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Grade 8 Spanish

A capstone quarter of the real thing, from the Manila galleons and Velázquez's Surrender of Breda to a tortilla española cooked by Spanish commands, a real letter in the mail, the first page of Don Quixote exactly as Cervantes wrote it, and Psalm 23 in the Reina-Valera, each one opening the Spanish a real reader needs: the strong past tenses, commands, letters and conversation, and great texts read in the original.

First edition · 5 units · 10 lessons · one quarter

Fabricando fit faber · by making, one becomes a maker

Course guide

This is the capstone of the School Launch Spanish courses, and it turns the student loose on the real thing. Each lesson is built around a real person, place or text: the Manila galleons that crossed the widest ocean on earth for two hundred and fifty years, Velázquez's Surrender of Breda where a general would not let his enemy kneel, the humble tortilla española of Spain's kitchens, Teresa of Ávila's hundreds of letters, the twenty countries of the Spanish-speaking world, Miguel de Cervantes and his knight of La Mancha, and David's Psalm 23 in the Bible of the Spanish-speaking church.

Every lesson follows the same path. First comes **the story**. Then **how Spanish works**: the strong verbs, the commands, the shape of a letter, the way to read a sentence written in 1605, explained for an eighth grader. Then **say it out loud**, because Spanish is learned by speaking, reciting and reading aloud. Last, **try it**: the student sorts the twin verb fui into went and was, spins a chant wheel, cooks a tortilla by giving the orders in Spanish (a parent at the stove), letters signs for the house, writes and mails a real letter, rehearses a conversation, performs the windmill scene with voices, memorizes Psalm 23, and finishes the quarter by hosting la velada, a capstone evening of Spanish for the family.

By the end of the quarter the student can tell the past with the strong verbs that tell most of history (fui, hice, dije, vine, tuve, di), give commands in the family form and the polite one, read the signs on a Spanish door, write a proper Spanish letter, introduce friends and recognize the voices of the Spanish world, read the first sentence of Don Quixote exactly as Cervantes wrote it, and recite Psalm 23 in the Reina-Valera 1960. Latin is everywhere underneath: fui is Latin's own fui, Caesar's veni, vidi, vici becomes vine, vi, vencí, and a student who has taken our **Latin courses** will read the Spanish and the Latin as grandchild and grandparent. Five short courses that began with hola end with David and Cervantes in the original.

About the videos. Most videos come from trusted teaching channels: Señor Jordan (a Spanish teacher's classic whiteboard lessons, the workhorse of the grammar), The Language Tutor, Butterfly Spanish (Ana, a friendly native speaker from Mexico), and Teacher Catalina, a native-speaking teacher; for the readings, TED-Ed and its official Spanish channel, Sé Curioso, the Biblioteca Virtual Miguel de Cervantes (Spain's free library of Spanish literature) and plain readings of Psalm 23 in the Reina-Valera 1960. Every video was checked for the lesson and for content. A few are long or made for a slightly older audience; the lesson notes say so and tell you which part to watch. One video in Lesson 5.2 is a sung worship setting of Psalm 23 whose words are a paraphrase, not the exact Reina-Valera text, and the lesson says so. You will hear small differences between speakers: in most of Spain, z and soft c sound like the th in think, while in Latin America they sound like s. Both are correct; this course teaches the Latin American sounds, and Lesson 3.2 tours the differences. Some channels end with an invitation to subscribe or a short advertisement; you can stop the video when the teaching ends.

Who it is for

Written for students in grade 8 (about ages 13–14) who have taken our Grade 5, 6 and 7 Spanish courses or know the same material: the present tense of -ar, -er and -ir verbs, ser and estar, tener and ir, the possessives, the object pronouns, gustar and the regular preterites. A student without them should begin with Grade 5. A parent or teacher reads along, joins the speaking practice, cooks with the student in Unit 2 (handling every stove step), and checks the practice sentences against the answers. Nothing needs to be bought: every activity uses paper, index cards, pencil, markers, household things and a free online Bible.

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 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. Chant every day.** Open every session by chanting the verbs learned so far: in Unit 1 the regular preterites from Grade 7 and then fui and hice; from Unit 2 on, the top table (dije, dijo; vine, vino; tuve, tuvo; di, dio) and the sergeant's six (ven, di, haz, ve, pon, sal); from Unit 4 on, the first sentence of Don Quixote; in Unit 5, Psalm 23. Five minutes of cheerful chanting, standing up, beats an hour of silent staring.

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. **Real texts, read honestly.** This grade quotes real Spanish exactly: the first sentence of Don Quixote (1605), two more of its lines, Sancho's real words about the windmills, and Psalm 23 in the Reina-Valera 1960. These are never changed; old words are glossed instead. The retellings of Don Quixote's first chapter and the windmill scene are adapted Spanish written for this course from grammar the student owns. Both kinds are labeled, so the student always knows which is Cervantes and which is the course.
5. **Flashcards and the word list.** Every lesson adds new Spanish to the deck: Spanish on the front, English on the back, every noun with its el or la, and each verb chant on a single card with all five forms. Run the whole deck at the start of Session 2 and Session 3; a card right three times in a row moves to a weekly pile. Words from earlier grades that come back this year (el huevo, la cocina, el país, el barco, hacer) are review and are not counted.
6. **The word list.** The whole course teaches 55 new entries, in this order (each verb chant counts as one entry). Unit 1, the strong past: the twin preterite of ser and ir (fui, fuiste, fue, fuimos, fueron); hacer (hice, hiciste, hizo, hicimos, hicieron); decir (dije, dijo...); venir (vine, vino...); tener (tuve, tuvo...); dar (di, dio...); el galeón, el viaje, la mano. Unit 2, commands: the tú-command pattern; the sergeant's six, ven, di, haz, ve, pon, sal; the kitchen commands corta, bate, mezcla, añade; la papa, el aceite, la sal; the usted-command flip; and the signs empuje, tire, no fume, pase, espere. Unit 3, letters and conversation: querido/querida, la carta, la fecha, saludos, con cariño, el abrazo; te presento a, mucho gusto, igualmente; el mundo, la bandera, la lengua. Unit 4, Don Quixote: el lugar, el hidalgo, el caballero; el gigante, el molino de viento, el escudero, sino. Unit 5, the psalm and the capstone: el pastor, la oveja, los pastos, las aguas, la copa; la velada, el programa. This list is the flashcard deck; a student who owns these 55 cards, on top of the earlier grades, has the course's vocabulary.
7. **The Spanish notebook.** Use any notebook for the whole quarter. It holds the chants and charts, the galleon's log, the tortilla recipe, the house signs, the draft and copy of the real letter, the country list, the glossed first page of Don Quixote, the windmill script, Psalm 23 with its harvest, and the program of la velada. Date every page.
8. **Translation is a two-way street.** The practice runs both ways: Spanish into English and English into Spanish. Going into Spanish is harder and matters more; let the student use the notebook charts freely. A sentence is right when the verb is in the right person and tense, the el or la is right and the adjectives agree.
9. **Write it the Spanish way.** Questions get both marks (¿Qué hiciste?), exclamations get both (¡Ven!), dialogue uses the long dash called the raya, and accents are part of the spelling.

Watch this year's special rule: the strong preterites wear no accent marks at all (hice, hizo, dijo, vino, fue, dio), while the regular ones do (habló, comió).

10. **Unit review and unit challenge.** Each unit ends with a short review (30 points), which may be done orally, and a unit challenge: a true story told in five past-tense sentences, a family recipe cooked by Spanish commands, a real letter actually mailed, a bookplate with the first sentence of Don Quixote recited, and at last la velada itself. Keep the challenge work in a folder.
11. **La velada.** In the last week the student hosts a capstone evening with a printed Spanish program: Psalm 23 recited from memory, the first page of Don Quixote and the windmill scene performed, the letter and its reply read aloud, a ten-minute lesson teaching the family the sergeant's six, and a parent reading the course's charge. Invite grandparents if you can; it is the finish line of six years.

Scope and sequence

Unit 1: Strong Verbs of Yesterday (weeks 1–2). The Manila galleons that went and came across the Pacific for two hundred and fifty years open the twin preterite fui, which serves both ser and ir, and the doing verb hice, hizo; then Velázquez's Surrender of Breda, where courtesy outranked victory, is told in the top table of strong verbs, dije, vine, tuve, di, each set beside its Latin grandparent, down to Caesar's veni, vidi, vici.

- 1.1 Fue un Gran Día: Ser and Ir in the Past
- 1.2 The Top Table: Dijo, Vino, Tuvo

Unit 2: Commands: ¡Habla! ¡Come! (weeks 3–4). Velázquez's old woman cooking eggs and Spain's tortilla española open the tú command, which is simply the él form of the present, and the sergeant's six irregulars, ven, di, haz, ve, pon, sal, with a real tortilla cooked by Spanish commands and a parent at the stove; then Velázquez's Martha in the kitchen opens the polite usted commands by the vowel flip, and the real signs on Spanish doors.

- 2.1 Kitchen Spanish: Tú Commands
- 2.2 Polite Commands, and Reading the Signs

Unit 3: Letters and Conversation (weeks 5–6). Teresa of Ávila, who built her life's work through hundreds of letters, teaches the shape of a Spanish letter, from Querida abuela with its colon to Un abrazo, and the student writes a real one; then a tour of twenty countries and Puerto Rico opens introductions (Te presento a..., Mucho gusto, Igualmente) and the friendly voices of the Spanish world, from Spain's vosotros to Argentina's vos.

- 3.1 Querida Abuela: The Letter
- 3.2 Twenty Countries, One Language

Unit 4: A Page of Don Quixote (weeks 7–8). The whole life of Cervantes, from Lepanto and five years' captivity in Algiers to the book of 1605, and the real first sentence of Don Quixote, En un lugar de la Mancha, read exactly as he wrote it with every old word glossed; then the windmill adventure in adapted Spanish, with Sancho's real line No son gigantes, sino molinos de viento and the little word sino.

- 4.1 En un Lugar de la Mancha
- 4.2 The Windmills, in Spanish

Unit 5: Psalm 23, and the Capstone (weeks 9–10). Psalm 23 in the Reina-Valera 1960, read verse by verse, harvested with grammar the student owns and learned by heart, from David the

shepherd-king to Casiodoro de Reina's Spanish Bible; then la velada, the capstone evening, with a printed program, every piece of the year performed, and the course's charge for the road ahead.

- 5.1 Jehová Es Mi Pastor
- 5.2 La Velada: The Capstone Evening

Weekly pacing calendar

Week	Plan
1	• Session 1: Lesson 1.1 Fue un Gran Día: warm-up, video, teaching and picture study • Session 2: Lesson 1.1 activity (the went-or-was sort and the galleon's log) and Spanish notebook • Session 3: Worked examples, practice, and the first recitation out loud Three short sessions a week is the usual rhythm: one to learn, one to make, one to practice and speak. Add a few minutes of chanting and flashcards on the other days if you like.
2	• Session 1: Lesson 1.2 The Top Table: warm-up, video, teaching and picture study • Session 2: Lesson 1.2 activity (the chant wheel and the Breda retelling) and Spanish notebook • Session 3: Worked examples, practice and recitation • Session 3 (end of unit): Unit 1 review and unit challenge (history in five sentences)
3	• Session 1: Lesson 2.1 Kitchen Spanish: warm-up, video, teaching and picture study • Session 2: Lesson 2.1 activity (the tortilla española cooked by commands, a parent at the stove) and Spanish notebook • Session 3: Worked examples, practice and recitation Plan Session 2 for a mealtime: the tortilla takes about an hour from washing the potatoes to the table.
4	• Session 1: Lesson 2.2 Polite Commands: warm-up, video, teaching and picture study • Session 2: Lesson 2.2 activity (lettering the house signs and the polite tour) and Spanish notebook • Session 3: Worked examples, practice and recitation • Session 3 (end of unit): Unit 2 review and unit challenge (the family recipe card)
5	• Session 1: Lesson 3.1 Querida Abuela: warm-up, video, teaching and picture study • Session 2: Lesson 3.1 activity (drafting the real letter) and Spanish notebook

	Session 3: Worked examples, practice and recitation
6	- Session 1: Lesson 3.2 Twenty Countries, One Language: warm-up, video, teaching and picture study - Session 2: Lesson 3.2 activity (the country cards and the conversation) and Spanish notebook - Session 3: Worked examples, practice and recitation - Session 3 (end of unit): Unit 3 review and unit challenge (the letter actually sent)
7	- Session 1: Lesson 4.1 En un Lugar de la Mancha: warm-up, video, teaching and picture study - Session 2: Lesson 4.1 activity (the first page read three ways) and Spanish notebook - Session 3: Worked examples, practice and recitation of the first sentence
8	- Session 1: Lesson 4.2 The Windmills, in Spanish: warm-up, video, teaching and picture study - Session 2: Lesson 4.2 activity (windmill reader's theater) and Spanish notebook - Session 3: Worked examples, practice and recitation - Session 3 (end of unit): Unit 4 review and unit challenge (the hidalgo's bookplate)
9	- Session 1: Lesson 5.1 Jehová Es Mi Pastor: warm-up, video, teaching and picture study - Session 2: Lesson 5.1 activity (harvesting Psalm 23) and Spanish notebook - Session 3: Worked examples, practice and recitation of the psalm Memorize the psalm one verse a day, adding to the verses before, so it is secure by la velada.
10	- Session 1: Lesson 5.2 La Velada: warm-up, video, teaching and picture study - Session 2: Lesson 5.2 activity (rehearsal and the printed programs) and Spanish notebook - Session 3: Worked examples, practice and a full dress rehearsal - Session 3 (end of unit): Unit 5 review and unit challenge (la velada) Last week. Host la velada: Psalm 23 and the first sentence of Don Quixote from memory, the windmill scene with voices, the letter and its reply, the student's lesson on the sergeant's six, and the charge read by a parent.

Materials

- **Spanish notebook (any notebook):** One for the quarter: chants and charts, the galleon's log, the recipe, the signs, the letter, the Quixote gloss, the windmill script, Psalm 23 and the program of la velada.
- **Index cards (about 100) and a box, bag or binder ring to keep them:** For the 55-card flashcard deck, the sentence strips, the country cards, the gloss cards and the verse cards.
- **Two paper plates and a brass fastener (or two cardboard circles and a pencil):** For the top-table chant wheel in Lesson 1.2.
- **Ingredients and tools for a tortilla española:** Potatoes, eggs, olive oil and salt, a nonstick skillet, a large plate and a colander, for Lesson 2.1. A parent handles every stove step, including the flip.
- **Card stock or heavy paper, markers, colored pencils and tape:** For the house signs, the recipe card, the bookplate and the printed programs of la velada.
- **An envelope and a stamp (or an email address):** For the real letter mailed in the Unit 3 challenge.
- **A world atlas or globe, and a Reina-Valera 1960 Bible (print, or free online):** For the country tour in Lesson 3.2 and for Psalm 23 in Unit 5.

Grading

Grades come mostly from the daily work: the recitations, the flashcard reviews, the notebook and the practice, because a language is learned by steady, honest repetition. A student who speaks Spanish out loud faithfully, keeps a neat notebook, corrects his or her own practice and carries out the real-world challenges (the meal, the letter, the evening) earns full credit.

Part	%
Recitation and flashcards (daily speaking, vocabulary reviews, reading aloud, memorized texts)	30
Spanish notebook (dated pages, charts, translations, the letter draft, the glossed texts)	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.

- A verb counts when it is in the right tense and person and spelled right; this year that includes leaving the accent marks off the strong preterites. Let the student use the notebook charts for

every exercise; the charts come to live in the head by being used, not by being hidden.

- Unit reviews may be done orally for a student who writes slowly; the parent writes down the answers. The two memorized texts, the first sentence of Don Quixote and Psalm 23, are graded on faithfulness and steady effort; a student who stumbles and starts the line again has not failed.
- Pronunciation is graded on courage and consistency, not perfection. Any student who speaks Spanish out loud every day, and performs at la velada, is doing it right.

A note to parents

You do not need to know Spanish to teach this course. Every Spanish sentence has its translation in the answers, every real text has a word-by-word gloss, and every video does the explaining a specialist would. Learn alongside your child: chant the strong verbs in the car, play Simón dice in the kitchen, and let your child teach you at la velada. A parent who is cheerfully learning teaches more than any speech about why Spanish matters.

This is the capstone year, and its purpose is the bridge from learner's Spanish to real Spanish. The student reads the first sentence of Don Quixote exactly as Cervantes printed it in 1605 and Psalm 23 exactly as it stands in the Reina-Valera 1960, the Bible of most Spanish-speaking Protestant churches. Those texts are quoted exactly and never simplified; the course glosses them honestly instead, and it marks its own adapted retellings plainly as adapted, so the student knows which words are Cervantes's and which are ours.

This course teaches Latin American pronunciation and forms (ustedes for every group, the s sound of z and soft c), since that is what a North American student will hear most. Lesson 3.2 tours the friendly differences of the Spanish world, including Spain's vosotros and th sound and Argentina's vos, so nothing will surprise the student later.

The stories are all cheerful or noble. The Surrender of Breda is a story of mercy at the end of a siege, and the painting shows no fighting. Cervantes's wound at Lepanto and his five years as a captive in Algiers are told simply, with the focus on his courage and on the mercy he was shown. The galleon picture is a detail of a larger sea-battle painting that shows only the ship. The unabridged Don Quixote is a long book for adults with some rough humor of its age; this course reads only the first page and an adapted windmill scene, and recommends a young-reader retelling for the rest. In the kitchen lesson, a parent handles the stove, the hot oil and the flip every time. Before the letter is mailed in Unit 3, approve the recipient and the address. Any video made for a slightly older audience is flagged in its lesson notes, and all were previewed.

Strong Verbs of Yesterday

In Grade 7 you learned to tell yesterday with the regular preterite: *hablé, comí, viví*, the tidy past where every verb behaves. But the verbs people use most in the past are not tidy at all. They are the strong verbs, the old, much-handled words that Latin passed down already irregular: to be, to go, to do, to say, to come, to have, to give. You cannot tell a single real story without them, and in this unit you take them all. You begin on the widest ocean on earth, with the Manila galleons that for two hundred and fifty years went and came between Mexico and the Philippines, and with the strangest little word in Spanish: *fui*, which means both I went and I was.

Then you stand in front of one of the most famous paintings in Spain, Velázquez's *Surrender of Breda*, where a victorious general would not let his defeated enemy kneel. Its story is told in the handful of strong verbs that tell most of history: *dijo, vino, tuvo, dio*. You will chant them beside their Latin grandparents (*fui* and *fuit*, *dixi* and *dije*, *veni* and *vine*), sort sentences into went and was, and finish the unit by telling a true story of your own in exactly five past-tense sentences, out loud, to your family.

PREREQUISITES

- Grades 5–7: the present tense of -ar, -er and -ir verbs, *ser, estar, tener* and *ir*, and the possessives
- The regular preterites from Grade 7, chanted cleanly: *hablé, comí, viví* and their families
- A Spanish notebook and the flashcard deck from earlier years, or a fresh deck for this quarter

MASTERY CHECKLIST

- I can chant the twin preterite *fui, fuiste, fue, fuimos, fueron* and tell from context whether it means went or was.
- I can chant *hacer* in the past (*hice, hiciste, hizo, hicimos, hicieron*) and answer *¿Qué hiciste ayer?* truthfully.
- I can chant the top table, *decir, venir, tener* and *dar*, in the *yo* and *él* forms without looking: *dije, dijo; vine, vino; tuve, tuvo; di, dio*.
- I know why the strong preterites wear no accent marks, and I can spell *hizo* with its *z*.
- I can tell the story of the Manila galleons and the story of *Breda*, each in a few Spanish past-tense sentences.
- I told a true story in five preterite sentences, with at least three strong verbs, to my family.

OPTIONAL BOOKS AND RESOURCES

- **SpanishDict conjugation tables** — <https://www.spanishdict.com/conjugate/hacer>: Free online. Type any verb and open the preterite row to see and hear every form. Check your chants against it; the strong verbs are all there, with audio.
- **School Launch Latin, Grade 8** — </courses/latin/grade-8/>: Free, from our own shelf. The twin capstone of this course. The Latin student carves Agrippa fecit and reads Caesar unaltered; you will meet fecit again as hizo and Caesar's veni as vine. Both courses together make the grandparent and the grandchild visible at once.
- **A library book on the Manila galleons or the age of sail**: Any well-illustrated book on sailing ships or Pacific exploration from your library. Look for cutaway drawings of a galleon: the decks, the cargo hold and the high stern castle make the lesson's ship come alive.

