

SCHOOL LAUNCH · SCHOOLLAUNCH.ORG

Grade 6 Spanish

A quarter of real stories, from El Cid riding out of Burgos and the one hand-copied book that kept his song alive to the lions of the Alhambra, Teresa of Ávila's bookmark, Las Meninas, the great clock of the Puerta del Sol and a vaquero's day on a California rancho, each one opening a door into how the Spanish sentence grows: the -er and -ir verbs, the second to-be estar, having and belonging, telling time, and a whole two-part story read in Spanish.

First edition · 5 units · 10 lessons · one quarter

Fabricando fit faber · by making, one becomes a maker

Course guide

This short course takes a student who has finished Grade 5 Spanish, with nouns in their hats, the -ar engine, the chant of ser and adjectives that agree, and lets the Spanish sentence grow. Each lesson is built around a real person, place or thing: El Cid riding out of Burgos with his men, the single hand-copied book that carried his song across eight hundred years, the fountain of lions in the Alhambra, Teresa of Ávila and the little poem she kept in her prayer book, Velázquez's Las Meninas, Goya's portrait of a young family, the clock of the Puerta del Sol that rings in every Spanish new year, the bells of the monasteries and missions, and the vaqueros of the California ranchos, the first cowboys.

Every lesson follows the same path as Grade 5. First comes **the story**. Then **how Spanish works**: the endings, the patterns and the rules the story opens up, explained plainly. Then **say it out loud**, because Spanish is learned by chanting, speaking and reading aloud. Last, **try it**: the student adds new rings to the verb wheel, letters a page like a medieval scribe, hides things around the house and asks ¿Dónde está?, sorts sentences into ser and estar, takes a family inventory, builds a working paper clock, writes out a whole day in Spanish, and finishes by reading a two-part story about a boy on a rancho aloud to the family at La Tarde de Cuentos, the story afternoon.

By the end of the quarter the student can chant all three regular verb families (hablo, como, vivo), use estar for where things are and how people are, and choose between ser and estar with a reason; say what people have and how old they are with tener, and whose things are whose with mi, tu, su and nuestro; tell the time and describe a whole day; count to thirty; and read a connected Spanish story of more than thirty sentences. Spanish is Latin's most spoken daughter, and this year the family resemblance grows even stronger: estar is Latin *stare*, to stand; tener is *tenere*, to hold; and vivimos is Latin *vivimus* almost letter for letter, so a student who has met our **Latin courses** will keep meeting old friends.

About the videos. Most videos come from trusted teaching channels: Señor Jordan (a Spanish teacher's classic whiteboard lessons, again the workhorse of the course), The Language Tutor, Butterfly Spanish (Ana, a friendly native speaker from Mexico), Spanish Playground (slow stories told in simple Spanish), Learn Spanish with Spanish55, SpanishPod101, The Comprehension Lab, and for the vaqueros a short history clip from the HISTORY channel and a talk from a western-heritage trading post. Every video was checked for the lesson and for content. A few are made for a slightly older audience; the lesson notes say so. As in Grade 5, you will hear small differences between speakers: in most of Spain, z and soft c sound like the th in think, and Spain uses a sixth verb form for you-all (coméis, vivís, estáis, tenéis); in Latin America those sounds are s and you-all is ustedes. Both are correct; this course teaches the Latin American forms and notes Spain's where they appear. Some channels end with an invitation to subscribe; you can stop the video when the teaching ends.

Who it is for

Written for students in grade 6 (about ages 11–12) who have finished Grade 5 Spanish or its equal: they can put el or la on a noun, make plurals, chant hablar and ser, and make adjectives agree. A few words from Grades 3 and 4 (the numbers one to twenty, el caballo, la vaca, la cocina, hay) appear along the way, always glossed, so a student who began Spanish in Grade 5 is never lost. A parent or teacher reads along, joins the chanting and checks the practice sentences. Nothing needs to be bought: every activity uses paper, index cards, paper plates, pencil, crayons and household things.

How to use this course

- 1. The weekly rhythm.** The quarter has 10 lessons, one a week, each with three sessions of 30–40 minutes. Session 1 is the warm-up, the video, the teaching and the picture study. Session 2 is the activity and the Spanish notebook. Session 3 is the worked examples, the practice sentences and a recitation: the student says the week's Spanish out loud to the family. In the second week of each unit, use part of Session 3 for the unit review and the unit challenge.
- 2. Open every session with the chants.** Grade 5 gave the student two master charts, hablar and ser; this quarter adds comer, vivir, estar and tener. Open every session by chanting the columns learned so far, in rhythm, with claps: hablo, hablas, habla, hablamos, hablan; soy, eres, es, somos, son; then the new ones as they arrive. Five cheerful minutes of chanting is the engine of the whole course.

3. **Story, then grammar, then doing.** The core ideas are written to be read aloud or read by the student. The paragraph marked *The story* tells what happened; *How Spanish works* explains the grammar; *Say it out loud* gives the sounds and chants; *Try it* explains the activity. After each paragraph, ask the student to tell it back in his or her own words.
4. **Flashcards and the growing deck.** Keep the Grade 5 deck and keep adding to it: Spanish on the front, English on the back, every noun with its *el* or *la*. Verbs get the infinitive on the front and the whole chant on the back. Review the deck at the start of Session 2 and Session 3; a card the student gets right three times in a row moves to the weekly pile. This quarter adds 53 new cards to the 67 from Grade 5.
5. **The word list.** The whole course teaches 53 new words and phrases, in this order. Unit 1, the -er and -ir families: *comer, beber, leer, aprender, correr, la comida; vivir, escribir, abrir, subir, la palabra*. Unit 2, the second to-be: *estar* (the whole chant), *en, aquí*; and the feeling words *contento, triste, cansado, enfermo*. Unit 3, having and belonging: *tener* (the whole chant), *tengo...años, tengo hambre, tengo sed*; and the possessives *mi, tu, su, nuestro*. Unit 4, the clock and the day: *¿Qué hora es?, la hora, y media, y cuarto, el reloj, la uva*; the numbers *veintiuno, veintidós, veintitrés, veinticuatro, veinticinco, veintiséis, veintisiete, veintiocho, veintinueve, treinta*; then *la mañana, la tarde, por la...* (*por la mañana, por la tarde, por la noche*) and *la campana*. Unit 5, rancho words: *el rancho, el vaquero, el sombrero, el corral, el campo, el cuento, el corredor*. Two old friends from Grade 3, *el caballo* and *la vaca*, and the numbers one to twenty from Grades 3 and 4 are used as review and not counted; a student who never learned them should add them to the deck when they appear (Lesson 4.1 prints the numbers in full).
6. **The Spanish notebook.** Use any notebook for the whole quarter. It holds the vocabulary lists, the verb charts, the *ser-and-estar* reasons, the translated sentences, the daily schedule and the rancho story. Date every page. A student who can find his own *vivir* chart from week 2 in week 9 has learned how to study.
7. **Translation is a two-way street.** Every lesson's practice runs both directions: Spanish into English and English into Spanish. Going into Spanish is harder and matters more; let the student use the notebook charts freely. The answer is right when the endings agree and the right to-be is chosen, not just when the words are right.
8. **Write it the Spanish way.** Questions get both marks (*¿Dónde está?*), exclamations get both (*¡Tengo hambre!*), and accent marks are part of the spelling: *está, aquí, veintidós*. This quarter adds one pair to watch: *tú* (you) wears an accent, *tu* (your) does not.
9. **Unit review and unit challenge.** Each unit ends with a short review (30 points), which may be done orally, and a unit challenge: the verb orchestra, the *ser-and-estar* sorting game, the family inventory poster, the illustrated day-clock, and at last *La Tarde de Cuentos*. Keep the challenge work in a folder.

10. **La Tarde de Cuentos.** In the last week, the student hosts a story afternoon: he or she reads the whole rancho story aloud with voices, asks the family three questions about it in Spanish, and teaches everyone *tengo hambre* just before the snack is served.

Scope and sequence

Unit 1: New Engines: -er and -ir (weeks 1–2). El Cid, the loyal knight of Castile, rides into exile and feeds his men, and the -er verbs ride with him: comer, beber, leer, aprender, correr, with endings that differ from hablar by a single vowel; then the one hand-copied manuscript of his poem opens the -ir family, vivir, escribir, abrir, subir, and its one surprise, vivimos. The unit ends with the three-column master chart performed as a verb orchestra.

- 1.1 The Bread-Eaters of Castile: -er
- 1.2 The Scribe's Family: -ir

Unit 2: The Second To-Be: Estar (weeks 3–4). In the courtyards of the Alhambra, where everything stands in its place, the golden phrase ¿Dónde está? finally opens its engine: estoy, estás, está, estamos, están, and estar en for where things are. Then Teresa of Ávila, often sick and tired yet always joyful, teaches the two jobs of the two to-bes: ser for what something is, estar for where it is and how it is right now, with four feeling words.

- 2.1 Where Things Stand
- 2.2 Two To-Bes, Two Jobs

Unit 3: Having and Belonging (weeks 5–6). In Velázquez's Las Meninas everyone has something, and tener arrives with its whole chant and the sayings Spanish builds on having: tengo doce años, tengo hambre, tengo sed. Then Goya's portrait of a young family and the old courtesy Mi casa es su casa open the possessives: mi, tu, su and nuestro, singular and plural.

- 3.1 Tener: To Have (and to Be Hungry)
- 3.2 Mine and Yours

Unit 4: What Time Is It? (weeks 7–8). The clock of the Puerta del Sol rings in every Spanish new year, one grape per chime, and the student learns to tell time (es la una, son las dos, y cuarto, y media) and to count from twenty-one to thirty; then the bells of the monasteries and missions shape the day, and the student builds a true daily schedule in Spanish with por la mañana, por la tarde and por la noche.

- 4.1 ¿Qué hora es?
- 4.2 The Shape of a Day

Unit 5: A Whole Story: El Rancho (weeks 9–10). Everything comes together in an original two-part story, Un día en el rancho, a vaquero family's day on an old California rancho from the morning bells to the stars, written only with the grammar of Grades 5 and 6. Along the way the

student meets the vaqueros, the first cowboys, whose words still ride in English (rodeo, lasso, corral, mustang), and the quarter ends with La Tarde de Cuentos, a family story afternoon.

- 5.1 Part 1: Morning on the Rancho
- 5.2 Part 2: Evening, and the Story Afternoon

Weekly pacing calendar

Week	Plan
1	• Session 1: Lesson 1.1 The Bread-Eaters of Castile: warm-up, video, teaching and picture study • Session 2: Lesson 1.1 activity (the second ring of the verb wheel) and Spanish notebook • Session 3: Worked examples, practice, and the comer chant out loud Three short sessions a week is the usual rhythm: one to learn, one to make, one to practice and speak. Open every session with the chants, and add a few minutes of flashcards on the other days if you like.
2	• Session 1: Lesson 1.2 The Scribe's Family: warm-up, video, teaching and picture study • Session 2: Lesson 1.2 activity (the scribe's page) and Spanish notebook • Session 3: Worked examples, practice and recitation • Session 3 (end of unit): Unit 1 review and unit challenge (the verb orchestra)
3	• Session 1: Lesson 2.1 Where Things Stand: warm-up, video, teaching and picture study • Session 2: Lesson 2.1 activity (¿Dónde está? hide-and-find) and Spanish notebook • Session 3: Worked examples, practice and recitation
4	• Session 1: Lesson 2.2 Two To-Bes, Two Jobs: warm-up, video, teaching and picture study • Session 2: Lesson 2.2 activity (the feelings faces and the morning check-in) and Spanish notebook • Session 3: Worked examples, practice and recitation • Session 3 (end of unit): Unit 2 review and unit challenge (the ser-and-estar sorting game)
5	• Session 1: Lesson 3.1 Tener: warm-up, video, teaching and picture study • Session 2: Lesson 3.1 activity (the Las Meninas inventory and the tener skits) and Spanish notebook • Session 3: Worked examples, practice and recitation

6	• Session 1: Lesson 3.2 Mine and Yours: warm-up, video, teaching and picture study • Session 2: Lesson 3.2 activity (the whose-is-it basket) and Spanish notebook • Session 3: Worked examples, practice and recitation • Session 3 (end of unit): Unit 3 review and unit challenge (the family inventory poster)
7	• Session 1: Lesson 4.1 ¿Qué hora es?: warm-up, video, teaching and picture study • Session 2: Lesson 4.1 activity (the paper clock) and Spanish notebook • Session 3: Worked examples, practice and recitation
8	• Session 1: Lesson 4.2 The Shape of a Day: warm-up, video, teaching and picture study • Session 2: Lesson 4.2 activity (my day in Spanish) and Spanish notebook • Session 3: Worked examples, practice and recitation • Session 3 (end of unit): Unit 4 review and unit challenge (the illustrated day-clock)
9	• Session 1: Lesson 5.1 Morning on the Rancho: warm-up, video, teaching and picture study • Session 2: Lesson 5.1 activity (reading Part 1 of the story three ways) and Spanish notebook • Session 3: Read Part 1 aloud again, worked examples, practice and recitation
10	• Session 1: Lesson 5.2 Evening, and the Story Afternoon: warm-up, video, teaching and picture study • Session 2: Lesson 5.2 activity (reading Part 2 and writing the three questions) and Spanish notebook • Session 3: Worked examples, practice and a full rehearsal of the whole story • Session 3 (end of unit): Unit 5 review and unit challenge (La Tarde de Cuentos) Last week. Host La Tarde de Cuentos: the student reads the whole rancho story aloud with voices, asks the family three questions in Spanish, and teaches everyone tengo hambre right before the snack.

Materials

- **Spanish notebook (any notebook):** One for the quarter: vocabulary lists, verb charts, ser-and-estar reasons, translations, the daily schedule and the rancho story.
- **The Grade 5 flashcard deck, more index cards, and a box, bag or binder ring:** The deck grows by 53 cards this quarter. Extra cards make the sentence cards for the Unit 2 sorting game and the Go Fish deck in Unit 3.

- **Two paper plates and a brad fastener (or the Grade 5 verb wheel):** For the three-ring verb wheel in Unit 1 and the paper clock with movable hands in Unit 4.
- **Pencil, colored pencils or crayons, and a fine-tip marker:** For charts, the scribe's page, the family inventory poster and the day-clock.
- **Poster board or printer paper taped together, scissors and glue:** For the master verb chart, the family inventory poster and the illustrated day-clock.
- **A simple snack, and a dozen grapes or raisins:** Grapes for the twelve-chime game in Lesson 4.1; a snack for La Tarde de Cuentos in week 10, served right after the family learns tengo hambre.

Grading

Grades come mostly from the daily work: the chants, the flashcard reviews, the notebook and the practice sentences, because a language is learned by steady, honest repetition. A student who speaks Spanish out loud faithfully, keeps a neat notebook and corrects his or her own practice earns full credit.

Part	%
Recitation and flashcards (daily chants, vocabulary reviews, reading aloud)	30
Spanish notebook (dated pages, charts, translations, the daily schedule)	25
Practice sentences (both directions, corrected with the answer key)	15
Unit reviews	15
Unit challenges	15

Scale: A 90–100, B 80–89, C 70–79, D 60–69. Below 60: repeat the chants and practice with help.

- An ending counts, a guess does not: a practice sentence is right when the verb ending names the right person, the adjective agrees, and the right to-be is chosen. Let the student use the notebook charts for every exercise.
- In ser-and-estar questions, a correct choice with a sensible reason earns full credit; a correct choice with no reason earns half. The reason is the learning.
- Unit reviews may be done orally for a student who writes slowly; the parent writes down the answers. Pronunciation is graded on courage and consistency, not perfection.

A note to parents

You do not need to know Spanish to teach this course. Every chart has its forms written out, every Spanish sentence has its translation in the answers, and every video does the explaining a specialist would. Learn alongside your child: chant the verb columns in the car, play the Go Fish and grape games at the table, and let your child catch your mistakes.

This is the year the Spanish sentence grows up. Grade 5 gave your student one verb family and one verb to be; Grade 6 adds the other two families, the second verb to be (estar) and the everyday verb tener, so that by week 10 your child can describe a whole day in plain, correct Spanish. The hardest idea of the quarter is ser and estar, two verbs where English has one. The course teaches it honestly and simply: ser for what something is, estar for where it is and how it is right now. That rule covers nearly every sentence a beginner will say; later grades add the few surprises.

The course teaches Latin American pronunciation and forms, since that is what a North American student will hear most, and notes Spain's differences (the th sound and the vosotros forms) where they appear in the videos.

The stories are cheerful or noble. El Cid's exile is told the way the old poem tells it, as a story of loyalty and patience under an unjust sentence, with no battle scenes; Teresa of Ávila's illness is mentioned simply, with the focus on her steady joy; the vaquero lessons show the real work of roping cattle without anything harsh. Any video made for a slightly older audience is flagged in its lesson notes, and all were previewed.

New Engines: -er and -ir

In Grade 5 you built one verb engine, the -ar family: *hablo, hablas, habla, hablamos, hablan*. It carried you a long way, all the way to the plaza story. But some of the most important things a person does are not -ar verbs at all: eating, drinking, reading, learning, running, living, writing. Those belong to Spanish's other two verb families, the -er and -ir families, and this unit hands you both engines. In Lesson 1.1 you ride out of Burgos with El Cid, the loyal knight of Castile, who was sent away by his king and still fed his men, stayed faithful, and won his king's trust back. His -er verbs are *comer, beber, leer, aprender* and *correr*, and their endings differ from *hablar*'s by a single vowel.

In Lesson 1.2 you meet the one book that saved the Cid's story: a single hand-copied manuscript of the *Cantar de mio Cid*, signed at the end by a scribe named Per Abbat, which carried Spain's oldest great poem across eight hundred years. Its verbs are the -ir family, *vivir, escribir, abrir* and *subir*, and they hide exactly one surprise: we live is *vivimos*. By the end of the unit you will chant all three families side by side and perform them as a verb orchestra for your family.

PREREQUISITES

- Grade 5 Spanish: the five pure vowels and the special letters, nouns with their hats, plurals, and adjectives that agree
- Can chant *hablar* (*hablo, hablas, habla, hablamos, hablan*) and *ser* (*soy, eres, es, somos, son*) from memory
- The Grade 5 flashcard deck of 67 words, drilled at the start of every session

MASTERY CHECKLIST

- I can chant *comer* (*como, comes, come, comemos, comen*) and plug any -er verb into the same endings.
- I can chant *vivir* (*vivo, vives, vive, vivimos, viven*) and name the one form where -ir differs from -er.
- I can sort a new verb into its family by its infinitive ending and give any form of it.
- I can translate -er and -ir sentences both ways: *Los niños comen pan. We live in the city.*
- I can tell the story of El Cid's exile and of the one manuscript that kept his poem alive.
- My verb wheel has its new ring, and my notebook has the three-column master chart, dated.

OPTIONAL BOOKS AND RESOURCES

- **SpanishDict conjugation charts** — <https://www.spanishdict.com/conjugate/comer>: Free online. Type any verb and see its full chart, with a speaker button for every form. Check your new -er

and -ir columns against it, and try a few verbs you have never met: the endings will already be yours.

- ***Getting Started with Spanish*, by William E. Linney:** By the same author as *Getting Started with Latin*: one small new thing per lesson, made for families with no Spanish background. A good daily supplement if your student wants more sentences to practice the three verb families.
- **A children's retelling of El Cid from your library:** Several retellings of the Cid's story have been written for young readers. Ask your librarian for one written for ages 10 to 14, and read the exile chapters aloud together; the *Cantar de mio Cid* itself is long, but its story is easy to love.

1.1 The Bread-Eaters of Castile: -er

OBJECTIVES

- Chant hablar and ser from memory, then attach the -er endings (-o, -es, -e, -emos, -en) to any -er verb.
- See that the -er endings differ from the -ar endings by one vowel, a becoming e, everywhere except yo.
- Learn five -er verbs and a noun: comer, beber, leer, aprender, correr, la comida.
- Translate -er sentences both ways: Los niños comen pan. We read the book.

Warm-up. Chant hablar and ser once each, with claps: hablo, hablas, habla, hablamos, hablan; soy, eres, es, somos, son. Now try to say the most important sentence a hungry person ever says: I eat. You cannot do it yet. Eating does not live in the -ar family. Neither do drinking, reading, learning or running. Today you open a second verb engine, and you will find that you already know almost all of it.

Watch: 01034 Spanish Lesson - Present Tense - regular -ER verbs

Señor Jordan · 4:10

<https://www.youtube.com/watch?v=5k6KQ-OO2uU>

When to watch: After the How Spanish works paragraphs, before Say it out loud. Chant the -er endings along with him and compare each one, in your head, to the hablar form you already own.

Note: Señor Jordan is the whiteboard teacher from Grade 5's verb lessons. When you see the vosotros form used in Spain (coméis), remember that this course chants the five Latin American forms, where you-all is simply ustedes comen.

Backup video: ER & IR Verbs for Beginners: Step-by-Step Guide | Lesson 20

The Language Tutor - Spanish · 13:54

<https://www.youtube.com/watch?v=P1i5BrPAELU>

When to watch: A longer, slower second pass that covers both the -er and the -ir families, so it serves next lesson too. Made for a slightly older audience, but clean; watch the -er half this week if time is short.

KEY TERMS

-er verb

A verb whose infinitive ends in -er: comer, beber, leer, aprender, correr. The second of Spanish's three verb families.

theme vowel

The vowel inside the endings that marks the family. The -ar family's endings run on a (hablas, habla); the -er family's run on e (comes, come). Swap the vowel and you have switched engines.

El Cid

Rodrigo Díaz de Vivar (about 1043–1099), the knight of Castile whose loyalty made him Spain's great hero. Cid comes from an Arabic word for lord.

destierro

Exile: being sent out of your own land by your ruler. The first part of the Cid's poem is the story of his destierro.

la comida

Food, or a meal. It grows straight out of the verb comer: la comida is what you eat.

CORE IDEAS

The story. Nearly a thousand years ago, in the cold hill country of Castile, there lived a knight named Rodrigo Díaz de Vivar. He was so brave that soldiers called him el Campeador, the champion, and so respected that even the Arabic-speaking people of Spain called him by their word for lord, which Spanish ears heard as **Cid**. He served King Alfonso VI faithfully, but jealous men at court whispered against him, and around 1081 the king believed them and sent the Cid into exile. Spain's oldest great poem, the *Cantar de mio Cid*, tells what happened next. The king forbade anyone in Burgos to give the Cid food or shelter. Doors were barred against him; at one house a little girl of nine came out and begged him, kindly, to ride on so her family would not be punished, and the great knight turned his horse and went without a word of complaint. Outside the walls, a brave man of Burgos named Martín Antolínez broke the king's order and brought bread and wine to the Cid and his hungry men. The Cid said a tender goodbye to his wife Jimena and their two little daughters, and rode away with his men behind him. Through all the hard years that followed he kept them fed, kept his word, and never spoke against the king who had wronged him; every time he won a victory he sent the king a gift. In the end his loyalty won the king's heart back. The poem's most famous line is a sigh from the townspeople as he rides out: *¡Dios, qué buen vasallo, si tuviese buen señor!* God, what a good servant, if only he had a good lord!

