ser soltero para siempre.
b. Va a ser soltero para siempre.
c. Va a salir con una de sus amigas.

PASO 2. Contesta las dos siguientes preguntas sobre la lectura con una respuesta de tres a cinco oraciones completas. Usa detalles de la lectura y ejemplos específicos para justificar tu respuesta. (10 puntos)

1. Hay varias ventajas de ser soltero. Sin embargo, también hay desventajas. Escribe dos de estas desventajas y explica por qué lo son.

_____

_____

_____

_____

2. ¿Estás de acuerdo con el autor que hoy en día se considera tabú no querer ser soltero? ¿Por qué nuestra sociedad parece valorar tanto la vida soltera?

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Nombre _____ Fecha _____

_____

_____

_____

_____

V. AMBIENTES EXPRESIVOS:

A. ¡A ESCRIBIR! Elige uno de los siguientes temas para escribir un párrafo de por lo menos diez oraciones. Tu párrafo debe tener una oración de tesis (idea principal) con razones específicas y ejemplos concretos para apoyar tu opinión. (10 puntos)

OPCIÓN 1. En tu opinión, ¿hoy en día, la relación entre novios se distingue de la relación entre maridos? ¿Cuáles son las responsabilidades de cada persona en una relación de novios? ¿Cómo son diferentes de las responsabilidades y obligaciones en el matrimonio? ¿Piensas que hoy en día tiene sentido casarse o crees que convivir de forma estable es más o menos la misma unión que el matrimonio?

OPCIÓN 2. Hoy en día hay muchos estudios que argumentan que las personas solteras son más felices que las que viven en pareja. ¿Estás de acuerdo con este argumento? ¿Piensas que es sano llevar una vida de eterna soltería? Utiliza ejemplos concretos para apoyar tu opinión.

_____

_____

_____

_____

_____

_____

_____

_____

B. ¡A HABLAR! (10 puntos)

La receta de una buena relación de pareja En tu opinión, ¿cuáles son los ingredientes para una pareja feliz? O sea, ¿cuáles son los elementos de una relación exitosa?
Utiliza ejemplos concretos y específicos para apoyar tu respuesta.

Considera los siguientes elementos:

- Los motivos para empezar una relación
- El lugar y el momento en que se conocieron
- La personalidad, edad y madurez de cada persona
- Las cualidades que debe tener cada persona en una relación
- La compatibilidad de las dos personas

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Capítulo 2 Examen B
Answer Key

I. ¡A ESCUCHAR!
1. F
2. F
3. F
4. C
5. C

II. VOCABULARIO
A. Una separación dolorosa
1. afligida
2. media naranja
3. incompatibilidad
4. insegura
5. soledad

B. Los secretos de una pareja feliz
1. a
2. g
3. b
4. c
5. f
6. e
7. d

C. Relaciones y emociones
1. c
2. b
3. a
4. b
5. a
6. c
7. a
8. b

III. GRAMÁTICA
A. Un viaje romántico
1. disfruté
2. visitamos
3. dejó
4. pasamos
5. aprendimos
6. decidió
7. llevó

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8. enseñaron
9. bailaste
10. nos enamoramos

B. La peor cita de mi vida
1. se puso, pudo
2. vino
3. fue
4. fuimos, tuve
5. quisieron
6. supe
7. anduvimos
8. dijo

C. La vida soltera
1. lo
2. la
3. las
4. los
5. me
6. la
7. lo
8. Los
9. la
10. te

IV. AMBIENTES SOCIALES
PASO 1.
1. b
2. c
3. c
4. a
5. a

PASO 2.
Answers will vary.

V. AMBIENTES EXPRESIVOS
Answers will vary.

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Capítulo 2 Examen A
Audio Script
I. ¡A escuchar!

Escucha lo que dice Garrett sobre los temas del cortometraje «La lotería». Luego, indica si cada oración es cierta (C) o falsa (F).

Sí, creo que la relación del cortometraje es típica. Vivo en Texas y conozco a muchas personas que están en una situación similar a la de Savanna y Augusto en el cortometraje. Quiero decir que una persona tiene la ciudadanía estadounidense y la otra persona o es de México o es de un país en Centroamérica: Guatemala, Honduras y tal. Creo que, desde mi punto de vista, las parejas que conozco en esa situación tuvieron que tomar una decisión apresurada en cuanto al matrimonio, porque significa la diferencia entre vivir juntos o vivir separados.

Mi amiga, Carla, por ejemplo, se enamoró de Raúl, un hombre hondureño, cuando los dos estaban trabajando en Luisiana después del huracán. Carla y Raúl se casaron para que las autoridades no lo deportaran, pero de todos modos fueron una pareja feliz. Yo sé con certeza que Carla y Raúl se querían de verdad y su boda fue muy bonita. No hubo muchas personas; menos de veinte personas asistieron a la boda. Al principio, todo fue bien entre ellos, pero poco a poco…la presión de mantener un matrimonio fue demasiado. Su relación empezó a sentirse como una farsa. Ya no están juntos y a mí, me parece triste.

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Capítulo 2 Examen B
Audio Script
I. ¡A escuchar!

Escucha lo que dice Jaime sobre los conflictos de pareja. Luego, indica si cada oración es cierta (C) o falsa (F).

Bueno, yo creo que la mayoría de los conflictos de pareja tiene su origen en la incompatibilidad. Lo que quiero decir es que muchas veces dos personas se conocen por primera vez y empiezan una relación rápidamente. No toman el tiempo de conocerse con profundidad y luego, dos o tres años más tarde, se dan cuenta de que no son las personas adecuadas el uno para el otro.

Mira, por ejemplo, mi hermano Pedro y su ex-novia Elena. Se conocieron en un crucero, cuando fueron de vacaciones con sus respectivas amistades. Sintieron la presión de estar en una relación, ya que todos sus amigos o se casaron recientemente o ya tuvieron una pareja estable. Digo, esta vez fue por los amigos y no por la presión de los padres, como en otras familias típicas.

Y pues, en el caso de mi hermano, él y Elena empezaron a vivir juntos y luego descubrieron que no se llevaban bien. Empezaron los problemas, las discordias. Después de unos meses, se separaron y fue un desastre con el apartamento y todas las cosas que compraron juntos. No me puedo imaginar una separación tan difícil, tan dolorosa como la de mi hermano y su novia.

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