1.1 Fue un Gran Día: Ser and Ir in the Past

OBJECTIVES

- Tell the story of the Manila galleons and Andrés de Urdaneta's return route across the Pacific.
- Chant the twin preterite fui, fuiste, fue, fuimos, fueron, and decide from context whether it means went or was.
- Chant hacer in the preterite, hice, hiciste, hizo, hicimos, hicieron, and use ¿Qué hiciste? in conversation.
- Compare Spanish fui and hizo with their Latin grandparents fui and fecit.

Warm-up. Chant the regular preterites you won in Grade 7, once each, in rhythm: hablé, hablaste, habló, hablamos, hablaron; comí, comiste, comió, comimos, comieron; viví, viviste, vivió, vivimos, vivieron. Now try to say two sentences in Spanish: I went to the sea, and I was a student. You cannot, yet, because the two most-used verbs of the past refuse to follow the rules. Today you meet the strangest little word in Spanish, a word that means both.

Watch: 02 Spanish Lesson - Preterite - irregulars - ir & ser

Señor Jordan · 5:47

<https://www.youtube.com/watch?v=BiZV9ciAFtQ>

When to watch: After the How Spanish works paragraph, before Say it out loud. Chant the fui column along with the teacher.

Note: A Spanish teacher's whiteboard lesson exactly on today's surprise: one set of forms serving both ser and ir, with context deciding. Hacer (hice, hizo) is not in this video; you learn it from the lesson text below.

Backup video: Understanding SER and IR Verbs in Past Tense | The Language

Tutor *Lesson 32*

The Language Tutor - Spanish · 7:58

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

When to watch: A second teacher on the same twin preterite, with more example sentences for the went-or-was decision. Watch it if the first video is unavailable or if you want more practice before the sort.

KEY TERMS

strong preterite

A past-tense verb that changes its stem instead of just adding the regular endings: hacer becomes hice, decir becomes dije. Strong preterites are stressed on the stem and never wear accent marks.

the twin preterite (fui)

The single set of forms, fui, fuiste, fue, fuimos, fueron, that serves as the past of both ser (to be) and ir (to go). Context decides: fui a Manila is I went; fui marinero is I was a sailor.

el galeón

The galleon: the great Spanish sailing ship of the 1500s and 1600s, built to carry heavy cargo across oceans and to defend it, with high castles at the stern and rows of cannon.

el viaje

The trip, the voyage, the journey. A masculine word even though it ends in -e: el viaje, los viajes. ¡Buen viaje! is how Spanish says have a good trip.

tornaviaje

The return voyage: Spanish sailors' name for the route back east across the Pacific from Asia to Mexico, found in 1565 by Andrés de Urdaneta.

CORE IDEAS

The story. For forty years after Magellan's voyage, Spanish ships could sail west across the Pacific from Mexico to Asia, but no one could sail back. The trade winds that carried them west blew steadily against any ship trying to return. In 1565 a remarkable man solved the riddle. Andrés de Urdaneta had been a sailor and navigator in his youth and had since become an Augustinian friar; the king called him back to sea because nobody knew the Pacific better. Urdaneta reasoned that the winds must turn in great circles, so instead of fighting them he sailed far north, almost to the latitude of Japan, caught the westerly winds, and rode them all the way to the coast of California and down to Acapulco: about four months at sea, but home. The tornaviaje, the return voyage, had been found. For the next two hundred and fifty years, from 1565 until 1815, the Manila galleons went and came across the widest ocean on earth, once or twice a year, the longest regular trade route in the world. Silver from the mines of Mexico went west; silk, porcelain, spices and fine lacquer came east to Acapulco, then on mule-back across Mexico and on to Spain. And words crossed the Pacific too: to this day the Filipino language is full of Spanish, mesa for table, bintana for ventana (window), sapatos for zapatos (shoes). In Spanish you can tell the whole story with one little verb: *Los galeones fueron a Manila. El viaje fue largo. Urdaneta hizo el tornaviaje.*

How Spanish works: the twin preterite. Here is the strangest fact in Spanish grammar, and one of the most useful. The past tense of **ser** (to be) and the past tense of **ir** (to go) are exactly the same five words: **fui, fuiste, fue, fuimos, fueron**. One chant, two verbs. How do you know which one you are hearing? Context decides, and it almost always decides plainly. If the verb is heading somewhere, usually with *a* and a place, it is *ir*: *Fui a la iglesia*, I went to church; *Los galeones fueron a Manila*, the galleons went to Manila. If it is telling what something was, with a

noun or a description, it is ser: *Fui estudiante*, I was a student; *El viaje fue largo*, the voyage was long (largo, the old Grade 5 false friend, means long). Notice that none of the five forms wears an accent mark: fui and fue are one syllable each, so there is nothing to mark. The Latin student will recognize the chant at once. Latin's to be had the past tense *fui, fuisti, fuit, fuimus, fuerunt*; Spanish ser simply kept it, worn a little smooth, and ir, a short and battered verb, borrowed it. When you say fui, you are speaking Latin that never stopped being spoken.

How Spanish works: hacer, the doing verb. You met hacer (to do, to make) in Grade 7 in *¿Qué vas a hacer?* Its past is your first truly strong preterite: **hice, hiciste, hizo, hicimos, hicieron**. Three things make it strong. First, the stem changes: hac- becomes hic-. Second, the yo and él forms end in plain unstressed -e and -o, stressed on the stem: HI-ce, HI-zo, not *hicé* or *hizó*. Third, and for the same reason, there are **no accent marks** anywhere. Compare the regular *habló*, with its accent leaning on the ending, and the strong *hizo*, leaning back on its stem. One spelling trick: the él form is **hizo**, with a z, because *hico* would say EE-koh; the z keeps the soft s sound. Hacer means both do and make, so it is everywhere: *¿Qué hiciste ayer?* What did you do yesterday? *Hice pan*. I made bread. *Urdaneta hizo el viaje*. Urdaneta made the voyage. The Latin student has already carved its grandfather in stone: on the Pantheon in Rome, Agrippa *fecit*, Agrippa made it. In Spanish, Agripa lo hizo.

Say it out loud. Chant the twins in rhythm, slapping the table on each word: *fui, fuiste, fue, fuimos, fueron* (fwee, FWEES-teh, fweh, FWEE-mohs, FWEH-rohn). Fui and fue are one quick syllable each; do not split them into two. Then the doing verb: *hice, hiciste, hizo, hicimos, hicieron* (EE-seh, ee-SEES-teh, EE-soh, ee-SEE-mohs, ee-SYEH-rohn), with a silent h and the Latin American s for the c and z. Now the most useful exchange in the past tense, said to every person in your house today: *¿Qué hiciste ayer?* Answer truthfully with one fui and one hice: *Ayer fui a la tienda e hice la tarea*. (Before a word starting with i, y changes to e; tienda is store and la tarea is homework.) And the title of this lesson, for the end of any good day: *¡Fue un gran día!* It was a great day.

Try it. This week you keep the galleon's log. First you sort a stack of sentence cards into two piles, WENT and WAS, by reading the context the way Spanish speakers do without thinking. Then you write six entries in a ship's log of the Acapulco voyage, each one using fui or hice in some form, and read the log aloud like a captain. Your new flashcards: the fui chant (one card for both verbs), the hacer chant, el galeón and el viaje.

PICTURE STUDY



A Spanish Galleon at Sea, Cornelis Verbeeck, c. 1618–1620 · Oil painting (detail) · National Gallery of Art, Washington
Image: Wikimedia Commons, public domain

Cornelis Verbeeck was a Dutch painter of ships, and this galleon comes from a larger picture of a sea encounter between Dutch and Spanish warships in the years around 1620. The detail shown here keeps our eyes on one Spanish galleon: great square sails bellied with wind, the high castle at the stern, a row of gun ports along the hull, and a puff of cannon smoke at the bow. Ships like this were merchant and guardian at once. The Manila galleons were built on this pattern, and many were even larger, because the Pacific crossing demanded a ship that could carry a year's trade and a crew's food for months, and defend both from pirates on the way.

Look closely.

- Count the masts and the big square sails. Find the small sail on the long pole, the bowsprit, at the front of the ship, and its little yellow pennant.
- Find the red banner at the top of the mainmast with its golden emblem: the royal ensign of the King of Spain, flying over every galleon.
- Look along the side of the hull for the row of square gun ports, and find the tiny sailors on deck. How many can you count?

- Study the sea: the waves curl and break into white foam under the bow. Imagine four months of this, crossing from Manila to Acapulco.

Talk about it.

1. Why would a cargo ship need cannon? What does that tell you about the oceans in the 1600s?
2. Urdaneta found the way home by sailing with the winds instead of against them. Where else in life does going the long way turn out to be the only way?
3. Write one Spanish sentence about this ship using *fue* (was) and one using *fue* (went). Can a listener tell which is which?

ACTIVITY

The galleon's log: went or was?

A captain's log is written in the past tense, one entry a day. Before you write yours, you train your ear on the twin preterite: the same word, *fui* or *fue* or *fueron*, arriving in sentence after sentence, and you deciding each time whether it went somewhere or was something.

You will need:

- 4 index cards for the new flashcards, and 12 more for sentence strips
- Two sheets of paper labeled WENT and WAS
- Your Spanish notebook and a pencil

Steps:

1. Make the four new flashcards: the *fui* chant (front: *fui, fuiste, fue, fuimos, fueron*; back: *ser = was / ir = went*), the *hacer* chant (*hice, hiciste, hizo, hicimos, hicieron*; back: *did, made*), *el galeón*, *el viaje*.
2. A parent writes these twelve sentences on the strips, one each: *Fui a la iglesia. El viaje fue largo. Fuimos a Acapulco. Urdaneta fue fraile. Los galeones fueron a Manila. Fue un gran día. ¿Fuiste al mar? Mis abuelos fueron maestros. Fuimos a la playa. La comida fue buena. Fue a la tienda. Fueron amigos.*
3. Sort the strips onto WENT and WAS. Read each one aloud first, then place it, then translate it. The rule of thumb: a + place means went; a noun or a description means was.
4. Check your sort with the answer: WENT: *Fui a la iglesia; Fuimos a Acapulco; Los galeones fueron a Manila; ¿Fuiste al mar?; Fuimos a la playa; Fue a la tienda.* WAS: *El viaje fue largo; Urdaneta fue fraile; Fue un gran día; Mis abuelos fueron maestros; La comida fue buena; Fueron amigos.*

5. Now write the galleon's log in your notebook: six dated entries of the Acapulco voyage, one or two sentences each, using fui, fue, fuimos, fueron, hice, hizo or hicimos. Example: Lunes: Fuimos al mar. El día fue largo. Martes: El capitán hizo un mapa.
6. Read the log aloud to your family like a captain reporting to the king, and end with the lesson's title: ¡Fue un gran viaje!

Tips:

- Look right after the verb. If the next word is a, al or a la with a place, the verb is going somewhere.
- Fui and fue are one syllable. Say them quick and clean, like a door knock: fwee, fweh.
- If a sentence could honestly mean either (Fue un buen maestro is only was, but Fue al mercado is only went), say why out loud. Explaining your choice is how the rule moves into your head.

Check your work:

- I made my four new flashcards and can chant fui and hice without looking.
- I sorted all twelve strips correctly or corrected my mistakes against the answer.
- My galleon's log has six entries, each with a strong preterite spelled correctly (hizo with a z, no accents).
- I read the log aloud to my family.

SPANISH NOTEBOOK

1. Copy the twin preterite as a chart with two headings over one column: SER (was) and IR (went), and the five forms fui, fuiste, fue, fuimos, fueron beneath both.
2. Copy the hacer chant beside the regular hablar chant from Grade 7 and circle the differences: the stem hic-, the plain -e and -o, no accent marks.
3. Write the Latin and Spanish side by side: fui and fui, fuit and fue, fuimus and fuimos, fecit and hizo.
4. Write your galleon's log, dated, and draw the ship at the bottom of the page with one Spanish label: el galeón.

WORKED EXAMPLES

Example 1. Went or was? Translate: *Los galeones fueron a Manila.*

1. Find the verb: fueron, the ellos form of the twin preterite.
2. Look at what follows: a Manila, a place with a.

3. Heading somewhere means ir: fueron is went.

Answer: The galleons went to Manila.

Example 2. Translate into Spanish: *The voyage was long.*

1. The voyage: el viaje (masculine, even with its -e).
2. Was, describing what the voyage was like: ser in the past, the él form, fue.
3. Long: largo, masculine to agree with el viaje (not grande, which means big).

Answer: El viaje fue largo.

Example 3. Answer truthfully in two Spanish sentences: *¿Qué hiciste ayer?*

1. The question uses hiciste, the tú form: What did you do?
2. Answer in the yo form: hice for something you did or made, fui for somewhere you went.
3. Build each sentence with words you own, then say it aloud.

Answer: Answers vary. Example: Ayer fui a la iglesia. Después hice pan con mamá.
(Yesterday I went to church. Afterward I made bread with Mom.)

PRACTICE

[EASY] **1.** Chant the twin preterite, all five forms, and name the two verbs it serves.

Answer: Fui, fuiste, fue, fuimos, fueron: the past of ser (to be) and of ir (to go).

[EASY] **2.** Translate: *Fui a la playa.*

Answer: I went to the beach. (A + place: ir.)

[EASY] **3.** Translate: *¡Fue un gran día!*

Answer: It was a great day! (A description: ser.)

[MEDIUM] **4.** Fill in the right form of hacer in the preterite: (a) Yo ____ la tarea. (b) Mamá ____ una tortilla. (c) Nosotros ____ el viaje.

Answer: (a) hice (b) hizo (c) hicimos.

[MEDIUM] **5.** Went or was? Translate and explain: *Mi abuelo fue marinero.*

Answer: My grandfather was a sailor. *Marinero* is a noun telling what he was, so *fue* is *ser*. (After *ser*, a job needs no *un*: *fue marinero*.)

[MEDIUM] **6.** Translate into Spanish: *We went to Acapulco. The galleons were big.*

Answer: Fuimos a Acapulco. Los galeones fueron grandes.

[HARD] **7.** Why is the *él* form of *hacer* spelled *hizo* and not *hico*, and why does it have no accent mark when *habló* does?

Answer: Before *o*, the letter *c* says *k*, so *hico* would sound like EE-koh; the *z* keeps the soft *s* sound of the stem. And *hizo* is stressed on its stem (EE-soh), which is exactly where Spanish expects the stress in a word ending in a vowel, so no accent is needed. *Habló* is stressed on the last syllable, which breaks the usual rule, so it needs the mark.

[CHALLENGE] **8.** Latin's perfect of *to be* ran *fui*, *fuisti*, *fuit*, *fuimus*, *fuerunt*, and Latin *fecit* means he made. Line them up with the Spanish, and then write a Spanish sentence about the Pantheon of Rome, whose inscription says *Agrippa fecit*.

Answer: *Fui* and *fui*, *fuisti* and *fuiste*, *fuit* and *fue*, *fuimus* and *fuimos*, *fuerunt* and *fueron*: the same chant two thousand years apart. *Fecit* is the grandfather of *hizo*. A sentence: *Agrippa hizo el Panteón*. (Or: *Agrippa lo hizo*.)

COMMON MISTAKES

- Putting accent marks on *fui*, *fue*, *hice* or *hizo*. Old books printed *fué*, but Spanish dropped that accent in 1959; one-syllable words like *fui* and *fue* need none, and strong preterites like *hice* and *hizo* are stressed on the stem without help.
- Spelling the *él* form of *hacer* as *hico*. The *z* keeps the sound: *hizo*.
- Guessing *went* or *was* without looking at the context. Check what follows the verb: *a* and *a* place means *went*; a noun or description means *was*.
- Using *fue* for where something was. Location belongs to *estar*, whose past you will meet later; for now, say where something is in the present (*El galeón está en Manila*) and use *fue* for what it was or where it went.

From history. The Manila galleons carried more than silk and words: they carried money. Mexico's mints struck the Spanish silver dollar, the peso de ocho reales, called the piece of eight in English pirate stories, and the galleons shipped millions of them to Manila, where merchants traded them for Chinese goods. For more than two centuries that coin was the closest thing the world had to a global currency, spent in China, India and Europe. It was legal money in the United States too until 1857, and the American dollar was modeled on it. The very word dollar on an American bill points back to a Spanish coin minted in Mexico.

Make it a game: ¿Fui o Fui?. The parent calls out a sentence using fui, fue, fuimos or fueron (Fuimos al mar. Fue un día largo. Fueron a la iglesia. Fui estudiante.). If the verb went somewhere, the student walks three steps toward the door; if it was something, the student freezes like a statue. Every correct move earns a point, and the student must translate the sentence to keep it. After ten sentences, switch: the student calls, the parent moves. Bonus round: any sentence with hizo or hice earns double if the player can say what was made.

“She is like the merchants' ships; she bringeth her food from afar.” (Proverbs 31:14, KJV)

In the Reina-Valera: Es como nave de mercader; trae su pan de lejos. Nave is the old word for ship, Latin navis, still alive in English navy. The galleons brought silk and spice from afar; the woman of Proverbs brings bread from afar for her household. Both are pictures of the same virtue: patient, faithful work that crosses distances for the good of others.

1.2 The Top Table: Dijo, Vino, Tuvo

OBJECTIVES

- Tell the story of the surrender of Breda in 1625 and what Velázquez chose to paint.
- Chant the preterites of decir, venir, tener and dar, and use the yo and él forms in sentences.
- Explain the shared pattern of the strong preterites: a new stem, unstressed endings, no accent marks.
- Connect Spanish dije, vine and tuve to Latin dixi, veni and tenui, including Caesar's veni, vidi, vici.

Warm-up. Chant fui and hice once each, slapping the table. Now a riddle from the Latin course: Julius Caesar once reported a whole war in three words, Veni, vidi, vici: I came, I saw, I conquered. In Spanish those words are Vine, vi, vencí. Today you learn the first of them and its whole family, the strong verbs that tell most of history.

Watch: Irregular Preterite Verbs in Spanish - Spanish Past Tense

Teacher Catalina · 17:18

<https://www.youtube.com/watch?v=GriP5EJ2QNk>

When to watch: After the How Spanish works paragraphs. Watch with your notebook open and add a check mark beside decir, venir, tener and dar each time they appear.

Note: A native-speaking teacher's clear overview of the common irregular preterites. It covers more verbs than this lesson does; the four on our top table are the ones to master this week, and the rest are a preview of high school.

Backup video: Learn Spanish: 15 Past Tense Irregular Verbs

Butterfly Spanish · 41:02

<https://www.youtube.com/watch?v=ioyU7YJPhEQ>

When to watch: If the first video is unavailable: Ana, a native speaker from Mexico, covers all the top-table verbs among fifteen irregulars. At 41 minutes it is made for a slightly older audience and a patient one; assign only the sections on decir, venir, tener and dar rather than the whole video.

KEY TERMS

the top table

This course's name for the four strong verbs every story needs: decir (dije, dijo), venir (vine, vino), tener (tuve, tuvo) and dar (di, dio).

stem

The front part of a verb that carries its meaning. Strong preterites swap in a new stem: dec- becomes dij-, ven- becomes vin-, ten- becomes tuv-.

la mano

The hand: a la word that ends in -o, one of the few rule-breakers like el día. Dar la mano, to give the hand, is how Spanish says to shake hands.

Las lanzas

The lances: the Spanish nickname for Velázquez's Surrender of Breda, after the forest of upright lances on the right side of the painting.

CORE IDEAS

The story. In 1624 the Spanish army, led by the general Ambrosio Spínola, a nobleman from Genoa in the service of the King of Spain, laid siege to Breda, a strong walled city of the Dutch. For nine long months nobody could get in or out. At last, in June 1625, the city surrendered, and its commander, Justin of Nassau, rode out to hand Spínola the keys. What happened next made Spínola famous across Europe. He allowed the defeated soldiers to march out with honor, their flags flying and their weapons on their shoulders. And when Justin began to bow down before him with the key, Spínola would not let him kneel: he reached out and laid a hand on his enemy's shoulder, as a friend would. About ten years later the king asked Diego Velázquez to paint the scene for a hall of his new palace in Madrid. Velázquez had known Spínola; they had sailed to Italy on the same ship. He could have painted cannon and smoke and glory. Instead he painted a key, two men and a hand on a shoulder. Here is the moment in the strong verbs you are about to learn: *Justino vino con la llave. Spínola no dijo palabras duras. Le dio la mano. Tuvo compasión.* Justin came with the key. Spínola said no hard words. He gave him his hand. He had compassion.