How Spanish works: the second engine. Here is the best news of the quarter: you already know how -er verbs work. Take **comer**, to eat. Chop off the -er and you have the stem, **com-**. Now attach the endings: **como**, I eat; **comes**, you eat; **come**, he or she eats; **comemos**, we eat; **comen**, they eat. Lay it beside hablar and look: hablo, como; hablas, comes; habla, come; hablamos, comemos; hablan, comen. The yo form is the same -o in both families, and everywhere else the a has simply become an e. That vowel is called the **theme vowel**: a marks the -ar family, e marks the -er family. Five endings, -o, -es, -e, -emos, -en, and they fit every regular -er verb in

the language. (Spain adds a sixth form for you-all, *coméis*; Latin America says *ustedes comen*, and so does this course.)

Five verbs with Latin inside. Your new verbs: *comer* (to eat), *beber* (to drink), *leer* (to read), *aprender* (to learn), *correr* (to run), and the noun that grows from the first one, *la comida* (food, a meal). Each has English cousins through Latin. Beber comes from Latin *bibere*, the root of imbibe. Leer comes from *legere*, to read, the root of legible and lecture. Correr comes from *currere*, to run, the root of current, courier and cursor. Aprender comes from *apprehendere*, to grab hold of, which gave English apprehend and apprentice: an apprentice is a learner who grabs hold of a trade. One small habit of aprender: before another verb it takes a little **a**. *Aprendo a leer*, I am learning to read. *Aprendemos a cantar*, we are learning to sing.

Say it out loud. Chant *comer* three times with claps: *como, comes, come, comemos, comen*. Then run the other four through the same rhythm: *bebo, bebes, bebe, bebemos, beben*; *leo, lees, lee, leemos, leen*; *aprendo...*; *corro...* Watch *leer*: both e's are said, leh-EHR, and *lee* is LEH-eh, two quick beats; *leemos* is leh-EH-mohs. Now real sentences: *Como pan. Bebes leche. La niña lee el libro. Aprendemos español. Los perros corren.* And one for the Cid's hungry men, built with a verb from each engine: *Los hombres caminan y comen pan.* (Hombres means men.)

Try it. Your Grade 5 verb wheel gets a second ring this week: a new window of -er endings fastened beside the -ar one, so one spin gives you *hablo* or *como*. You will drill all five new verbs around it, and then a parent will start mixing families on you, and your job is to reach for the right ring.

PICTURE STUDY



El Cid in Burgos, Juan Cristóbal (photograph by LBM1948), 1955 · Bronze on a stone pedestal · Burgos, Spain

Image: LBM1948, Wikimedia Commons, CC BY-SA 4.0

In 1955 the city of Burgos raised this great bronze of its hero near the bridge over the river, made by the Spanish sculptor Juan Cristóbal. The Cid rides forward on a powerful horse, his sword pointing the way and his cloak blown out behind him, as if he were leaving the city again for exile, or riding home at last. Below him, the pedestal carries words in old Spanish that remember the year of his death: Año 1099... en Valencia murió el conde Rodrigo Díaz, In the year 1099... in Valencia died Count Rodrigo Díaz. The building behind him is the Teatro Principal, the city's theater, so Spain's oldest great story stands right beside its stage.

Look closely.

- Follow the sword. It points straight ahead, not up in triumph. The poem gives the sword a name, Tizona, and the horse a name too, Babieca.
- Look at the cloak. It is solid bronze, yet the sculptor made it fly like cloth in a wind. How did he make metal look light?
- Find the carved words on the pedestal. You can pick out ESPAÑA and VALENCIA, and the Cid's own name, Rodrigo Díaz.
- Look at the horse's legs and mane. Is the horse standing, walking or charging? What does that tell you about the rider?

Talk about it.

1. The townspeople said the Cid was a good servant who deserved a better lord. What does it take to stay loyal to someone who has treated you unfairly?
2. The sculptor could have shown the Cid sad and exiled. Why do you think he chose to show him riding forward instead?
3. Say three Spanish sentences about this picture with words you own: El caballo corre. (El caballo, the horse, is an old friend from Grade 3.) Try one with es and one with an -er verb.

ACTIVITY

The verb wheel's second ring

Your Grade 5 verb wheel spun the -ar endings. Today it gets a second engine: a new ring of -er endings, so one wheel can conjugate two whole families. If you no longer have the old wheel, you will build both rings fresh.

You will need:

- Your Grade 5 verb wheel, or 2 paper plates and a brad fastener
- 1 extra small paper plate or circle of stiff paper, and scissors
- 6 index cards for the new vocabulary, markers, and your Spanish notebook

Steps:

1. Make six flashcards: comer, beber, leer, aprender, correr, la comida. Verbs get the infinitive on the front, and on the back the English and the whole chant (to eat: como, comes, come, comemos, comen).
2. Warm up the old wheel: spin hablar all the way around once, then trabajar, so your hands remember the -ar ring.
3. Make the new ring: on a second small circle, cut a wedge-shaped window and write the -er endings around it in order: -O, -ES, -E, -EMOS, -EN. Color its edge a different color from the -ar ring. Fasten it on the back of the wheel, or on top with the same brad, so either ring can be turned to face the persons.
4. Spin and chant all five new verbs around the -er ring: como, comes, come, comemos, comen; then bebo, leo, aprendo, corro, all the way around.
5. The mixing round: a parent calls a verb and a person, mixing families on purpose (leer, nosotros! cantar, tú! correr, ellos!). You choose the right ring, spin, and answer: leemos, cantas, corren. Ten rounds.
6. In your notebook, write the hablar and comer charts side by side, with the English beside each comer form, and circle every e that replaced an a.

Tips:

- The yo form never changes between the families: hablo, como. All the switching happens in the other four.
- Leer has two e's that both get said: le-emos. Do not swallow one.
- Before you spin, look at the infinitive's last two letters. -ar or -er tells you which ring to use.

Check your work:

- My six new cards are made, with the full chant on the back of each verb card.
- My wheel has a working -er ring with the endings in the right order.
- I chanted all five new verbs around the wheel without notes.
- I answered at least eight of ten mixed-family calls correctly.

SPANISH NOTEBOOK

1. Write the six new words with their meanings, dated, and the full comer chart with English.
2. Make the side-by-side chart: hablar in one column, comer in the other, the changed vowels circled.
3. Write the English cousins you learned: beber and imbibe, leer and legible, correr and current, aprender and apprentice.
4. Write four true sentences about your own family with -er verbs (Mi familia... may wait; use La familia come pan style) and their translations.

WORKED EXAMPLES

Example 1. Conjugate *beber* (to drink) through all five forms, with English.

1. Find the stem: beb-.
2. Attach the -er endings in order: -o, -es, -e, -emos, -en.
3. Say each with its person.

Answer: Bebo (I drink), bebes (you drink), bebe (he/she drinks), bebemos (we drink), beben (they drink).

Example 2. Translate into English: *Los niños comen pan y beben leche.*

1. Find the verbs and read their endings: comen and beben, both -en, the they form; the doers are los niños.
2. Comer is to eat; beber is to drink.

3. Assemble: the children eat bread and drink milk.

Answer: The children eat bread and drink milk (or: are eating bread and drinking milk).

Example 3. Translate into Spanish: We read the book.

1. The verb is leer; the doer is we, so the ending is -emos.
2. Stem le- plus -emos gives leemos: keep both e's.
3. The book: el libro. No word for we is needed.

Answer: Leemos el libro.

PRACTICE

[EASY] **1.** What does the ending tell you in *comes*, and what does the word mean?

Answer: -es is the you (tú) form of an -er verb: comes means you eat.

[EASY] **2.** Conjugate *correr* through all five forms.

Answer: Corro, corres, corre, corremos, corren.

[EASY] **3.** Translate: La niña lee.

Answer: The girl reads (or is reading).

[MEDIUM] **4.** Translate into Spanish: I drink water. They run. We learn.

Answer: Bebo agua. Corren. Aprendemos.

[MEDIUM] **5.** Compare *hablan* and *comen*. What is the same about the two endings, and what is different?

Answer: Both end in -n, the they form. The vowel is different: -an for the -ar family, -en for the -er family.

[MEDIUM] **6.** Translate: El padre come y los niños beben leche.

Answer: The father eats and the children drink milk.

[HARD] **7.** Translate into Spanish: The girl learns Spanish and reads the new book.

Answer: La niña aprende español y lee el libro nuevo.

[CHALLENGE] **8.** Aprender takes a little *a* before another verb. Translate into Spanish: I am learning to read. We are learning to sing.

Answer: Aprendo a leer. Aprendemos a cantar. (The second verb stays in its infinitive form after aprender a.)

COMMON MISTAKES

- Putting -ar endings on -er verbs: tú comas, ella coma. The -er family runs on e: comes, come.
- Saying comamos for we eat. The we form of an -er verb is -emos: comemos.
- Swallowing one of leer's two e's: lemos. Both are said: leemos, leh-EH-mohs.
- Dropping the little a after aprender: aprendo leer. Say aprendo a leer.

From history. The Cid's two famous names tell the story of medieval Spain. Campeador is Castilian, the champion of the field. Cid comes from the Arabic word for lord, because for centuries much of Spain was ruled by Arabic-speaking kingdoms, and Spanish soaked up thousands of their words: aceite (olive oil), azúcar (sugar), almohada (pillow), and the cheerful ojalá (if only, God willing). Many words that begin with al- once carried the Arabic word for the. A knight with an Arabic title, in a poem written in Latin's daughter, is a fair picture of the language itself.

Make it a game: Corro, Corres, Corremos. The caller says an -er verb with an ending, and the ending decides who moves. Yo form (icorro!): only the caller does the action. Tú form (icorres!): only the person the caller points at. Él or ella form (icome!): the caller points at someone, and everyone else must point at that person too. Nosotros form (ibebemos!): everyone does it. Use all five verbs: eat, drink, read, learn (pretend to think hard) and run in place. Anyone who moves on the wrong ending sits out a round. After five rounds, the student becomes the caller and must say every form perfectly.

“But he answered and said, It is written, Man shall not live by bread alone, but by every word that proceedeth out of the mouth of God.” (Matthew 4:4, KJV)

In the Reina-Valera this begins: No sólo de pan vivirá el hombre. El pan is from your Grade 5 deck, and vivirá is a future form of vivir, next lesson's verb. The Cid fed his men with bread from Burgos; the Lord points to the food that feeds the whole person.

1.2 The Scribe's Family: -ir

OBJECTIVES

- Attach the -ir endings (-o, -es, -e, -imos, -en) and name the one form where they differ from the -er endings.
- Learn four -ir verbs and a noun: vivir, escribir, abrir, subir, la palabra.
- Build the three-column master chart: hablar, comer, vivir.
- Tell how one scribe's manuscript carried the Cantar de mio Cid across eight hundred years.

Warm-up. Chant hablar, then comer, with claps. Now a guessing game: Spanish has a third verb family, the -ir verbs, like vivir, to live. Before you learn a single rule, try to guess its endings. Write your guess for I live, you live, she lives, we live, they live. When the lesson is over, check your guess: most students get four out of five right, and the fifth is the surprise of the day.

Watch: 01054 Spanish Lesson - Present tense: Regular -IR verbs

Señor Jordan · 8:25

<https://www.youtube.com/watch?v=eK52jgxRklw>

When to watch: After the How Spanish works paragraphs. Listen for the moment he reaches the we form and shows the -imos ending, the one place the -ir family breaks from -er.

Note: Another Señor Jordan whiteboard lesson. Pause after each verb he conjugates and say the five forms yourself before he does; if he shows Spain's vivís, that is the vosotros form this course leaves for later.

Backup video: Spanish Present Tense: Regular -AR -ER -IR verb conjugation

Learn Spanish with Spanish55 · 7:14

<https://www.youtube.com/watch?v=8HWXJjxvOTE>

When to watch: Watch after the lesson as a review of all three families side by side, exactly the master chart you build this week. Made for a slightly older audience, but clean.

KEY TERMS

-ir verb

A verb whose infinitive ends in -ir: vivir, escribir, abrir, subir. The third of Spanish's three verb families.

the nosotros surprise

The one place the -ir endings differ from the -er endings: we comemos, but we vivimos. Every other -ir form matches -er exactly.

manuscript

A book written by hand, from Latin *manus* (hand) and *scriptus* (written). Before printing, every book was a manuscript.

scribe

A person whose work is copying books by hand. Scribe comes from Latin *scribere*, to write, the same word that became Spanish *escribir*.

Cantar de mio Cid

The Song of My Cid, Spain's oldest surviving great poem, about the Cid's exile and his return to the king's favor. It survives in only one manuscript.

CORE IDEAS

The story. For a long time the Cid's story was not read at all; it was sung. Traveling singers called *juglares* sang it in town squares and castle halls, more than three thousand seven hundred lines of it, and crowds listened the way you might listen to a long, exciting book read aloud. Songs like that were almost never written down, and most of them are lost forever. This one was saved by a pen. Someone copied the whole poem by hand onto sheets of parchment and bound them into a plain little book, and at the end, as scribes sometimes did, he added a note: *Per Abbat le escrivió en el mes de mayo*, Per Abbat wrote it in the month of May, and the year, which works out to 1207. Scholars think the book that survives was itself copied, perhaps a hundred years later, from Per Abbat's. Either way, the whole poem hung by a thread: there is exactly one copy in the world. Its first page has been lost, so the poem now begins in the middle of a sentence, with the Cid weeping as he looks back at his empty house. For centuries the little book was kept in the Cid's own village of Vivar; today it rests in the National Library of Spain in Madrid. Every Spanish child who reads the Cid's story reads it because one patient scribe sat at a desk and wrote, line after line, word after word. Today's verbs are the scribe's family: *escribir*, to write, and its relatives.

How Spanish works: the third engine and its one surprise. Take **vivir**, to live. Stem: **viv-**. Endings: **vivo**, I live; **vives**, you live; **vive**, he or she lives; **vivimos**, we live; **viven**, they live. Now lay it beside *comer*: *como*, *vivo*; *comes*, *vives*; *come*, *vive*; *comemos*, **vivimos**; *comen*, *viven*. Four of the five forms are exactly the -er endings. Only the we form is different: **-imos** instead of -emos. That is the whole surprise. The -ir endings are -o, -es, -e, -imos, -en, and they fit every regular -ir verb in the language. (Spain adds *vivís* for you-all; Latin America says *ustedes viven*.)

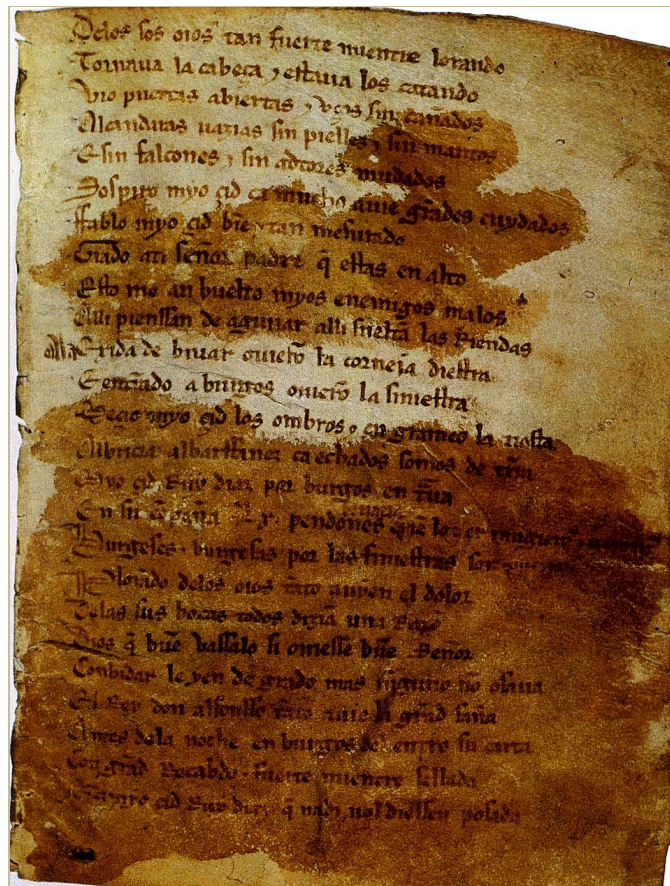
The master chart, and the Latin inside it. Now you own all three regular families, and you can write them as one great chart, three columns side by side: *hablo*, *como*, *vivo*; *hablas*, *comes*, *vives*; *habla*, *come*, *vive*; *hablamos*, *comemos*, *vivimos*; *hablan*, *comen*, *viven*. Read it across and you see the theme vowels at work: a, e, e, and that one i. Students of our Latin courses can see

where the *i* came from. Latin said *vivimus*, we live, and *scribimus*, we write; Spanish kept the *i* and wore -mus down to -mos, so *vivimos* is Latin *vivimus* almost letter for letter. Latin had four verb families; Spanish folded them into three, and the -er and -ir families share what was left of Latin's second, third and fourth.

Say it out loud. Your new words: *vivir* (to live), *escribir* (to write), *abrir* (to open), *subir* (to go up, to climb, to get on), and *la palabra* (word). Cousins again: *vivir* gives vivid and revive; *escribir* gives scribe, scribble and describe; *abrir* comes from Latin *aperire*, the root of aperture, an opening; and *palabra* comes from Latin *parabola*, the very word that gave English parable. Chant *vivir* with claps, landing hard on the surprise: *vivo, vives, vive, VIVIMOS, viven*. Then sentences: *Vivimos en la casa. Escribo una palabra. Abres la puerta. Los niños suben la calle.* And the scribe's own sentence: *El escriba escribe el libro*, the scribe writes the book. (*El escriba* is another -a word that wears *el*, like *el día*.)

Try it. This week you become a scribe yourself. You will letter a manuscript page of Spanish sentences, every one of them yours, with a decorated first letter, and sign it at the bottom the way Per Abbat did. Then you will add the -ir ring to your verb wheel and build the master chart that the whole unit ends with.

PICTURE STUDY



The First Surviving Page of the Cantar de mio Cid, A medieval scribe (the closing note names Per Abbat), Text dated 1207; this copy probably made in the 1300s · Ink on parchment · Biblioteca Nacional de España, Madrid

Image: Wikimedia Commons, public domain

This is the first surviving page of the only manuscript of the Cantar de mio Cid. The real first page is lost, so the poem begins in the middle of a sentence: De los sos ojos tan fuertementre llorando, weeping so hard from his eyes. The Cid is looking back at his empty house as he leaves for exile: open doors, empty perches, the hunting falcons gone. The dark brown clouds across the page are not dirt or water from the Middle Ages; they were left by chemicals that scholars brushed on in the 1800s, hoping to make faded ink easier to read. The ink survived anyway, and so did the poem.

Look closely.

- Find the very first line at the top: De los sos ojos... It begins in mid-sentence, because the page before it is gone forever.
- Find the eighth line, which begins Grado a ti, señor padre: Thanks to you, Lord Father, que estás en alto, who are on high. Estás is next unit's verb, the same word you may know from the Padre Nuestro.

- About two-thirds of the way down, find the line that starts with Dios: Dios, qué buen vassallo, si oviesse buen señor (old spelling). It is the famous line from the last lesson, written by hand eight hundred years ago.
- Look at the letters. Some are strange (a long s, a ç with a tail), but many you can read. Find mio Çid, written several times.

Talk about it.

1. There is only one copy of this poem in the world. What would Spain have lost if one scribe had not bothered to write it down?
2. Why do you think a scribe would sign his name at the end of a poem he did not write himself?
3. If you could save only one book by copying it out by hand, which book would you choose, and why?

ACTIVITY

The scribe's page

Per Abbat's pen saved a whole poem. Today you take up the scribe's work: a manuscript page of your own Spanish, lettered by hand, with a great decorated capital and your signature at the end.

You will need:

- 5 index cards for the new vocabulary
- A clean sheet of paper (a brown paper bag cut flat makes fine parchment), a pencil and a fine-tip marker
- Colored pencils, your verb wheel, and your Spanish notebook

Steps:

1. Make five flashcards: vivir, escribir, abrir, subir, la palabra, with the full chant on the back of each verb card (to live: vivo, vives, vive, vivimos, viven).
2. Add the -ir ring to your verb wheel: one more small circle with a window and the endings -O, -ES, -E, -IMOS, -EN. Write the -IMOS in a bright color so the surprise always shows.
3. Draft six Spanish sentences in your notebook, at least one with each new verb and at least one we form: Vivimos en la casa. Escribo una palabra. Abres el libro. La niña sube la calle. Check every ending against your wheel.
4. Rule light pencil lines on your parchment and copy the six sentences in your best handwriting. Make the first letter of the first sentence big and decorated, the way medieval scribes did, with vines, a castle or a small drawing inside it.

5. Sign the page at the bottom the way Per Abbat did, in Spanish: Yo, (your name), escribo. Add the date.
6. Read your page aloud to the family, then explain who Per Abbat was and why the Cid's poem survives at all.

Tips:

- Every -ir verb needs only one new habit: when the doer is we, reach for -imos.
- Write slowly. Scribes worked letter by letter; a page that is neat is a page that lasts.
- Pencil first, ink second. A scribe who made a mistake scraped the parchment with a knife; you have an eraser.

Check your work:

- My five new cards are made and my wheel has its -ir ring.
- My page has six correct sentences, with at least one we form ending in -imos.
- The page has a decorated first letter and my signature and date.
- I read it aloud and told the story of the one manuscript.

SPANISH NOTEBOOK

1. Write the five new words with meanings, dated, and the full vivir chart with English.
2. Build the three-column master chart: hablar, comer, vivir, with the -imos form circled. This is the chart of the quarter; make it your neatest page.
3. Write the Latin-to-Spanish pairs: vivimus became vivimos, scribimus became escribimos, parabola became palabra.
4. Copy and complete: 'The -ir endings are the same as the -er endings except...'

WORKED EXAMPLES

Example 1. Conjugate *escribir* (to write) through all five forms, with English.

1. Find the stem: escrib-.
2. Attach the -ir endings: -o, -es, -e, -imos, -en.
3. Watch the we form: -imos, not -emos.

Answer: Escribo (I write), escribes (you write), escribe (he/she writes), escribimos (we write), escriben (they write).

Example 2. Give the we form of comer, vivir and abrir, and explain the difference.

1. Comer is an -er verb: com- plus -emos.
2. Vivir and abrir are -ir verbs: viv- and abr- plus -imos.
3. The we form is the one place the two families part ways.

Answer: Comemos, vivimos, abrimos. The -er family says -emos; the -ir family says -imos.

Example 3. Translate into English: *Vivimos en una casa blanca y escribimos palabras en español.*

1. Find the verbs: vivimos and escribimos, both -imos, the we form.
2. Vivir is to live; escribir is to write. En means in.
3. Set the adjective: una casa blanca, a white house.

Answer: We live in a white house and (we) write words in Spanish.

PRACTICE

[EASY] **1.** Conjugate *vivir* through all five forms.

Answer: Vivo, vives, vive, vivimos, viven.

[EASY] **2.** Translate: Abro la puerta.

Answer: I open the door.

[EASY] **3.** Which form of an -ir verb is different from the -er pattern, and what is its ending?

Answer: The we (nosotros) form: -imos, as in vivimos, instead of -emos.

[MEDIUM] **4.** Translate into Spanish: We live in the city. She writes. They go up the street.

Answer: Vivimos en la ciudad. Escribe. Suben la calle.

[MEDIUM] **5.** Sort these into their families: leer, vivir, cantar, abrir, correr, mirar.

Answer: -ar: cantar, mirar. -er: leer, correr. -ir: vivir, abrir.