How Spanish works: the top table. Four strong verbs tell most of history, and they all follow the pattern you met in hicc. **Decir** (to say): *dije, dijiste, dijo, dijimos, dijeron.* **Venir** (to come): *vine, viniste, vino, vinimos, vinieron.* **Tener** (to have): *tuve, tuviste, tuvo, tuvimos, tuvieron.* Look at the shape: a new stem (dij-, vin-, tuv-) and then one shared set of endings, **-e, -iste, -o, -imos, -ieron**, with no accent marks anywhere, because the stress stays home on the stem: DI-je, VI-no, TU-vo. One small exception lives inside the family: after the j of dij-, the i of -ieron drops out, so it is **dijeron**, they said, never dijieron. And the fourth guest, **dar** (to give), is tiny and irregular in its own way: it borrows the regular -er/-ir endings but wears no accents, because its forms are so short: *di, diste, dio, dimos, dieron.* Learn the pairs that matter most first, the yo form and the él form: **dije, dijo; vine, vino; tuve, tuvo; di, dio.** With those eight words you can say who said what, who came, who had what and who gave what, which is most of what any history book does.

How Spanish works: the Latin grandparents. Why are these verbs so strange? Because they are so old. They are the Latin perfect tense, worn down by two thousand years of daily use. Latin *dixi*, I said, became Spanish **dije**: the Latin x first turned into an old Spanish sh sound and then into the throaty j you say today (the same journey turned the old spelling Quixote into Quijote, as you will see in Unit 4). Latin *veni*, I came, is **vine**; *tenui*, I held, is **tuve**; *dedi*, I gave, wore all the way down to **di**. So when Caesar wrote home *Veni, vidi, vici*, I came, I saw, I conquered, a Spanish speaker reads it almost without translation: **Vine, vi, vencí**. The first two are strong preterites you can now spot on sight (vi is ver's I saw), and vencí, from vencer, to conquer, is regular. The verbs used most are the verbs worn smoothest, in Latin, in Spanish and in English alike: English says I went and I was, not I goed and I beed, for the very same reason.

Say it out loud. Remember that Spanish v sounds like a soft b: vine is BEE-neh, vino is BEE-noh, tuve is TOO-beh. And j is the strong, breathy h: dije is DEE-heh, dijo is DEE-hoh. Now the top-table chant, yo form then él form, four beats to a line: *dije, dijo; vine, vino; tuve, tuvo; di, dio*. Then say the whole Breda story in four sentences, slowly, with feeling: *Justino vino con la llave. Spínola no dijo palabras duras. Le dio la mano. Tuvo compasión*. (La llave is the key; palabras duras are hard words; le dio means he gave to him.) Finally, shake hands with each person in your house and say the custom out loud: *Te doy la mano*, I give you my hand; and then, in the past, *Te di la mano*, I gave you my hand.

Try it. This week you build a top-table chant wheel and use it to retell the surrender of Breda in six Spanish sentences, at least four of them with strong verbs. Your new flashcards: the four chants (decir, venir, tener, dar) and *la mano*, the hand, a la word in an -o coat, like el día in reverse.

PICTURE STUDY



The Surrender of Breda (Las lanzas), Diego Velázquez, c. 1634–1635 · Oil on canvas · Museo del Prado, Madrid

Image: Wikimedia Commons, public domain

Velázquez painted this huge canvas, more than twelve feet wide, for the Hall of Realms in the king's palace of the Buen Retiro in Madrid, where it hung among paintings of Spain's victories. Yet it is the least boastful victory painting in the world. There is no fighting and no wounded; the battle is over, and the whole picture gathers toward the center, where the Dutch commander Justin of Nassau bends to offer the key of Breda and the Spanish general Spínola leans forward to stop him with a hand on his shoulder. Behind them, smoke drifts over the flat Dutch countryside where the siege lines lay. In front of them, courtesy outranks victory.

Look closely.

- Find the key at the exact center of the painting, between the two commanders. Everything in the picture leads your eye to it.
- Find Spínola's hand on Justin's shoulder. He has taken off his hat; Justin is bowing. Who looks more humble here, the winner or the loser?
- Look at the right side: a forest of tall, straight Spanish lances against the sky, which gave the painting its Spanish nickname, *Las lanzas*. Compare the few, slanting pikes on the Dutch side at left.

- Find the man at the far right edge, in a large hat, looking straight out at you. Many think he is Velázquez himself, painting himself into the scene as a witness.

Talk about it.

1. Velázquez could have painted the battle. Why do you think he painted this moment instead?
2. Spínola won the siege. What did he win by refusing to let his enemy kneel?
3. Tell what happened in the picture in three Spanish sentences using vino, dijo and dio.

ACTIVITY

The top-table wheel and the Breda retelling

A chant wheel turns four verbs into a game you can spin anywhere. Once the forms are spinning freely, you will use them to retell, in Spanish, the most courteous surrender in history.

You will need:

- Two paper plates or two circles of cardboard, one a little smaller than the other, and a brass fastener (or a pencil pushed through the centers)
- 5 index cards for the new flashcards
- Markers, your Spanish notebook and a pencil

Steps:

1. Make the five flashcards: the decir chant (dije, dijiste, dijo, dijimos, dijeron), the venir chant, the tener chant, the dar chant, and la mano.
2. Build the wheel: around the edge of the big circle write the five subjects, yo, tú, él/ella, nosotros, ellos. On the small circle, cut a window and write the four verb names around its edge. Fasten the circles at the center.
3. Spin and say: line up a subject and a verb and say the form aloud before checking your flashcard. Ten spins, then let a parent spin and quiz you.
4. Now retell Breda in six Spanish sentences, at least four with strong verbs. Use these to start, and add two of your own: Spínola fue a Breda. Justino vino con la llave. Spínola no dijo palabras duras. Le dio la mano.
5. Read your six sentences aloud with the painting in front of you, pointing to each person as you name him.
6. Copy the retelling into your notebook under the title La rendición de Breda (The Surrender of Breda) and date it.

Tips:

- Say the yo form and the él form as a pair every time: dije, dijo. The pairs are the forms you will use most.
- Watch the one oddball: dijeron, not dijieron. After j, the i drops out.
- For your own two sentences, tuvo works well with feelings and things: Tuvo compasión. Tuvo la llave.

Check your work:

- My five new flashcards are made, and I can chant all four verbs without looking.
- My chant wheel works, and I answered ten spins correctly.
- My Breda retelling has six sentences, at least four with strong verbs, all spelled without accent marks.
- I read the retelling aloud with the painting in front of me.

SPANISH NOTEBOOK

1. Draw a four-column chart of the top table: decir, venir, tener, dar, with all five forms of each. Shade the yo and él rows.
2. Write the shared strong endings in large letters, -e, -iste, -o, -imos, -ieron, and beneath them the one exception: dijeron.
3. Write Caesar's three words and their Spanish: Veni, vidi, vici; Vine, vi, vencí; I came, I saw, I conquered.
4. Copy your six-sentence Breda retelling and sketch the key and the hand on the shoulder beside it.

WORKED EXAMPLES

Example 1. Translate: *Spínola no dijo palabras duras. Le dio la mano.*

1. Find the verbs: dijo (decir, él form) and dio (dar, él form).
2. Palabras duras are hard words; no before the verb makes it negative.
3. Le dio la mano: le is to him; dar la mano, to give the hand, means to shake hands or offer a hand.

Answer: Spínola did not say hard words. He gave him his hand.

Example 2. Translate into Spanish: *They came to the house and had a great day.*

1. They came: venir, ellos form, vinieron.

2. To the house: a la casa.
3. They had: tener, ellos form, tuvieron; a great day: un gran día.

Answer: Vinieron a la casa y tuvieron un gran día.

Example 3. Give the yo and él forms of decir, venir, tener and dar, and state the rule about accent marks.

1. Strong stems with plain endings: dije, dijo; vine, vino; tuve, tuvo.
2. Dar is tiny: di, dio.
3. None of them is stressed on its last syllable in a way that breaks the rule, so none wears an accent.

Answer: Dije, dijo; vine, vino; tuve, tuvo; di, dio. No accent marks on any of them.

PRACTICE

[EASY] **1.** Chant decir in the preterite, all five forms.

Answer: Dije, dijiste, dijo, dijimos, dijeron.

[EASY] **2.** Translate: *Mi amigo vino a la casa.*

Answer: My friend came to the house.

[EASY] **3.** What does *dar la mano* mean, and what is the past of *te doy la mano*?

Answer: To shake hands (literally, to give the hand). Te di la mano: I gave you my hand.

[MEDIUM] **4.** Fill in the preterite: (a) Yo ____ (tener) un buen día. (b) Ellos ____ (decir) gracias. (c) Nosotros ____ (venir) a la iglesia. (d) Mamá me ____ (dar) un libro.

Answer: (a) tuve (b) dijeron (c) vinimos (d) dio.

[MEDIUM] **5.** Translate into Spanish: *Justin came with the key, and Spínola had compassion.*

Answer: Justino vino con la llave, y Spínola tuvo compasión.

[MEDIUM] **6.** Find and fix the two mistakes: *Ellos dijieron que Spínola dió la mano.*

Answer: Ellos dijeron que Spínola dio la mano. Dijeron drops the i after j, and dio has no accent mark.

[HARD] 7. Give the Latin grandparent of dije, vine and tuve, and explain how Latin x in dixi became Spanish j.

Answer: Dixi, veni, tenui. Latin x turned into an old Spanish sh sound (written x, as in the old spelling Quixote), and that sound later moved back in the throat to become the modern j sound: dixi, dixe, dije.

[CHALLENGE] 8. Write Caesar's report in Spanish, then write your own three-verb report of a real day this week in the same style, using strong preterites.

Answer: Vine, vi, vencí. Your own answers vary. Example: Fui, hice, tuve: fui a la cocina, hice una tortilla, tuve una gran cena. Any three correct strong preterites earn full credit.

COMMON MISTAKES

- Writing dijieron. After the j of dij-, the i drops out: dijeron.
- Giving the strong verbs regular accent marks: dijó, vinó, tuvó, dió. Strong preterites are stressed on the stem and wear no accents, and dio is one syllable.
- Mixing up vino (he came) and vine (I came). The ending tells the person, exactly as in the present: -e for yo here, -o for él.
- Saying la mano with el, or el mano. Mano is one of the few -o words that is la: la mano, las manos.

From history. The surrender at Breda was so famous that within months the great playwright Pedro Calderón de la Barca put it on the stage, and his Spínola speaks words that say, in short, that it is the courage of the defeated that makes the victor famous. Velázquez painted the scene about a decade later, and many think he had the play in mind. Spain was proud of Breda as a victory, but what the nation remembered and painted and staged was the courtesy. The city changed hands again a few years later; the hand on the shoulder never left the wall of the Prado.

Make it a game: La Mesa Alta. Write the eight top-table forms (dije, dijo, vine, vino, tuve, tuvo, di, dio) on cards and spread them face up on the table. The parent calls an English meaning, such as he came, I gave or she said, and the first player to slap the right card keeps it, then must use it in a Spanish sentence to score. A wrong slap returns a card to the table. When the cards are gone, the player with the most wins the head of the table, la mesa alta, and chooses dessert. Second round: call the meanings in Spanish, like *él vino*, and slap the English.

“Blessed are the merciful: for they shall obtain mercy.” (Matthew 5:7, KJV)

In the Reina-Valera: Bienaventurados los misericordiosos, porque ellos alcanzarán misericordia. Misericordia is a beautiful Latin word: misericors, a heart that feels for the miserable. Spínola tuvo misericordia; he had mercy, and his mercy is what the world remembers. You will meet the word misericordia again at the end of the quarter, in the last verse of Psalm 23.

Unit 1 review

Answer each question. The review is worth 30 points. It may be done orally, with a parent writing down the answers. Spelling counts on the written answers: no accent marks on strong preterites.

1. (5 pts) Chant the twin preterite, and translate both sentences: *Fui a la iglesia. Fui estudiante.* Explain how you knew the difference.

Answer: Fui, fuiste, fue, fuimos, fueron. I went to church (a + place: ir). I was a student (a noun telling what I was: ser).

2. (5 pts) Chant hacer in the preterite and answer in a full Spanish sentence: *¿Qué hiciste ayer?*

Answer: Hice, hiciste, hizo, hicimos, hicieron. Any true answer with hice, such as Ayer hice la tarea or Ayer hice pan.

3. (5 pts) Who was Andrés de Urdaneta, and what did the Manila galleons carry across the Pacific in each direction?

Answer: A navigator who became an Augustinian friar and in 1565 found the return route east across the Pacific by sailing north to catch the westerly winds. For 250 years the galleons carried Mexican silver west to Manila and silk, porcelain and spices east to Acapulco, and Spanish words crossed with them.

4. (5 pts) Give the yo and él forms of decir, venir, tener and dar, and state the accent rule for strong preterites.

Answer: Dije, dijo; vine, vino; tuve, tuvo; di, dio. Strong preterites wear no accent marks.

5. (5 pts) Translate into Spanish: *Justin came with the key. Spínola said no hard words. He gave him his hand.*

Answer: Justino vino con la llave. Spínola no dijo palabras duras. Le dio la mano.

6. (5 pts) Give Caesar's three famous Latin words, their Spanish form and their meaning, and name one more Latin grandparent of a Spanish strong preterite.

Answer: Veni, vidi, vici; Vine, vi, vencí; I came, I saw, I conquered. Others: fui and fui, fuit

and fue, fecit and hizo, dixi and dije, tenui and tuve, dedi and di.

Unit challenge: History in five sentences

Every family has a true story worth telling, and the Bible is full of them. Choose one: how your grandparents met, the day a sibling was born, a family move, a storm you survived together, or a Bible story such as David and Goliath, Ruth and Naomi, or the shepherds who came to Bethlehem. Tell it in Spanish in exactly five preterite sentences, and use at least three different strong verbs among them (fue, fueron, hizo, dijo, vino, vinieron, tuvo, dio). Draft it in your notebook, check every verb against your charts, and ask a parent to check the meaning. Then copy it in your best hand onto a clean card, with a small drawing, and perform it aloud for the family, slowly, with feeling, and then once more in English. Example: Los pastores fueron a Belén. Vieron al niño en el pesebre. Dijeron: ¡Gloria a Dios! Tuvieron mucho gozo. Fue la noche más bonita del mundo. (Vieron is they saw; el pesebre is the manger; el gozo is joy.)

Look for	What it means
Five true sentences	Exactly five sentences, all in the past, telling a real family or Bible story from beginning to end.
Strong verbs	At least three different strong preterites, each in the right person and spelled without accent marks.
Accuracy	Nouns wear the right el or la, adjectives agree, and the meaning is clear to a Spanish speaker.
Performance	Read aloud in Spanish with clear vowels, Spanish v and j sounds and real expression, then given in English.

Commands: ¡Habla! ¡Come!

Every cookbook on earth speaks in commands. Cut the potatoes. Beat the eggs. Add the salt. In this unit you learn to give orders in Spanish, cheerfully and correctly, beginning in the kitchen with the humblest and best-loved dish in Spain, la tortilla española: eggs, potatoes, olive oil and salt. You will discover that the everyday tú command is a form you already own (it is simply the él form of the present: ¡Habla! ¡Come! ¡Escribe!), and you will drill the sergeant's six, the short, barked, irregular commands ven, di, haz, ve, pon and sal. Then you will cook the tortilla with a parent at the stove, giving the orders in Spanish.

In the second lesson you step out of the family kitchen into the polite world, where Spanish speakers address strangers, elders and customers as usted, and where commands flip their vowels: hable, coma, escriba. You will learn to read the signs on real Spanish doors (EMPUJE, TIRE, PASE, ESPERE AQUÍ, NO FUME), and you will stand in front of a kitchen painting by young Velázquez in which a servant girl frets over the fish while, in the room beyond, Christ speaks with Martha and Mary. The unit ends with a family recipe card written in Spanish commands and cooked by a family member obeying your spoken Spanish.

PREREQUISITES

- Unit 1: the strong preterites fui, hice, dije, vine, tuve and di
- The present tense of -ar, -er and -ir verbs (habla, come, escribe), and tener, venir, hacer and decir in the yo form (tengo, vengo, hago, digo)
- The object pronouns lo, la and me from Grade 7

MASTERY CHECKLIST

- I can give an affirmative tú command for any regular verb by using the él form of the present: ¡Habla! ¡Come! ¡Escribe!
- I can give and obey the sergeant's six: ven, di, haz, ve, pon, sal.
- I can read a simple Spanish recipe written in commands, and I helped cook a tortilla española while a parent handled the stove.
- I can make an usted command by flipping the vowel from the yo form: hable, coma, escriba, tenga, venga.
- I can read and obey five real Spanish signs: EMPUJE, TIRE, PASE, ESPERE AQUÍ and NO FUME.
- I wrote a family recipe in six to eight Spanish tú commands, and a family member cooked it by obeying me.

OPTIONAL BOOKS AND RESOURCES

- **A simple Spanish or Latin American cookbook from the library:** Any cookbook with Spanish-language recipes, or a bilingual one. Recipes are the most honest reading practice in the world: short, practical, all commands, and you know at once whether you understood.
- **SpanishDict** — <https://www.spanishdict.com>: Free online. Type any verb and open the Imperative row of the conjugation table to see the tú and usted commands side by side, with audio. Handy for checking your family recipe card.
- **Señor Jordan's command playlists** — <https://www.youtube.com/@Se%C3%B1orJordan>: Free online. The teacher behind this unit's videos has short follow-up lessons on commands with pronouns attached (hazlo, dime) for the student who wants more.

2.1 Kitchen Spanish: Tú Commands

OBJECTIVES

- Tell the story of the tortilla española and why every recipe is a lesson in commands.
- Form affirmative tú commands from the él form of the present tense: ¡Habla! ¡Come! ¡Escribe!
- Give and obey the sergeant's six irregular commands: ven, di, haz, ve, pon, sal.
- Read a real recipe written in Spanish commands and help cook it, with a parent handling the stove.

Warm-up. Chant the top table: dije, dijo; vine, vino; tuve, tuvo; di, dio. Now listen to the kitchen at your house tonight. Wash your hands. Set the table. Come and eat. Pass the salt. Almost everything a family says at dinnertime is a command, and almost every recipe ever written is a list of them. Today Spanish hands you the key to all of them, and the surprise is that you already own it.

Watch: 03 Spanish Lesson - Affirmative Tú Commands (part 1)

Señor Jordan · 10:53

https://www.youtube.com/watch?v=5Eck_uSa2QQ

When to watch: After the first How Spanish works paragraph. This part teaches the regular pattern: the tú command is the él form of the present.

Note: A Spanish teacher's whiteboard lesson. This video and the backup are really a pair: part 1 (here) teaches the regular pattern, and part 2 (the backup) teaches exactly the sergeant's six irregulars. Watch both if you can.

Backup video: 03 Spanish Lesson - Affirmative tú commands (part 2) - Irregulars

Señor Jordan · 10:33

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

When to watch: Watch after the sergeant's six paragraph, as the second half of the pair: ven, di, haz, ve, pon and sal, with tricks to remember them. If neither of this channel's videos will play, The Language Tutor's commands lesson in Lesson 2.2 covers the same ground.

KEY TERMS

command (el mandato)

A verb form that tells someone to do something: ¡Come! Eat! Spanish has different command forms for tú (family and friends) and usted (the polite world).

affirmative tú command

A positive command to one person you call *tú*. For regular verbs it is simply the *él* form of the present: *habla*, *come*, *escribe*, *corta*, *mezcla*.

the sergeant's six

This course's name for the six short irregular *tú* commands: *ven* (come), *di* (say, tell), *haz* (do, make), *ve* (go), *pon* (put), *sal* (go out, leave).

la tortilla española

Spain's potato omelet: eggs, potatoes, olive oil and salt, cooked into a thick golden round and served in wedges. In Mexico, *una tortilla* is something else entirely: the flat corn or flour bread.

el aceite

Oil, above all olive oil, *el aceite de oliva*. The word came into Spanish from Arabic *az-zayt*, and Spain grows more olives than any country on earth.

CORE IDEAS

The story. Ask a Spaniard what the national dish is and you may hear *paella*, but ask what they ate last week, or packed for a trip, or made when the cupboard was nearly bare, and the answer is *la tortilla española*: eggs, potatoes, olive oil and salt, cooked slowly into a thick golden cake and cut into wedges like a pie. Nobody knows who made the first one; it turns up in Spanish writing about two hundred years ago and has been argued over in every Spanish kitchen ever since, chiefly over one question: *con cebolla o sin cebolla*, with onion or without? The dish is also a quiet Spanish-American marriage. Eggs and olive oil are as old as Spain, but the potato came from the Andes mountains of South America, carried home by Spanish sailors in the 1500s; the Spanish word *papa* is the potato's own name in Quechua, the language of the Inca. And here is the secret this lesson is built on: every recipe in every cookbook in every language is written in commands. Wash. Peel. Cut. Beat. Mix. Add. A recipe is a grammar lesson you can eat.

How Spanish works: the command you already own. To tell a friend, a sibling or anyone you call *tú* to do something, take the verb's **él form in the present tense** and say it as an order. That is all. *Hablar*: *él habla* becomes *¡Habla!* Speak! *Comer*: *¡Come!* Eat! *Escribir*: *¡Escribe!* Write! *Mirar*: *¡Mira!* Look! So the kitchen verbs fall right into your hand: *cortar*, *¡Corta las papas!* Cut the potatoes; *batir*, *¡Bate los huevos!* Beat the eggs; *mezclar*, *¡Mezcla todo!* Mix everything; *añadir*, *¡Añade la sal!* Add the salt. How do you tell the command *Corta las papas* (Cut the potatoes) from the statement *Mamá corta las papas* (Mom cuts the potatoes)? The same way English does: by who is named, by the tone of voice, and in writing by the exclamation marks. And when an object pronoun from Grade 7 comes along, it rides on the end of the command, attached: *¡Hazlo!* Do it! *¡Ponlo aquí!* Put it here! *¡Dime!* Tell me!

How Spanish works: the sergeant's six. A handful of the busiest verbs give short, barked, irregular commands, the kind a drill sergeant or a busy cook shouts. Learn them as a squad: **ven**

(come! from venir), **di** (say! tell! from decir), **haz** (do! make! from hacer), **ve** (go! from ir), **pon** (put! from poner, to put), **sal** (go out! leave! from salir, to go out). Chant them in a breath: *ven, di, haz, ve, pon, sal*. Three of them are puns waiting to happen. *Di* is the command say! but also, from Unit 1, the past tense I gave: *Di la verdad* is Tell the truth, and *Di un regalo* is I gave a present. *Sal* is the command go out! but *la sal* is salt: *¡Sal de la cocina!* Get out of the kitchen! and *Pon la sal en la mesa*, Put the salt on the table. And *ve*, go!, is also the present of ver: *él ve*, he sees. Context, as always, decides. (There are two more irregulars in the full squad, ten and sé, waiting for you in high school.)

Say it out loud. Commands are said with energy and a falling tone, like a cheerful order: *¡Ven!* (behn), *¡Di!* (dee), *¡Haz!* (ahs, silent h), *¡Ve!* (beh), *¡Pon!* (pohn), *¡Sal!* (sahl). Then the kitchen four: *¡Corta!* (KOR-tah), *¡Bate!* (BAH-teh), *¡Mezcla!* (MEHS-klah), *¡Añade!* (ah-NYAH-deh). And the new nouns, hats on: *la papa* (the potato; in Spain, la patata), *el huevo* (the egg, an old friend from Grade 3), *el aceite* (the oil, ah-SAY-teh), *la sal* (the salt). Run the recipe out loud once before you cook it, like a pilot's checklist, pointing at each ingredient as you name it.

Try it. This week you cook. You will read the Spanish recipe for la tortilla española below, then make it with a parent in the kitchen, giving the orders in Spanish. The rule of this kitchen is firm and simple: **a parent handles the stove, the hot oil and the flip, every time.** Hot oil burns badly, and a tortilla is turned over with a plate, a skillet and a quick, practiced hand; that hand is a grown-up's. Your jobs are washing, measuring, beating, mixing, reading the recipe aloud, and giving the commands. Your new flashcards: the tú-command pattern, the sergeant's six, the four kitchen commands, la papa, el aceite and la sal.

PICTURE STUDY



An Old Woman Cooking Eggs, Diego Velázquez, 1618 · Oil on canvas · Scottish National Gallery, Edinburgh
Image: Wikimedia Commons, public domain

Velázquez was about eighteen years old and living in Seville when he painted this kitchen, and it shows what the young painter loved: plain things painted so truly you could almost lift them. An old woman is cooking eggs in olive oil in a red clay dish set over a little stove; one egg is already setting white in the oil, and she holds another, ready to crack, in her left hand and a wooden spoon in her right. A boy has come in with a melon under his arm and a glass flask in his hand. Around them sit the honest tools of a Spanish kitchen: a brass mortar and pestle, jugs, a white dish with a knife, an onion and a red pepper. Paintings like this, of kitchens and food, are called *bodegones* in Spanish, and the eggs and oil are the same two ingredients that hold your tortilla together four hundred years later.

Look closely.

- Find the eggs: one cooking in the oil in the clay dish, one in the old woman's hand. Watch how Velázquez painted the egg white turning from clear to white.
- Look at the light, coming hard from the left and leaving the background almost black. Which objects shine brightest? (Look at the brass mortar, the glass flask, the white dish.)

- Find the wooden spoon, the onion, the knife and the jugs. Name in Spanish everything you can: el huevo, el aceite, la mano.
- Look at the two faces. Neither is smiling, and they are not looking at each other. What might each one be thinking about?

Talk about it.

1. Why would a brilliant young painter choose an ordinary kitchen instead of a king or a battle?
2. If the old woman gave the boy a command in Spanish, what might it be? Write it as a tú command.
3. Velázquez painted ordinary work with great care. What ordinary work in your house deserves that kind of attention?

ACTIVITY

La tortilla española, cooked by commands

Here is a real recipe for a Spanish potato omelet, serving four, written the Spanish way: all commands. Steps marked PAPÁ O MAMÁ are the parent's alone; they involve the stove and hot oil. You read every step aloud in Spanish, the parent does the stove steps, and you do the rest.

TORTILLA ESPAÑOLA (para 4 personas) · *Ingredientes:* 4 papas medianas (about 1½ pounds), 6 huevos, 1 taza de aceite de oliva (1 cup olive oil; most of it is drained off and can be saved), 1 cucharadita de sal (1 teaspoon salt), 1 cebolla pequeña si quieres (1 small onion, if you like). · 1. Lava y pela las papas. 2. Corta las papas en rodajas finas. 3. PAPÁ O MAMÁ: pon el aceite en la sartén y calienta el aceite a fuego medio-bajo. Añade las papas (y la cebolla) con un poco de sal. Cocina las papas despacio, unos 20 minutos, hasta que estén blandas. 4. Bate los huevos con la sal. 5. PAPÁ O MAMÁ: saca las papas del aceite. 6. Mezcla las papas con los huevos. Espera diez minutos. 7. PAPÁ O MAMÁ: pon un poco de aceite en la sartén. Añade la mezcla y cocina la tortilla unos 5 minutos. 8. PAPÁ O MAMÁ: dale la vuelta con un plato y cocina la tortilla 3 o 4 minutos más. 9. ¡Ven a la mesa y come! ¡Buen provecho!

Helper words: lava = wash · pela = peel · en rodajas finas = in thin slices · la sartén = the skillet (a la word!) · calienta = heat · a fuego medio-bajo = over medium-low heat · cocina = cook (and la cocina is the kitchen) · despacio = slowly · unos = about · hasta que estén blandas = until they are soft · saca = take out · espera = wait · la mezcla = the mixture · dale la vuelta = flip it over (literally, give it the turn) · el plato = the plate · más = more · ¡Buen provecho! = Enjoy your meal!

You will need:

- The ingredients above: 4 medium potatoes, 6 eggs, olive oil, salt, and an onion if your family likes it
- A vegetable peeler, a cutting board and knife (parent's choice who slices), a large bowl, a fork or whisk, a colander set over a heatproof bowl, a nonstick skillet about 8 or 9 inches across, and a flat plate larger than the skillet
- 14 index cards for the new flashcards, and your Spanish notebook

Steps:

1. Make the fourteen new flashcards: the tú-command pattern (front: él form = tú command; back: habla, come, escribe), ven, di, haz, ve, pon, sal, corta, bate, mezcla, añade, la papa, el aceite, la sal. Chant the sergeant's six until they come in one breath.
2. Read the whole recipe aloud in Spanish, then translate it step by step with the helper words. Circle every command in your copy; there are more than twenty.
3. Cook. Read each step aloud in Spanish before anyone does it. You wash and peel; slice the potatoes thin if your parent says yes, or let the parent slice. The parent heats the oil and cooks the potatoes slowly until soft but not browned, then drains them in the colander.
4. While the potatoes cook, you crack and beat the six eggs with the salt (¡Bate los huevos!). When the potatoes are drained and a little cooled, you mix them into the eggs (¡Mezcla!) and wait ten minutes (¡Espera!).
5. The parent cooks the tortilla over medium-low heat until the edges set, then flips it: plate over the skillet, a quick turn, and the tortilla slides back in, cooked side up. Stand back during the flip. Cook until the center is firm, with no runny egg, when a knife slipped in comes out clean.
6. Call the family with the sergeant's command, ¡Ven a la mesa!, serve the wedges, and say ¡Buen provecho! before anyone eats. Then copy the recipe into your notebook.

Tips:

- Safety first, and always: the parent alone handles the stove, the hot oil, the draining and the flip. Hot oil spatters and burns; a good cook respects it.
- Cook the potatoes low and slow; they should be soft, not crisp. Patience is the whole secret of a good tortilla.
- A tortilla is just as good warm or at room temperature, which is why Spaniards carry it on picnics and trips. Wrap a wedge for tomorrow's lunch.

Check your work:

- My twelve new flashcards are made, and I can chant the sergeant's six in one breath.

- I read the whole recipe aloud in Spanish and translated it.
- We cooked the tortilla, with a parent handling every stove step, and I gave the commands in Spanish.
- The recipe is copied into my notebook with every command circled.

SPANISH NOTEBOOK

1. Write the rule in a box: tú command = él form of the present. Below it, make a three-column chart of ten verbs: infinitive, él form, command (hablar, habla, ¡Habla!).
2. Draw the sergeant's six as six soldiers in a row, each with his command on his helmet and its meaning on his boots.
3. Copy the tortilla recipe in Spanish, circle every command, and draw the finished tortilla with one wedge cut out.
4. Write the three puns and a sentence for each meaning: di (say! / I gave), sal (go out! / salt), ve (go! / he sees).

WORKED EXAMPLES

Example 1. Make tú commands from cortar, comer and escribir.

1. Find the él form of the present: corta, come, escribe.
2. Say it as an order, with exclamation marks in writing.
3. Add what is being commanded: las papas, la tortilla, la carta.

Answer: ¡Corta las papas! ¡Come la tortilla! ¡Escribe la carta!

Example 2. Translate: *Ven a la mesa, pon la sal aquí y di gracias.*

1. Ven, from venir: come! A la mesa: to the table.
2. Pon, from poner: put! La sal: the salt; aquí: here.
3. Di, from decir: say! Gracias: thank you (or thanks).

Answer: Come to the table, put the salt here and say thank you.

Example 3. Command or statement? *Mamá bate los huevos.* and *¡Bate los huevos!*

1. Both use bate, the él form of batir.
2. The first names who does it, Mamá: it is a statement about her.
3. The second names no one and has exclamation marks: it is an order to you.

Answer: Mamá bate los huevos: Mom beats the eggs (statement). ¡Bate los huevos!: Beat the eggs! (command).

PRACTICE

[EASY] **1.** Chant the sergeant's six and give each meaning.

Answer: Ven (come), di (say, tell), haz (do, make), ve (go), pon (put), sal (go out, leave).

[EASY] **2.** Make tú commands: hablar, mirar, leer.

Answer: ¡Habla! ¡Mira! ¡Lee!

[EASY] **3.** Translate: *¡Corta las papas y añade la sal!*

Answer: Cut the potatoes and add the salt!

[MEDIUM] **4.** Translate into Spanish: *Beat the eggs. Mix everything. Wait ten minutes.*

Answer: Bate los huevos. Mezcla todo. Espera diez minutos.

[MEDIUM] **5.** Which of the sergeant's six fits? (a) ____ a la cocina. (Go!) (b) ____ la tarea. (Do!) (c) ____ el libro en la mesa. (Put!)

Answer: (a) Ve a la cocina. (b) Haz la tarea. (c) Pon el libro en la mesa.

[MEDIUM] **6.** Give both meanings of each: *di, sal.*

Answer: Di: say! or tell! (command of decir) and I gave (preterite of dar). Sal: go out! or leave! (command of salir) and, as la sal, salt.

[HARD] **7.** Attach the pronoun: tell someone Do it! Put it here! Tell me!

Answer: ¡Hazlo! ¡Ponlo aquí! ¡Dime! The pronoun rides on the end of an affirmative command, written as one word.

[CHALLENGE] **8.** The word papa came into Spanish from Quechua, and aceite from Arabic. Explain what that tells you about the tortilla española, and write two Spanish commands from the recipe using la papa and el aceite.

Answer: The dish gathers things from many places: the potato from the Andes of South America, carried to Spain by Spanish sailors, and the word for olive oil from the Arabic spoken in Spain for centuries. Spanish itself is a meeting place of peoples. Commands: Corta las papas. Pon el aceite en la sartén. (Any two correct commands earn full credit.)

COMMON MISTAKES

- Adding an ending to the tú command, like hablas or comes. The tú command is the él form with no -s: ¡Habla! ¡Come!
- Regularizing the sergeant's six: vene, dice, hace, pone, sale. These six are short on purpose: ven, di, haz, pon, sal, and ve for ir.
- Writing the attached pronoun as a separate word: haz lo. Affirmative commands take the pronoun on the end, one word: hazlo.
- Letting anyone but a parent handle the hot oil or flip the tortilla. In this kitchen, that is not a grammar rule; it is the house rule.

From history. The potato reached Europe through Spain. Spanish soldiers and sailors met it in the high Andes, where the Inca had grown hundreds of kinds for centuries and kept it freeze-dried through the winter, and it arrived in Spain by the 1570s. At first Europeans were suspicious of it; within two centuries it was feeding much of the continent. Spain even has two words for it: in most of Latin America it is la papa, the Quechua word, while in Spain it is la patata, a blend of papa with batata, the Taíno word for the sweet potato. One vegetable, two continents, three languages, and a tortilla.

Make it a game: Simón Dice. Simon Says, in Spanish: the caller says Simón dice before a command the players must obey, and plain commands without it must be ignored. Use the sergeant's six and the kitchen verbs with actions: Simón dice: ¡Ven aquí! Simón dice: ¡Pon la mano en la cabeza! (Put your hand on your head!) ¡Sal! (Anyone who leaves the room is out.) Simón dice: ¡Mira la puerta! ¡Di hola! After a few rounds, the student becomes Simón and must invent at least ten different commands. Last player standing wins.

“And Abraham hastened into the tent unto Sarah, and said, Make ready quickly three measures of fine meal, knead it, and make cakes upon the hearth.” (Genesis 18:6, KJV)

Three guests have come to Abraham's tent, and the kitchen fills with commands. In the Reina-Valera, Abraham tells Sarah: Toma pronto tres medidas de flor de harina, y amasa y haz panes. Toma (take), amasa (knead) and

haz (make): three tú commands, one of them from the sergeant's six. Hospitality in a hurry has always spoken in the imperative.

2.2 Polite Commands, and Reading the Signs

OBJECTIVES

- Look closely at Velázquez's kitchen painting of Christ in the house of Martha and Mary, and tell the Gospel story behind it.
- Form usted and ustedes commands by the vowel flip from the yo form: hable, coma, escriba, tenga, venga.
- Read and obey five real Spanish signs: EMPUJE, TIRE, PASE, ESPERE AQUÍ, NO FUME.
- Explain where the word usted came from and why it takes the él form.

Warm-up. Chant the sergeant's six with actions: ven (beckon), di (point to your mouth), haz (hammer), ve (point away), pon (set something down), sal (thumb toward the door). Now imagine saying ¡Ven! to the pastor of your church, or ¡Pon el libro aquí! to a stranger in a shop. It would sound rude. Spanish has a second, polite way of giving orders, and you have already seen it on doors all over the Spanish-speaking world.

Watch: 03 How to form Usted Commands in Spanish

Señor Jordan · 5:33

<https://www.youtube.com/watch?v=FcXObfhfp7E>

When to watch: After the How Spanish works paragraph on the vowel flip, before the signs.

Note: Short and exactly on target: how to make usted commands by flipping the vowel. Watch it twice, the second time pausing to make each command before the teacher does.

Backup video: How to Make Commands in Spanish | The Language Tutor *Lesson 54*

The Language Tutor - Spanish · 16:50

<https://www.youtube.com/watch?v=C2UnO5khpI4>

When to watch: A broader lesson on commands, including the formal ones and how to tell someone what not to do. It covers more than this lesson needs; watch the formal-command sections, and treat the rest as a preview.

KEY TERMS

usted

The polite you, used with strangers, elders, customers and anyone you respect. It began as vuestra merced, your grace, and so it takes the él form of the verb: usted habla.

usted command (the vowel flip)

A polite command made from the yo form of the present: drop the -o and add the opposite vowel, e for -ar verbs and a for -er and -ir verbs. *Hablo* becomes *hable*; *como* becomes *coma*; *tengo* becomes *tenga*.

ustedes command

A command to more than one person: the usted command plus -n. *Hablen*, *coman*, *vengan*. In Latin America this serves for family and friends too.

el letrero

A sign: the notices on doors, walls and roads that speak to everyone at once, and so almost always use the polite usted command.

CORE IDEAS

The story. In the Gospel of Luke, Jesus comes to the house of two sisters, Martha and Mary. Mary sits at His feet and listens. Martha is in the kitchen, busy with all the serving, and at last she comes out and complains: Lord, tell my sister to help me. Jesus answers her gently: Martha, Martha, you are anxious and troubled about many things, but one thing is needful, and Mary has chosen that good part. In 1618, in Seville, the eighteen-year-old Diego Velázquez painted this story in a startling way. In front, filling most of the canvas, he put a Spanish kitchen: a young servant girl pounding garlic in a mortar, with fish, eggs, garlic and a red pepper laid out before her, and an old woman at her shoulder, one finger raised, as if telling her something. The girl looks up at us, flushed and unhappy. And in the corner, through an opening in the wall (painters still argue whether it is a window, a mirror or a picture on the wall), we see the Gospel scene itself, small and calm: Christ seated, Mary at His feet, Martha standing. The painting asks the question the Gospel asks. Which room are you in? Serving matters; Velázquez painted every fish with love. But listening comes first.

How Spanish works: the polite world flips the vowel. To give a command to someone you call usted, start from the **yo form of the present**, drop the -o, and add the **opposite vowel**: -ar verbs, whose endings are full of a, take e; -er and -ir verbs, whose endings are full of e and i, take a. *Hablo* becomes **hable**, speak; *como* becomes **coma**, eat; *escribo* becomes **escriba**, write; *espero* becomes **espere**, wait. Starting from the yo form is the clever part, because it carries the irregular verbs along for free: *tengo* gives **tenga**, *vengo* gives **venga**, *hago* gives **haga**, *digo* gives **diga**, *pongo* gives **ponga**, *salgo* gives **salga**. For a group, add -n: *hablen*, *coman*, *vengan*. And for a polite don't, just put no in front: *No fume*, do not smoke; *No pase*, do not enter. (The tú don't is a different form, and it waits for high school.) Add *usted* after the command for extra courtesy, or *por favor* for the most: *Pase usted*, *por favor*.

Reading the signs. Because a sign speaks to everyone, strangers included, signs speak in usted. Here are five you will meet on real doors and walls from Madrid to Mexico City to Miami.

EMPUJE: push (empujar, to push). **TIRE:** pull (tirar, to pull; in Mexico you will often see **JALE** instead, from jalar, the same word as English haul). **PASE:** come in, go ahead (pasar, to pass, to come in). **ESPERE AQUÍ:** wait here. **NO FUME:** no smoking (fumar, to smoke). Signs sometimes skip the command and use the plain infinitive instead, the way English writes No smoking: *No fumar*, *No tocar* (do not touch). And three famous nouns hang beside them: *ENTRADA* (entrance), *SALIDA* (exit, a cousin of sal!) and *CUIDADO* (careful!).

Say it out loud. Polite commands are said warmly, often with a little bow of the voice: *Pase, por favor* (PAH-seh, por fah-BOR), come in, please; *Espere aquí* (ehs-PEH-reh ah-KEE), wait here; *Hable más despacio, por favor*, speak more slowly, please, the most useful sentence a learner can say to a fast-talking native speaker. Then the signs, in a sign-reader's voice: *EMPUJE* (ehm-POO-heh), *TIRE* (TEE-reh), *NO FUME* (noh FOO-meh). Two everyday treasures: Mexicans answering the phone or asking pardon? often say *¿Mande?*, which is literally the usted command command me! (from mandar), the politest what? in the world; and many Spaniards answer the phone with *¿Diga?*, speak!

Try it. This week you make the house speak Spanish. You will letter real signs for your own doors, EMPUJE and TIRE, PASE, ESPERE AQUÍ, NO FUME and a few of your own invention, and then give a guided tour of the house in polite commands. Your new flashcards: the usted-command flip and the five signs.