[MEDIUM] **6.** Translate: El niño escribe una palabra y la niña lee el libro.

Answer: The boy writes a word and the girl reads the book.

[HARD] 7. Give the we form of each: hablar, comer, vivir, escribir, leer.

Answer: Hablamos, comemos, vivimos, escribimos, leemos.

[CHALLENGE] 8. Latin said *vivimus* (we live) and *scribimus* (we write). Give the Spanish, and explain why the -ir we form has an i when the -er we form does not.

Answer: Vivimos and escribimos. These verbs came from Latin verbs whose we form already had an i (-imus); Spanish kept the i and wore -mus down to -mos. The -er we form, -emos, kept its own e.

COMMON MISTAKES

- Saying vivimos for we live. The -ir we form is -imos: vivimos.
- Using -imos on -er verbs: comimos for we eat. Comimos is a real word, but it means we ate, a past tense for a later year; we eat is comemos.
- Forgetting the -s of the tú form: tú escribe. You write is escribes.
- Spelling escribir with a v, as the old manuscripts sometimes did (Per Abbat le escrivió). Modern Spanish writes it with b: escribir, escribo.

From history. The singers who carried the Cid's song from town to town were called juglares, from Latin ioculator, a joker or entertainer. The same Latin word, traveling through French, gave English the word juggler. A juglar might juggle and tumble too, but his great treasure was a memory full of songs, hours long. When the songs were finally written down, scribes like Per Abbat turned a singer's memory into a book that could outlive every singer.

Make it a game: Dado de Verbos. Number six slips of paper for the persons: 1 yo, 2 tú, 3 él or ella, 4 nosotros, 5 ellos, 6 nosotros again (the -imos square). Put twelve verb cards in a bowl: four -ar, four -er, four -ir. Each player draws a verb, rolls a die (or draws a numbered slip), and says the form out loud. Right answer: one point. If you roll a 4 or 6 with an -ir verb and say the -imos form perfectly, two points. A wrong ending passes the turn. First to ten points wins.

“Thus speaketh the LORD God of Israel, saying, Write thee all the words that I have spoken unto thee in a book.” (Jeremiah 30:2, KJV)

*In the Reina-Valera the command is: **Escríbete en un libro todas las palabras que te he hablado.** **Escribir**, **libro**, **palabras** and **hablado** (from **hablar**) are all yours now. God told His prophet to write the words down, and because a scribe obeyed, we can still read them.*

Unit 1 review

Answer each question in complete sentences where asked. The review is worth 30 points. It may be done orally, with a parent writing down the answers.

1. (5 pts) Chant comer and vivir through all five forms, with English for each vivir form.

Answer: Como, comes, come, comemos, comen. Vivo (I live), vives (you live), vive (he/she lives), vivimos (we live), viven (they live).

2. (5 pts) Translate into Spanish: We eat bread. They read. You (tú) write. I open the door.

Answer: Comemos pan. Leen. Escribes. Abro la puerta.

3. (5 pts) Translate into English: Los niños corren y beben agua. Vivimos en la ciudad.

Answer: The children run and drink water. We live in the city.

4. (5 pts) What is the one form where the -er and -ir endings differ? Show it with comer and vivir, and tell how the -er endings differ from the -ar endings.

Answer: The we (nosotros) form: comemos, but vivimos. The -er endings are the -ar endings with e in place of a (hablas, comes; habla, come), except yo, which is -o in every family.

5. (5 pts) Give the right form: aprender (nosotros), subir (ellos), mirar (tú), escribir (yo), leer (ella).

Answer: Aprendemos, suben, miras, escribo, lee.

6. (5 pts) Tell the story of El Cid's exile in a few sentences, and explain how his poem survived to our day.

Answer: The Cid, a loyal knight of Castile, was sent into exile by King Alfonso VI after jealous men spoke against him. He rode out of Burgos with his men, kept them fed, stayed faithful, sent the king gifts after his victories, and in the end won back the king's trust. The poem about him, the Cantar de mio Cid, survives in a single hand-copied manuscript whose closing note names the scribe Per Abbat and the year 1207; it is kept today in the National Library of Spain.

Unit challenge: The verb orchestra

An orchestra has sections, strings, woodwinds and brass, that play together. Your verb orchestra has three: the -ar section, the -er section and the -ir section. First, build the score: on a poster or taped-together sheets, letter the three-column master chart big enough to read across the room: HABLAR, COMER, VIVIR across the top; YO, TÚ, ÉL/ELLA, NOSOTROS, ELLOS down the side; all fifteen forms in their places, with the theme vowels (a, e, i) in three different colors and the -imos form boxed. Hang it up. Then give a concert. Seat your family as the audience and hand them the baton: they call out a person and any verb from your deck (nosotros, escribir!), and you answer in rhythm (iescribimos!), clapping on the beat. Play at least twenty calls, mixing all three families. Then trade places: you become the conductor, pointing at the chart while the whole family chants all three columns together, louder and faster each time, until the house sounds like a Spanish orchestra.

Look for	What it means
The score	All fifteen forms of hablar, comer and vivir are correct and in the right places, with the theme vowels colored and -imos boxed.
Craftsmanship	The chart is neat, large enough to read across the room, and hung where the family can see it all unit.
The rhythm round	The student answered at least twenty mixed calls in rhythm, getting at least eighteen exactly right.
The conductor	The student led the whole family through all three columns aloud, correcting any wrong ending cheerfully.

The Second To-Be: Estar

English has one verb to be. Spanish has two, and this unit is where you meet the second one. In Grade 5 you learned *ser*, the great to-be of what things are: *soy, eres, es, somos, son*. You also learned two golden phrases by heart without knowing how they worked: *¿Dónde está...?* and *¿Cómo estás?* Both come from **estar**, the other to-be, and in Lesson 2.1 you finally open its engine: *estoy, estás, está, estamos, están*. Its first job is to say where things are. You will learn it in the Alhambra of Granada, a palace of courtyards and fountains where everything stands in its place, and where in 1492 the king and queen of Spain lived when they agreed to send Columbus west.

In Lesson 2.2 the two to-bes stand side by side, and you learn honestly and simply when each one serves. *Ser* tells what something is; *estar* tells where it is and how it is right now. Your guide is Teresa of Ávila, a nun of the 1500s who was often sick and often tired, yet was famous for her joy, and who kept a little poem in her prayer book that begins *Nada te turbe*, let nothing disturb you. She knew the difference between how you feel today and what you are. By the end of the unit you will sort sentences into *ser* and *estar* with a reason for every choice, and teach your family to do the same.

PREREQUISITES

- Unit 1: the three verb families, chanted from memory (*hablo, como, vivo*)
- Grade 5: the chant of *ser* and the golden phrases *¿Dónde está...?* and *¿Cómo estás?*
- Adjectives that agree with their nouns: *el gato negro, la casa blanca*

MASTERY CHECKLIST

- I can chant *estar* (*estoy, estás, está, estamos, están*) with the accents in the right places.
- I can ask and answer where things are: *¿Dónde está el libro? Está en la mesa. ¡Aquí está!*
- I can state the two jobs: *ser* for what something is, *estar* for where it is and how it is right now.
- I can use *contento, triste, cansado* and *enfermo* with *estar*, making them agree: *Estoy cansada. Estamos contentos.*
- I can choose *ser* or *estar* in a sentence and give my reason.
- I can tell the story of the Alhambra and of Teresa of Ávila and her bookmark poem.

OPTIONAL BOOKS AND RESOURCES

- **SpanishDict: estar** — <https://www.spanishdict.com/conjugate/estar>: Free online. The full chart of *estar* with a speaker button for every form. Listen for where the stress falls: *es-TOY, es-TAHS, es-TAH, es-TAH-mos, es-TAHN*.

- ***Tales of the Alhambra*, by Washington Irving:** The American author of Rip Van Winkle lived inside the Alhambra in 1829 and wrote this book of its legends and daily life. It is old enough to be free in public-domain editions online and is in many libraries. A chapter or two read aloud makes the courtyards of this unit come alive; parents may want to preview, since some legends are spooky.
- **Nada te turbe, sung:** Teresa's bookmark poem has been set to music many times, and simple sung versions are easy to find online by searching its first line. Hearing it sung slowly is a gentle way to learn it by heart in Spanish.

2.1 Where Things Stand

OBJECTIVES

- Chant the present tense of *estar*: *estoy, estás, está, estamos, están*.
- Use *estar* with *en* to say where people and things are: *Estoy en la cocina. La Alhambra está en Granada.*
- Ask and answer *¿Dónde está...?* and *¿Dónde están...?*, and use *aquí* for here.
- Learn three new words (*estar, en, aquí*) and tell the story of the Alhambra.

Warm-up. Chant *hablar, comer* and *vivir*, then *ser*. Now remember a promise. In Grade 5 you learned to ask *¿Dónde está el libro?*, where is the book?, but you could only answer by pointing, and the lesson said: Grade 6 will give you *está en la mesa*. This is that day. Point at three things in the room and ask *¿Dónde está...?* for each one. By the end of this lesson you will answer every one in Spanish.

Watch: How to Use 'Estar' in Spanish Like a Pro

The Language Tutor - Spanish · 9:37

<https://www.youtube.com/watch?v=9ovM6bntSlw>

When to watch: After the How Spanish works paragraphs. Chant *estar* with the teacher, then listen for the examples of location: that is this week's job.

Note: The video teaches both of *estar*'s jobs, location and condition (how someone is). Location is this lesson; condition is next week's, so treat the second half as a preview. Spain's *estáis* may appear; this course chants the five Latin American forms.

Backup video: Learn Spanish! - Describing feelings with Estar (to be)

Señor Jordan · 6:49

<https://www.youtube.com/watch?v=3F5WNHtoFso>

When to watch: Watch this week for extra *estar* chanting, or save it for Lesson 2.2: it runs *estar* through the feeling words (*contento, triste, cansado*), a perfect bridge to next week.

KEY TERMS

estar

The second Spanish verb to be: *estoy, estás, está, estamos, están*. Its first job is to say where someone or something is.

location

Where something is. In Spanish, location always takes *estar*: *El libro está en la mesa*. Even a building that never moves: *La Alhambra está en Granada*.

en

In, on or at: *en la casa* (in the house, at home), *en la mesa* (on the table), *en Granada* (in Granada). One little word for all three English ones.

aquí

Here. *¡Estoy aquí!* I am here. *¡Aquí está!* Here it is. The accent on the *í* is part of the spelling.

the Alhambra

The palace-fortress on a hill above Granada, built mostly in the 1300s, famous for its courtyards, fountains and carved walls. Its name comes from the Arabic for the red one, for the color of its walls.

CORE IDEAS

The story. On a hill above the city of Granada, in the south of Spain, stands a palace whose name means the red one, for the color of its outer walls: **la Alhambra**. It was built, most of it in the 1300s, by the last Muslim kings in Spain, and from the outside it looks like a plain fortress. Inside, it is one of the most beautiful buildings in the world. Room opens into courtyard, courtyard into garden; walls are carved so finely they look like lace; poems are cut into the plaster; and everywhere there is water, running in narrow channels, rising in fountains, lying still in long pools that hold the sky. In the most famous courtyard, the Court of the Lions, twelve stone lions stand in a ring holding up a great marble basin, and four little streams run out from them toward the four sides of the court. Nothing in the Alhambra is accidental: every fountain stands where the water can reach it, every arch where the light can fall through it. In January of 1492, after ten long years of war, the city of Granada was handed over to Ferdinand and Isabella, and that spring the king and queen of Spain lived in the Alhambra. There, at last, they agreed to send a stubborn Genoese sailor named Columbus west across the ocean; the agreement was signed in April in Santa Fe, the camp-town just outside Granada. So if anyone ever asks you where the Alhambra is, you can now answer in Spanish: *La Alhambra está en Granada*.

How Spanish works: the second to-be. Spanish has two verbs that mean to be. You know the first, *ser*. The second is **estar**, and here is its chant: **estoy**, I am; **estás**, you are; **está**, he, she or it is; **estamos**, we are; **están**, they are. Notice two things. *Estoy* ends in -oy, just like *soy*, so it is easy to remember. And four of the forms wear accent marks, because their stress falls on the last syllable: es-TÁS, es-TÁ, es-TÁN. (Without its accent, *esta* is a different word, meaning this.) Spain adds *estáis* for you-all. Now *estar*'s first job: **where**. Whenever you say where someone or something is, Spanish uses *estar*, never *ser*. *¿Dónde está el libro?* **El libro está en la mesa.**

Estoy en la cocina (la cocina, the kitchen, is an old friend from Grade 4). Los niños están en la iglesia.

The little words en and aquí, and the Latin inside estar. To say where, you need two small helpers. **En** means in, on or at, all three at once: en la casa (in the house, at home), en la mesa (on the table), en Granada (in Granada). **Aquí** means here: ¡Estoy aquí! I am here. ¡Aquí está! Here it is. And now the family secret: estar comes from Latin *stare*, to stand. Spanish put an e in front of the s, as it did when stella became estrella and scribere became escribir, and stare became estar. English got the same root and made stand, station, stable and statue. A statue is something that stands in one place, like the Cid in Burgos. So when you say El libro está en la mesa, you are saying, deep down, the book stands on the table: estar tells where a thing stands. You have known one sentence with estar for a long time without seeing it: the Padre Nuestro begins *Padre nuestro que estás en los cielos*, Our Father who art in heaven. Estás tells where.

Say it out loud. Chant estar three times, leaning on the accents: estoy, estás, está, estamos, están. Then ask and answer, two voices: ¿Dónde está la Alhambra? Está en Granada. ¿Dónde está el perro? ¡Está aquí! ¿Dónde estás? Estoy en la cocina. ¿Dónde están los libros? Están en la mesa. ¿Dónde estamos? Estamos en la casa. Notice how the answer reuses the question's verb: ¿Dónde está...? Está... It is the easiest conversation in Spanish.

Try it. This week you play hide-and-find in Spanish. A parent hides things you can name, and you may only find them by asking ¿Dónde está...? and understanding the answer. Then you hide them, and you must answer every question with a full estar sentence.

PICTURE STUDY



The Fountain of the Lions, Builders of the kingdom of Granada (photograph by Jebulon), Second half of the 1300s ·
Marble basin and carved stone lions · Court of the Lions, the Alhambra, Granada, Spain
Image: Wikimedia Commons, CCo (public domain)

This fountain stands at the center of the Court of the Lions, the most famous courtyard of the Alhambra. Twelve lions, carved in stone, stand shoulder to shoulder facing outward, carrying a twelve-sided marble basin on their backs; water once poured from every lion's mouth, and narrow channels carry it across the court toward the rooms on all four sides. Around the rim of the basin runs a carved poem in Arabic praising the fountain and its water. Behind the lions, a forest of slender columns holds up the arches of the courtyard. Everything here has its place, and everything is placed for the water.

Look closely.

- Count the lions. Are they all exactly alike, or can you see small differences in their manes and faces?
- Find the water channels cut into the floor. Where does the water go when it leaves the fountain?
- Look at the edge of the basin. It has many flat sides instead of one smooth circle; can you count them in the picture?
- Find the columns behind the fountain. They are very thin; how do you think such slender columns hold up the arches?

Talk about it.

1. Granada is hot and dry in summer. Why do you think the builders made water the center of the whole palace?
2. Everything in the Court of the Lions stands in its proper place. How is a well-built sentence like a well-built courtyard?
3. Say where things are in this picture, in Spanish: La fuente (the fountain) está en el patio. Los leones (the lions) están... Make three estar sentences.

ACTIVITY

¿Dónde está? Hide-and-find

In the Alhambra everything stands in its place. In your house this week, things are going to stand in some very strange places, and you will find them only by asking, and answering, in Spanish.

You will need:

- 3 index cards for the new vocabulary
- Five small things you can name in Spanish (a book, a piece of bread or fruit, a flower or a picture of one, a cup of water, a toy dog or cat)
- Paper, pencil and your Spanish notebook

Steps:

1. Make three flashcards: estar (with the whole chant on the back: estoy, estás, está, estamos, están), en (in, on, at) and aquí (here).
2. Draw a simple map of your house and label every place you can name in Spanish: la cocina (the kitchen, from Grade 4), la mesa, la puerta, la casa. If you learned el cuarto (the room) and el jardín (the garden) in Grade 4, use them too.
3. Round one: leave the room while a parent hides the five things. Come back and ask about each: ¿Dónde está el libro? The parent answers only in Spanish: Está en la cocina. Está en la mesa. Find each one and hold it up: ¡Aquí está!
4. Round two: switch. You hide the things, the parent asks, and you must answer every question with a full sentence: El pan está en la mesa.
5. Round three, people: everyone in the family goes somewhere in the house. Call out ¿Dónde estás, mamá? and she answers Estoy en la cocina. Then try two at once: ¿Dónde están los niños? Están en la puerta.
6. In your notebook, copy the estar chart and write six true sentences about where things in your house are right now.

Tips:

- The answer borrows the question's verb: ¿Dónde está...? Está... Listen for the verb and hand it back.
- En covers in, on and at. Do not hunt for three words; one does all the work.
- Accent marks are not optional: está, estás, están, aquí.

Check your work:

- My three new cards are made, with the estar chant on the back.
- I found all five things by asking ¿Dónde está...? in Spanish.
- I answered every question in round two with a full estar sentence.
- My notebook has the estar chart and six true where-sentences.

SPANISH NOTEBOOK

1. Write the three new words with meanings, dated, and the estar chart with English, accents in red.
2. Draw and label your house map, with at least four estar sentences around it (La mesa está en la cocina).
3. Write the Latin family: stare became estar; English cousins stand, station, statue, stable.
4. Copy the first line of the Padre Nuestro, Padre nuestro que estás en los cielos, and underline the estar form.

WORKED EXAMPLES

Example 1. Chant estar, then translate: ¿Dónde estás? Estoy aquí.

1. Estoy, estás, está, estamos, están.
2. Estás is the you (tú) form; dónde means where.
3. Estoy is I am; aquí is here.

Answer: Where are you? I am here.

Example 2. Translate into Spanish: The book is on the table.

1. The sentence tells where the book is, so the verb is estar, not ser.
2. The book is one thing: está.
3. On is en: en la mesa.

Answer: El libro está en la mesa.

Example 3. Translate into English: *Los niños están en la escuela y el padre está en la iglesia.*

1. Están is the they form of estar, telling where los niños are.
2. Está is the he form, telling where el padre is.
3. En means at or in: at school, at church.

Answer: The children are at school and the father is at church.

PRACTICE

[EASY] **1.** Chant the five forms of estar with their English.

Answer: Estoy (I am), estás (you are), está (he/she/it is), estamos (we are), están (they are).

[EASY] **2.** Translate: La Alhambra está en Granada.

Answer: The Alhambra is in Granada.

[EASY] **3.** What does en mean in each: en la mesa, en la casa, en Granada?

Answer: On the table; in the house (or at home); in Granada.

[MEDIUM] **4.** Translate into Spanish: Where is the dog? It is here.

Answer: ¿Dónde está el perro? Está aquí.

[MEDIUM] **5.** Fill in the right form of estar: Yo ____ en la cocina. Nosotros ____ en la plaza. Los libros ____ en la mesa.

Answer: Estoy, estamos, están.

[MEDIUM] **6.** A student wrote: Soy en la casa. Fix it and explain.

Answer: Estoy en la casa. The sentence tells where I am, and location always takes estar, not ser.

[HARD] **7.** Translate into Spanish: We are in the city and the children are at school.

Answer: Estamos en la ciudad y los niños están en la escuela.

[CHALLENGE] **8.** The Padre Nuestro begins *Padre nuestro que estás en los cielos*. Which form of *estar* is this, which person is it, and why is it *estar* and not *ser*?

Answer: Estás, the tú form: Spanish prayer speaks to God with tú, the close, family word for you. It is *estar* because the line tells where our Father is: in the heavens.

COMMON MISTAKES

- Using *ser* for location: Soy en la cocina. Where always takes *estar*: Estoy en la cocina.
- Dropping the accents: esta, estas. Without its accent, *esta* means this; the verb forms are *está*, *estás*, *están*.
- Leaving out *en*: Estoy la cocina. You need the little word: Estoy en la cocina.
- Using the singular for many: Los libros *está* en la mesa. Many things take *están*.

From history. Americans helped make the Alhambra famous. In 1829 the writer Washington Irving, author of *Rip Van Winkle*, was allowed to live in some empty rooms of the half-forgotten palace. He wandered its courtyards by moonlight, listened to the stories of the people who lived around it, and wrote *Tales of the Alhambra*. The book was read all over the world, travelers came to see the palace for themselves, and Spain began the long work of caring for it. Today it is one of the most visited places in Europe.

Make it a game: ¿Dónde Está el Tesoro?. One player hides a small treasure (a coin, a candy, a toy) anywhere in the house. The seekers may ask only yes-or-no questions in Spanish: ¿Está en la cocina? ¿Está en la mesa? ¿Está en la puerta? The hider answers *sí* or *no*, and may add *¡Caliente!* (hot) when they are close. Count the questions: whoever finds the treasure in the fewest questions wins, and must hold it up and shout *¡Aquí está!* Then the finder hides it next.

“God is our refuge and strength, a very present help in trouble.” (Psalm 46:1, KJV)

In the Reina-Valera this verse begins: Dios es nuestro amparo y fortaleza, God is our refuge and strength. Notice the verb: es, from ser, because the verse says what God is. The Padre Nuestro uses estás, because it says where He is. Next week you will see why one sentence takes ser and the other estar.

2.2 Two To-Bes, Two Jobs

OBJECTIVES

- State the two jobs: ser for what something is, estar for where it is and how it is right now.
- Use estar with four feeling words, making them agree: contento, triste, cansado, enfermo.
- Choose ser or estar in a sentence and give the reason.
- Tell the story of Teresa of Ávila and say her bookmark poem in Spanish.

Warm-up. Chant ser and estar back to back: soy, eres, es, somos, son; estoy, estás, está, estamos, están. Now listen to three English sentences: I am Sam. I am tired. I am in the kitchen. English uses the same little word, am, three times, for three different things. Spanish uses two different verbs. Before the lesson, guess: which of the three sentences do you think takes ser, and which take estar?

Watch: Ser or estar? [Speaking Spanish]

Butterfly Spanish · 10:05

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

When to watch: After the How Spanish works paragraphs, once you know the two jobs. Pause after each example and say ser or estar before Ana does.

Note: Ana, the native speaker from Mexico you met in Grade 5, compares the two verbs with many examples. Warm and clean, but made for a slightly older audience: she shows a few uses beyond this lesson's two jobs, which later grades will add. Hold on to the two jobs and let the extras wash past.

Backup video: When to Use Ser vs Estar? Spanish Grammar for Absolute Beginners

Learn Spanish with SpanishPod101.com · 6:15

<https://www.youtube.com/watch?v=zV-XLyuyDyo>

When to watch: A shorter explainer for absolute beginners. Watch it if the first video felt like a lot, or as a review before the unit challenge.

KEY TERMS

ser's job

To say what something is: who or what it is (Soy Ana. Es un libro.) and what it is like (La casa es blanca. Dios es bueno.).

estar's job

To say where something is (*Está en la mesa.*) and how it is right now, its condition (*Estoy cansado. La niña está triste.*).

condition

How someone or something is at the moment: tired, sick, glad, sad. Conditions take *estar*.

feeling words

Contento (glad, content), triste (sad), cansado (tired), enfermo (sick). Adjectives that agree like all adjectives: cansado, cansada, cansados, cansadas.