PICTURE STUDY



Christ in the House of Martha and Mary, Diego Velázquez, 1618 · Oil on canvas · The National Gallery, London

Image: Wikimedia Commons, public domain

Velázquez painted this in Seville in the same year as the old woman cooking eggs, and it is the same kind of kitchen picture, a bodegón, with a surprise in the corner. The front of the painting is all work: a servant girl at a brass mortar, a plate of silvery fish, eggs, garlic heads, a red pepper and a jug, and an old woman behind her with one finger lifted. The back corner opens on another room, where the Gospel of Luke 10 is happening: Christ seated and speaking, Mary listening at His feet, Martha standing over them. Nobody knows for certain whether the corner is a window, a mirror or a painting on the kitchen wall, and that very puzzle makes us ask how the two rooms belong together.

Look closely.

- Find the four fish, the two eggs and the heads of garlic on the table. Velázquez gave the kitchen as much care as the holy scene.
- Look at the girl's face and hands. She is working hard; does she look content? What might the old woman's raised finger be telling her?
- Find the small scene in the upper right: Christ seated, Mary at His feet, Martha standing. Which way is Martha looking?
- Compare the two rooms: the big, busy, crowded kitchen and the small, calm room beyond. Which takes up more of the painting, and which matters more in the story?

Talk about it.

1. Jesus did not tell Martha that cooking was wrong. What did He tell her?
2. If the old woman were giving the girl a polite command in Spanish, what might it be? Try one with usted: Escuche, Mire, Espere.
3. When do you find yourself in Martha's kitchen, busy and troubled, when the better part is close by?

ACTIVITY

Los letreros: signs for the house

Every public door in the Spanish-speaking world gives polite orders. This week your house joins them. You will letter real signs, hang them where they make sense, and then lead a guided tour entirely in usted commands.

You will need:

- 6 index cards for the new flashcards
- 8 to 10 half-sheets of paper or card stock, markers and tape

- Your Spanish notebook

Steps:

1. Make the six new flashcards: the usted-command flip (front: yo form, drop -o, opposite vowel; back: hablo, hable; como, coma; tengo, tenga), EMPUJE, TIRE, PASE, ESPERE AQUÍ, NO FUME.
2. Practice the flip on ten verbs before you letter anything: hablar, mirar, escuchar, esperar, pasar, comer, leer, escribir, venir, tener. Write each as yo form, then command (hablo, hable). Check them with a parent.
3. Letter the five real signs in big, clean capitals: EMPUJE and TIRE for the two sides of a door, PASE for a bedroom, ESPERE AQUÍ for the hallway, NO FUME for the front porch or garage. Hang them with tape where they make sense.
4. Invent three more house signs of your own, each an usted command: ESCUCHE (listen) by the piano, LEA (read) by the bookshelf, LAVE LOS PLATOS (wash the dishes) by the sink, NO TOQUE (do not touch) on something precious. Check the vowel flip before you letter them.
5. Lead the tour: walk a parent through the house as a polite guide, pointing to each sign and giving the command aloud with por favor: Pase, por favor. Espere aquí. Escuche, por favor.
6. Copy all your signs, with translations, into your notebook.

Tips:

- Remember the flip is opposite: -ar verbs get e, -er and -ir verbs get a. If it sounds like the plain present, you forgot to flip.
- Start from yo every time. That is how tengo becomes tenga and vengo becomes venga without any new memorizing.
- Polite commands are not cold. Say them with a smile and por favor, the way a good host would.

Check your work:

- My six new flashcards are made, and I can read all five signs aloud and translate them.
- I flipped ten verbs into usted commands correctly.
- At least eight signs hang in the house, three of them my own inventions.
- I led a guided tour of the house in polite Spanish commands.

SPANISH NOTEBOOK

1. Write the flip rule in a box, with arrows: hablo → hable; como → coma; escribo → escriba; tengo → tenga; vengo → venga.

2. Make a two-column chart of tú commands and usted commands for six verbs: habla / hable; come / coma; escribe / escriba; ven / venga; haz / haga; di / diga.
3. Draw a door with EMPUJE on one side and TIRE on the other, and copy the other three signs below with their meanings.
4. Write two sentences in English about the painting: what Martha was doing, what Mary was doing, and what Jesus said was the good part.

WORKED EXAMPLES

Example 1. Make polite usted commands from hablar, comer and escribir.

1. Start from the yo form: hablo, como, escribo.
2. Drop the -o: habl-, com-, escrib-.
3. Add the opposite vowel: -ar takes e, -er and -ir take a.

Answer: Hable, coma, escriba.

Example 2. Make the usted command of tener and venir, and use one in a sentence.

1. Yo forms: tengo, vengo (both irregular, with a g).
2. Drop the -o: teng-, veng-.
3. Both are -er or -ir verbs, so add a: tenga, venga.

Answer: Tenga, venga. Example: Venga a la mesa, por favor. (Come to the table, please.)

Example 3. Read the signs and say what to do: *EMPUJE · ESPERE AQUÍ · NO FUME.*

1. Empuje, from empujar: push.
2. Espere aquí, from esperar: wait here.
3. No fume, from fumar, with no in front: do not smoke.

Answer: Push the door; wait here; no smoking.

PRACTICE

[EASY] **1.** Translate the five signs: EMPUJE, TIRE, PASE, ESPERE AQUÍ, NO FUME.

Answer: Push; pull; come in (go ahead); wait here; no smoking.

[EASY] **2.** Flip these into usted commands: mirar, escuchar, esperar.

Answer: Mire, escuche, espere.

[EASY] **3.** Flip these into usted commands: leer, beber, abrir.

Answer: Lea, beba, abra.

[MEDIUM] **4.** Make the usted commands of hacer, decir and poner, starting from the yo form.

Answer: Hago → haga; digo → diga; pongo → ponga.

[MEDIUM] **5.** Translate into polite Spanish: *Come in, please. Wait here. Speak more slowly, please.*

Answer: Pase, por favor. Espere aquí. Hable más despacio, por favor.

[MEDIUM] **6.** Turn these tú commands into ustedes commands for a whole group: ¡Come!
¡Escucha! ¡Ven!

Answer: ¡Coman! ¡Escuchen! ¡Vengan!

[HARD] **7.** Why does usted use the él form of the verb (usted habla, not usted hablas)? Explain from its history.

Answer: Usted grew out of vuestra merced, your grace, a polite title spoken about the person rather than to him, like saying Does your grace wish...? Your grace is a third person, so the verb is the él form; over centuries vuestra merced wore down to usted, and the verb stayed.

[CHALLENGE] **8.** In Mexico, *¿Mande?* is a polite what? or pardon? Explain what it literally means and why it counts as very courteous.

Answer: Mande is the usted command of mandar, to command: literally, Command (me)! Answering a call or a question with it puts the speaker at the other person's service, as if to say, I am listening; tell me what you need. It is a whole manner of courtesy packed into one word.

COMMON MISTAKES

- Forgetting to flip: writing habla or come for usted. The polite form flips the vowel: hable, coma.
- Flipping the wrong way: habla becomes hable (a to e), but come becomes coma (e to a). Opposite vowel, every time.

- Starting from the infinitive instead of the yo form and getting tena or vena. Start from tengo and vengo: tenga, venga.
- Mixing tú and usted with the same person: ¡Ven, por favor, señor! Pick one world and stay in it: Venga, por favor, señor.

From history. The word usted is a polite title that has been worn down by four centuries of daily use. In Cervantes's Spain, a respectful speaker said vuestra merced, your grace, and it shrank in busy mouths through vuesaerced and other in-between forms until it became usted, which is still abbreviated Ud. or Vd. in writing. That history explains the grammar: because your grace is spoken about a person, usted takes the él form. You will hear the old title itself in Unit 4, when Sancho Panza warns his master about the windmills with a perfect usted command: Mire vuestra merced, look, your grace.

Make it a game: Obedezca el Letrero. Obey the sign. A parent holds up one of the house signs or calls out an usted command, and the player must obey at once: EMPUJE (push an imaginary door), TIRE (pull one), PASE (step forward), ESPERE (freeze), SALGA (step out of the room), VENGA (come back), ESCUCHE (cup an ear), SIÉNTESE (sit down; a bonus word). Wrong move or slow move, and the player becomes the sign-holder. Second round: the player must also flip each command back into the tú form before obeying it.

“And Jesus answered and said unto her, Martha, Martha, thou art careful and troubled about many things: But one thing is needful: and Mary hath chosen that good part, which shall not be taken away from her.” (Luke 10:41–42, KJV)

In the Reina-Valera, Jesus begins: Marta, Marta, afanada y turbada estás con muchas cosas. Notice how Martha had spoken to Him just before, with a tú command: Dile, pues, que me ayude, tell her, then, to help me. Dile is di, the sergeant's say!, with le attached. Spanish Bibles speak to God and to Jesus with tú, the language of family, never the distant usted.

Unit 2 review

Answer each question. The review is worth 30 points. It may be done orally, with a parent writing down the answers. Question 3 may be answered by reading the recipe aloud.

1. (5 pts) State the rule for affirmative tú commands of regular verbs, and make commands from cortar, comer and escribir.

Answer: Use the él form of the present tense. ¡Corta! ¡Come! ¡Escribe!

2. (5 pts) Give the sergeant's six with their infinitives and meanings.

Answer: Ven (venir, come), di (decir, say or tell), haz (hacer, do or make), ve (ir, go), pon (poner, put), sal (salir, go out or leave).

3. (5 pts) Translate these lines from the tortilla recipe: *Bate los huevos con la sal. Mezcla las papas con los huevos. Espera diez minutos.* Then name the steps that belong only to a parent.

Answer: Beat the eggs with the salt. Mix the potatoes with the eggs. Wait ten minutes. The parent handles every stove step: heating the oil, cooking and draining the potatoes, cooking the tortilla and flipping it.

4. (5 pts) Explain the vowel flip for usted commands and make polite commands from hablar, comer, tener and venir.

Answer: Start from the yo form, drop the -o and add the opposite vowel: e for -ar verbs, a for -er and -ir verbs. Hable, coma, tenga, venga.

5. (5 pts) Read and translate these signs: EMPUJE, TIRE, PASE, ESPERE AQUÍ, NO FUME.

Answer: Push; pull; come in or go ahead; wait here; no smoking.

6. (5 pts) Tell the story behind Velázquez's Christ in the House of Martha and Mary, and give Jesus's answer to Martha in English.

Answer: Martha was busy serving and asked Jesus to tell Mary to help her, while Mary sat at His feet listening. Velázquez painted a busy kitchen in front with the Gospel scene small in the

corner. Jesus said: Martha, Martha, thou art careful and troubled about many things: but one thing is needful: and Mary hath chosen that good part, which shall not be taken away from her.

Unit challenge: The family recipe card

Ask a parent or grandparent for a real family recipe, something simple your family truly makes: pancakes, a sandwich, a salad, hot chocolate, a fruit plate, guacamole, or the tortilla española you made this unit. Rewrite it in Spanish as six to eight tú commands, numbered, with a short list of ingredientes at the top. Use your new verbs (corta, bate, mezcla, añade, pon), any regular verbs you own (lava, mira, come, espera), and the helper words from the tortilla recipe; look up a missing word with ¿Cómo se dice...? on SpanishDict. Letter it in your best hand on a large index card or half-sheet and decorate the border. Then comes the real test: a family member makes the recipe while you stand beside them giving every step aloud in Spanish, pointing and acting out as needed. They may only do what you say. If any step needs the stove or a sharp knife, a parent does that step, and you give the command. Serve it, and say ¡Buen provecho!

Look for	What it means
A real recipe	A true family recipe with an ingredient list and six to eight numbered steps, every step a tú command.
Correct commands	Every command is the él form of the present or one of the sergeant's six, spelled with its accents and ñ (añade).
The card	Neatly lettered and decorated, clear enough that someone could follow it without you.
Cooked by obedience	A family member made the dish following the student's spoken Spanish commands, with a parent handling any stove or knife step.

Letters and Conversation

A language is not finished until it reaches another person. In this unit your Spanish leaves the notebook and goes out into the world, first on paper and then face to face. You begin with the shape of a Spanish letter: the place and date at the top, Querida abuela with a colon, the news, the questions, the love, and Un abrazo or Con cariño at the end. Your guide is Teresa of Ávila, whom you met in Grade 6 as the woman who knew the difference between ser and estar. She founded seventeen convents across Spain, and she did much of it by mail: hundreds of her letters survive, warm, funny and practical. Then you write a real letter of your own, to a grandparent, a cousin or a missionary family, using every tense you own.

In the second lesson you learn to meet people: Te presento a mi hermana. Mucho gusto. Igualmente. Then you take a five-minute tour of the Spanish-speaking world, twenty countries and Puerto Rico, about five hundred million native speakers, each region with its own music: Spain's vosotros and its th sound, Mexico's clear vowels, Argentina's vos and its Italian melody, the Caribbean's speed. All of them friendly differences in one language, and your Spanish opens every one of them. The unit ends when your letter actually goes into the mail.

PREREQUISITES

- Units 1–2: the strong preterites and the tú and usted commands
- Grades 5–7: ser and estar, gustar, ir a + infinitive, and the months from Grade 4
- The address of a real person who would be glad to receive a letter from you

MASTERY CHECKLIST

- I can lay out a Spanish letter: place and date, salutation with a colon, body, closing and signature.
- I can write the date the Spanish way (11 de octubre de 2026) and say it aloud.
- I can choose querido or querida to agree with the person, and close with saludos, con cariño or un abrazo.
- I can introduce one person to another and answer an introduction: Te presento a..., Mucho gusto, Igualmente.
- I can name at least fifteen Spanish-speaking countries and describe, kindly, three ways Spanish sounds different across the world.
- I wrote a real letter in Spanish, sent it, and kept a copy in my notebook.

OPTIONAL BOOKS AND RESOURCES

- **A world atlas or globe:** Any atlas from the shelf or the library. You will need it to find all twenty Spanish-speaking countries and Puerto Rico, from Spain to Equatorial Guinea in Africa, and to trace where your letter is going.
- **Easy Spanish** — <https://www.youtube.com/@EasySpanish>: Free online. Short street interviews filmed in Spanish-speaking cities across the world, with subtitles in Spanish and English. Choose episodes from different countries to hear the voices of Lesson 3.2 for yourself; preview them first, as with any channel.
- **Stamps, envelopes and an address book:** Nothing fancy: a stamped envelope is the whole kit for the unit challenge. If your letter is going overseas to a missionary family, ask at the post office for the international rate.

3.1 Querida Abuela: The Letter

OBJECTIVES

- Tell how Teresa of Ávila used letters to build her life's work, and why her letters are still read.
- Lay out a Spanish letter correctly: place and date, salutation with a colon, body, closing and signature.
- Learn the letter words querido/querida, la carta, la fecha, saludos, con cariño and el abrazo.
- Write a real letter in Spanish using present, preterite, ir a, gustar and questions.

Warm-up. Chant fui and hice, then say the date of today in English. Now think of the last real letter, on paper, that anyone in your family received. Who sent it? Was it kept? Letters last; this week you will write one that someone may keep for the rest of their life, and it will be in Spanish.

Watch: Spanish letter writing formal and informal forms

Spanish Channel · 11:50

https://www.youtube.com/watch?v=VP_wbWydiBo

When to watch: After the How Spanish works paragraph on the shape of a letter, before you draft your own.

Note: A small teaching channel, but squarely on this lesson: Querido and Querida, formal and informal greetings, and how to close. Notice the formal openings (Estimado señor) too; you will use the informal ones this week.

Backup video: Learn ALL the email-related Spanish verbs & phrases you need

Butterfly Spanish · 18:32

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

When to watch: A useful companion rather than an exact substitute: Ana, a native speaker from Mexico, teaches the vocabulary of email (to send, to reply, to attach) rather than letter format. Watch it if your letter is going by email.

KEY TERMS

la carta

The letter: the kind you write and mail. (A letter of the alphabet is una letra.) The English word chart is its cousin, from Latin charta, a sheet of paper.

querido / querida

Dear, beloved: the opening of a friendly letter. It agrees with the person: Querido abuelo, Querida abuela, Queridos abuelos. It comes from querer, to love or to want, the verb of Te quiero, I love you.

la fecha

The date: day, then month (lowercase), then year, joined by de: 11 de octubre de 2026.

the closing (la despedida)

The warm words before your name: Saludos (greetings), Con cariño (with love, with affection), Un abrazo (a hug). Formal letters close with Atentamente, sincerely.

P. D.

Posdata, Spanish for P.S., the after-thought below the signature. Same idea, Latin underneath both: post data, after the things given.

CORE IDEAS

The story. You met Teresa of Ávila in Grade 6: often sick, often tired, and always joyful, the woman of Nada te turbe. Here is the rest of her story. When she was past fifty, an age when most people of her time were slowing down, Teresa set out to found small, poor, prayerful convents across Spain, and before she died in 1582 she had founded seventeen of them. She traveled the bad roads of Castile and Andalusia in a covered cart pulled by mules, through heat and snow, and when she could not travel, she wrote. Hundreds of her letters survive, around four hundred and fifty of them, and she must have written thousands. They go to bishops and to the king, to prioresses and to merchants who lent her money, and to her brother Lorenzo, who had gone to the Americas and lived in Quito, high in the Andes. And they are wonderful to read: warm, funny, practical, full of money and debts, mule-drivers and bad roads, sore throats and medicines, quarrels to be mended and nieces to be scolded, with prayer folded in among the business. She signed them simply Teresa de Jesús. Great souls write small notes. Teresa also left one of the most beloved sentences in Spanish, written to sisters who felt their kitchen chores kept them from God: *entre los pucheros anda el Señor*, the Lord walks among the pots and pans.

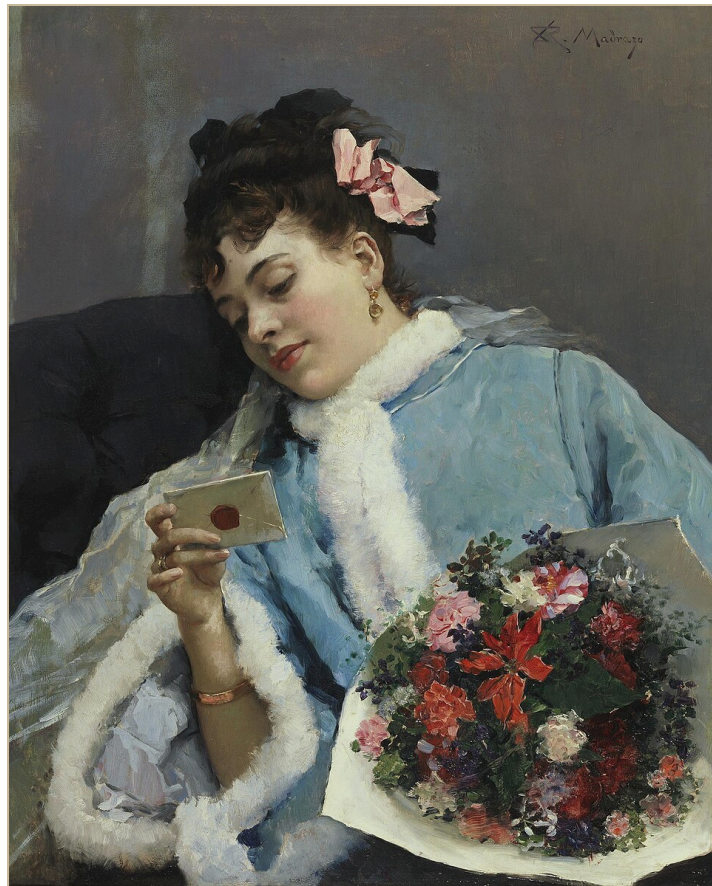
How Spanish works: the shape of a letter. A Spanish letter has five parts, and two of them surprise English writers. **1. Place and date**, at the top right: *Nashville, 11 de octubre de 2026*. Day first, then *de*, then the month in small letters (Spanish never capitalizes months or days), then *de* and the year. **2. The salutation**, followed by a **colon**, not a comma: *Querida abuela:*. Querido or querida must agree with the person, Grade 5 style: *Querido tío*, *Querida tía*, *Queridos abuelos* for both together, *Querida familia* for a whole household. **3. The body**, starting on the next line with a capital letter. **4. The closing**, with a comma: *Saludos*, (greetings) for friends and acquaintances; *Con cariño*, (with love, with affection) for family; *Un abrazo*, (a hug) for anyone dear; *Atentamente*, for a formal letter. **5. Your name**. And if you forgot something, add a *P. D.* (posdata) at the bottom, exactly like a P.S. An email follows the same shape; just leave out the place and date, which the computer adds for you.

How Spanish works: what goes inside. Here is where everything you have learned for six years pays off. A good letter has a little of each tense. **How you are**, in the present with *estar*: *¿Cómo estás? Yo estoy muy bien.* **News**, in the preterite, with your new strong verbs: *El sábado fui al mercado. Hice una tortilla. ¡Fue un gran día!* **What you like**, with *gustar*: *Me gusta mucho el español.* **Plans**, with *ir* a: *El domingo vamos a visitar a los tíos.* **A question** for the reader, so the letter is a conversation and invites a reply: *¿Qué hiciste tú esta semana?* And **love**, said plainly: *Te quiero mucho*, I love you very much (*quiero* is from *querer*, the same verb that gives *querido*). Write to someone who calls you *tú*, a grandparent, cousin or family friend, so your verbs stay in the family form.

Say it out loud. The letter words: *la carta* (KAR-tah), *la fecha* (FEH-chah), *querido*, *querida* (keh-REE-doh, keh-REE-dah; a single *r* is a quick tap), *saludos* (sah-LOO-dohs), *con cariño* (kohn kah-REE-nyoh), *un abrazo* (oon ah-BRAH-soh). Now say today's date the way a Spanish speaker would: *Hoy es el once de octubre de dos mil veintiséis*. In speech the date takes *el*; at the top of a letter it does not. Finally, read the sample letter in the activity aloud twice, the second time as if you were the grandmother receiving it.

Try it. This week you draft a real letter in Spanish to a real person: a grandparent, an aunt or uncle, a cousin, or a missionary family your church supports. You will plan it, draft it, check every verb, and copy it out in your best hand. In the unit challenge it goes into the mail. Your new flashcards: *querido/querida*, *la carta*, *la fecha*, *saludos*, *con cariño* and *el abrazo*.

PICTURE STUDY



A Birthday Greeting (Felicitación de cumpleaños), Raimundo de Madrazo y Garreta, 1880 · Oil on canvas · Museo del Prado, Madrid

Image: Wikimedia Commons, public domain

Raimundo de Madrazo came from a whole family of Spanish painters (his father directed the Prado) and spent most of his career in Paris, painting elegant, cheerful scenes of everyday life. The Prado calls this painting *Felicitación de cumpleaños*, a birthday greeting, though it has also been nicknamed *The Love Letter*. A young woman has just received a bouquet wrapped in paper, and with it a small envelope still closed with its red wax seal. She has not opened it yet; she is enjoying the moment before, turning the envelope in her fingers and smiling, because she knows who it is from. Every letter you will ever send arrives at a moment like this one.

Look closely.

- Find the red wax seal on the envelope. In 1880 letters were often sealed with melted wax, pressed with a stamp; she has not broken it yet.
- Look at the bouquet in its white paper: red, pink, white and purple flowers. Which bright red flower stands out among the rest?
- Find the pink bow in her hair, the gold earring and the bracelet. Madrazo painted silk, fur and petals each with a different kind of brushstroke.

- Look at her face and her half-closed eyes. What is she feeling? Name it in Spanish if you can: contenta.

Talk about it.

1. Why might she be waiting to open the letter? What is the pleasure of the moment before?
2. Who in your life would smile like this at a letter from you?
3. Write the first two lines of a birthday letter in Spanish to someone you love: the date and the salutation, with the right querido or querida.

ACTIVITY

Your real letter, drafted

Here is a sample letter from a student named Ana to her grandmother. Read it aloud, translate it with the helper words, and notice the five parts. Then write your own, to a real person, with your own true news.

Nashville, 11 de octubre de 2026 · *Querida abuela: ¿Cómo estás? Yo estoy muy bien. Este año estudio español, ¡y me gusta mucho! El sábado fui al mercado con papá. Después hice una tortilla española con mamá: mamá cocinó y yo di las órdenes en español. ¡Fue un gran día! Ahora leo un libro de Don Quijote. El domingo vamos a ir a la iglesia y después vamos a comer con los tíos. ¿Qué hiciste tú esta semana? Te quiero mucho.* · *Un abrazo,* · Ana · P. D. ¿Tienes una receta de la familia para mí?

Helper words: este año = this year · después = afterward · cocinó = cooked · di las órdenes = I gave the orders (di, from dar!) · ahora = now · los tíos = aunt and uncle · esta semana = this week · te quiero mucho = I love you very much · la receta = the recipe · para mí = for me.

You will need:

- 6 index cards for the new flashcards
- Your Spanish notebook, a pencil, and good paper or a nice card for the final copy
- The name and address of the person you are writing to

Steps:

1. Make the six new flashcards: querido/querida, la carta, la fecha, saludos, con cariño, el abrazo. Run the whole quarter's deck once.
2. Read Ana's letter aloud, translate it, and label its five parts in the margin of your notebook copy: place and date, salutation, body, closing, signature (plus the P. D.).

3. Choose your reader and plan your letter in English first, in five lines: how you are, two pieces of true news, something you like, a plan, a question for your reader.
4. Draft it in Spanish, eight to twelve sentences. Include at least one present-tense *estar*, three preterites (two of them strong: *fui*, *hice*, *dije*, *vine*, *tuve*, *di*), one *gustar*, one *ir a*, one question and *Te quiero mucho* or another warm line.
5. Check every verb against your charts and every *querido* against the person, then let a parent read it for meaning. Fix, and copy it in your best handwriting onto good paper.
6. Read the finished letter aloud to your family before it goes into the envelope. Keep the draft in your notebook; the challenge will send the letter.

Tips:

- Write about real things. A grandmother would rather hear that you burned the first tortilla than read a perfect sentence about nothing.
- Keep it in the family form: if your reader calls you *tú*, write *tú* to them (*¿Cómo estás?*, *¿Qué hiciste?*).
- The colon after *Querida abuela* and the lowercase month are small things that make the letter look truly Spanish. Get them right.

Check your work:

- My six new flashcards are made, and I can say today's date in Spanish.
- My letter has all five parts in the Spanish form: place and date, salutation with a colon, body, closing, signature.
- My letter uses *estar*, at least three preterites (two strong), *gustar*, *ir a*, a question and a warm line.
- A parent read it, I made the corrections, and my final copy is ready to mail.

SPANISH NOTEBOOK

1. Draw a blank letter page and label the five parts in Spanish and English, with the colon after the salutation circled.
2. Write today's date in Spanish three ways: at the top of a letter, in a spoken sentence (*Hoy es el...*), and your own birthday (*Mi cumpleaños es el...*).
3. Copy the closings in order from friendly to warmest: *Saludos*, *Con cariño*, *Un abrazo*; and the formal one, *Atentamente*.
4. Write your full letter draft, dated, with corrections in a different color so you can see what you learned.

WORKED EXAMPLES

Example 1. Write the heading and salutation for a letter to your grandfather from Dallas, on 3 November 2026.

1. Place and date: city, then day, de, month in lowercase, de, year.
2. Salutation: querido agrees with a man; abuelo.
3. End the salutation with a colon, not a comma.

Answer: Dallas, 3 de noviembre de 2026 · Querido abuelo:

Example 2. Translate into Spanish for a letter: *Last Saturday I went to the beach. It was a great day!*

1. Last Saturday: el sábado (Spanish needs no word for last here; the past tense says it).
2. I went: fui, the twin preterite; to the beach: a la playa.
3. It was: fue; a great day: un gran día.

Answer: El sábado fui a la playa. ¡Fue un gran día!

Example 3. Choose the right salutation: (a) your aunt and uncle together, (b) your cousin Sofía, (c) the whole García family.

1. Querido agrees with the person or people.
2. A man and a woman together take the masculine plural: queridos.
3. Familia is a la word, so it takes querida.

Answer: (a) Queridos tíos: (b) Querida Sofía: (c) Querida familia García:

PRACTICE

[EASY] **1.** Translate: la carta, la fecha, un abrazo, con cariño, saludos.

Answer: The letter, the date, a hug, with love (with affection), greetings.

[EASY] **2.** What punctuation follows the salutation in a Spanish letter? Write the salutation for a letter to your grandmother.

Answer: A colon. Querida abuela:

[EASY] **3.** Write today's date as it would appear at the top of a Spanish letter, using 11 October 2026.

Answer: 11 de octubre de 2026 (with the city first, if you like: Nashville, 11 de octubre de 2026).

[MEDIUM] **4.** Translate Ana's sentence: *Mamá cocinó y yo di las órdenes en español*. Which verb is a strong preterite?

Answer: Mom cooked and I gave the orders in Spanish. Di, from dar, is the strong (irregular) preterite; cocinó is a regular -ar preterite.

[MEDIUM] **5.** Write three sentences for a letter: one with *estar*, one with a strong preterite, one with *ir* a.

Answer: Answers vary. Example: *Estoy muy bien. Ayer hice pan con papá. El sábado vamos a ir al lago.*

[MEDIUM] **6.** What did Teresa of Ávila write in her letters about, and to whom? Give three of each.

Answer: Topics: money and debts, travel on bad roads, illness and medicines, quarrels, her family, prayer. Readers: bishops, the king, prioresses, merchants, her brother Lorenzo in Quito.

[HARD] **7.** Translate Teresa's sentence and explain why it comforted the sisters she wrote it for: *Entre los pucheros anda el Señor*.

Answer: The Lord walks among the pots and pans. Some sisters felt that kitchen work kept them from God; Teresa told them that God is present in faithful work too, so the kitchen can be a place of prayer.

[CHALLENGE] **8.** Querido comes from *querer*. Explain how one verb gives *Te quiero*, I love you, and *querido*, dear, and then write a three-line note in Spanish to someone you love, with date, salutation and closing.

Answer: *Querer* means to love (and to want); *quiero* is its yo form, and *querido* is the form that means loved one, beloved, so a letter that opens *Querida abuela* literally says Beloved grandmother. Note: answers vary, e.g. 12 de octubre de 2026 · Querida mamá: Gracias por la tortilla. ¡Te quiero mucho! · Con cariño, Daniel.

COMMON MISTAKES

- Using a comma after the salutation, English style. Spanish uses a colon: Querida abuela:

- Capitalizing the month: 11 de Octubre. Spanish months and weekdays are lowercase: 11 de octubre.
- Forgetting agreement: Querido abuela. The ending follows the person: Querida abuela, Querido abuelo.
- Writing all present tense. A letter is news, and news is past tense: fui, hice, vine, tuve. Use your strong verbs.

From history. The first news of the Americas reached Europe in a letter. Sailing home in early 1493, Christopher Columbus wrote a letter describing the islands he had found, and soon after his return it was printed in Barcelona; within months it had been translated into Latin and reprinted in Rome, Paris, Basel and Antwerp. For a few years, that small printed letter was most of what Europe knew about a whole new world. Letters carried the Spanish-speaking world together for the next four centuries: from Mexico and Manila to Seville, from Quito to Ávila, every one of them opening, as yours will, with a place, a date and a greeting.

Make it a game: Cartas Revueltas. Scrambled letters. Copy Ana's letter onto a sheet, then cut it into strips: the place and date, the salutation, each sentence of the body, the closing, the signature and the P. D. Mix the strips face down. On go, the player turns them over and rebuilds the letter in order as fast as possible, reading each strip aloud as it goes down. Time it, then try to beat the time. For a second round, a parent makes strips from the student's own letter draft, and the student must also translate each strip as it is placed.

“As cold waters to a thirsty soul, so is good news from a far country.” (Proverbs 25:25, KJV)

In the Reina-Valera: Como el agua fría al alma sedienta, así son las buenas nuevas de lejanas tierras. Agua, alma and tierras are old friends from your deck. A letter from far away is cold water to someone thirsty for news of you; your grandmother may read yours more than once.

3.2 Twenty Countries, One Language

OBJECTIVES

- Introduce people and answer introductions: Te presento a..., Mucho gusto, Igualmente.
- Name at least fifteen of the twenty Spanish-speaking countries and find them on a map, with Puerto Rico.
- Describe, respectfully, how Spanish sounds in Spain, Mexico, Argentina and the Caribbean, including vosotros and vos.
- Explain why so many regional differences add up to one language that every Spanish speaker understands.

Warm-up. Chant fui and then the sergeant's six. Now say, in Spanish, three things you could tell a new friend about yourself: Me llamo..., Soy de..., Me gusta.... Those three sentences work in Madrid, in Mexico City, in Buenos Aires, in Havana and in Manila's old Spanish quarter. Today you find out how far your Spanish reaches, and how to meet the people at the other end of it.

Watch: Spanish Dialects Around The World: How Spanish Varies From Country To Country

Babbel USA · 6:13

<https://www.youtube.com/watch?v=8DDrRjBqt-U>

When to watch: After the How Spanish works paragraph on the voices of the Spanish world, before the map activity.

Note: A respectful six-minute survey of how Spanish sounds in Mexico, the Caribbean, Argentina and Spain, framed as friendly differences with no mockery. It ends with a short advertisement for the company's language app, which you can skip.

Backup video: Can you understand ALL 7 Spanish Accents?

Hola Spanish · 24:21

<https://www.youtube.com/watch?v=6LhFfGkDCSw>

When to watch: Native speakers from seven countries compared warmly side by side. At over twenty minutes it is long and made for a slightly older audience; watch it in parts, a country or two at a time, as a treat during the map activity.

KEY TERMS

te presento a...

Let me introduce you to...: Te presento a mi hermana. The a is the personal a that Spanish puts before a person. For someone you call usted: Le presento a....

mucho gusto / igualmente

Pleased to meet you (literally, much pleasure) and likewise. The two halves of every introduction in the Spanish-speaking world.

vosotros

Spain's word for you all among family and friends, with its own verb endings: vosotros habláis, coméis, vivís. Latin America uses ustedes for every group, and so does this course.

vos

The everyday word for you in Argentina, Uruguay and parts of Central America, in place of tú, with its own stressed endings: vos hablás, vos comés, vos sos.

la lengua

The tongue, and so the language: la lengua española. Spanish also says el idioma for a language; both are correct.

CORE IDEAS

The story. Take a five-minute tour, map in hand. Spanish is the official language of twenty countries: Spain in Europe; Mexico; six of the seven countries of Central America, Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica and Panama (the seventh, Belize, speaks English); the Caribbean islands of Cuba and the Dominican Republic; nine in South America, Colombia, Venezuela, Ecuador, Peru, Bolivia, Chile, Argentina, Uruguay and Paraguay; and, a surprise for most people, Equatorial Guinea in Africa. Add Puerto Rico, where Spanish is spoken in every home, and the United States, which has more Spanish speakers than Spain itself. That is about five hundred million people who learned Spanish at their mother's knee, and close to a hundred million more who learned it the way you are learning it. Twenty-one flags, as many anthems, and one tongue: a doctor from Madrid, a rancher from Chihuahua, a pastor from Lima and a grandmother from Havana can sit down at one table and understand each other, with smiles at each other's accents. The Spanish you have built over six years, with its pure vowels and its el and la and its fui and hice, opens every one of those doors.

How Spanish works: the voices of the Spanish world. Like English across England, Texas and Australia, Spanish has regional music, and none of it is wrong. In **Spain**, z and soft c sound like the th in think (gracias is GRAH-thyaks), and friends use **vosotros** for you all, with its own endings: *vosotros habláis, coméis, vivís*. Spaniards say *¡Vale!* for okay a dozen times an hour. In **Mexico**, vowels are clear and steady and the s is crisp; this course's pronunciation is close to Mexico's. A polite Mexican says *¿Mande?* for pardon?, and *ahorita* for right now, or in a little while. In **Argentina and Uruguay**, people say **vos** instead of tú, *vos hablás, vos tenés, vos sos*,

the ll and y sound like sh (calle is KAH-sheh, yo is sho), and the melody rises and falls almost like Italian, because millions of Italian families settled there. In the **Caribbean**, Cuba, Puerto Rico and the Dominican Republic, Spanish runs fast and the s at the end of a syllable softens to a breath or disappears: ¿Cómo estás? can sound like ¿Cómo ehtá?. In **Colombia**, many families are so courteous that they say usted even to their own children.

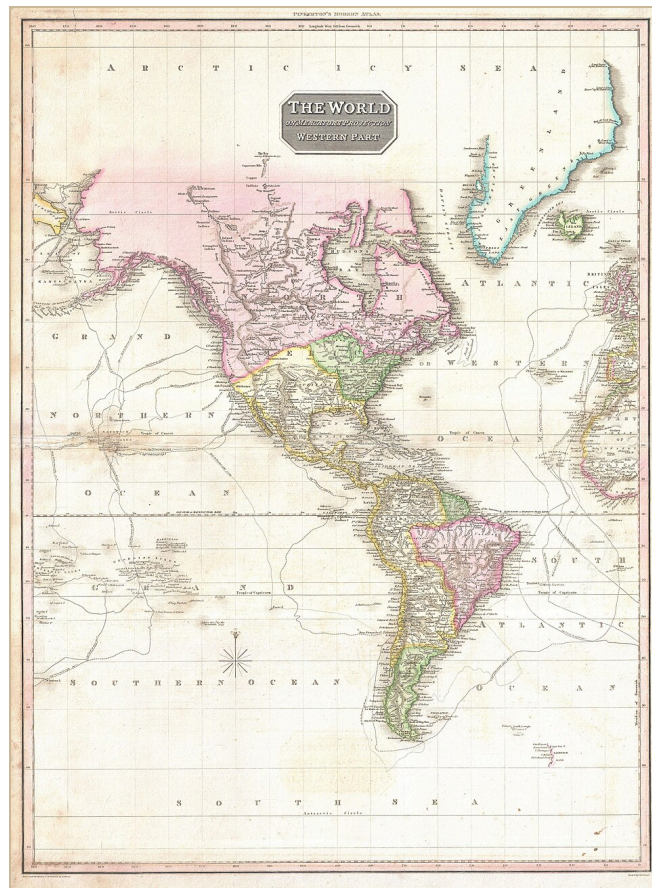
How Spanish works: meeting people. Every introduction has the same three moves.

Someone presents: *Te presento a mi hermana, Ana*, let me introduce you to my sister, Ana (te for a friend; *Le presento a...* for a grown-up you call usted). The new person says *Mucho gusto*, pleased to meet you; some say *Encantado* or, if a girl or woman is speaking, *Encantada*, delighted. And the answer is *Igualmente*, likewise, or, warmly, *El gusto es mío*, the pleasure is mine. Then the conversation opens with questions you own: *¿De dónde eres?* Where are you from? *Soy de Colombia*. *¿Y tú?* Notice that the countries' names need no el or la, with a few old exceptions such as el Perú or la Argentina that you will hear and may use either way. Everywhere in the Spanish world, a greeting comes with a handshake, a hug or, in Spain and much of Latin America, a light kiss on the cheek between women or between a woman and a man; follow your host's lead and you will never go wrong.

Say it out loud. Practice the introduction in a circle with your family, in three parts: *Papá, te presento a mi amiga Sofía. Mucho gusto, Sofía. Igualmente*. Then try the voices, kindly, as a musician tries scales: say *gracias* the Mexican way (GRAH-syahs) and the Spanish way (GRAH-thyahs); say *la calle* the Mexican way (KAH-yeh) and the Argentine way (KAH-sheh); ask *¿Cómo estás?* crisply, then in a soft Caribbean breath. Last, your new words: *el mundo* (the world), *la bandera* (the flag; you met it as a mystery word in Grade 5), *la lengua* (the tongue, the language), and *el país* (the country), an old friend from Grade 7.

Try it. This week you build a map of the Spanish-speaking world, one card per country, and you rehearse a real conversation script until you can meet someone in Spanish without a pause. If there is a Spanish-speaking family at your church or in your neighborhood, this is the week to use it. Your new flashcards: *te presento a*, *mucho gusto*, *igualmente*, *el mundo*, *la bandera* and *la lengua*.

PICTURE STUDY



The Western Hemisphere, from Pinkerton's Modern Atlas, John Pinkerton, 1818 · Engraved map with hand coloring ·

From Pinkerton's Modern Atlas

Image: Wikimedia Commons, public domain

John Pinkerton was a Scottish geographer whose *Modern Atlas* was one of the finest of its day, and this sheet shows the western half of the world as mapmakers knew it in 1818: all of North and South America, the Pacific and much of the Atlantic, each region outlined in delicate hand-painted color. When it was engraved, most of the land from California and Mexico to Chile and Argentina was still part of the Spanish Empire; within a few years most of it had become independent nations, the countries on your list today. Their borders changed; their language did not. Every one of them kept Spanish, and so the map of the Spanish language still looks very much like this one.

Look closely.

- Find the octagonal title plaque near the top: The World on Mercator's Projection, Western Part. A Mercator map stretches the far north and south, which is why Greenland looks so huge.
- Trace the land from California down through Mexico, Central America and all of South America except Brazil. Nearly all of it was Spanish-speaking then, and is still.

- Find the lines of latitude: the Equator, and the Tropics of Cancer and Capricorn. Which Spanish-speaking countries does the Equator cross? (Look for Ecuador, named for it.)
- Find the thin lines wandering across the Pacific, the tracks of famous voyages, and the small islands far out in the ocean marked Sandwich Isles, today Hawaii.