Nada te turbe

Let nothing disturb you: the first words of the little poem Teresa of Ávila kept in her prayer book, sometimes called Saint Teresa's bookmark.

CORE IDEAS

The story. In 1515, in Ávila, a town of Castile ringed by tall stone walls, a girl named Teresa was born into a big, lively family. She loved stories, she loved people, and people loved her; she was quick, funny and warm. At twenty she entered a convent and became a nun, and soon afterward she fell so ill that for a long time she could hardly move. She recovered slowly, but for the rest of her life her health was poor: she was often sick, often tired, often in pain. And yet everyone who knew her remembered her joy. She traveled the rough roads of Spain in a jolting cart, in heat and in snow, founding small houses of prayer across Spain; she wrote books that are still read today; and she laughed easily. A saying long told about her goes: *un santo triste es un triste santo*, a sad saint is a sorry saint. After she died in 1582, a little poem in her handwriting was found tucked in her prayer book, and it has been called Saint Teresa's bookmark ever since: *Nada te turbe, nada te espante; todo se pasa, Dios no se muda; la paciencia todo lo alcanza; quien a Dios tiene nada le falta: solo Dios basta*. Let nothing disturb you, let nothing frighten you; all things pass, God does not change; patience gains everything; whoever has God lacks nothing: God alone is enough. Teresa knew the difference between how she was on a given day and what she was. In Spanish, that difference has a verb on each side: *Teresa está enferma y cansada, pero es alegre*. Teresa is sick and tired, but she is joyful. (Pero means but; alegre means joyful, cheerful.)

How Spanish works: two to-bes, two jobs. Here is the honest, simple rule. **Ser tells what something is.** Who or what it is: Soy Ana. Es un libro. Somos amigos. And what it is like, the description that belongs to it: La casa es blanca. El perro es grande. Dios es bueno. **Estar tells where something is and how it is right now.** Where, last week's job: La casa está en Granada. And how it is right now, its condition: Estoy cansado. La niña está triste. El padre está enfermo. So before you choose, ask one question: **am I saying what it is, or where and how it is right now?** Watch the same house wear both verbs: **La casa es blanca** (what it is like) but **la casa está en Granada** (where it is). Watch the same boy: **El niño es alto** (what he is like)

but **el niño está cansado** (how he is right now). Spanish has a few surprises that do not fit this picture, and later grades will show them to you; but these two jobs will give you the right verb almost every time.

Four feeling words, and the question you have been asking since Grade 5. Your new words are conditions, so they ride with *estar*: *contento* (glad, content), *triste* (sad), *cansado* (tired), *enfermo* (sick). They are adjectives, so they agree: a boy says *estoy cansado*, a girl says *estoy cansada*; together, *estamos cansados*; two girls, *están contentas*. *Triste*, like *grande*, has one form for both families: *él está triste*, *ella está triste*, *ellos están tristes*. Cousins: *contento* and *content*, *enfermo* and *infirm* (an infirmary is a place for the sick), and *triste* comes from Latin *tristis*, sad. Now look again at the question you learned in Grade 5: **¿Cómo estás?** It uses *estar* because it asks how you are right now. Its twin, **¿Cómo eres?**, uses *ser* and asks something quite different: what are you like? Answer the first with a feeling (*Estoy contento*) and the second with a description (*Soy alto*).

Say it out loud. Chant the two to-bes as pairs, *ser* first: *soy, estoy; eres, estás; es, está; somos, estamos; son, están*. Then say true sentences with both verbs at once, and point to your reason as you say each one: *Soy (your name) y estoy contento. El perro es grande y está cansado. La casa es blanca y está en la ciudad*. Finally, learn the first two lines of Teresa's poem by heart: *Nada te turbe, nada te espante; todo se pasa, Dios no se muda*.

Try it. This week you draw four feeling faces and run a morning check-in for the whole family: every morning, everyone answers *¿Cómo estás?* with a true *estar* sentence. Then you start building the sentence cards for the unit challenge, the *ser-and-estar* sorting game.

PICTURE STUDY



Saint Teresa of Ávila, Peter Paul Rubens, c. 1615 · Oil painting · Kunsthistorisches Museum, Vienna
Image: Wikimedia Commons, public domain

Rubens, the great Flemish painter, never met Teresa; she had died more than thirty years before he painted this, soon after the church first honored her in 1614. He worked from earlier portraits and from her books. He shows her as a writer at work, pen in hand over an open book, in the brown and white habit of her order, the Carmelites. She has paused and looked up, and a beam of light comes in from the upper left. Her face is not young or grand; it is plain, kind and wide awake, the face of a woman who was often tired and never gave up.

Look closely.

- Find the quill pen and the open book. Teresa wrote several books about prayer that are still read four hundred years later.
- Look at her clothes: a dark veil, a white cloth around her face, a cream cloak over a brown habit. These are the clothes of a Carmelite nun.
- Follow her eyes up to the beam of light in the corner. What does the painter want you to think she is listening to?
- Look closely at her face. Is she smiling, worried or thinking? What do you see in her eyes?

Talk about it.

1. Teresa was often sick and tired, yet she was known for her joy. How can a person be tired today and still be joyful?
2. Why do you think Rubens chose to paint Teresa writing, rather than walking or traveling?
3. Describe Teresa in Spanish with one ser sentence and one estar sentence: Teresa es... Teresa está... Say why each verb is right.

ACTIVITY

The feelings faces and the morning check-in

Teresa knew that how you are today is not the same as what you are. This week your whole family practices saying the difference, every morning, in Spanish.

You will need:

- 4 index cards for the new vocabulary
- 4 paper plates or squares of paper, crayons or markers
- A sheet of paper for the fridge, and your Spanish notebook

Steps:

1. Make four flashcards: contento, triste, cansado, enfermo. On the back, write the English and all four forms (contento, contenta, contentos, contentas; triste and tristes).
2. Draw four faces, one for each feeling, and label them with both endings: contento/a, triste, cansado/a, enfermo/a. Hang them on the fridge.
3. Below the faces, make a chart with two columns headed SER: what it is and ESTAR: where and how right now. Write two example sentences in each column.
4. The morning check-in, every day this week: ask each person in the family ¿Cómo estás? They must answer with estoy and a feeling (or Estoy bien, I am well), pointing to the right face. Keep a tally.
5. Build ten sentences about your family, five with ser and five with estar, each with its reason in English beside it: Papá es alto (what he is like). Papá está cansado (how he is right now). These are the first cards of your unit challenge.
6. Copy Teresa's poem, Nada te turbe, into your notebook in Spanish and English, and learn the first two lines by heart.

Tips:

- Ask the one question every time: what it is, or where and how right now?
- A girl's feeling words end in -a: Estoy cansada. A boy's end in -o. Triste never changes for family.
- If someone answers with ser (Soy cansado), smile and hand back the right verb: Estoy cansado.

Check your work:

- My four new cards are made, with all the forms on the back.
- The four faces and the ser-and-estar chart are on the fridge.
- The family did the morning check-in at least four days, with estar every time.
- I wrote ten sentences, five of each verb, with a reason for every one.

SPANISH NOTEBOOK

1. Write the four feeling words with meanings and all their forms, dated.
2. Write the two jobs in a box: SER, what something is (who, what, what it is like); ESTAR, where it is and how it is right now.
3. Write three pairs that use both verbs on the same noun: La casa es blanca / La casa está en Granada.
4. Copy Nada te turbe in Spanish and English in your best handwriting.

WORKED EXAMPLES

Example 1. Choose ser or estar and give the reason: La casa ____ blanca. La casa ____ en Granada.

1. Ask the question for the first: white is what the house is like, its description. Ser: es.
2. Ask it for the second: in Granada is where the house is. Estar: está.
3. Same house, two jobs, two verbs.

Answer: La casa es blanca. La casa está en Granada.

Example 2. A girl wants to say: I am tired. Translate it.

1. Tired is how she is right now, a condition: estar.
2. I am: estoy.
3. The adjective agrees with the girl: cansada.

Answer: Estoy cansada.

Example 3. Translate and explain the difference: ¿Cómo estás? ¿Cómo eres?

1. ¿Cómo estás? uses estar, so it asks how you are right now.
2. ¿Cómo eres? uses ser, so it asks what you are like.
3. Answer the first with a condition (Estoy contento) and the second with a description (Soy alto).

Answer: How are you? (right now) and What are you like?

PRACTICE

[EASY] **1.** Which verb tells where something is? Which tells what something is?

Answer: Estar tells where (and how right now); ser tells what something is (and what it is like).

[EASY] **2.** Translate: El niño está triste.

Answer: The boy is sad.

[EASY] **3.** Ser or estar? Yo ____ en la casa.

Answer: Estoy: the sentence tells where I am.

[MEDIUM] **4.** Fill in and give the reason: El libro ____ nuevo. Los niños ____ cansados.

Answer: El libro es nuevo (what it is like: ser). Los niños están cansados (how they are right now: estar).

[MEDIUM] **5.** Translate into Spanish: We are sad (a family of boys and girls). The girls are glad.

Answer: Estamos tristes. Las niñas están contentas.

[MEDIUM] **6.** Translate and answer each one truthfully: ¿Cómo estás? ¿Cómo eres?

Answer: How are you? Example answer: Estoy bien (or Estoy contento/contenta). What are you like? Example answer: Soy alto/alta (or Soy bueno/buena).

[HARD] **7.** Translate into Spanish: The father is tall, but today he is sick. (But is pero; today is hoy.)

Answer: El padre es alto, pero hoy está enfermo.

[CHALLENGE] **8.** Translate and explain both verbs: *Teresa está enferma, pero es alegre.*

Answer: Teresa is sick, but she is joyful. Está enferma uses estar because sickness is how she is right now, a condition. Es alegre uses ser because joyful is what she is like, part of who she is.

COMMON MISTAKES

- Using ser for a feeling: Soy cansado. Tired is a condition: Estoy cansado.
- Using estar to say who or what someone is: Estoy Ana. Who you are takes ser: Soy Ana.
- Forgetting agreement with the person: Ana está cansado. A girl is cansada.
- Thinking that things which never move take ser for where they are. Location always takes estar, even for a palace: La Alhambra está en Granada.

From history. The two to-bes are a sitting verb and a standing verb. Estar comes from Latin stare, to stand. Ser is a blend: its forms soy, eres, es come from Latin esse, to be, but its infinitive grew out of Latin sedere, to sit, the root of English sedentary and session. Over the centuries Spanish handed one verb the job of what things are and the other the job of where and how they stand, and kept both.

Make it a game: ¡Ser o Estar!. Put two cards face up on the table: SER and ESTAR. The parent reads a sentence with a blank, out loud: El gato ____ negro. Mamá ____ en la cocina. Yo ____ cansado. The first player to slap the right card and say the whole sentence correctly wins the round; to keep the point, the player must also say the reason (what it is, or where and how right now). Ten sentences per game. Then the student writes ten new sentences for the parent to play.

“Not that I speak in respect of want: for I have learned, in whatsoever state I am, therewith to be content.” (Philippians 4:11, KJV)

In the Reina-Valera, Paul says: he aprendido a contentarme, cualquiera que sea mi situación, I have learned to be content, whatever my situation may be. Aprendido is from aprender, contentarme is a cousin of contento, and sea is a form of ser. Paul's state changed from day to day; what he was in Christ did not. Teresa learned the same lesson.

Unit 2 review

Answer each question in complete sentences where asked. The review is worth 30 points. It may be done orally, with a parent writing down the answers. For ser-and-estar choices, give your reason.

1. (5 pts) Chant *estar* with English, and translate: ¿Dónde está la Alhambra? Está en Granada.

Answer: Estoy (I am), estás (you are), está (he/she/it is), estamos (we are), están (they are).
Where is the Alhambra? It is in Granada.

2. (5 pts) Translate into Spanish: I am in the kitchen. Where are the children? They are here.

Answer: Estoy en la cocina. ¿Dónde están los niños? Están aquí.

3. (5 pts) State the two jobs of *ser* and *estar*, with one example sentence for each job.

Answer: *Ser* tells what something is (who or what it is, and what it is like): La casa es blanca.
Estar tells where something is and how it is right now: La casa está en Granada; Estoy cansado.

4. (5 pts) Fill in and give a reason for each: La flor ____ roja. La flor ____ en la mesa. Ana ____ triste hoy. Nosotros ____ amigos.

Answer: La flor es roja (what it is like). La flor está en la mesa (where it is). Ana está triste hoy (how she is right now). Nosotros somos amigos (what we are).

5. (5 pts) Translate into Spanish, making the adjectives agree: The girls are tired. I am glad (a boy speaking). We are sick.

Answer: Las niñas están cansadas. Estoy contento. Estamos enfermos (or enfermas, if all girls).

6. (5 pts) Tell the story of Teresa of Ávila in a few sentences, and explain how her life shows the difference between *ser* and *estar*.

Answer: Teresa was a nun of Ávila in the 1500s who was often sick and tired all her life, yet was famous for her joy; she traveled across Spain founding houses of prayer and wrote books still read today, and after her death the poem *Nada te turbe* was found in her prayer book.

Being sick and tired was how she was on a given day (estar: está enferma, está cansada); being joyful and trusting God was what she was (ser: es alegre).

Unit challenge: The ser-and-estar sorting game

Build a game that teaches your family the hardest idea of the quarter, then host it. Make a deck of at least twenty sentence cards, ten that take ser and ten that take estar, each with a blank where the verb goes: El perro ____ grande. Mamá ____ en la cocina. Yo ____ contento. Los libros ____ en la mesa. Nosotros ____ amigos. La Alhambra ____ en Granada. Use your ten sentences from the activity and add ten new ones. On the back of each card, write the answer and the reason in a few words: es, what it is like; está, where it is. Make two big sorting signs: SER, what it is, and ESTAR, where it is and how it is right now. To play, shuffle the deck and deal the cards around the table. Each player reads a card aloud, fills the blank, places it under SER or ESTAR, and says the reason; you are the judge, and you flip the card to check. A right verb with the right reason earns two points, a right verb with no reason earns one. End the game by teaching the family Teresa's first two lines, Nada te turbe, nada te espante, and ask each player to say one true sentence about how they are right now.

Look for	What it means
The deck	At least twenty sentence cards, ten for each verb, every sentence grammatical and every answer correct.
The reasons	Every card carries a short, correct reason on the back (what it is; where it is; how it is right now).
The host	The student ran the game, judged fairly, and explained the two jobs clearly whenever a player hesitated.
The family learns	By the end, each player can state the two jobs and say one true estar sentence about how he or she is.

Having and Belonging

Two to-bes are not enough for a real conversation; you also need to have. In Lesson 3.1 you step into the most looked-at painting in Spain, Velázquez's *Las Meninas*, where everyone in the room has something: the little princess has five years, the maid has a tiny red cup, the painter has his brush, and the king and queen have a mirror. With them comes **tener**, to have: tengo, tienes, tiene, tenemos, tienen. Tener is a little irregular, and it is also generous, because Spanish uses it for things English says with to be. Spanish does not say I am twelve; it says tengo doce años, I have twelve years. It does not say I am hungry; it says tengo hambre, I have hunger.

In Lesson 3.2 you learn to say whose things are: mi, tu, su and nuestro, my, your, his or her, and our. Your guide is the oldest courtesy of the Spanish-speaking world, the words a host says to a guest at the door: *Mi casa es su casa*, my house is your house. Goya's portrait of a young family, parents, four small children and a little dog, shows what a house full of mine and yours and ours looks like. By the end of the unit you will draw your own family and write six true sentences about what each person has.

PREREQUISITES

- Units 1–2: the three verb families, and the chants of ser and estar
- The numbers one to twenty from Grades 3 and 4 (if they are new to you, Lesson 4.1 prints them all; for now, know your own age in Spanish)
- Adjectives that agree in family and number: los libros nuevos, las casas blancas

MASTERY CHECKLIST

- I can chant tener (tengo, tienes, tiene, tenemos, tienen) and say which forms are irregular.
- I can say what people have: Tengo un perro. La infanta tiene un vestido blanco.
- I can use the having-sayings: tengo doce años, tengo hambre, tengo sed, and ask ¿Cuántos años tienes?
- I can use mi, tu, su and nuestro, with their plurals and nuestro's four forms: mis libros, nuestra casa.
- I can tell tú (you) from tu (your), and I know the many meanings of su.
- I can explain *Mi casa es su casa* and describe *Las Meninas* and Goya's family portrait.

OPTIONAL BOOKS AND RESOURCES

- **Museo del Prado online** — <https://www.museodelprado.es>: Free online. The Prado in Madrid owns both paintings in this unit, *Las Meninas* and *The Family of the Duke of Osuna*. Search the collection for either title to see it large enough to study the faces, the mirror and the toys.

- **SpanishDict: tener** — <https://www.spanishdict.com/conjugate/tener>: Free online. The whole chart of tener, with a speaker for each form. Look at the forms you do not know yet; you will meet tener again and again in every grade.
- **Your own family photographs:** A few photos of grandparents, cousins and family pets make the unit challenge much richer. Ask before borrowing any; you will be writing sentences like Mi abuela tiene un gato.

3.1 Tener: To Have (and to Be Hungry)

OBJECTIVES

- Chant the present tense of tener: tengo, tienes, tiene, tenemos, tienen, and name its two irregular habits.
- Say what people have: Tengo un libro. La infanta tiene un perro.
- Use the having-sayings tengo...años, tengo hambre and tengo sed, and ask ¿Cuántos años tienes?
- Tell the story of Las Meninas and who has what in it.

Warm-up. Chant hablar, comer and vivir, then ser and estar. Now an English puzzle: how old are you? You probably said I am eleven, or I am twelve. Spanish never says it that way. It says I have twelve years. And when you are hungry, Spanish does not say you are hungry; it says you have hunger. Today you meet the verb that does all this having, and the most famous painting in Spain, where every person in the room has something.

Watch: 01035 Spanish Lesson - Present Tense - Tener

Señor Jordan · 2:45

<https://www.youtube.com/watch?v=YJck6y3fO9g>

When to watch: After the How Spanish works paragraph on tener's chant. It is short; watch it twice, chanting along the second time.

Note: A quick classic on the forms of tener. Then watch its sequel on the same channel, '01036 Spanish Lesson - Present Tense - tener (part 2); useful phrases' (4:54), at [youtube.com/watch?v=J9oRjIRLXgo](https://www.youtube.com/watch?v=J9oRjIRLXgo); it teaches tengo hambre, tengo sed and tengo...años, exactly this lesson's sayings. If he shows Spain's tenéis, this course leaves that form for later.

Backup video: Spanish Questions & Answers using TENER: "¿TIENES...?"

"TENGO..." Start speaking now!

Butterfly Spanish · 11:37

<https://www.youtube.com/watch?v=hoo0jyZ4amU>

When to watch: Watch after the lesson for conversation practice: Ana asks ¿Tienes...? questions and you answer out loud with tengo. Made for a slightly older audience, with some words beyond your deck; answer the ones you can.

KEY TERMS

tener

To have: tengo, tienes, tiene, tenemos, tienen. From Latin tenere, to hold, the root of tenant and tenacious.

irregular

Breaking the regular pattern. Tener breaks it twice: the yo form grows a g (tengo), and the stem's e becomes ie in three forms (tienes, tiene, tienen).

having-sayings

Spanish expressions built on tener where English uses to be: tengo doce años (I am twelve), tengo hambre (I am hungry), tengo sed (I am thirsty).

la infanta

A princess of Spain, a daughter of the king. The infanta Margarita, five years old, stands at the center of Las Meninas.

Las Meninas

The Maids of Honor, Velázquez's great painting of 1656, named for the two young ladies who wait on the little princess.

CORE IDEAS

The story. You met Diego Velázquez in Grade 5 as a young painter in Seville, painting a waterseller. Thirty-five years later he was the painter of King Philip IV, with his own studio inside the royal palace in Madrid, and in 1656 he painted the picture many people call the greatest painting in the world: *Las Meninas*. It shows a big, dim room in the palace. In the middle stands the little princess, the infanta Margarita, five years old, in a wide white dress, with light falling on her hair. Two young maids of honor, the meninas, bend toward her; one kneels and offers her a tiny red cup on a golden tray. To the right stand two members of the court, a woman and a small boy who is playfully nudging a big, sleepy dog with his foot. At the left, Velázquez has painted himself, brush in hand, standing at an enormous canvas. And on the back wall hangs a small mirror with two faces in it: the king and queen. They must be standing exactly where you are standing as you look at the picture, and everyone in the room has just noticed them. Look at it with this lesson's eyes and you see that everyone has something. The infanta has five years. The maid has a cup. The painter has his brush. The dog has a nap. The mirror has the king and queen. Today's verb is the verb of having.

How Spanish works: tener, a little irregular. Here is the chant: **tengo**, I have; **tienes**, you have; **tiene**, he or she has; **tenemos**, we have; **tienen**, they have. (Spain adds tenéis for you-all.) Lay it beside comer and you see two habits. First, the yo form grows a g: not teno but **tengo**. Second, in three forms the stem's e stretches into **ie**: tienes, tiene, tienen. Those are exactly the three forms where your voice leans on the stem: TIE-nes, TIE-ne, TIE-nen. In tenemos the stress moves to the ending, te-NE-mos, and the e stays plain. Apart from those two habits, tener is an

ordinary -er verb, with the -es, -e, -emos, -en endings you already own. If you took Grade 4, you already know *tengo* and *tienes*. *Tener* comes from Latin *tenere*, to hold, the root of English *tenant* (one who holds a house), *tenacious* (holding on hard) and *contain*. Now use it for having things: *Tengo un perro. ¿Tienes un libro? La infanta tiene un vestido blanco (vestido, dress). Tenemos una casa grande.*

The having-sayings. Spanish uses *tener* for some things English says with *to be*, and they are some of the most useful sentences in the language. Age: **Tengo doce años**, I am twelve, literally I have twelve years. To ask, use the golden question **¿Cuántos años tienes?**, how many years do you have? Hunger: **Tengo hambre**, I am hungry, literally I have hunger. Thirst: **Tengo sed**, I am thirsty, I have thirst. Never say *soy doce años* or *estoy hambre*; in Spanish, age, hunger and thirst are things you have. Remember that when you translate back into English, though: I have hunger is not English. Say I am hungry. (For your age, the numbers from Grade 4 are here if you need them: *diez*, ten; *once*, eleven; *doce*, twelve; *trece*, thirteen. Lesson 4.1 reviews them all.)

Say it out loud. Chant *tener* three times, leaning on the stretched *ie*: *tengo*, *TIEnes*, *TIEne*, *tenemos*, *TIEnen*. Then the having-sayings, with acting: rub your stomach, ¡*Tengo hambre!*; fan your face, ¡*Tengo sed!* Ask a family member *¿Cuántos años tienes?* and make them answer in Spanish. Finally, the painting, one sentence per person: *La infanta tiene cinco años. La menina tiene una taza roja (taza, cup). El pintor tiene un pincel (pincel, paintbrush). El perro está cansado.* Notice that last one: the dog's sleepiness is how he is right now, so it takes *estar*, not *tener*.

Try it. This week you take an inventory of *Las Meninas* in Spanish, who has what, and then an inventory of your own things. Then the family acts out the having-sayings in short skits, and you interview everyone about their ages.