Talk about it.

1. The borders on this map have changed many times since 1818, but the language has stayed. Why do you think languages last longer than borders?
2. Find the country farthest from your home where Spanish is spoken. What would you say first if you met someone from there?
3. Write three Spanish sentences about the map using *el mundo*, *el país* and *la lengua*.

ACTIVITY

Twenty-one cards and one conversation

Two jobs this week: a card for every place where Spanish is the language of home, and a conversation script rehearsed until it runs without a pause. Here is the script; learn both parts.

UNA CONVERSACIÓN · —Hola, me llamo Daniel. ¿Cómo te llamas? —Me llamo Sofía. —Mucho gusto, Sofía. —Igualmente. —¿De dónde eres? —Soy de Colombia. ¿Y tú? —Soy de Texas. Hablo un poco de español. —¡Hablas muy bien! —Gracias. Sofía, te presento a mi hermana, Ana. —Mucho gusto, Ana. —El gusto es mío. —¿Te gusta Texas? —¡Sí, me gusta mucho! Pero mi país es muy bonito también. —Un día voy a ir a Colombia. —¡Ven a mi casa! Mi casa es tu casa.

Helper words: ¿De dónde eres? = Where are you from? · un poco de = a little · muy bien = very well · el gusto es mío = the pleasure is mine · pero = but · también = also, too · un día = someday.

You will need:

- 21 index cards for the country cards, plus 6 for the new flashcards
- A world atlas or globe, and colored pencils
- Your Spanish notebook

Steps:

1. Make the six new flashcards: *te presento a*, *mucho gusto*, *igualmente*, *el mundo*, *la bandera*, *la lengua*.
2. Make the country cards: one card each for the twenty countries and Puerto Rico. On the front write the Spanish name (España, México, Guatemala, Honduras, El Salvador, Nicaragua,

Costa Rica, Panamá, Cuba, República Dominicana, Puerto Rico, Colombia, Venezuela, Ecuador, Perú, Bolivia, Chile, Argentina, Uruguay, Paraguay, Guinea Ecuatorial) and on the back the capital city, found in your atlas.

3. Draw each flag, small, on its card from the atlas. Then lay the cards out on the floor in the shape of the map: Spain and Equatorial Guinea to the east, Mexico at the top, the islands in their sea, Chile and Argentina at the bottom.
4. Read the conversation script aloud with a parent, both parts, three times; then swap parts. The third time, try it without looking.
5. Change the script to make it yours: your real name, your real home, and a country card drawn at random for the other speaker. Perform it.
6. If you can, use it for real: greet a Spanish-speaking neighbor or church member with *Mucho gusto* and one question. Write in your notebook what happened.

Tips:

- Countries with accents keep them: México, Panamá, Perú. The accents are part of the name.
- *Mi casa es tu casa*, from Grade 6, is the most generous sentence in the language; mean it when you say it.
- Never imitate an accent to make fun of it. Try the voices the way you would try a song in a new key, to understand it, not to mock it.

Check your work:

- My six new flashcards are made, and I can introduce two people in Spanish.
- I made twenty-one country cards with flags and capitals and laid them out as a map.
- I performed the conversation both ways and once without looking, then made it my own.
- I can name fifteen Spanish-speaking countries from memory and describe three regional voices kindly.

SPANISH NOTEBOOK

1. Write the three moves of an introduction with their answers: *Te presento a...* / *Mucho gusto* / *Igualmente* (and *El gusto es mío*).
2. Make a chart of the voices: Spain (vosotros, th sound), Mexico (clear vowels, ¿Mande?), Argentina (vos, sh sound), Caribbean (soft s). One example for each.
3. List the twenty countries and Puerto Rico by region, with the capitals, and star the five you most want to visit.
4. Copy your own version of the conversation script.

WORKED EXAMPLES

Example 1. Introduce your friend Tomás to your mother, using *tú* with your mother.

1. Address your mother: Mamá.
2. The introduction: *te presento a*, with the personal *a* before a person.
3. Name your friend: *mi amigo Tomás* (*amigo* agrees with a boy).

Answer: Mamá, *te presento a mi amigo Tomás*. (Mamá: *Mucho gusto, Tomás. Tomás: Igualmente.*)

Example 2. Rewrite in Latin American Spanish: *Vosotros habláis muy bien*.

1. *Vosotros* is Spain's family-and-friends you all.
2. Latin America uses *ustedes* for every group, with the *ellos* form of the verb.
3. *Hablar*, *ustedes* form: *hablan*.

Answer: *Ustedes hablan muy bien*. (You all speak very well.)

Example 3. An Argentine friend says: *Vos sos muy simpático*. What does it mean, and how would a Mexican friend say it?

1. *Vos* is Argentina's word for *tú*; *sos* is its form of *eres*.
2. *Simpático* means nice, friendly (not sympathetic).
3. With *tú*: *Tú eres muy simpático*.

Answer: You are very nice. A Mexican friend would say: *Tú eres muy simpático* (or simply *Eres muy simpático*).

PRACTICE

[EASY] **1.** Answer the introduction: *Te presento a mi hermano*. Then answer: *Mucho gusto*.

Answer: *Mucho gusto*. And to *Mucho gusto*: *Igualmente* (or *El gusto es mío*).

[EASY] **2.** Translate: *el mundo, la bandera, la lengua, el país*.

Answer: The world, the flag, the tongue (language), the country.

[EASY] **3.** Name five Spanish-speaking countries in South America.

Answer: Any five of: Colombia, Venezuela, Ecuador, Perú, Bolivia, Chile, Argentina, Uruguay, Paraguay.

[MEDIUM] **4.** Which Spanish-speaking country is in Africa, and which island speaks Spanish in every home but is not counted among the twenty countries?

Answer: Guinea Ecuatorial (Equatorial Guinea) is in Africa. Puerto Rico speaks Spanish but is a territory of the United States.

[MEDIUM] **5.** Translate into Spanish: *Where are you from? I am from Texas, and I speak a little Spanish.*

Answer: ¿De dónde eres? Soy de Texas, y hablo un poco de español.

[MEDIUM] **6.** Describe how the word *gracias* sounds in Mexico and in most of Spain, and say which this course uses.

Answer: In Mexico, GRAH-syahs, with an s sound; in most of Spain, GRAH-thyahs, with the th of think. Both are correct; this course uses the Latin American s.

[HARD] **7.** Give the vosotros form and the vos form of hablar and comer, and say where each is used.

Answer: Vosotros habláis, vosotros coméis: you all, among family and friends, in Spain. Vos hablás, vos comés: you (one person), in Argentina, Uruguay and parts of Central America.

[CHALLENGE] **8.** A Spaniard, an Argentine and a Mexican meet. Each sounds different, yet they understand each other easily. In three or four English sentences, explain why so many differences still add up to one language, and give one Spanish sentence all three would say exactly the same way.

Answer: Answers vary. The differences are mostly of sound and of a few everyday words and forms of you; the grammar, the great mass of vocabulary and the spelling are shared, held steady by centuries of books, the Bible, schools and the academies of the language. Example sentence: Mucho gusto, me llamo Ana. (Or: Dios es amor.)

COMMON MISTAKES

- Dropping the personal a: Te presento mi hermana. Before a person, Spanish adds a: Te presento a mi hermana.

- Answering Mucho gusto with Mucho gusto again, or with Gracias. The answer is Igualmente or El gusto es mío.
- Thinking one country's Spanish is the correct one and the others are mistakes. Each region speaks real, educated Spanish; they differ the way English does in London and Texas.
- Leaving accents off country names: Mexico, Panama, Peru. In Spanish they are México, Panamá, Perú.

From history. How does one language stay one across twenty countries and two oceans? Partly through a remarkable partnership. The Royal Spanish Academy was founded in Madrid in 1713 with a motto that sounds like a string of commands: Limpia, fija y da esplendor, it cleans, fixes and gives splendor. Today it works together with twenty-two sister academies, one in nearly every Spanish-speaking country and also in the United States, the Philippines and Equatorial Guinea. Together the twenty-three academies publish one shared dictionary and one shared grammar. The voices differ; the book is the same.

Make it a game: Te Presento a.... Each player draws a country card at random and becomes a visitor from that country. Around the table, each player introduces the person on the left to the person on the right: Papá, te presento a mi amiga de Chile. The new pair must answer correctly, Mucho gusto and Igualmente, and the visitor must say Soy de... and the capital of their country (peeking at the card is allowed once). A full correct round earns everyone a point. Then shuffle the cards and play again; after three rounds, the player who can name the most capitals from memory wins and chooses the next round's country.

“And hath made of one blood all nations of men for to dwell on all the face of the earth, and hath determined the times before appointed, and the bounds of their habitation;” (Acts 17:26, KJV)

Paul said this to the philosophers of Athens. In the Reina-Valera it begins: Y de una sangre ha hecho todo el linaje de los hombres, para que habiten sobre toda la faz de la tierra. One blood, many nations, many borders, set by God. Twenty-one Spanish-speaking flags are one small picture of it: many countries, one tongue, and every one of them made by the same hand.

Unit 3 review

Answer each question. The review is worth 30 points. It may be done orally, with a parent writing down the answers. Questions 1 and 2 must be written, because spelling and punctuation are part of a letter.

1. (5 pts) Write the heading and salutation of a letter to your grandmother from your own town, dated today, and name the five parts of a Spanish letter.

Answer: Example: Nashville, 11 de octubre de 2026 · Querida abuela: (lowercase month, colon after the salutation). The five parts: place and date, salutation, body, closing, signature.

2. (5 pts) Give three Spanish closings from friendly to warmest, with their meanings, and the formal one.

Answer: Saludos (greetings), Con cariño (with love, with affection), Un abrazo (a hug); formal: Atentamente (sincerely).

3. (5 pts) Translate into Spanish for a letter: *How are you? I am very well. On Saturday I went to the market, and I made a tortilla.*

Answer: ¿Cómo estás? Yo estoy muy bien. El sábado fui al mercado e hice una tortilla.

4. (5 pts) Who was Teresa of Ávila, and what do her letters show about her? Translate her saying *entre los pucheros anda el Señor*.

Answer: A sixteenth-century Spanish nun who founded seventeen convents across Spain, traveling by mule cart and writing hundreds of letters that survive, warm, funny and practical, mixing business, family and prayer. The saying means the Lord walks among the pots and pans.

5. (5 pts) Write a three-line introduction dialogue: you introduce your friend Marta to your father, and they answer each other.

Answer: Papá, te presento a mi amiga Marta. —Mucho gusto, Marta. —Igualmente (or El gusto es mío).

6. (5 pts) Name ten Spanish-speaking countries, and describe two regional differences in how Spanish is spoken.

Answer: Any ten of the twenty (España, México, Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica, Panamá, Cuba, República Dominicana, Colombia, Venezuela, Ecuador, Perú, Bolivia, Chile, Argentina, Uruguay, Paraguay, Guinea Ecuatorial). Differences, any two: Spain's th sound and vosotros; Argentina's vos and sh sound for ll and y; the Caribbean's soft final s; Mexico's clear vowels and ¿Mande?

Unit challenge: The letter actually sent

A letter in a notebook is an exercise; a letter in a mailbox is Spanish doing its real work. Take the final copy of the letter you drafted in Lesson 3.1. Make a careful copy of it for your notebook first, dated, so you keep a record of what you sent. Address the envelope (in the usual way for your country), add a stamp and a return address, and mail it yourself; or, for a missionary family overseas, send it by email or airmail as your parents prefer. If your reader does not read Spanish, add a short English translation on a separate sheet, labeled Traducción, so the Spanish stays the star. On the envelope's back flap you may write a small Spanish greeting: ¡Saludos desde Nashville! When a reply comes, by mail, email or phone call, read it aloud to the family, and if it contains any Spanish, translate it together. Paste or copy the reply into your notebook beside your letter.

Look for	What it means
A real letter	A complete Spanish letter of eight to twelve sentences to a real person, in the correct five-part form.
Grammar on display	Uses estar, at least three preterites (two of them strong), gustar, ir a, a question and a warm line, with correct agreement and accents.
Sent and kept	The letter was actually mailed or emailed, and a dated copy is in the notebook.
The reply	Any reply was read aloud to the family and kept beside the letter (credit is given for sending even if no reply has come yet).

A Page of Don Quixote

In Grade 5 you met Don Quixote charging the windmills while you learned *hablo, hablas, habla*. Now you are old enough to meet his author properly, and to read his book. Miguel de Cervantes was wounded at the great sea battle of Lepanto, held captive for five years in Algiers, ransomed, poor, and jailed, and out of all that misfortune he wrote the most famous book in the Spanish language. In Lesson 4.1 you read its real first sentence, exactly as Cervantes wrote it in 1605: *En un lugar de la Mancha, de cuyo nombre no quiero acordarme...* You will gloss every old word honestly, meet a new past tense hiding in it, and then read the whole of chapter 1 in an adapted Spanish retelling built from words you own.

In Lesson 4.2 the knight rides out, and you read the windmill adventure in Spanish: thirty or forty windmills, one old man who sees giants, one squire who sees the truth, and the real line Sancho spoke four hundred years ago, *No son gigantes, sino molinos de viento*. You will learn the little word *sino*, watch the preterite gallop through a whole story, and perform the scene with voices. The unit ends with an *ex libris*, a bookplate for Don Quixote's library or your own, and the first sentence of the novel recited from memory.

PREREQUISITES

- Units 1–3: the strong preterites, commands (including *usted* commands and where *usted* came from) and the letter
- Grades 5–7: the present tense, *ser* and *estar*, *tener*, *ir* a + infinitive and the object pronouns *lo* and *la*
- Grade 5's Lesson 3.1, *Don Quixote Rides*, is helpful but not required

MASTERY CHECKLIST

- I can tell the life of Miguel de Cervantes: Lepanto, the captivity in Algiers, poverty and prison, and the book of 1605.
- I can read the real first sentence of *Don Quixote* aloud and explain every word of it with the gloss.
- I recognize *vivía* as a new past tense, the past of description, waiting for me in high school.
- I can read the adapted chapter 1 and the windmill adventure in Spanish and answer questions about them in Spanish.
- I can use *sino* correctly after a negative: *No son gigantes, sino molinos de viento*.
- I recited the first sentence of *Don Quixote* from memory and designed a bookplate with a Spanish motto.

OPTIONAL BOOKS AND RESOURCES

- ***Don Quixote*, retold by Martin Jenkins, illustrated by Chris Riddell (Candlewick):** A handsome young-reader retelling in English, faithful to the story and full of drawings; many libraries carry it. The unabridged novel is a long book for adults, with some rough humor of its age; a good retelling is the right first meeting, and the full book can wait for high school.
- **Don Quijote in the original Spanish, free at Project Gutenberg —**
<https://www.gutenberg.org/ebooks/2000>: Free online. The whole novel in Spanish, in a public-domain edition with some older spellings. Find chapter 1 and see the first sentence you will learn this unit with your own eyes, then try chapter 8, the windmills.
- **Biblioteca Virtual Miguel de Cervantes —** <https://www.cervantesvirtual.com>: Free online. Spain's great free library of Spanish literature, named for Cervantes, with texts, images of old editions and the audio reading used in Lesson 4.2.

4.1 En un Lugar de la Mancha

OBJECTIVES

- Tell the life of Miguel de Cervantes, from Lepanto and Algiers to the publication of Don Quixote in 1605.
- Read the real first sentence of Don Quixote aloud and explain it word by word with the gloss.
- Recognize old spellings (Quixote, Ceruantes, cerebro) and the new past tense vivía.
- Read an adapted retelling of chapter 1 in Spanish and learn el lugar, el hidalgo and el caballero.

Warm-up. Say the Spanish word for place that you will meet in the first three words of the most famous book in Spanish: lugar. Now chant fui and the top table once. Then think about this: almost every book you have read in Spanish so far was written for learners. Today you read a sentence written in 1605 for grown Spaniards, exactly as its author wrote it, and you will understand every word.

Watch: Why should you read "Don Quixote"? - Ilan Stavans

TED-Ed · 5:38

<https://www.youtube.com/watch?v=dDUPu6tMWHY>

When to watch: After the story paragraph about Cervantes's life, before you read the first sentence.

Note: An animated five-minute lesson by a scholar of Spanish literature on why this old book still matters: the knight, the squire and the question of what is real. A good frame for everything you read this unit.

Backup video: ¿Por qué deberías leer el “Don Quijote de La Mancha”? - Ilan Stavans

Sé Curioso — TED-Ed · 5:42

<https://www.youtube.com/watch?v=P5ZNk24nd5A>

When to watch: The same lesson dubbed into Spanish, on TED-Ed's official Spanish channel. A stretch for strong students: watch the English version first, then this one, and count how much you catch the second time.

KEY TERMS

el hidalgo

A gentleman of the lowest rank of Spanish nobility: proud of his name, often poor. The word is a contraction of hijo de algo, son of something, meaning son of someone of note.

el caballero

The knight; literally the horseman, from el caballo. Don Quixote's dream is to stop being a quiet hidalgo and become a caballero andante, a knight-errant.

el lugar

The place; in Cervantes's day also a village. The first noun of the novel: En un lugar de la Mancha, in a place in La Mancha.

la Mancha

The wide, dry, high plain of central Spain, south of Madrid: wheat fields, vineyards, sheep and windmills. Don Quixote is el Quijote de la Mancha, Quixote of La Mancha.

the imperfect (vivía)

A second past tense of Spanish, the past of description and habit: vivía, he lived (was living, used to live). The preterite tells what happened; the imperfect paints the background. You will learn it in high school; today you only recognize it.

CORE IDEAS

The story. Miguel de Cervantes was born in 1547 in Alcalá de Henares, near Madrid, the son of a poor barber-surgeon who moved his family from town to town. As a young man he went to Italy and became a soldier, and on October 7, 1571, he was aboard a Spanish galley at the great sea battle of Lepanto, where the fleets of Spain, Venice and the Pope met the Ottoman navy. He was sick with fever that morning and was told to stay below; he refused, took his post, and was shot twice in the chest and once in the left hand, which he could never use again. For the rest of his life he was called el manco de Lepanto, the one-handed man of Lepanto, and he was proud of it. Four years later, sailing home to Spain, his ship was captured by Barbary pirates, and he was carried to Algiers and held for ransom for five years. He tried to escape four times, and each time, when the plot was discovered, he took all the blame on himself to protect the others; each time, to everyone's astonishment, his life was spared. At last, in 1580, his family scraped together the ransom with the help of Trinitarian friars, a religious order that redeemed captives, and he came home, poor. He worked hard, thankless jobs, gathering grain and oil for the king's fleet and collecting taxes, and an accounting trouble put him in prison in Seville. In the prologue to his great book he hints that it was born in a prison. In 1605, when he was fifty-seven, it was printed in Madrid: *El ingenioso hidalgo don Quixote de la Mancha*. It was a success at once, translated, imitated and loved. Cervantes wrote a second part in 1615 and died in Madrid in the spring of 1616, still poor and now famous. He was buried in a convent of the Trinitarians, the same order that had ransomed him.

How Spanish works: reading the real thing. Here is the first sentence of Don Quixote, exactly as Cervantes wrote it: *En un lugar de la Mancha, de cuyo nombre no quiero acordarme, no ha mucho tiempo que vivía un hidalgo de los de lanza en astillero, adarga antigua, rocín*

flaco y galgo corredor. Take it in pieces. *En un lugar de la Mancha*: in a place in La Mancha. *De cuyo nombre*: whose name (cuyo means whose). *No quiero acordarme*: I do not want to remember (acordarse, to remember; you know quiero from te quiero). *No ha mucho tiempo*: not long ago (the old form of today's no hace mucho tiempo). *Que vivía un hidalgo*: there lived a hidalgo. *De los de lanza en astillero*: one of those with a lance in the lance-rack, a gentleman of the old style whose weapons hang on the wall. *Adarga antigua*: an old leather shield. *Rocín flaco*: a skinny nag of a horse. *Galgo corredor*: a racing greyhound (corredor, a runner, from your Grade 6 verb correr). Put it back together: In a place in La Mancha, whose name I do not care to remember, there lived not long ago one of those gentlemen with a lance in the rack, an old shield, a skinny nag and a racing greyhound. Four hundred years old, and you can read it.