PICTURE STUDY



Las Meninas, Diego Velázquez, 1656 · Oil on canvas · Museo del Prado, Madrid

Image: Wikimedia Commons, public domain

Velázquez painted this enormous canvas, taller than a grown man, in the royal palace in Madrid in 1656, and it has puzzled and delighted viewers ever since. Who is being painted? The painter at the left is working on a huge canvas we cannot see. The mirror on the back wall shows King Philip IV and Queen Mariana, so they seem to be standing where we stand, being painted, while their little daughter and her household turn to look at them. A man pauses in the bright doorway at the back, holding a curtain. It is a picture of a moment, a whole room caught in the middle of an ordinary afternoon, and every person in it has something.

Look closely.

- Find the infanta Margarita in the center. Where does the light fall brightest? Why do you think Velázquez put it there?
- Find the tiny red cup that the kneeling maid is offering on a tray. What do you think the little princess has asked for?
- Find the mirror on the back wall and the two faces in it. Where must the king and queen be standing?

- Find Velázquez himself, with his brush and his palette of colors. Look at the red cross on his chest; you will learn its story in this lesson's history note.

Talk about it.

1. Velázquez put himself in the painting, working. Why might a painter want to be remembered at work rather than in fine clothes?
2. Everyone in the room seems to be looking at someone. Who is looking at whom? Who is looking at you?
3. Make three tener sentences about the painting, and one estar sentence: La infanta tiene... El pintor tiene... El perro está...

ACTIVITY

The Las Meninas inventory and the tener skits

Everyone in Las Meninas has something. Today you take the painting's inventory in Spanish, then your own, and then the family acts out the sayings that Spanish builds on having.

You will need:

- 4 index cards for the new vocabulary
- A copy of Las Meninas to look at (this page, or the Prado's website)
- Paper, pencil and your Spanish notebook

Steps:

1. Make four flashcards: tener (with the chant on the back: tengo, tienes, tiene, tenemos, tienen), tengo...años, tengo hambre, tengo sed. Mark the irregular parts of tener in red: the g of tengo and the ie of tienes, tiene, tienen.
2. The painting's inventory: write five Spanish sentences about who has what in Las Meninas. Helper words: la taza (cup), el pincel (paintbrush), el vestido (dress), el espejo (mirror). For example: La infanta tiene cinco años. El pintor tiene un pincel. En el espejo están el rey y la reina (the king and the queen are in the mirror: where, so estar).
3. Your own inventory: write six true sentences about things you and your family have, using tengo, tienes, tiene, tenemos and tienen at least once each: Tengo un libro nuevo. Tenemos un perro. Mis amigos tienen un gato can wait for next lesson; use Los niños tienen un gato style.
4. The skits: the family acts, you narrate. Someone rubs a stomach: ¡Tiene hambre! Someone gasps for water: ¡Tiene sed! Everyone at once: ¡Tenemos hambre! Then switch: you act, and they must say ¡Tienes sed!

5. The age interview: ask each person ¿Cuántos años tienes? and have them answer Tengo... años in Spanish as far as their numbers reach (for grown-ups past thirty, English numbers are allowed this week). Write each answer down.
6. In your notebook, copy the tener chart with the irregular parts marked, and your best eight sentences with translations.

Tips:

- The ie appears only where the stress lands on the stem: TIE-ne. In te-NE-mos it disappears.
- Hunger, thirst and years are things you have in Spanish. If you catch yourself saying estoy hambre, swap in tengo.
- When the sentence says how someone is right now (tired, sad, glad), that is still estar: El perro está cansado.

Check your work:

- My four new cards are made, with the irregular parts of tener in red.
- I wrote five sentences about the painting and six about my family, each using tener correctly.
- The family acted the skits and I narrated with the right form every time.
- I interviewed everyone with ¿Cuántos años tienes? and wrote down the answers.

SPANISH NOTEBOOK

1. Write the four new entries with meanings, dated, and the tener chart with the irregular parts in red.
2. Write the three having-sayings with their literal meaning and their real English: tengo hambre, I have hunger, I am hungry.
3. Write your age interview results as sentences: Papá tiene... años. Ana tiene... años.
4. Write the Latin family: tenere became tener; English tenant, tenacious, contain.

WORKED EXAMPLES

Example 1. Chant tener and mark the forms that break the regular pattern.

1. Tengo, tienes, tiene, tenemos, tienen.
2. Tengo grows a g (a regular verb would say teno).
3. Tienes, tiene, tienen stretch e to ie, where the stress lands on the stem; tenemos stays plain.

Answer: Tengo (g), tienes, tiene, tienen (ie) are irregular; tenemos is regular.

Example 2. Translate into Spanish: I am hungry and thirsty.

1. Hunger and thirst are having-sayings in Spanish: tener.
2. I have: tengo.
3. One tengo can carry both: hambre y sed.

Answer: Tengo hambre y sed.

Example 3. Translate into English: *La infanta tiene cinco años.*

1. Tiene is the she form of tener; the doer is la infanta.
2. Tener with años tells age, so good English uses is, not has.
3. Cinco is five.

Answer: The princess is five years old.

PRACTICE

[EASY] **1.** Chant the five forms of tener with their English.

Answer: Tengo (I have), tienes (you have), tiene (he/she has), tenemos (we have), tienen (they have).

[EASY] **2.** Translate: Tengo sed.

Answer: I am thirsty.

[EASY] **3.** Translate: ¿Tienes un perro?

Answer: Do you have a dog?

[MEDIUM] **4.** Translate into Spanish: We have a big house. They have three books. (Three is tres.)

Answer: Tenemos una casa grande. Tienen tres libros.

[MEDIUM] **5.** Translate into Spanish: I am twelve years old. Then explain why Soy doce años is wrong.

Answer: Tengo doce años. Spanish states age with tener (I have twelve years), not with ser.

[MEDIUM] **6.** Translate: El niño tiene hambre y la niña tiene sed.

Answer: The boy is hungry and the girl is thirsty.

[HARD] **7.** Translate into Spanish: How old are you? Are you hungry? Yes, I am hungry.

Answer: ¿Cuántos años tienes? ¿Tienes hambre? Sí, tengo hambre.

[CHALLENGE] **8.** Three forms of tener change e to ie and one does not. Which three, which one, and what decides it?

Answer: Tienes, tiene and tienen change; tenemos does not. The change happens only where the stress falls on the stem (TIE-nes, TIE-ne, TIE-nen); in te-NE-mos the stress is on the ending, so the e stays plain. (Tengo has its own habit, the g.)

COMMON MISTAKES

- Using ser or estar for age, hunger and thirst: soy doce años, estoy hambre. Spanish has them: tengo doce años, tengo hambre.
- Treating tener as fully regular: teno, tenes, tene. Remember the g of tengo and the ie of tienes, tiene, tienen.
- Stretching the we form too: tenemos. The stress is on the ending, so the e stays plain: tenemos.
- Translating the sayings word for word into English: I have twelve years. Good English says I am twelve years old.

From history. Look at Velázquez's chest in Las Meninas and you will see a red cross shaped like a sword: the cross of the Order of Santiago, one of the highest honors in Spain. Velázquez was made a knight of Santiago in 1659, three years after he finished the painting, so the cross must have been added afterward. An old story says King Philip IV painted it onto the canvas with his own hand. Nobody can prove it, but it is a story worth telling: a king honoring the painter who had honored his family.

Make it a game: ¡A Pescar!. Spanish Go Fish. Make pairs of cards from your deck: two cards each for twelve nouns (el perro, el gato, la casa, el libro, la flor...). Deal five cards to each player and put the rest face down in a pond. On your turn, ask any player for a card you hold: ¿Tienes el perro? If they have it, they must answer Sí, tengo el perro and hand it over. If not, they say No, no tengo el perro. ¡A pescar! (Go fish!), and you draw from the pond. Lay down pairs as you make them. Most pairs wins; any question asked in English costs a card.

“The earth is the LORD's, and the fulness thereof; the world, and they that dwell therein.”
(Psalm 24:1, KJV)

In the Reina-Valera: De Jehová es la tierra y su plenitud, the earth is the Lord's, and its fullness. In Las Meninas everyone has something, even the king and queen have a mirror, but who really has anything? Teresa's bookmark from last unit said it with tener: quien a Dios tiene nada le falta, whoever has God lacks nothing.

3.2 Mine and Yours

OBJECTIVES

- Use *mi*, *tu*, *su* and *nuestro* before nouns, with their plurals: *mis libros*, *nuestras casas*.
- Make *nuestro* agree with the thing owned in family and number: *nuestro padre*, *nuestra madre*.
- Tell *tú* (you) from *tu* (your), and name the meanings of *su*.
- Explain the courtesy *Mi casa es su casa* and the custom of Spanish hospitality.

Warm-up. Chant *tener* with claps. Now pick up something that belongs to you and say *Tengo un libro*. Hand it to someone else and say *Tienes un libro*. Now you want to say whose book it is: my book, your book, our book. English has a whole set of little words for that, and so does Spanish. You already know two of them from the oldest prayer you may have learned in Spanish: *Padre nuestro*, our Father, and *tu nombre*, your name.

Watch: Learn Spanish - Possessive adjectives (part 1)

Señor Jordan · 4:37

<https://www.youtube.com/watch?v=rUaX5OqTEzE>

When to watch: After the How Spanish works paragraphs. It covers *mi*, *tu* and *su* and how they turn plural with the noun.

Note: This is part 1. Then watch part 2 on the same channel, '01042 Spanish Lesson - Possessives (part 2); *nuestro*, *su*' (6:14), at [youtube.com/watch?v=yaK-wFTMC6c](https://www.youtube.com/watch?v=yaK-wFTMC6c), which teaches *nuestro* and its four forms and the many meanings of *su*. If he mentions *vuestro*, that is Spain's word for you-all's; Latin America uses *su*.

Backup video: How to use Possessive Adjectives in Spanish ('su' and 'sus')

Learn Spanish with SpanishPod101.com · 14:21

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

When to watch: A long, careful look at *su* and *sus*, the possessive that means the most things. Longer and made for a slightly older audience; watch the first half if time is short.

KEY TERMS

possessive

A word that tells whose something is: *mi* (my), *tu* (your), *su* (his, her, your, their), *nuestro* (our).

tu and tú

Tu without an accent means your: tu libro. Tú with an accent means you: tú hablas. The little mark changes the word.

su

His, her, its, your (to usted) or their: su libro can be any of those. Context tells which, and when it does not, Spanish says el libro de Ana.

nuestro

Our, with four forms that agree with the thing owned: nuestro padre, nuestra madre, nuestros libros, nuestras casas.

Mi casa es su casa

My house is your house: the courtesy a Spanish-speaking host offers a guest, meaning while you are here, what is mine is yours.

CORE IDEAS

The story. Knock on a door almost anywhere in the Spanish-speaking world, from Madrid to Mexico City to a farmhouse in the Andes, and when you step inside you may hear an old, warm sentence: *Mi casa es su casa*, my house is your house. Sometimes it comes as *Está usted en su casa*, you are in your own house. It means: while you are under my roof, sit where you like, eat what is on the table, rest as if you lived here. It is a courtesy, not a deed to the house; a polite guest does not carry off the sofa. But in many homes it is meant with the whole heart, and it costs something. Hospitality means sharing food that was bought for the family, giving up a bed, setting aside your plans for someone else's comfort. And it gives something back that money cannot buy: friendship, a full table, and a house that is bigger on the inside than the outside. Goya, the great painter of Madrid in the late 1700s, painted a family who lived this way. The Duke and Duchess of Osuna kept a house famous for its open doors, where writers, musicians, scientists and painters were welcome at the table, and the duchess was one of Goya's most faithful friends and patrons for many years. In 1788 he painted them with their four small children and their little dog, not in a palace hall but against a plain, quiet background, as if to say: this, here, is what they really have.

How Spanish works: whose is it? The possessives sit in front of the noun, like el and la: **mi** casa, my house; **tu** libro, your book (to a friend); **su** perro, his, her or their dog; **nuestra** familia, our family. When the thing owned is plural, the possessive adds -s: **mis** libros, **tus** amigos, **sus** flores. Notice the rule: the possessive agrees with the **thing owned**, not with the owner. One person with many books says mis libros; a whole family with one house says nuestra casa. Mi, tu and su change only for number. But **nuestro** ends in -o, so it agrees like any -o/-a adjective, in family and number: nuestro padre, nuestra madre, nuestros libros, nuestras casas. And one accent to watch forever: **tu** (no accent) means your, **tú** (accent) means you. Tú tienes tu libro: you have your book. (Spain also has vuestro, you-all's; Latin America uses su.)

The many hats of su, and an old word order. Su is the busiest possessive in Spanish. Su libro can mean his book, her book, its book, their book, or your book when you are speaking to someone as usted. That is why the courtesy says **Mi casa es su casa**: the host is speaking politely to the guest as usted, so your is su. Usually the conversation makes the meaning clear; when it does not, Spanish simply names the owner: el libro de Ana, Ana's book (literally the book of Ana). Now look at the prayer you may know from Grade 4: *Padre nuestro que estás en los cielos*, and later, *el pan nuestro de cada día*. There nuestro stands after its noun. That is an older, more solemn order, the same order as Latin *Pater noster*; in everyday speech Spanish says nuestro padre, nuestro pan.

Say it out loud. Run one noun through all the owners, clapping: mi casa, tu casa, su casa, nuestra casa. Then make it plural: mis casas, tus casas, sus casas, nuestras casas. Do the same with libro: mi libro, tu libro, su libro, nuestro libro; mis libros, tus libros, sus libros, nuestros libros. Then real sentences: Mi madre está en la cocina. ¿Dónde está tu perro? Nuestra familia es grande. Sus amigos tienen hambre. And practice the courtesy at the front door, with a bow: ¡Bienvenidos! Mi casa es su casa.

Try it. This week you fill a basket with things that belong to different people in your family, pull them out one at a time and declare whose they are in Spanish. Then you rehearse welcoming a guest the Spanish way, so you are ready the next time someone knocks.

PICTURE STUDY



The Family of the Duke of Osuna, Francisco Goya, 1788 · Oil on canvas · Museo del Prado, Madrid
Image: Wikimedia Commons, public domain

Goya painted the Duke and Duchess of Osuna and their four children in 1788, when he was becoming the favorite portrait painter of Madrid's great families. Instead of columns, curtains and gold, he gave them a plain, dark, empty background, so there is nothing to look at but the family. The duke stands holding his daughter's hand; the duchess sits in a gilded chair with a little girl leaning against her knee; one small boy holds a toy, and the youngest sits on a cushion with the string of his toy carriage in his hand. A little dog sits by the carriage. The family looks straight out at us, as if we had just come in the door.

Look closely.

- Count the family: how many parents, how many children, how many animals? Who is holding whose hand?
- Find the toys: the little carriage on the floor with its string, and the toy in the older boy's hands. What do toys tell you about a family?
- Look at the colors. The children's clothes are soft greens and silvery whites, almost all the same tones. Why might Goya have dressed the whole picture in such quiet colors?

- Look at the faces. Are they proud, shy, curious, tired? Which child looks most like he or she is about to run off and play?

Talk about it.

1. Goya left out every sign of the family's wealth except their clothes. What does that choice say about what he thought they really had?
2. Hospitality costs something and gives something. What does a family give up to welcome a guest, and what does it gain?
3. Describe the picture with possessives, as if you were the duke: Mi familia es grande. Nuestro perro es pequeño. Mis niños... Make three sentences.

ACTIVITY

Whose is it? The family basket

Everything in a house belongs to someone, and some things belong to everyone. Today you fill a basket with the evidence and declare, in Spanish, whose each thing is.

You will need:

- 4 index cards for the new vocabulary
- A basket or box, and one or two small things borrowed from each person in the family (ask first), plus one thing that belongs to everyone
- Your Spanish notebook

Steps:

1. Make four flashcards: mi, tu, su, nuestro. On the back, write every form with an example: mi libro, mis libros; tu casa, tus casas; su perro, sus perros; nuestro padre, nuestra madre, nuestros libros, nuestras casas.
2. Fill the basket with the borrowed things: a book, a hat, a pencil, a cup. Add one thing that belongs to the whole family, such as the family Bible, a bowl or a game.
3. Pull out one thing at a time and declare whose it is, speaking to the family: holding your own, Es mi libro; handing one back to its owner, Es tu lápiz; pointing at Papá while you speak to someone else, Es su sombrero; holding up the family thing, Es nuestra Biblia (or nuestro libro). If you pull out two of something, go plural: Son mis libros.
4. The owner must answer in Spanish: Sí, es mi lápiz. Or, if you guessed wrong: No, no es mi lápiz.

5. Rehearse a Spanish welcome at the front door. A family member knocks; you open, bow and say: ¡Hola! ¡Bienvenido! (¡Bienvenida! to a lady) Mi casa es su casa. Then offer what your house has, using usted: ¿Tiene usted hambre? ¿Tiene sed?
6. In your notebook, write the possessive chart and eight sentences from the basket game, with translations.

Tips:

- Look at the thing, not the owner, to choose the form: one hat is su sombrero even if it belongs to two people.
- Nuestro is the only possessive that changes for family: nuestra madre, nuestra casa.
- Write tu without an accent when it means your. Tú with an accent is the person.

Check your work:

- My four new cards are made, with every form on the back.
- I declared at least ten things from the basket correctly, including at least one plural and one nuestro.
- I rehearsed the welcome at the door with Mi casa es su casa and two usted questions.
- My notebook has the possessive chart and eight sentences with translations.

SPANISH NOTEBOOK

1. Write the four possessives with all their forms and meanings, dated.
2. Write the rule in a box: the possessive agrees with the thing owned, not with the owner. Give two examples.
3. Write the five meanings of su, and the way Spanish clears it up: el libro de Ana.
4. Copy Mi casa es su casa and write two sentences about how your family welcomes guests.

WORKED EXAMPLES

Example 1. Translate into Spanish: my books, your house (to a friend), our mother, their dogs.

1. My, with a plural noun: mis libros.
2. Your, to a friend, singular noun: tu casa (no accent).
3. Our, la-family noun: nuestra madre. Their, plural noun: sus perros.

Answer: Mis libros, tu casa, nuestra madre, sus perros.

Example 2. Translate *Mi casa es su casa*, and explain why it says su and not tu.

1. Mi casa: my house. Es: is. Su casa: your house.
2. The host speaks to a guest politely, as usted.
3. The possessive that goes with usted is su.

Answer: My house is your house. It uses su because the host is speaking to the guest as usted, and su is usted's your.

Example 3. Add the missing accents where they belong: Tu tienes tu libro.

1. The first tu is the person doing the having: you. It needs the accent: tú.
2. The second tu tells whose book: your. No accent.
3. Read it back: you have your book.

Answer: Tú tienes tu libro. (You have your book.)

PRACTICE

[EASY] **1.** Translate: mi perro, tu casa, nuestra familia.

Answer: My dog, your house, our family.

[EASY] **2.** Make plural: mi libro, tu flor, su amigo.

Answer: Mis libros, tus flores, sus amigos.

[EASY] **3.** Translate: Nuestra casa es blanca.

Answer: Our house is white.

[MEDIUM] **4.** Translate into Spanish: our father, our mother, our books, our houses.

Answer: Nuestro padre, nuestra madre, nuestros libros, nuestras casas.

[MEDIUM] **5.** Su libro can mean five different things in English. Name them.

Answer: His book, her book, its book, their book, and your book (speaking to usted or ustedes).

[MEDIUM] **6.** Fill in tú or tu: ____ eres mi amigo. ¿Dónde está ____ perro?

Answer: Tú eres mi amigo. ¿Dónde está tu perro?

[HARD] 7. Translate into Spanish: My friends are here, and their dog is in our kitchen.

Answer: Mis amigos están aquí, y su perro está en nuestra cocina.

[CHALLENGE] 8. The Padre Nuestro says *Padre nuestro* and *el pan nuestro de cada día*, with *nuestro* after the noun. What would everyday Spanish say, and where does the prayer's order come from?

Answer: Everyday Spanish says *nuestro padre* and *nuestro pan*. The prayer keeps an older, more solemn order, the same as Latin *Pater noster* and *panem nostrum*, with the possessive after the noun.

COMMON MISTAKES

- Making *nuestro* agree with the owners instead of the thing: *nuestro casa* because the owners are boys. The house is *la casa*: *nuestra casa*.
- Forgetting the plural: *mi libros*. Many books take *mis*: *mis libros*.
- Mixing up *tu* and *tú*. *Tu libro* is your book; *tú hablas* is you speak.
- Putting *el* or *la* in front of a possessive: *la mi casa*. The possessive takes the article's place: *mi casa*.

From history. Spanish courtesy once reached even into a person's address. For generations, when someone told a new acquaintance where he lived, he might say not just the street and number but add an old polite formula, such as *en la calle Mayor, donde tiene usted su casa*: on the Calle Mayor, where you have your house. It meant the same thing as *Mi casa es su casa*: come, you will be welcome. Some older Spanish speakers still say it today.

Make it a game: ¿De Quién Es?. Whose is it? One player, the detective, leaves the room. Another player hides one personal thing from someone in the family (a shoe, a pencil, a cup) in plain sight somewhere odd. The detective comes back, finds the thing, and must work out its owner by asking each person in turn: *¿Es tu zapato?* (zapato, shoe). Each person answers truthfully in Spanish: No, no es mi zapato. Or: ¡Sí, es mi zapato! The detective scores a point for every question asked with the right possessive, and three for finding the owner in three questions or fewer. Then the detective announces the answer to the room with *su*: ¡Es su zapato!

*“Be not forgetful to entertain strangers: for thereby some have entertained angels unawares.”
(Hebrews 13:2, KJV)*

In the Reina-Valera: No os olvidéis de la hospitalidad, porque por ella algunos, sin saberlo, hospedaron ángeles. Hospitalidad is a cousin of hospital and host; ángeles is the word inside Los Ángeles. Abraham fed three strangers at his tent and found he had welcomed messengers of God: mi casa es su casa, said in Genesis long before it was said in Spanish.

Unit 3 review

Answer each question in complete sentences where asked. The review is worth 30 points. It may be done orally, with a parent writing down the answers.

1. (5 pts) Chant tener with English, and name its two irregular habits.

Answer: Tengo (I have), tienes (you have), tiene (he/she has), tenemos (we have), tienen (they have). The yo form grows a g (tengo), and the e becomes ie where the stress falls on the stem (tienes, tiene, tienen).

2. (5 pts) Translate into Spanish: I am twelve years old. Are you hungry? We are thirsty.

Answer: Tengo doce años. ¿Tienes hambre? Tenemos sed.

3. (5 pts) Translate into English: La infanta tiene cinco años. Los niños tienen un perro grande, pero el perro está cansado.

Answer: The princess is five years old. The children have a big dog, but the dog is tired.

4. (5 pts) Translate into Spanish: my books, your house (to a friend), our family, their friends, our fathers.

Answer: Mis libros, tu casa, nuestra familia, sus amigos, nuestros padres.

5. (5 pts) Explain Mi casa es su casa: what it means, when it is said, and why it uses su.

Answer: My house is your house: a host says it to welcome a guest, meaning that while the guest is there, what is the host's is the guest's. It uses su because the host speaks to the guest politely as usted, and su is the possessive that goes with usted.

6. (5 pts) Describe Las Meninas: who painted it, when, and who is in it. Then write one tener sentence about the painting.

Answer: Diego Velázquez painted it in 1656 in the royal palace in Madrid. It shows the little infanta Margarita in a white dress with her maids of honor, two members of the court and a big dog; Velázquez himself at his canvas; a man in a doorway; and the king and queen in a mirror. Example sentence: La infanta tiene cinco años (or El pintor tiene un pincel).

Unit challenge: The family inventory poster

Make a poster titled MI FAMILIA in large, careful letters. Draw your whole household, grown-ups, children and pets, in one picture the way Goya did: everyone together, looking out at the viewer. Under or around the picture, write at least six true sentences in Spanish that use tener and the possessives, each one about a different person or animal: Mi madre tiene un libro nuevo. Mi hermano tiene diez años. Nuestro perro tiene hambre. Mis abuelos tienen una casa blanca. Tu gato está en la cocina can join them if you are addressing a sibling. (Hermano, brother, and abuelos, grandparents, are Grade 3 words; use them if you know them, or say la madre, el padre, los niños.) Include everyone's age with tener...años where you can. Use at least three different possessives and at least one plural. Then present the poster to the family, reading each sentence aloud and pointing to the person; each person must answer, in Spanish, ¡Sí! or, if you got something wrong, fix it for you. Hang the poster where guests will see it, under a sign that says Mi casa es su casa.

Look for	What it means
The picture	The whole household is drawn together, carefully and fully colored, with the title MI FAMILIA lettered neatly.
Six true sentences	At least six true sentences, each using tener correctly (including at least one age with años).
Possessives that agree	At least three different possessives used, including one plural, each agreeing with the thing owned.
Presentation	The student read every sentence aloud with clear Spanish vowels and answered the family's corrections cheerfully.

What Time Is It?

Every story happens at some time, and this unit teaches you to say when. In Lesson 4.1 you stand in the Puerta del Sol, the busy heart of Madrid, under the clock that rings in every Spanish new year. When it strikes twelve at midnight on the last night of December, families all over Spain eat one grape for each chime, *las doce uvas*, twelve grapes for the twelve months ahead. You will learn to ask *¿Qué hora es?* and answer it, *es la una*, *son las dos*, *son las tres y media*, and to count from twenty-one to thirty, so that no time on the clock and no age in your family is out of reach.

In Lesson 4.2 the clock becomes a day. Before every kitchen had a clock, bells told people when to pray, when to work, when to eat and when to rest: the bells of monasteries like El Escorial in Spain and of the missions in California. You will learn *por la mañana*, *por la tarde* and *por la noche*, and use every verb you own to write out your real day in Spanish, from breakfast to bedtime. At the end of the unit you will turn that day into an illustrated day-clock and walk your family through it, hour by hour.

PREREQUISITES

- Units 1–3: the three verb families, *ser*, *estar* and *tener*
- The numbers one to twenty from Grades 3 and 4 (printed in full in Lesson 4.1 for anyone who needs them)
- Possessives and the having-sayings: *mi padre*, *tengo doce años*

MASTERY CHECKLIST

- I can count from one to thirty in Spanish and spell twenty-one to thirty with their accents.
- I can ask *¿Qué hora es?* and tell any time on the hour, quarter past and half past: *Es la una*. *Son las tres y cuarto*.
- I know why it is *es la una* but *son las dos*.
- I can say at what time I do something: *Como a las ocho*.
- I can use *por la mañana*, *por la tarde* and *por la noche*, and *de la mañana* with a clock time.
- I can describe my whole day in at least eight true Spanish sentences.

OPTIONAL BOOKS AND RESOURCES

- **A clock with hands:** Any clock with a face and hands, on a wall or a shelf, is the best tool for this unit. Ask *¿Qué hora es?* every time you walk past it, and answer in Spanish. A digital clock works too, but a face shows quarter past and half past the way Spanish says them.
- **School Launch Latin, grades 3–8** — </courses/latin/>: Free, from our own shelf. The monks who rang the bells of Lesson 4.2 named the hours in Latin, *prima*, *tertia*, *sexta*, *nona*, and

Spanish numbers are Latin numbers worn smooth: viginti became veinte, triginta became treinta.

- **Super Easy Spanish (Easy Spanish)** — <https://www.youtube.com/@EasySpanish>: Free on YouTube. Gentle street interviews in slow, subtitled Spanish. Episodes about daily routines and telling time let you hear real people say a las ocho and por la tarde. Parents should preview and sit in, as with all video.

4.1 ¿Qué hora es?

OBJECTIVES

- Count from twenty-one to thirty, building on one to twenty, and spell the numbers with their accents.
- Ask ¿Qué hora es? and answer on the hour, quarter past and half past: Es la una. Son las dos y cuarto. Son las tres y media.
- Say at what time something happens: a la una, a las ocho.
- Learn la hora, el reloj and la uva, and tell the story of the Puerta del Sol clock and the twelve grapes.

Warm-up. Chant tener, then count from one to twenty out loud together, clapping on every number: uno, dos, tres, cuatro, cinco, seis, siete, ocho, nueve, diez, once, doce, trece, catorce, quince, dieciséis, diecisiete, dieciocho, diecinueve, veinte. (These are Grade 3 and 4 numbers; if they are new to you, read them from this page and make a card for each.) Now picture this: it is the last night of the year in Spain, a few seconds before midnight. Every family in the country is sitting very still, holding exactly twelve grapes, watching one clock. Why? Today you find out, and you learn to read that clock in Spanish.

Watch: Telling time in Spanish - Explanation (Basic)

Señor Jordan · 5:37

<https://www.youtube.com/watch?v=PvPh6-9BgQU>

When to watch: After the How Spanish works paragraphs, with your paper clock in hand if you have made it. Set the hands to each time he says.

Note: Señor Jordan's basic explanation: es la una, son las..., y cuarto and y media. If he also shows menos (minutes before the hour, like a quarter to), enjoy it as a preview; a later year teaches it.

Backup video: How to tell time in Spanish

Butterfly Spanish · 8:29

<https://www.youtube.com/watch?v=oR1XOb7zPsM>

When to watch: The same ground covered conversationally by Ana, a native speaker from Mexico. Watch it during the week and answer her ¿Qué hora es? out loud before she does.

KEY TERMS

la hora

The hour, or the time of day. ¿Qué hora es? is literally what hour is it? Because hora is a la word, times use la and las: la una, las dos.

el reloj

A clock or a watch. The final j is so soft it almost disappears: reh-LOH.

es la una / son las dos

One o'clock is one hour, so it takes es; every other hour is plural, so it takes son: son las dos, son las doce.

y cuarto, y media

Quarter past and half past: son las tres y cuarto (3:15), son las tres y media (3:30). Any minutes can be added with y: son las ocho y veinte (8:20).

las doce uvas

The twelve grapes: the Spanish new year custom of eating one grape at each of the twelve strokes of midnight, one for each month of the year ahead.

CORE IDEAS

The story. In the middle of Madrid lies a great open square called the **Puerta del Sol**, the Gate of the Sun. Long ago an eastern gate of the old city walls stood here, facing the sunrise, and the name stayed after the walls came down. Today it is the busiest square in Spain. On one side stands an old building of red brick and white stone, built in the 1760s as the city's post office, the Casa de Correos, and on its roof stands a clock tower. In 1866 a clockmaker named José Rodríguez de Losada, a boy from the mountains of León who had grown up to become one of the finest clockmakers in London, gave his city a great clock for that tower, and it has kept Madrid's time ever since. Once a year the whole country watches it. On the last night of December, crowds fill the square and families everywhere gather around their televisions. As midnight comes, the clock's bell strikes twelve times, and with every stroke each person eats one grape: **las doce uvas**, twelve grapes for the twelve months of the new year. Spaniards have kept the custom for more than a hundred years, and it is harder than it sounds; the strokes come only three seconds apart, and the room usually ends in laughter and full cheeks. Many Christian families make each grape a tiny prayer of thanks or hope for one month ahead. Before you can join them, you need to be able to read the clock.

How Spanish works: telling the time. To ask the time, say **¿Qué hora es?**, what hour is it? To answer, Spanish uses ser, because you are saying what time it is, naming it: that is ser's job. Since hora is a la word, the hours wear la and las. One o'clock is a single hour, so it is singular: **Es la una**. Every other hour is plural: **Son las dos. Son las tres. Son las doce**. To add minutes, use y, and: **y cuarto** is quarter past (Son las cuatro y cuarto, 4:15), **y media** is half past (Es la una y media, 1:30), and any number works too (Son las ocho y diez, 8:10; Son las ocho y veinticinco, 8:25). To say at what time something happens, put **a** in front: **a la una**, at one; **a las**

ocho, at eight. Como a las ocho. Estudiamos a las nueve y media. Your clock words: *la hora* (the hour, the time), *el reloj* (clock, watch) and, for the new year, *la uva* (grape).

Counting to thirty. Twenty is **veinte**. From twenty-one to twenty-nine, Spanish squeezes veinte and the small number into one word, with an i in the middle: **veintiuno, veintidós, veintitrés, veinticuatro, veinticinco, veintiséis, veintisiete, veintiocho, veintinueve**. Then **treinta**, thirty. Three of them wear accents, because their stress falls on the last syllable: veintiDÓS, veintiTRÉS, veintiSÉIS. One small habit: before a noun, veintiuno drops its -o, just as uno becomes un: veintiún años, veintiún libros. Latin students will recognize the old numbers inside: Latin *viginti* became veinte, and *triginta* became treinta. Now you can say any minute up to half past, and the age of almost anyone in your family under thirty: Mi hermana (my sister) tiene veintidós años.

Say it out loud. Count from one to thirty with claps, then back down from thirty to twenty. Then chant the hours, slowly, around an imaginary clock: Es la una, son las dos, son las tres, son las cuatro... all the way to son las doce. Then ask and answer, two voices: ¿Qué hora es? Son las tres y cuarto. ¿Qué hora es? Es la una y media. ¿Qué hora es? Son las doce: ¡las uvas!

Try it. This week you build a paper clock with hands that turn, and you drill it until any time comes out of your mouth in Spanish. Then a family game puts the twelve grapes on the table, and every correct time earns one.

PICTURE STUDY



The Clock of the Puerta del Sol, Casa de Correos, built in the 1760s; clock given in 1866 by José Rodríguez de Losada (photograph by Dennis G. Jarvis), Building 1760s; clock 1866 · Red brick and white stone; tower clock and bells ·

Puerta del Sol, Madrid, Spain

Image: Dennis G. Jarvis, Wikimedia Commons, CC BY-SA 2.0

This is the Casa de Correos, the old post office of Madrid, on the south side of the Puerta del Sol. The white tower at its center carries the clock that José Rodríguez de Losada gave the city in 1866, and above the clock, under the little dark dome, hang the bells that strike midnight on New Year's Eve while all of Spain eats its twelve grapes. On an ordinary day like this one, the square is simply full of people crossing on their way to work, school and the market, with a fountain splashing in the middle.

Look closely.

- Find the clock face on the tower. Zoom in if you can: what time does it seem to show? Say it in Spanish.
- Look above the clock to the little dome and the bells beneath it. That is where the twelve strokes of midnight come from.
- Count the floors of the building and the windows with balconies on one floor. Notice the pattern of red brick panels and white stone.
- Find the fountain and the people in the square. Where do you think they are going? The Puerta del Sol is the crossroads of Madrid.

Talk about it.

1. A whole country watches this one clock at midnight on New Year's Eve. Why do you think people like to begin a new year together, at the same moment?
2. Losada grew up poor in a mountain village and became a master clockmaker in London, then gave this clock to his own country. What does a gift like that say about him?
3. If you ate one grape for each month of next year, what would you pray for in January? In December? Say the number of each month in Spanish as you go.

ACTIVITY

The paper clock

A clock you can turn with your own fingers is the fastest way to learn Spanish time. Today you build one and drill it until any time on its face comes out of your mouth in Spanish.

You will need:

- 16 index cards for the new vocabulary (6 time words and 10 numbers)
- A paper plate, a strip of stiff paper or cardboard for the hands, and a brad fastener
- Markers and your Spanish notebook

Steps:

1. Make sixteen flashcards: ¿Qué hora es?, la hora, y media, y cuarto, el reloj, la uva, and the ten numbers veintiuno to treinta, accents in place (veintidós, veintitrés, veintiséis).
2. Build the clock: write 1 to 12 around the edge of the plate like a real clock face. Outside each number, write its Spanish hour: la una, las dos, las tres... las doce. Cut a short hand and a long hand from stiff paper and fasten them at the center with the brad.
3. Drill the hours: set the hands to each hour in turn and say it aloud: Es la una. Son las dos... Son las doce. Then do it in random order.
4. Drill quarter and half: set the clock to times like 3:15, 6:30 and 12:30, and say them: Son las tres y cuarto. Son las seis y media. Son las doce y media.
5. Parent's turn: the parent sets fifteen times, including some with minutes like 8:20 and 8:25, and asks ¿Qué hora es? each time. You answer in a full sentence. Count your correct answers.
6. In your notebook, write the three time rules (es la una; son las for every other hour; y cuarto, y media) and the numbers from one to thirty in a neat column.

Tips:

- Only one hour on the clock is singular: Es la una (and es la una y media). Everything else is son las.

- Never forget the la or las: not son tres but son las tres.
- Say veintiuno to veintinueve as one smooth word: vein-ti-CIN-co, not veinte y cinco.

Check your work:

- My sixteen new cards are made, with accents on veintidós, veintitrés and veintiséis.
- My paper clock turns, and every hour is labeled in Spanish.
- I answered at least twelve of the parent's fifteen times correctly.
- My notebook has the time rules and the numbers one to thirty.

SPANISH NOTEBOOK

1. Write the new time words with meanings, dated, and the numbers twenty-one to thirty with their accents.
2. Draw four small clock faces showing 1:00, 2:15, 7:30 and 12:00, and write the Spanish time under each.
3. Write the rule in a box: Es la una, but son las dos (one hour is singular; the rest are plural).
4. Write three sentences saying at what time you do something: Como a las ocho. Estudio a las nueve y media.

WORKED EXAMPLES

Example 1. The clock shows 3:00. Ask and answer in Spanish.

1. Ask: ¿Qué hora es?
2. Three o'clock is more than one hour, so it is plural: son las.
3. Add the number.

Answer: ¿Qué hora es? Son las tres.

Example 2. The clock shows 1:30. Say the time.

1. One o'clock is a single hour: es la una.
2. Half past is y media.
3. The hour decides es; the minutes do not change it.

Answer: Es la una y media.

Example 3. Count from twenty-one to twenty-five and spell each number.

1. Squeeze veinte and the small number together with an i: veinti-.

2. Add uno, dos, tres, cuatro, cinco.
3. Put the accent where the stress falls on the last syllable: veintidós, veintitrés.

Answer: Veintiuno, veintidós, veintitrés, veinticuatro, veinticinco.

PRACTICE

[EASY] **1.** Translate: ¿Qué hora es?

Answer: What time is it? (Literally: what hour is it?)

[EASY] **2.** Say these times in Spanish: 2:00, 5:00, 1:00.

Answer: Son las dos. Son las cinco. Es la una.

[EASY] **3.** Count from twenty-one to thirty in Spanish.

Answer: Veintiuno, veintidós, veintitrés, veinticuatro, veinticinco, veintiséis, veintisiete, veintiocho, veintinueve, treinta.

[MEDIUM] **4.** Say these times in Spanish: 4:15, 7:30, 12:30.

Answer: Son las cuatro y cuarto. Son las siete y media. Son las doce y media.

[MEDIUM] **5.** Which three numbers from twenty-one to thirty wear accent marks, and why?

Answer: Veintidós, veintitrés and veintiséis. Their stress falls on the last syllable, and Spanish marks that with an accent.

[MEDIUM] **6.** Translate: Como a la una y estudio a las tres.

Answer: I eat at one and I study at three.

[HARD] **7.** Translate into Spanish: It is 8:25. My father is twenty-nine years old.

Answer: Son las ocho y veinticinco. Mi padre tiene veintinueve años.

[CHALLENGE] **8.** Telling time always uses ser, never estar. Using the two jobs from Unit 2, give a reason that fits, and explain why one o'clock is es but two o'clock is son.

Answer: Telling the time names what hour it is, and saying what something is belongs to ser. La una is a single hour, so the verb is singular (es); las dos and every later hour are plural, so the verb is plural (son).

COMMON MISTAKES

- Making one o'clock plural: son la una. One hour takes es: es la una.
- Making the other hours singular: es las dos. Every hour after one takes son: son las dos.
- Dropping the la or las: son tres. Say son las tres.
- Leaving the accents off veintidós, veintitrés and veintiséis.

From history. Look at the pavement in front of the Casa de Correos and you will find a small stone plaque marked Kilómetro Cero, kilometer zero. It is the official center of Spain: the six great national highways that run out to the edges of the country all measure their distances from this spot. So the Puerta del Sol keeps Spain's time and its distances too. Travelers like to stand on the plaque for a photograph, with one foot at the beginning of every road in Spain.

Make it a game: ¡Las Doce Uvas!. Set out twelve grapes (or raisins) in a row. The parent sets the paper clock to any time and asks ¿Qué hora es? A correct answer in a full Spanish sentence earns one grape, eaten on the spot; a wrong answer puts the grape back. Keep going until all twelve are gone, and count how many tries it took. Grand finale: the parent strikes a pot with a spoon twelve times, slowly, and everyone eats one grape per stroke, saying the number of each stroke in Spanish if their mouths allow: una, dos, tres... ¡doce!

“So teach us to number our days, that we may apply our hearts unto wisdom.” (Psalm 90:12, KJV)

In the Reina-Valera: Enséñanos de tal modo a contar nuestros días, que traigamos al corazón sabiduría. Contar is to count, and nuestros días is your new possessive with a Grade 5 noun. Twelve grapes at midnight are a way of counting the months; Moses asks God to teach us to count our days so that we use them well.

4.2 The Shape of a Day

OBJECTIVES

- Use *por la mañana*, *por la tarde* and *por la noche* for the parts of the day, and *de la mañana* with a clock time.
- Build a true daily schedule in Spanish from the verbs you own: *Como a las ocho. Estudio por la mañana. Leo por la noche.*
- Learn *la mañana*, *la tarde*, *la campana* and the pattern *por la...*, and tell *mañana* (tomorrow) from *la mañana* (the morning).
- Tell how bells shaped the day in the monasteries of Spain and the missions of California.

Warm-up. Chant *comer* and *vivir*, then set your paper clock to three times and say them in Spanish. Now think: what do you do every day at about eight in the morning? At noon? After dark? Your day has a shape, the same shape almost every day, like a song with verses. Before every kitchen had a clock, people knew that shape by listening for bells. Today you learn to say your whole day in Spanish.

Watch: Learn Spanish! - Count from 0 to 39!

Señor Jordan · 4:05

https://www.youtube.com/watch?v=-yU_oaIlkyw

When to watch: At the start of Session 1, as a warm-up: count along with Señor Jordan to lock in twenty-one to thirty before you start putting times on your day. Thirty-one to thirty-nine are a bonus.

Note: Every daily-routine video for beginners uses verbs this course has not taught yet, so this week's main video is a counting lesson: numbers are what you need to put times on your schedule. The backup video shows a whole day in Spanish.

Backup video: Learn Spanish Daily Routines and Reflexive Verbs | Easy Spanish Conversations

Spanish Playground · 5:58

<https://www.youtube.com/watch?v=h5wrvaLMbqk>

When to watch: Watch after the lesson to hear a whole day told in gentle Spanish. Listen for the times and the parts of the day, and for verbs you know (*como*, *estudio*, *leo*).

Note: It uses reflexive verbs such as *me levanto* (I get up) and *me acuesto* (I go to bed). Those are for a later year; enjoy hearing them, but build your own day from the verbs you already own.

KEY TERMS

la mañana, la tarde, la noche

The morning; the afternoon and early evening, until dark; the night. La noche is an old friend from Grade 5.

por la...

In the (part of the day): por la mañana, in the morning; por la tarde, in the afternoon; por la noche, at night. Used when no clock time is given.

de la...

Used instead of por when a clock time comes first: a las ocho de la mañana, at eight in the morning; a las nueve de la noche, at nine at night.

mañana

Without la, mañana means tomorrow (a Grade 4 word). With la, la mañana means the morning. Mañana por la mañana: tomorrow morning.

la campana

A bell, especially the great bell of a church, monastery or mission. A campanario is a bell tower; English borrowed campanile from Italian.

CORE IDEAS

The story. For most of history, very few people owned a clock. So how did a whole town know when to get up, when to work, when to eat and when to pray? It listened. Fifteen hundred years ago a monk named Benedict wrote a rule for monasteries that gave every day the same shape: prayer seven times a day, taking his cue from the psalm that says Seven times a day do I praise thee, with work and study in between. The monks summed it up in two Latin words, *ora et labora*, pray and work, and a bell called them to each part of the day. Farmers in the fields and families in the villages around the monastery lived by the same bells. In Spain, King Philip II built El Escorial between 1563 and 1584, a monastery, church, palace and library all in one, of grey granite at the foot of the mountains near Madrid, and there monks sang the hours of prayer day and night. Two centuries later the same rhythm crossed the ocean and walked up El Camino Real, the road of the missions you met in Grade 5. In the California missions, **la campana** rang at dawn to begin the day, called everyone to prayer and to meals, sent them out to work in the fields and called them home again, and rang morning, noon and evening for a short prayer. A mission day had a shape you could hear. Your day has a shape too, and today you put it into Spanish.

How Spanish works: the parts of the day. Spanish divides the day into three parts: **la mañana**, the morning; **la tarde**, the afternoon and early evening, until it gets dark; and **la noche**, the night. To say when you do something without a clock time, use **por la: por la mañana**, in the morning; **por la tarde**, in the afternoon; **por la noche**, at night. Estudio por la mañana. Leo por la noche. (In much of Latin America you will also hear en la mañana; both are correct.) But when a clock time comes first, the little word changes to **de: a las ocho de la**

mañana, at eight in the morning; **a las tres de la tarde**, at three in the afternoon; **a las nueve de la noche**, at nine at night. And the greetings you already know fit the day's three parts: buenos días in the morning, **buenas tardes** in the afternoon, buenas noches at night.

Mañana and la mañana, and building a day. One word does two jobs. With la, **la mañana** is the morning. Without la, **mañana** means tomorrow, the word you met in Grade 4. Put them together and you get one of the most pleasant phrases in Spanish: **mañana por la mañana**, tomorrow morning. Now look at how many verbs you own: como, bebo, leo, aprendo, corro, escribo, abro, hablo, canto, camino, trabajo, estudio, escucho, miro. That is enough to describe a whole day without a single new verb: A las siete de la mañana, como pan y bebo leche. Por la mañana, estudio y leo. A la una de la tarde, comemos. Por la tarde, corro y trabajo. Por la noche, escribo en mi cuaderno (notebook) y la familia canta. The Spanish present also speaks easily about what is planned: Mañana estudio means I study tomorrow, or I will study tomorrow.

Say it out loud. Chant the three parts with their greetings: la mañana, buenos días; la tarde, buenas tardes; la noche, buenas noches. Then the two patterns side by side, slowly: por la mañana, a las ocho de la mañana; por la tarde, a las tres de la tarde; por la noche, a las nueve de la noche. Then tell someone three things you do every day, one for each part: Por la mañana, estudio. Por la tarde, corro. Por la noche, leo.

Try it. This week you write your real day in Spanish, at least eight sentences from waking to sleeping, each with a time or a part of the day. Next week's unit challenge turns it into a picture: the illustrated day-clock.

PICTURE STUDY



The Monastery of El Escorial, Juan Bautista de Toledo and Juan de Herrera, architects (photograph by Dorieo), 1563–1584 · Granite, with slate roofs · San Lorenzo de El Escorial, near Madrid, Spain

Image: Dorieo, Wikimedia Commons, CC BY-SA 4.0

King Philip II began El Escorial in 1563 and finished it in just twenty-one years: a monastery, a great church, a royal palace and a library, all inside one enormous rectangle of grey granite cut from the mountains around it. Its architects, Juan Bautista de Toledo and then Juan de Herrera, gave it almost no decoration, only straight lines, rows of plain windows and steep slate roofs, so that it looks more like a fortress of prayer than a palace. The king lived in a few small rooms built against the church, with a window that let him see the altar from his bed.

Look closely.

- Find the tall square tower with its slender spire. There is one at each corner of the building; how does it make the whole building look?
- Look at the walls. They are made of grey granite blocks. Can you see the lines between the stones?
- Find the dark slate roofs and the little windows in them. Slate roofs like these came from the north of Europe, where Philip II had also reigned.
- Look at how plain everything is. Count the decorations you can find. Why might a king want his palace to look so simple?

Talk about it.

1. Philip II chose to live in small rooms beside a church where prayer never stopped. What does that tell you about what he wanted his days to be shaped by?
2. How would your day change if a bell rang for every part of it, prayer, work, meals and rest?
3. Make two Spanish sentences about the monks' day with the parts of the day: Por la mañana, los monjes (monks) cantan. Por la noche...

ACTIVITY

My day in Spanish

The monks of El Escorial and the people of the missions lived a day with a shape you could hear. Today you write down the shape of your own day, in Spanish, from the first light to the last.

You will need:

- 4 index cards for the new vocabulary
- A long strip of paper (two sheets taped end to end), and colored pencils
- Your paper clock and your Spanish notebook

Steps:

1. Make four flashcards: la mañana, la tarde, por la... (with all three: por la mañana, por la tarde, por la noche) and la campana. On the back of la mañana, write the warning: mañana alone = tomorrow!
2. List every verb you own in your notebook, all three families: hablar, cantar, caminar, trabajar, mirar, escuchar, estudiar, amar, comer, beber, leer, aprender, correr, vivir, escribir, abrir, subir. Circle the ones you really do every day.
3. Write your real day: at least eight Spanish sentences in order, each with a clock time (a las siete de la mañana) or a part of the day (por la tarde). Use the yo form, and use nosotros for what the family does together: A la una de la tarde, comemos.
4. Check each sentence: the verb ending is right for the person, and the little word is right (por la without a clock time, de la after one).
5. Make a timeline: draw your strip of paper as a road from morning to night, color the morning yellow, the afternoon orange and the night dark blue, and write each sentence at its place along the road with a small drawing.
6. Read your day aloud to a family member, setting your paper clock to each time as you say it. The family member says sí if it is true or corrects you if it is not.

Tips:

- Por la when there is no clock time; de la when there is: por la mañana, but a las ocho de la mañana.
- Do not reach for verbs you have not learned (I wake up, I get dressed); those come in a later year. Build your day from the verbs you own.
- Use the parts of the day to make your schedule sound natural: not every sentence needs an exact time.

Check your work:

- My four new cards are made, with the mañana warning on the back.
- I wrote at least eight true sentences about my day, in order, with correct verb endings.
- I used por la and de la correctly every time.
- My timeline is colored and I read it aloud with the paper clock.

SPANISH NOTEBOOK

1. Write the new words with meanings, dated, and the two patterns in a box: por la mañana; a las ocho de la mañana.
2. Write your eight-sentence day in your best handwriting, with English beside it.
3. Write the three greetings with their parts of the day: buenos días, buenas tardes, buenas noches.
4. Copy and complete: 'Mañana without la means..., and la mañana means...'

WORKED EXAMPLES

Example 1. Translate into Spanish: I eat at eight in the morning.

1. I eat: como.
2. At eight: a las ocho.
3. A clock time comes first, so in the morning is de la mañana, not por la mañana.

Answer: Como a las ocho de la mañana.

Example 2. Fill in por or de: Estudio ____ la mañana. Corro a las cuatro ____ la tarde.

1. The first has no clock time: por la mañana.
2. The second has a clock time first: a las cuatro de la tarde.
3. Check each: is there a time? Then de.

Answer: Estudio por la mañana. Corro a las cuatro de la tarde.

Example 3. Translate into English: *Mañana por la mañana, leo el libro nuevo.*

1. Mañana alone is tomorrow; por la mañana is in the morning.
2. Leo is I read; the Spanish present can speak of a plan.
3. El libro nuevo: the new book.

Answer: Tomorrow morning I read (I will read) the new book.

PRACTICE

[EASY] **1.** Translate: por la mañana, por la tarde, por la noche.

Answer: In the morning, in the afternoon, at night.

[EASY] **2.** What does mañana mean without la, and what does la mañana mean?

Answer: Mañana alone means tomorrow; la mañana means the morning.

[EASY] **3.** Translate: Leo por la noche.

Answer: I read at night.

[MEDIUM] **4.** Translate into Spanish: We eat at one in the afternoon.

Answer: Comemos a la una de la tarde.

[MEDIUM] **5.** Fill in por or de: Trabajo ____ la tarde. Son las diez ____ la noche.

Answer: Trabajo por la tarde. Son las diez de la noche.

[MEDIUM] **6.** Translate: A las siete de la mañana, mi padre camina y mi madre lee.

Answer: At seven in the morning, my father walks and my mother reads.

[HARD] **7.** Translate into Spanish: In the morning I study, in the afternoon I run, and at night I write in my notebook. (Notebook is el cuaderno.)

Answer: Por la mañana estudio, por la tarde corro, y por la noche escribo en mi cuaderno.

[CHALLENGE] **8.** Write a four-sentence day for the monks of El Escorial, with at least two clock times and one part of the day. (Monks is los monjes.)

Answer: Answers vary. Example: A las seis de la mañana, los monjes cantan en la iglesia. A las nueve, trabajan y estudian. A la una de la tarde, comen pan. Por la noche, leen y cantan.

COMMON MISTAKES

- Using por after a clock time: a las ocho por la mañana. With a clock time, say de: a las ocho de la mañana.
- Mixing up mañana and la mañana. Mañana estudio is I study tomorrow; Estudio por la mañana is I study in the morning.
- Forgetting the a before a time: Como las ocho. At eight is a las ocho: Como a las ocho.
- Reaching for verbs from the routine videos (me levanto) before learning them. Build your day from the verbs you own.

From history. The bells of the monks left their names in our everyday words. The monks counted the hours of daylight from sunrise in Latin: prima, the first hour; tertia, the third; sexta, the sixth, at midday; nona, the ninth, in mid-afternoon. Sexta hora, the sixth hour, the hottest part of the day, became the Spanish siesta, the midday rest. And nona, the ninth hour, crossed into English as noon; over the centuries the prayer moved earlier until noon meant midday. When you take a siesta or eat lunch at noon, you are keeping time by a monastery bell.

Make it a game: El Día Revuelto. The scrambled day. Write eight sentences of a day on separate slips, each with a time or a part of the day (A las siete de la mañana, como pan. Por la noche, leo...). Shuffle them and race the clock: put them in order from morning to night and read the whole day aloud. Then trade: the parent writes a scrambled day for the student, slipping in one sentence with a mistake (a las ocho por la mañana) for the student to catch. Fastest correct day wins; catching the planted mistake is worth a bonus point.

“To every thing there is a season, and a time to every purpose under the heaven:” (Ecclesiastes 3:1, KJV)

In the Reina-Valera: Todo tiene su tiempo, y todo lo que se quiere debajo del cielo tiene su hora. Tiene, su and hora are all yours now: everything has its hour. The monks' bells and the mission bells were a way of giving every part of the day to its proper purpose.

Unit 4 review

Answer each question in complete sentences where asked. The review is worth 30 points. It may be done orally, with a parent writing down the answers.

1. (5 pts) Count from twenty-one to thirty in Spanish, and write the three numbers that wear accents.

Answer: Veintiuno, veintidós, veintitrés, veinticuatro, veinticinco, veintiséis, veintisiete, veintiocho, veintinueve, treinta. Accents: veintidós, veintitrés, veintiséis.

2. (5 pts) Write these times in Spanish: 1:00, 3:15, 6:30, 12:00, 8:25.

Answer: Es la una. Son las tres y cuarto. Son las seis y media. Son las doce. Son las ocho y veinticinco.

3. (5 pts) Translate into English: Como a las ocho de la mañana y leo por la noche.

Answer: I eat at eight in the morning and I read at night.

4. (5 pts) When do you say por la mañana, and when do you say de la mañana? Give an example of each.

Answer: Por la mañana when there is no clock time (Estudio por la mañana); de la mañana after a clock time (Estudio a las nueve de la mañana).

5. (5 pts) Translate into Spanish: Tomorrow morning I study. In the afternoon we run. It is one o'clock.

Answer: Mañana por la mañana estudio. Por la tarde corremos. Es la una.

6. (5 pts) Tell what happens at the Puerta del Sol at midnight on New Year's Eve, and how bells shaped the day in monasteries and missions.

Answer: The clock on the Casa de Correos strikes twelve, and people all over Spain eat one grape at each stroke, las doce uvas, one for each month of the new year. In monasteries like El Escorial and in the California missions, bells called people to prayer, work, meals and rest, so the whole day had a shape everyone could hear: ora et labora, pray and work.

Unit challenge: The illustrated day-clock

Turn your day into a clock. On a large circle of poster board or taped paper, draw a clock face with the numbers 1 to 12, and beside each number its Spanish hour (la una, las dos...). Color the rim in three bands: yellow for la mañana, orange for la tarde, deep blue with stars for la noche (your morning and evening hours will share numbers, so let the bands overlap and draw an arrow showing the day's direction). Around the outside, write at least eight sentences of your real day, each one pointing with a line to its hour: A las siete de la mañana, como pan y bebo leche. Por la tarde, corro con mi perro. A las nueve de la noche, leo. Add a small drawing beside each sentence, and at the top, letter the title Mi Día. Use at least six different verbs, at least two nosotros forms, at least one possessive, and both patterns, por la and de la. Then present it: stand beside the clock and walk your family through your day hour by hour, moving the hands of your paper clock as you read each sentence. End by asking each family member ¿Qué hora es? with the paper clock set to one last time.

Look for	What it means
The clock face	Numbers and Spanish hours are correct and neat; the three parts of the day are colored and labeled la mañana, la tarde, la noche.
Eight true sentences	At least eight true sentences about the student's real day, with at least six different verbs, two nosotros forms and one possessive.
Times done right	Every clock time is correct (es la una, son las...), and por la and de la are each used correctly.
Presentation	The student read the whole day aloud in order, set the paper clock to each time, and asked the family ¿Qué hora es? at the end.

A Whole Story: El Rancho

Everything you have built this quarter, the three verb families, the two to-bes and their two jobs, tener and its sayings, the possessives, the clock and the shape of a day, comes together now in one place: a whole story in Spanish, in two parts, about one day on an old California rancho. Its hero is Miguel, a boy of twelve whose father is a vaquero, and you will follow him from the morning bells of the mission to the stars over the ranch house. Every sentence is built from grammar you own; a small list of helper words sits beside each part.

Around the story you will meet the vaqueros, the Spanish-speaking horsemen of Mexico and California who were the first cowboys, and whose words still ride in English: ranch, rodeo, lasso, corral, mustang, chaps, even buckaroo. You will learn how stories were told on the rancho porch in the evening, after the work was done, and then you will join the storytellers yourself. The quarter ends with La Tarde de Cuentos, the story afternoon: you read the whole rancho story aloud to your family, ask them questions about it in Spanish, and teach them tengo hambre just before the snack is served.

PREREQUISITES

- Units 1–4: the three verb families, ser and estar, tener, the possessives, telling time and the parts of the day
- Grade 5's reading method: aloud in Spanish, then for meaning, then aloud again with feeling
- The flashcard deck so far: 46 new cards this quarter, with the last 7 arriving in this unit

MASTERY CHECKLIST

- I read both parts of Un día en el rancho aloud with clear vowels and voices for the speakers.
- I can translate the story sentence by sentence, using only the helper words and my own charts.
- I can answer questions about the story in Spanish: ¿Cuántos años tiene Miguel? ¿Dónde están las vacas?
- I can write three questions of my own in Spanish, with both marks and the right accents.
- I can tell who the vaqueros were and give the Spanish behind five English cowboy words.
- I hosted La Tarde de Cuentos and taught my family tengo hambre.

OPTIONAL BOOKS AND RESOURCES

- **The Art Institute of Chicago online** — <https://www.artic.edu>: Free online. The museum owns Frederic Remington's A Mexican Vaquero from Lesson 5.2. Search its collection for the title to see the painting large enough to study the saddle, the rope and the chaparreras.

- **Spanish Playground** — <https://www.youtube.com/@SpanishPlayground>: Free on YouTube. The channel of Lesson 5.1's video: short, slow stories told in simple present-tense Spanish with pictures. After this quarter, one a week is a gentle way to keep reading and listening all year.
- **A library book about the vaqueros or the California ranchos**: Ask your librarian for a children's history of the vaqueros, the first cowboys, or of rancho life in old California. Pictures of real saddles, reatas and adobe ranch houses will make the story come alive.

5.1 Part 1: Morning on the Rancho

OBJECTIVES

- Read Part 1 of *Un día en el rancho* aloud and for meaning, using the three-way reading method.
- Find every tool of the quarter at work in the story: the three verb families, *ser* and *estar*, *tener*, the possessives, time and *hay*.
- Learn five rancho words: *el rancho*, *el vaquero*, *el sombrero*, *el corral*, *el campo*.
- Tell who the *vaqueros* were and name English words that rode in from their Spanish.

Warm-up. Chant the whole quarter in one breath: *hablo, como, vivo; soy, estoy, tengo*. Now count what you own: three verb families, two verbs to be and the reason for each, the verb of having, the words for whose, the clock and the parts of the day, and more than a hundred flashcards. In Grade 5 your machinery could carry you through one market morning in a plaza. Today it carries you through a whole day on a ranch, starting at six in the morning.

Watch: Spanish Story | Present Tense | El celular

Spanish Playground · 3:24

<https://www.youtube.com/watch?v=moYjPro3U8o>

When to watch: Before you read your own story: a short illustrated story told in slow present-tense Spanish, the same channel and method as Grade 5's story video. Let it wash over you once, then watch again and count the words you catch.

Note: You will not catch everything, and you are not meant to. Listen especially for the verb endings you now own, -a, -e, -an, -en, and for *está*, *tiene* and *es*.

Backup video: Easy Spanish Story for Beginners A1/A2: mi familia Spanish

Listening Practice

The Comprehension Lab (ES) · 4:59

<https://www.youtube.com/watch?v=YM7gxBL8vP8>

When to watch: A second slow story, about a family. Listen for the possessives (*mi madre*, *mi padre*) and *tener* with ages (*tiene... años*): Unit 3, spoken by a real voice.

KEY TERMS

el vaquero

A cowman, the Spanish-speaking horseman who worked cattle in Mexico and California. From *la vaca*, cow: a *vaquero* is literally a cow-man, a cowboy.

el rancho

A ranch: a large spread of grazing land with a house, corrals and herds. The California ranchos of the 1800s covered thousands of acres each.

el rodeo

The roundup, from rodear, to go around: vaqueros rode around the scattered cattle to gather them for counting and branding. Only later did the word come to mean a riding show.

el lazo and la reata

The loop and the braided rawhide rope of the vaquero. English made them lasso and lariat (la reata run together).

reading three ways

The Grade 5 method: aloud in Spanish for sound and courage, then line by line for meaning, then aloud again with feeling, as the storyteller.

CORE IDEAS

The story. On his second voyage, in 1493, Columbus brought something to the Americas that had never been there before: cattle and horses. In the wide grasslands of Mexico the herds multiplied beyond counting, and a new kind of worker grew up to care for them: the **vaquero**, from vaca, cow, the cow-man. Vaqueros lived in the saddle. They invented, or perfected, nearly everything we think of as cowboy: the saddle with a tall horn in front to hold a rope; the long braided rawhide rope, **la reata**, and its loop, **el lazo**; leather leggings to protect their legs from thorny brush, **las chaparreras**, named for the chaparral; and the wide hat that gave shade, **el sombrero**, from sombra, shade. In the late 1700s vaqueros came north with the missions into California, and in the 1800s the land there was divided into great **ranchos**: an adobe house with a long porch, corrals, a garden, and thousands of cattle grazing free on open hills. Once a year came **el rodeo**, the roundup, when the vaqueros rode around the scattered herds to gather them for counting and branding. When English-speaking cowboys came west, they learned the work from the vaqueros, and they took the words along with it: ranch, rodeo, lasso, lariat, corral, mustang (from mestefio, a horse running wild), chaps, bronco (wild, rough), and buckaroo, which is simply what English ears made of vaquero. The cowboy, it turns out, spoke Spanish first.

Read it three ways. Your story is printed in the activity below, with its helper words. First, read it **aloud in Spanish**, slowly, every vowel pure, the questions rising; do not translate yet, and put a light pencil dot under any word that stops you. Second, read it **for meaning**, sentence by sentence, saying each one in good English. When a sentence resists, use the calm little drill from Grade 5: find the verb, read its ending to learn the doer, and let the rest fall into place. Third, read it **aloud again with feeling**: you are the storyteller now, with a voice for Miguel and a voice for his father. By the third reading it stops being a puzzle and becomes a morning.

How Spanish works: the whole quarter in one story. Nothing in the story is new grammar; that is the point. Look for your tools at work. The three verb families: caminan, escuchan (-ar); come, lee, corren (-er); abre, sube (-ir). Ser and estar in a single sentence: *Lucero es pequeño y negro, y está en el corral*; what the horse is like takes ser, where he is takes estar. Tener and its sayings: Miguel *tiene doce años* and *tiene hambre*. The possessives: su padre, tu sombrero, mi sombrero, su caballo. The clock: *Son las seis de la mañana. A las siete...* And hay, there is or there are, which Grade 4 students already know: *En el campo hay muchas vacas*. Two small things to notice. Spanish leaves out un before a plain job: *Su padre es vaquero*, his father is a vaquero. And watch the word listo: with estar it means ready (¿Estás listo?), but with ser it means clever (Miguel es listo). Even one adjective proves that choosing the right to-be matters.

Say it out loud. Your five rancho words: *el rancho* (ranch), *el vaquero* (cowman, cowboy), *el sombrero* (hat; in Spanish any hat at all, not only a wide one), *el corral* (a pen for animals; the same word in English), *el campo* (field, open country; a cousin of camp and campus). Say each with its English cousin: rancho, ranch; vaquero, buckaroo; corral, corral. Then read the story's first three sentences aloud, slowly, like a storyteller beginning by the fire: *Son las seis de la mañana y las campanas de la misión cantan. El rancho es grande y viejo, y la casa es blanca. Miguel tiene doce años.*

Try it. The activity is the story itself: three readings, the questions in the practice section, and your own copy in your notebook. Next week brings Part 2, and then the story afternoon, when you read both parts to your family.

PICTURE STUDY



Charros at the Roundup, James Walker (1819–1889), c. 1870 · Oil painting, shown here in a printed reproduction · A California rancho roundup; the image comes from a printed plate of the painting
Image: Wikimedia Commons, public domain

James Walker was an English-born painter who spent years in Mexico and then in California, where he painted the vaquero life of the ranchos before it disappeared. Here a horseman dressed as a charro, the Mexican word for a rider in fine riding clothes, short embroidered jacket, flat hat, leather leggings and a decorated saddle, has roped a steer at the roundup, and the steer has gone down in the grass. His horse leans back on its haunches to keep the rope tight, just as it was trained to do; vaqueros caught cattle this way to brand them or to doctor them. Behind him the whole rodeo is going on: riders and cattle scattered across the valley floor, a little pond, and the mountains beyond.

Look closely.

- Follow the rope from the steer back to the saddle. Where is it tied? The tall saddle horn was made for exactly this.
- Look at the horse. It is leaning back and holding the rope tight on its own while the rider sits calmly. What does that tell you about how well the horse knows its work?
- Look at the rider's clothes: the short red jacket, the flat-crowned sombrero, the leather on his legs. Which of them have you met in this lesson's words?
- Look into the distance. How many riders and cattle can you find? This whole valley is the rodeo, the roundup.

Talk about it.

1. A vaquero and his horse worked as a team. What does it take to train a horse to do its job without being told each time?
2. Which English words could you use to describe this picture that are really Spanish words in disguise?
3. Make three Spanish sentences about the painting with words you own: El vaquero tiene un sombrero. El caballo es... Las vacas están en el campo.

ACTIVITY

Un día en el rancho, Part 1: the story

Here is the first part of your story. The helper words below it are free; everything else is yours already. Read it three ways: aloud in Spanish, line by line for meaning, then aloud again with feeling.

UN DÍA EN EL RANCHO • Primera parte: La mañana • Son las seis de la mañana y las campanas de la misión cantan. El rancho es grande y viejo, y la casa es blanca. Miguel tiene doce años. Su padre es vaquero. Miguel está cansado, pero abre la puerta. El sol sube en el cielo: ¡es un día bonito! La familia come en la cocina: pan, fruta y leche. Miguel tiene hambre y come dos naranjas. Su padre lee la Biblia y todos escuchan. A las siete, Miguel y su padre caminan al corral. Lucero, el caballo de Miguel, es pequeño y negro, y está en el corral. Su padre tiene un sombrero grande y un lazo nuevo. «Miguel, ¿dónde está tu sombrero?» «¡Ay! Mi sombrero está en la cocina.» Miguel corre a la casa. ¡Ahora tiene su sombrero! Miguel sube a su caballo y está muy contento. «¿Estás listo, Miguel?» «¡Sí, papá!» Los caballos corren al campo, y en el campo hay muchas vacas.

Helper words (free): y = and • pero = but • a = to • al = to the (a + el) • de = of • las campanas cantan = the bells sing (ring) • la misión = the mission • el cielo = the sky • la cocina = the kitchen • dos = two • seis = six • siete = seven • doce = twelve • todos = everyone • la Biblia = the Bible • el caballo = the horse • Lucero = Morning Star, the horse's name • el lazo = the lasso, the rope • ¡Ay! = Oh! • ahora = now • sube a = gets on • muy = very • listo = ready • papá = Dad • hay = there is, there are • muchas = many • las vacas = the cows • es vaquero = is a vaquero (Spanish leaves out un before a plain job) • «...» = Spanish quotation marks.

You will need:

- 5 index cards for the rancho words
- Your Spanish notebook and a pencil
- A parent or sibling to be your audience for the third reading

Steps:

1. Make five flashcards: el rancho, el vaquero, el sombrero, el corral, el campo. If el caballo and la vaca from Grade 3 are not already in your deck, make review cards for them too.
2. First reading, aloud in Spanish: slow and brave, pure vowels, questions rising. Put a light pencil dot under any word that made you stop.
3. Second reading, for meaning: say each sentence in good English. Use the helper words freely, and your notebook charts for any stubborn ending. When stuck, find the verb first.
4. Answer the questions in the practice section, the Spanish ones in Spanish.
5. Third reading, with feeling: stand up and read Part 1 to someone, with a sleepy voice for Miguel at the start, a deep voice for his father, and real alarm for ¡Ay!
6. Copy Part 1 into your notebook in your best handwriting, with the title and the date at the top. Leave room below for your English translation.

Tips:

- Su in this story means his: su padre is Miguel's father, su caballo is Miguel's horse.
- Watch el sol sube and Miguel sube a su caballo: the same verb climbs the sky and climbs onto a horse.
- Dot-words are not failures; they are your personal review list for the story afternoon.

Check your work:

- I read Part 1 aloud three times, the last time with voices, to a real audience.
- I translated every sentence, using only the helper words and my charts.
- I answered the practice questions, the Spanish ones in Spanish.
- Part 1 is copied into my notebook, titled and dated.

SPANISH NOTEBOOK

1. Write the five rancho words with meanings, dated, and their English cousins.
2. Copy Part 1 of Un día en el rancho in your best handwriting.
3. Write your English translation beneath it, sentence by sentence.
4. Make a list of the English cowboy words with their Spanish parents: ranch, rancho; lasso, lazo; lariat, la reata; mustang, mesteano; chaps, chaparreras; buckaroo, vaquero.

WORKED EXAMPLES

Example 1. Open the sentence and explain both verbs: *Lucero, el caballo de Miguel, es pequeño y negro, y está en el corral.*

1. Find the verbs: es (ser) and está (estar). The doer of both is Lucero, Miguel's horse.
2. Es pequeño y negro tells what the horse is like: ser's job.
3. Está en el corral tells where the horse is: estar's job.

Answer: Lucero, Miguel's horse, is small and black, and he is in the corral. Ser describes him; estar places him.

Example 2. Translate the exchange: «Miguel, ¿dónde está tu sombrero?» «¡Ay! Mi sombrero está en la cocina.»

1. ¿Dónde está...? asks where: where is...?
2. Tu sombrero is your hat (tu with no accent is your).
3. The answer uses estar en for the place: in the kitchen.

Answer: Miguel, where is your hat? Oh! My hat is in the kitchen.

Example 3. Answer in Spanish: ¿Cuántos años tiene Miguel?

1. The question asks how old Miguel is, with tener.
2. Find the line: Miguel tiene doce años.
3. Answer with the same verb and the same saying.

Answer: Miguel tiene doce años.

PRACTICE

[EASY] **1.** Answer in Spanish: ¿Qué hora es cuando (when) el cuento empieza (begins)?

Answer: Son las seis de la mañana.

[EASY] **2.** Translate: Miguel tiene hambre y come dos naranjas.

Answer: Miguel is hungry and eats two oranges.

[EASY] **3.** Answer in Spanish: ¿Quién es vaquero?

Answer: Su padre es vaquero. (El padre de Miguel es vaquero.)

[MEDIUM] **4.** Answer in Spanish: ¿Dónde está el sombrero de Miguel?

Answer: Está en la cocina.

[MEDIUM] **5.** Find four -er or -ir verbs in Part 1 and give the doer of each.

Answer: Any four: abre (Miguel), sube (el sol; Miguel), come (la familia; Miguel), lee (su padre), corre (Miguel), corren (los caballos).

[MEDIUM] **6.** Give the Spanish word behind each English cowboy word: ranch, lasso, mustang, chaps, buckaroo.

Answer: Rancho, lazo, mesteño, chaparreras, vaquero.

[HARD] **7.** Translate into Spanish: The horse is black, and it is in the corral. My father has a big hat.

Answer: El caballo es negro, y está en el corral. Mi padre tiene un sombrero grande.

[CHALLENGE] **8.** Miguel's father asks *¿Estás listo?* Translate it. Then translate *Miguel es listo*, and explain how the to-be changes what listo means.

Answer: Are you ready? / Miguel is clever. With *estar*, listo describes how someone is right now: ready. With *ser*, it describes what someone is like: clever. The adjective is the same; the to-be decides the meaning.

COMMON MISTAKES

- Translating word by word from left to right. Find the verb first, read its ending for the doer, then let the nouns fall into place.
- Reading *su* as your everywhere. In this story *su padre* and *su caballo* mean his father and his horse; context decides.
- Thinking *sombrero* means only a wide Mexican hat. In Spanish it is any hat at all: a cowboy hat, a straw hat, a top hat.
- Rushing the first reading. The first pass is for sound and courage; meaning is the second pass's job.

From history. Two more cowboy words came straight from the vaqueros' Spanish. Buckaroo is what English-speaking cowboys made of vaquero when they tried to say it. And when a roper wraps his rope around the saddle horn to hold a steer, cowboys call it taking a dally, from the vaquero's cry dale vuelta, give it a turn. The vaqueros worked in Mexico and California for nearly three hundred years before the first American cowboy rode a trail; when you say ranch or rodeo, you are speaking their language.

Make it a game: Vaquero Dice. Spanish Simon Says, rancho style. Here is a bonus secret: for regular verbs, the friendly command you give a friend is the same as the él form. So corre means he runs, and also run!; come means he eats, and also eat! The caller gives commands from the story's verbs: ¡Corre! ¡Camina! ¡Sube al caballo! (climb onto an imaginary horse) ¡Abre la puerta! ¡Come! ¡Bebe! ¡Lee! ¡Escucha! Players obey only when the caller begins with Vaquero dice; anyone who moves without it is out. The last player standing becomes the next caller, and must give every command in Spanish.

“The pastures are clothed with flocks; the valleys also are covered over with corn; they shout for joy, they also sing.” (Psalm 65:13, KJV)

The Reina-Valera ends this verse: dan voces de júbilo, y aun cantan, they shout for joy, and even sing. Cantan is from your Grade 5 deck, the same verb the mission bells use at the start of the rancho story. A valley full of grazing cattle is a valley praising its Maker.

5.2 Part 2: Evening, and the Story Afternoon

OBJECTIVES

- Read Part 2 of *Un día en el rancho* aloud and for meaning, and answer questions about it in Spanish.
- Write three questions of your own in Spanish about the whole story, with both marks and the right accents.
- Learn the last two cards of the quarter, *el cuento* and *el corredor*, and use *mañana* and *otro día*.
- Prepare and host *La Tarde de Cuentos*, the family story afternoon.

Warm-up. Tell Part 1 back in English in five sentences, without looking. Then read Part 1 aloud in Spanish once more, with voices. Now imagine the rest of the day: the sun is high and hot, the cattle are out in the fields, the *vaqueros* are working, and Miguel is still on Lucero. What do you think happens before the stars come out? Today you find out, and then you become the storyteller.

Watch: America: Promised Land: Spanish Ranchers Bring Cattle to Texas | History

HISTORY · 1:56

<https://www.youtube.com/watch?v=okbqrtnHLx4>

When to watch: After the story paragraph: a short history clip on how Spanish ranchers brought cattle and the *vaquero* way of life north out of Mexico.

Note: It is about Texas rather than California, but it is the same story: Spanish cattle, Spanish horsemen and Spanish ranching words, spreading north. It is in English and short; watch it twice if you like.

Backup video: Who came first - Vaqueros or Cowboys?

Western Trading Post TV · 5:36

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

When to watch: A calm talk from a western-heritage trading post about how the *vaqueros* came before the cowboys and taught them their work. Family-safe, in English; good for the whole family before the story afternoon.

KEY TERMS

el cuento

A story or tale, from *contar*, which means both to count and to tell. *Un cuento* is a story told aloud or written down; *los cuentos*, stories.

el corredor

The long covered porch that ran along the front of a rancho's adobe house. From correr, to run: a corredor runs the length of the house.

La Tarde de Cuentos

The story afternoon: this quarter's family finale, when the student reads the whole rancho story aloud and asks the family questions in Spanish.

otro día

Another day. Otro never takes un in front of it: say otro día, not un otro día.

comprehension question

A question that checks whether a listener understood a story: ¿Quién...? ¿Dónde...? ¿Cuántos años...? Asked in Spanish, answered in Spanish.

CORE IDEAS

The story. A California rancho house was built of adobe, thick walls of sun-dried earth that stayed cool in summer, and along its front ran a long porch with a tile roof on wooden posts: **el corredor**. When the day's work was done and supper was eaten, that is where everyone went. The vaqueros came in from the corrals, the women brought their sewing, the old people took the best chairs, and the children sat on the floor boards or the steps. As the sky darkened, somebody always began a story. There were stories of floods and dry years, of grizzly bears in the hills, of saints' days and fiestas, of the long walk up the Camino Real or the old days in Mexico and Spain; there were songs to a guitar; and the children listened until the stars came out. That is how children on the ranchos learned the history of their own families: by listening on the corredor. In the 1870s, when the old rancho days were ending, a historian in San Francisco sent helpers to sit with the old families and write down their memories, and many of those memories survive today for the same reason the Cid's poem survives: somebody listened and wrote. In Part 2 of your story, Miguel's grandfather tells the family what he knows. Then Miguel opens his book and writes a story of his own. At the end of this week, you will be the storyteller on your own family's corredor.

How Spanish works: asking about a story. A good storyteller asks the listeners questions, and you already own every piece. Start with a question word from Grade 5, then the verb, then the rest: **¿Quién** tiene muchos cuentos? **¿Dónde** están las vacas? **¿Cómo** están los vaqueros? **¿Qué** come la familia? Add the two question phrases from this quarter: **¿Qué hora es?** and **¿Cuántos años tiene** Miguel? The answer reuses the question's verb: ¿Dónde están las vacas? Están en el corral. Write both marks every time, and the accents on qué, quién, dónde, cómo and cuántos. Three good questions, one about who, one about where, one about how, are enough to tell whether your listeners understood.

Two last words, and two small ones. Your last two cards of the quarter: *el cuento* (story) and *el corredor* (the long porch). El cuento comes from contar, a verb that means both to count and to tell. You have met it twice already: los cielos cuentan la gloria de Dios, the heavens tell the glory of God, in Grade 5, and contar nuestros días, to count our days, in Unit 4. English does the same thing with tell: a bank teller counts money, and a storyteller tells stories. El corredor comes from correr: it runs along the house. Then two small words in the story's last line. **Mañana**, without la, means tomorrow, as you learned in Unit 4. And **otro**, another, stands alone without un: *otro día*, another day, never un otro día.

Say it out loud. Practice the grandfather's speech in an old man's slow, warm voice, with a pause after each sentence: Tengo muchos años. Nuestra familia vive aquí, y el rancho es nuestra casa. Trabajamos mucho, pero Dios es bueno. Then the last line, the way a storyteller ends a story, quietly and then with a smile: ¡Mañana es otro día en el rancho!

Try it. This week you read Part 2, write three questions of your own, and rehearse the whole story from beginning to end. At the end of the week comes La Tarde de Cuentos: the family gathers, you read, you ask, and just before the snack you teach everyone to say tengo hambre.

PICTURE STUDY



A Mexican Vaquero, Frederic Remington, 1890 · Oil on canvas · Art Institute of Chicago

Image: Wikimedia Commons, public domain

Frederic Remington was an American painter and sculptor who traveled the West in the 1880s, sketching soldiers, cowboys and vaqueros as their way of life was changing for good. In 1890 he painted this vaquero alone on a sunny, dusty slope, sitting easily on his horse and looking straight at us. Everything the vaquero needs is with him: the wide sombrero for shade, the striped serape (a woven blanket worn over the shoulders) for cold nights, leather chaparreras on his legs, and the coiled reata hanging from the saddle. He looks like a man who has a hundred stories, and who might tell you one if you sat on his corredor at evening.

Look closely.

- Find the coiled rope on the saddle. That is the reata; English made it lariat.
- Look at the leather on his legs, with its rounded flaps. Those are chaparreras, the chaps of every cowboy since.
- Look at his hat and his serape. Which of them is for the hot sun, and which for the cold night?
- Look at the horse's ears and the vaquero's face. Both seem to be paying attention to you. What do you think they have just noticed?

Talk about it.

1. Remington painted the vaqueros as their old way of life was ending. Why is it worth remembering the work people did and the words they used?
2. Make up the first line of a story about this vaquero, in Spanish, using words you own: El vaquero tiene... El caballo está...
3. If this vaquero sat on your porch tonight, what would you ask him? Ask it in Spanish.

ACTIVITY

Un día en el rancho, Part 2, and three questions of your own

Here is the second part of your story, from the hot afternoon to the stars. Read it the three ways, then write three questions that you will ask your family at the story afternoon.

UN DÍA EN EL RANCHO • Segunda parte: La tarde y la noche • Es la una de la tarde y hace calor. Los vaqueros trabajan mucho en el campo. Miguel tiene sed y bebe agua. A las cinco, las vacas están en el corral. Los vaqueros están cansados, pero están contentos. A las siete, la familia come en la mesa grande: hay pan, carne y fruta. Después, todos están en el corredor. El abuelo de Miguel es muy viejo y tiene muchos cuentos. Por la noche, el abuelo habla y los niños escuchan: «Tengo muchos años. Nuestra familia vive aquí, y el rancho es nuestra casa. Trabajamos mucho, pero Dios es bueno.» La luna sube en el cielo y hay muchas estrellas. Miguel abre su libro y escribe un cuento. Son las nueve de la noche. La madre canta y Miguel escucha. «Buenas noches, papá. Buenas noches, mamá.» ¡Mañana es otro día en el rancho!

Helper words (free): y = and • pero = but • hace calor = it is hot • mucho = a lot • cinco = five • siete = seven • nueve = nine • la carne = meat • hay = there is, there are • después = afterward • todos = everyone • el abuelo = the grandfather • muy = very • muchos, muchas = many • tengo muchos años = I am very old (I have many years) • Dios = God • el cielo = the sky • mamá = Mom • papá = Dad • mañana = tomorrow (no la!) • otro = another • «...» = Spanish quotation marks.

You will need:

- 2 index cards for the last vocabulary words
- Your Spanish notebook, with Part 1 already copied in
- Three index cards for your questions, and a plan for a simple snack

Steps:

1. Make the last two flashcards of the quarter: el cuento, el corredor. Then run the whole quarter's deck, all 53 new cards, start to finish, and pull out any you miss for review this week.

2. Read Part 2 three ways: aloud in Spanish with dots under stumbling words; for meaning, sentence by sentence; aloud again with feeling, with an old man's voice for the abuelo.
3. Answer the practice questions, the Spanish ones in Spanish, and copy Part 2 into your notebook under Part 1, with your English translation.
4. Write three questions in Spanish about the whole story on three cards, one with *quién*, one with *dónde*, and one with *cómo*, *cuántos* or *qué hora*. Write the answer on the back of each. Check the marks and accents.
5. Rehearse the whole story, both parts, from beginning to end, standing up, with voices. Time it; most readers need four to six minutes.
6. Plan *La Tarde de Cuentos*: choose the day, a place to be your *corredor* (a porch, the steps, or the living-room rug), and a simple snack, and invite the family in Spanish: *La Tarde de Cuentos es a las cuatro*.

Tips:

- Read the grandfather's lines slowly. Old storytellers never hurry, and pauses help the listeners understand.
- *Mañana* in the last line has no *la*: it means tomorrow, not the morning.
- A good question uses the story's own verbs, so your listeners can find the answer in what they heard.

Check your work:

- I read Part 2 three times, the last time with voices, and copied it with its translation.
- My whole deck of 53 new cards has been run start to finish.
- My three question cards have correct marks, accents and answers.
- I rehearsed the whole story aloud and the story afternoon is planned.

SPANISH NOTEBOOK

1. Write *el cuento* and *el corredor* with meanings, dated, and the note that *contar* means both to count and to tell.
2. Copy Part 2 of *Un día en el rancho*, with your English translation beneath it.
3. Write your three comprehension questions and their answers.
4. Last page of the quarter: write four Spanish sentences about your own family's evening, with a time, a part of the day, a possessive and a feeling, and date it proudly.

WORKED EXAMPLES

Example 1. Translate the grandfather's speech: «Tengo muchos años. Nuestra familia vive aquí, y el rancho es nuestra casa. Trabajamos mucho, pero Dios es bueno.»

1. Tengo muchos años is a having-saying: I have many years, so I am very old.
2. Nuestra familia vive aquí: vive is the -ir he/she form, and nuestra agrees with familia. El rancho es nuestra casa uses ser: what the ranch is.
3. Trabajamos is the -ar we form; Dios es bueno uses ser for what God is.

Answer: I am very old. Our family lives here, and the ranch is our home. We work hard (a lot), but God is good.

Example 2. Write a question asking where the cows are at five o'clock, and answer it.

1. Start with the question word: ¿Dónde...?
2. Where takes estar, and the cows are plural: están.
3. Add the time with a las, and answer with the same verb.

Answer: ¿Dónde están las vacas a las cinco? Están en el corral.

Example 3. Translate the last line and explain its two small words: *¡Mañana es otro día en el rancho!*

1. Mañana without la means tomorrow.
2. Otro means another, and it never takes un: otro día.
3. Es is ser: what tomorrow is.

Answer: Tomorrow is another day on the rancho!

PRACTICE

[EASY] **1.** Answer in Spanish: ¿Qué hora es al principio (at the beginning) de la segunda parte?

Answer: Es la una de la tarde.

[EASY] **2.** Translate: Miguel tiene sed y bebe agua.

Answer: Miguel is thirsty and drinks water.

[EASY] **3.** Answer in Spanish: ¿Quién tiene muchos cuentos?

Answer: El abuelo (de Miguel) tiene muchos cuentos.

[MEDIUM] **4.** Answer in Spanish: ¿Cómo están los vaqueros a las cinco?

Answer: Están cansados, pero están contentos.

[MEDIUM] **5.** Answer in Spanish: ¿Qué come la familia a las siete?

Answer: La familia come pan, carne y fruta.

[MEDIUM] **6.** Translate: Nuestra familia vive aquí, y el rancho es nuestra casa.

Answer: Our family lives here, and the ranch is our home (house).

[HARD] **7.** Write three Spanish questions about Part 2, each with a different question word, and answer each one in Spanish.

Answer: Answers vary. Examples: ¿Quién canta? La madre canta. ¿Dónde están todos después? Están en el corredor. ¿Qué escribe Miguel? Miguel escribe un cuento. ¿Qué hora es al final? Son las nueve de la noche.

[CHALLENGE] **8.** Write Part 3 of the story: four Spanish sentences about the next morning on the rancho, using a time, a possessive, tener and either estar or a feeling word.

Answer: Answers vary. Example: Son las seis de la mañana. Miguel tiene hambre y come pan con su abuelo. Lucero está en el corral. ¡Miguel está contento, porque (because) es otro día en el rancho!

COMMON MISTAKES

- Saying un otro día. Otro stands alone: otro día, another day.
- Reading the last mañana as the morning. Without la, mañana means tomorrow.
- Writing questions without the opening ¿ or without the accents on qué, quién, dónde, cómo and cuántos.
- Reading the story in a flat, hurried voice. A storyteller slows down, pauses and gives every speaker a voice.

From history. Spanish uses one verb, contar, both for counting and for telling, and English does nearly the same with tell: a bank teller counts money, and to tell the votes once meant to count them. Old storytellers liked the connection: to tell a story is to count out its events in order, one by one, so nothing is lost. When Psalm 19 says los cielos cuentan la gloria de Dios, the heavens are telling God's glory and counting it out, day by day and night by night.

Make it a game: Preguntas del Rancho. A quiz show for two teams. Write twelve questions about both parts of the story on cards (¿Cuántos años tiene Miguel? ¿Dónde está el sombrero? ¿Qué bebe Miguel? ¿Quién lee la Biblia?), and put them face down. The quizmaster reads one card aloud; the first team to ring a bell (or slap the table) and answer in a full Spanish sentence wins the card. A one-word answer wins half a point; a full sentence, one point; a full sentence with perfect endings, two. The team with the most points chooses the snack at La Tarde de Cuentos.

“Day unto day uttereth speech, and night unto night sheweth knowledge.” (Psalm 19:2, KJV)

In the Reina-Valera: Un día emite palabra a otro día, y una noche a otra noche declara sabiduría. Día, palabra, otro día, noche: words from your deck, and the same shape as the last line of your story. Every day tells the next one something; Miguel's day on the rancho ends by handing the story on to tomorrow.

Unit 5 review

Answer each question in complete sentences where asked. The review is worth 30 points. It may be done orally, with a parent writing down the answers. Questions 1 to 4 use the story Un día en el rancho.

1. (5 pts) Translate from Part 1: Lucero, el caballo de Miguel, es pequeño y negro, y está en el corral. Then explain why the sentence uses both ser and estar.

Answer: Lucero, Miguel's horse, is small and black, and he is in the corral. Es pequeño y negro tells what the horse is like (ser); está en el corral tells where he is (estar).

2. (5 pts) Answer in Spanish: ¿Cuántos años tiene Miguel? ¿Dónde está su sombrero? ¿Qué come Miguel?

Answer: Miguel tiene doce años. Su sombrero está en la cocina. Miguel come dos naranjas (and pan, fruta y leche with the family).

3. (5 pts) Translate from Part 2: A las cinco, las vacas están en el corral. Los vaqueros están cansados, pero están contentos.

Answer: At five, the cows are in the corral. The vaqueros are tired, but they are happy (glad).

4. (5 pts) Answer in Spanish: ¿Qué hora es cuando (when) Miguel dice buenas noches? ¿Quién tiene muchos cuentos?

Answer: Son las nueve de la noche. El abuelo (de Miguel) tiene muchos cuentos.

5. (5 pts) Who were the vaqueros? Give the Spanish behind five English cowboy words.

Answer: The Spanish-speaking horsemen of Mexico and California who worked cattle on the ranchos; they were the first cowboys and taught American cowboys the work. Examples: ranch (rancho), rodeo (rodeo, from rodear), lasso (lazo), lariat (la reata), corral (corral), mustang (mesteño), chaps (chaparreras), buckaroo (vaquero).

6. (5 pts) The quarter in one breath: chant comer, vivir, estar and tener.

Answer: Como, comes, come, comemos, comen. Vivo, vives, vive, vivimos, viven. Estoy, estás,

está, estamos, están. Tengo, tienes, tiene, tenemos, tienen.

Unit challenge: La Tarde de Cuentos: the family story afternoon

End the quarter the way a rancho ended its day: with everyone together and a story told aloud. Gather the family on your corredor, a porch, the front steps or a rug in the living room, at the time on your invitation. Welcome them at the door like a good host: ¡Bienvenidos! Mi casa es su casa. Then read the whole story, Un día en el rancho, both parts, aloud in Spanish, with a sleepy voice for Miguel, a deep voice for his father and a slow, warm voice for the abuelo. After the reading, tell the story once in English so everyone knows what happened. Then ask your three comprehension questions in Spanish, one at a time, and coach the family toward full Spanish answers (¿Dónde están las vacas a las cinco? Están en el corral.). Last, just before the snack, teach everyone the most useful sentence of the quarter: ask each person ¿Tienes hambre?, and do not serve anyone until he or she answers Sí, tengo hambre. Then serve the snack, and close the afternoon the way the story closes: ¡Mañana es otro día!

Look for	What it means
The reading	Both parts of the story read aloud in Spanish with pure vowels, rising questions and a different voice for each speaker, then retold clearly in English.
The questions	Three comprehension questions asked in Spanish with correct grammar, and the family coached to answer them in Spanish.
The teaching	Every family member answered ¿Tienes hambre? with Sí, tengo hambre before the snack was served.
The host	The guests were welcomed with Mi casa es su casa, and courtesy (por favor, gracias) flowed all afternoon.

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