How Spanish works: old spellings and a new past. Two things about the real text will surprise you. First, **spelling has moved**. Look at the title page in the picture study: QVIXOTE, Ceruantes, Saauedra. Printers then used u and v as one letter, and the x of Quixote said sh. Over the following centuries that sh sound moved back in the throat and became the modern j, and the spelling followed: Quixote became Quijote (English kept the old spelling, which is why we say Quixote). It is the same journey that turned Latin dixi into dije in Unit 1. Second, **vivía** is a past tense you have not learned: the **imperfect**, the past of description and background. The preterite tells events, like snapshots: *vivió*, he lived (and that was that). The imperfect paints the scenery, like a long film shot: *vivía*, he was living, he used to live. Cervantes opens with the imperfect because he is painting a portrait before anything happens. Here is the portrait's next famous line, also exactly as he wrote it: *Frisaba la edad de nuestro hidalgo con los cincuenta años; era de complexión recia, seco de carnes, enjuto de rostro, gran madrugador y amigo de la caza*. Our hidalgo's age was close to fifty; he was of sturdy build, lean of body, thin of face, a great early riser and fond of hunting. (Frisaba, was nearing; era, the imperfect of ser, was; madrugador, one who gets up at dawn; la caza, the hunt.) And then, a few paragraphs on, comes the reason for the whole adventure: *del poco dormir y del mucho leer, se le secó el cerebro, de manera que vino a perder el juicio*, from little sleeping and much reading his brain dried up, so that he came to lose his wits. (Cerebro is the old spelling of cerebro, brain; and there is your strong verb vino, came, from Unit 1.)

Say it out loud. Recite the first sentence in four breaths, the way Spanish schoolchildren learn it: *En un lugar de la Mancha, / de cuyo nombre no quiero acordarme, / no ha mucho tiempo que vivía un hidalgo / de los de lanza en astillero, adarga antigua, rocín flaco y galgo corredor*. Pronounce carefully: hidalgo (ee-DAHL-goh, silent h), acordarme (ah-kor-DAR-meh), astillero (ahs-tee-YEH-roh), rocín (roh-SEEN, with the rolled r that begins a word). Say it once a day all week; by Friday, try it without the page. Every educated Spanish speaker on earth knows this sentence by heart, and soon you will too. Your new flashcards: *el lugar, el hidalgo, el caballero*.

Try it. This week you read the first page three ways: the real first sentence with its gloss, the real portrait line, and then the whole of chapter 1 retold in Spanish you own, in the activity below. The retelling is told in the present tense, the way storytellers often tell an old tale; next week the windmill adventure is told in the preterite.

PICTURE STUDY



The Title Page of the First Edition of Don Quixote, Juan de la Cuesta, printer, 1605 · Printed page with woodcut emblem · Printed in Madrid by Juan de la Cuesta

Image: Wikimedia Commons, public domain

This is how the most famous book in Spanish first appeared to its readers, on sale in Madrid early in 1605 at the shop of Francisco de Robles, bookseller to the king. The title runs across the top in big capitals: El ingenioso hidalgo don Quixote de la Mancha, The Ingenious Hidalgo Don Quixote of La Mancha, composed by Miguel de Cervantes Saavedra. Below is the dedication to a great nobleman, the Duke of Béjar, whose many titles take four lines. In the middle sits the printer's emblem, a hooded falcon on a gloved fist above a resting lion, ringed by a Latin motto from the Book of Job, Post tenebras spero lucem: after darkness I hope for light. For a book written by a man who had known battle, captivity and prison, no motto could have fit better.

Look closely.

- Read the title aloud, letter by letter: QVIXOTE. Find the V standing for U, and in the author's name find Ceruantes and Saauedra, with u standing for v.
- Find the year, Año 1605, split on either side of the emblem, and the line EN MADRID, Por Iuan de la Cuesta. (The I in Iuan is a J; printers used those letters interchangeably too.)
- Look inside the oval emblem: the hooded falcon on a fist, the lion lying beneath, and the Latin words around the edge. Which ones can you read: LVCEM, TENEBRAS, SPERO?
- Find the very last line, Vendese en casa de Francisco de Robles, librero del Rey nro señor: For sale at the house of Francisco de Robles, bookseller to the king our lord. Every book then said where to buy it.

Talk about it.

1. Cervantes called his hero ingenioso, ingenious, clever, inventive. Why might that word be both a joke and a compliment?
2. The motto says after darkness I hope for light. Where do you see that hope in Cervantes's own life?
3. If you wrote a book, what would you put on its title page, and what motto would you choose?

ACTIVITY

The first page, read three ways

First the real thing, then a retelling of the whole first chapter in Spanish you own. The real sentence and its gloss are in the How Spanish works paragraph above; here is the retelling. Read it three ways, as you did in Grade 5: aloud in Spanish, then for meaning with the helper words, then aloud again with feeling.

EL HIDALGO DE LA MANCHA · En un lugar de la Mancha vive un hidalgo. No es joven: tiene casi cincuenta años. Es alto y muy flaco, y su caballo también es flaco. El hidalgo tiene muchos libros de caballerías, y los lee día y noche. Lee por la mañana, por la tarde y por la noche: duerme poco y lee mucho. Y un día, el pobre hidalgo pierde el juicio. Decide: «¡Voy a ser caballero!» Busca una armadura vieja y la limpia. Su caballo necesita un nombre grande, y lo llama Rocinante. Él también necesita un nombre: ahora es don Quijote de la Mancha. Un caballero necesita una dama, y él tiene una en su corazón: Dulcinea del Toboso. ¡Ahora don Quijote está listo para el mundo!

Helper words: joven = young · casi = almost · flaco = thin, skinny · libros de caballerías = books of chivalry, knight stories · duerme = sleeps (dormir) · poco = little · pobre = poor · pierde el juicio = loses his wits (perder) · decide = decides · busca = looks for · la armadura = the armor · limpia = cleans · lo llama = calls it · ahora = now · la dama = the lady · el corazón = the heart · listo = ready.

You will need:

- 3 index cards for the new flashcards, and 12 more for the gloss cards
- Your Spanish notebook and a pencil
- A parent or sibling as audience for the third reading

Steps:

1. Make the three new flashcards: el lugar, el hidalgo, el caballero.
2. Copy the real first sentence of Don Quixote into your notebook in your best hand, with a blank line under it. Then write the gloss under each piece, word by word, from the How Spanish works paragraph.
3. Make twelve gloss cards for the old and hard words: de cuyo nombre, acordarme, no ha mucho tiempo, vivía, lanza en astillero, adarga, rocín, galgo, frisaba, madrugador, celebro, juicio. Old word on the front, meaning on the back. Drill them until you can explain the sentence without looking.
4. Read the retelling EL HIDALGO DE LA MANCHA three ways: aloud in Spanish; then sentence by sentence for meaning, using the helper words; then aloud again with feeling, as if telling it by a fire.
5. Answer in Spanish: ¿Dónde vive el hidalgo? ¿Cuántos años tiene? ¿Qué lee? ¿Cómo se llama su caballo? ¿Quién es Dulcinea?
6. Start memorizing the first sentence: four breaths, once a day. Recite it to your family at the end of the week.

Tips:

- Do not try to read the real sentence fast at first. Read it like a careful explorer, one piece at a time, then put the pieces back together.
- Notice how much of the retelling is old machinery: tiene casi cincuenta años (tener with age, Grade 6), voy a ser (ir a, Grade 7), la limpia and lo llama (object pronouns, Grade 7).
- Rocinante is a pun: rocín, a nag, plus ante, before. He was a nag before; now he is the first of all nags. Cervantes loved word games.

Check your work:

- My three new flashcards and twelve gloss cards are made and drilled.
- The real first sentence is copied into my notebook with its word-by-word gloss.
- I read the retelling three ways and answered the five questions in Spanish.

- I can say the first sentence with the page in front of me, and I have started learning it by heart.

SPANISH NOTEBOOK

1. Copy the real first sentence of Don Quixote, exactly, with the gloss beneath it, and the English translation at the bottom.
2. Copy the portrait line (Frisaba la edad...) and draw the hidalgo as Cervantes describes him: lean, thin-faced, nearly fifty, up at dawn.
3. Make a two-column chart, Then and Now: Quixote and Quijote, Ceruantes and Cervantes, cerebro and cerebro, no ha mucho tiempo and no hace mucho tiempo.
4. Write a timeline of Cervantes's life with six dates: 1547, 1571, 1575, 1580, 1605, 1616.

WORKED EXAMPLES

Example 1. Gloss and translate: *de cuyo nombre no quiero acordarme*.

1. De cuyo nombre: of whose name (cuyo is whose).
2. No quiero: I do not want (querer, the verb of te quiero).
3. Acordarme: to remember (acordarse, with me attached for myself).

Answer: Whose name I do not want to remember (or, whose name I do not care to recall).

Example 2. What tense is *vivía*, and why does Cervantes use it instead of *vivió*?

1. Vivió is the preterite: he lived, as a finished event.
2. Vivía is the imperfect: he lived, was living, used to live, the past of background and description.
3. Cervantes is painting a portrait before the story's events begin, so he needs the background past.

Answer: The imperfect, the past of description. It sets the scene; the preterite will come when things start to happen.

Example 3. Answer in Spanish from the retelling: *¿Por qué pierde el juicio el hidalgo?*

1. Find the line: Lee por la mañana, por la tarde y por la noche: duerme poco y lee mucho.
2. The cause: too much reading, too little sleep.
3. Answer with porque (because) and the present tense.

Answer: Porque lee mucho y duerme poco. (Because he reads a lot and sleeps little.)

PRACTICE

[EASY] 1. Translate: el lugar, el hidalgo, el caballero.

Answer: The place, the hidalgo (a gentleman of the lowest nobility), the knight.

[EASY] 2. In what year was Don Quixote first printed, and in what city?

Answer: In 1605, in Madrid, by the printer Juan de la Cuesta.

[EASY] 3. Answer in Spanish from the retelling: ¿Cómo se llama el caballo del hidalgo?

Answer: Se llama Rocinante.

[MEDIUM] 4. Gloss these four items from the first sentence: *lanza en astillero, adarga antigua, rocín flaco, galgo corredor*.

Answer: A lance in the lance-rack, an old leather shield, a skinny nag (horse), a racing greyhound.

[MEDIUM] 5. Why was Cervantes called el manco de Lepanto?

Answer: Manco means one-handed: at the battle of Lepanto in 1571 he was shot in the left hand and never used it again, and he was proud to carry that name.

[MEDIUM] 6. Translate from the retelling: *Busca una armadura vieja y la limpia*. What does la stand for?

Answer: He looks for an old suit of armor and cleans it. La stands for la armadura.

[HARD] 7. Explain why the title page says QVIXOTE while modern Spanish writes Quijote.

Answer: In 1605 printers used V for U, and the x said sh. Over the next centuries the sh sound moved back in the throat to become the modern j sound, and Spanish spelling changed to j to match: Quixote became Quijote. English kept the old spelling.

[CHALLENGE] 8. Translate the real line and find the strong preterite in it: *del poco dormir y del mucho leer, se le secó el cerebro, de manera que vino a perder el juicio*.

Answer: From little sleeping and much reading, his brain dried up, so that he came to lose his wits (he ended up losing his mind). The strong preterite is vino, from venir, as in Unit 1; cerebro is the old spelling of cerebro.

COMMON MISTAKES

- Reading hidalgo with an English h. The h is silent: ee-DAHL-goh.
- Thinking the old spellings are mistakes. Quixote, Ceruantes and cerebro were correct in 1605; spelling changed later.
- Translating no ha mucho tiempo as has not much time. It is an old way of saying not long ago, today no hace mucho tiempo.
- Confusing vivía and vivió. Both are past; vivía describes the background, vivió reports a finished event. For now, recognize vivía; use the preterite in your own writing.

From history. Don Quixote crossed into English almost at once: Thomas Shelton's translation of the first part appeared in London in 1612, only seven years after the Spanish, and English readers have never let go of it since. The book gave English the adjective quixotic, meant for anyone noble, impractical and a little mad in pursuit of an ideal, and it is often said to be, after the Bible, the most translated book in the world. Cervantes died in 1616 in the same spring as William Shakespeare, so the two greatest writers of Spain and England left the stage within days of each other.

Make it a game: El Glosario. A memory game with the gloss cards. Lay all twelve cards out face down in rows, with a matching set of twelve English-meaning cards also face down. Players take turns turning over two cards; a matching old word and meaning (rocín and skinny nag) is kept, and the player must read the whole real first sentence aloud to score it. A mismatch is turned back over. When all cards are matched, the player with the most pairs wins and gets to recite the first sentence one last time, from memory, for a bonus.

“And further, by these, my son, be admonished: of making many books there is no end; and much study is a weariness of the flesh.” (Ecclesiastes 12:12, KJV)

In the Reina-Valera: No hay fin de hacer muchos libros; y el mucho estudio es fatiga de la carne. Notice el mucho estudio, much study, built just like Cervantes's del mucho leer. Don Quixote is the comic proof of the Preacher's warning: books are good, but a man who reads day and night and never sleeps may lose more than sleep. Read well, and then go to bed.

4.2 The Windmills, in Spanish

OBJECTIVES

- Read the windmill adventure in adapted Spanish and perform it with voices.
- Use *sino* correctly after a negative, and tell it apart from *pero*.
- Recognize the preterites *vio* and *cayó*, and read Spanish dialogue punctuation with the *raya* (—).
- Read the real line Sancho spoke in 1605, and explain why tilting at windmills entered every language.

Warm-up. Recite as much of the first sentence of Don Quixote as you can from memory: En un lugar de la Mancha... Then chant the top table once. Now remember the picture from Grade 5: an old knight charging a windmill with his lance. Today you read that adventure in Spanish, in the past tense, and hear the very words Sancho Panza used to warn his master.

Watch: El ingenioso hidalgo Don Quijote de la Mancha. Primera parte. Capítulo I
cervantesvirtual · 11:29

<https://www.youtube.com/watch?v=fwQEnYGCEu0>

When to watch: In Session 1, before the windmill reading: listen to the first one or two minutes only, with the first sentence in front of you, and follow along word by word.

Note: From the Biblioteca Virtual Miguel de Cervantes, Spain's free library of Spanish literature: a native narrator reading the real chapter 1, beginning En un lugar de la Mancha. It is the unabridged 1605 text in old Spanish, so assign only the opening minutes, not the whole chapter. Use it as the model for your own recitation.

Backup video: Don Quijote de la Mancha - Parte 1 - Capítulo I - Miguel de Cervantes - audiolibro

Audiolibros Marco Vázquez · 10:52

<https://www.youtube.com/watch?v=d5MtTCekoPE>

When to watch: A second native reading of the same unabridged chapter 1. As with the first, listen only to the opening minute or two, where the first sentence and the portrait of the hidalgo are read.

KEY TERMS

el molino de viento

The windmill; literally the mill of wind. Its four great arms are *las aspas*, the sails, which turn in the wind to grind grain. La Mancha's hills still have rows of them.

el gigante

The giant. Don Quixote's books are full of them, so his eyes find them everywhere.

el escudero

The squire, a knight's helper; literally the shield-bearer, from el escudo, the shield. Sancho Panza, a farmer with a donkey, is the most famous squire in the world.

sino

But rather, but instead: the word that corrects a negative. No son gigantes, sino molinos: they are not giants, but windmills. Plain but, adding something, is pero.

tilting at windmills

An English saying from this scene: fighting imaginary enemies. To tilt is to charge with a lance, as in a joust.

CORE IDEAS

The story. In chapter 8 of Don Quixote, the knight and his new squire ride out across La Mancha and see, on a hill, thirty or forty windmills. Don Quixote sees giants: tall, monstrous, waving their long arms, and he is delighted, because a good knight's whole job is to rid the world of such wicked creatures. Sancho Panza sees windmills, and says so plainly. The knight will not listen. He commends himself to his lady Dulcinea, puts spurs to Rocinante, and charges at full gallop, lance level, just as the wind springs up and the great sails begin to turn. The sail catches the lance, shatters it, and sends horse and rider rolling across the field. And when Sancho comes running, the battered knight explains that an evil enchanter has turned the giants into windmills to rob him of his victory. It is a short scene, hardly two pages, and it may be the most famous scene in all of literature. Why? Because everyone has charged a windmill. We all, sometimes, see giants that are not there, and we all know someone, a Sancho, who tells us the truth. And yet we love the old man, because he wanted to fight real evil and to be brave, loyal and good, even if his eyes were wrong. In English, to tilt at windmills means to fight imaginary enemies; the saying exists in nearly every language of Europe. The windmills themselves still stand on the ridge above Campo de Criptana, in La Mancha, white and black against the sky, and people come from all over the world to look at them.

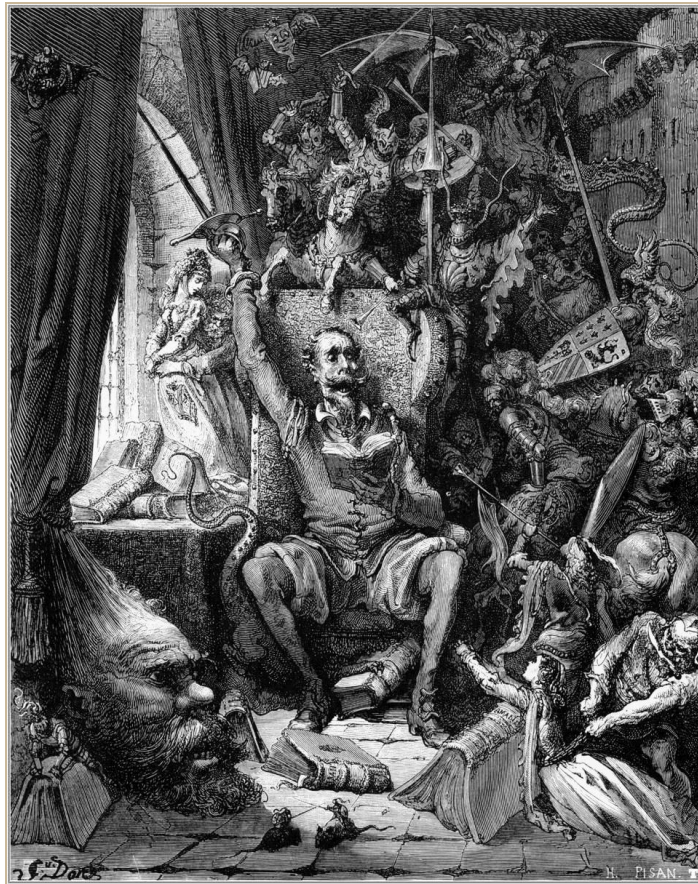
How Spanish works: sino, the correcting but. English has one word but; Spanish has two. **Pero** is the ordinary but, which adds a second thought: *El molino es grande, pero no es un gigante*, the windmill is big, but it is not a giant. **Sino** is the correcting but, which comes right after a negative and replaces the wrong thing with the right one: *No son gigantes, sino molinos de viento*, they are not giants, but (rather) windmills. The test is simple: if you could say but instead or but rather, and there is a no in front, Spanish wants sino. *No es un caballero, sino un hidalgo. No vio gigantes, sino molinos. No fue a la guerra, sino a la plaza.* It is a small word that does a big job: it is the word of every honest correction, and it is the heart of Sancho's line.

How Spanish works: the past at a gallop. The windmill story is told in the preterite, because one thing happens after another: *salieron, vio, dijo, miró, habló, tomó, fue, vino, giraron, rompieron, cayó*. Most are regular verbs from Grade 7 or strong verbs from Unit 1. Two are new, and both are short: **vio**, he saw, from *ver* (*vi, viste, vio, vimos, vieron*, like *dar*, with no accent marks), and **cayó**, he fell, from *caer*, to fall (*caí, caíste, cayó, caímos, cayeron*), where the *i* between two vowels turns into *y*. And look at the punctuation: Spanish marks dialogue not with quotation marks but with a long dash called the **raya**. Each speaker's line begins with a *raya*, and if the narrator interrupts, *rayas* fence him in: —*¡Mira, Sancho! —dijo don Quijote—. ¡Allí hay treinta gigantes!*

Say it out loud. Here is the real line Sancho spoke, exactly as Cervantes wrote it: *Mire vuestra merced —respondió Sancho— que aquellos que allí se parecen no son gigantes, sino molinos de viento*. Gloss it: *Mire vuestra merced*, look, your grace, an *usted* command with the very title *usted* grew out of (Unit 2); *aquellos que allí se parecen*, those that appear over there (in 1605, *se parecen* meant can be seen; today Spanish would say *se ven*); *no son gigantes, sino molinos de viento*, are not giants, but windmills. Read it with Sancho's patient, worried voice. Then read your new words aloud: *el gigante* (heen-GAHN-teh; *g* before *e* says the strong *h*), *el molino de viento* (moh-LEE-noh deh BYEN-toh), *el escudero* (ehs-koo-DEH-roh), *sino* (SEE-noh).

Try it. This week you read the windmill adventure in Spanish, then perform it as reader's theater with three voices: the narrator, don Quijote and Sancho. Your new flashcards: *el gigante*, *el molino de viento*, *el escudero* and *sino*.

PICTURE STUDY



A World of Disorderly Notions (Don Quixote in His Library), Gustave Doré, 1863 · Wood engraving (engraved by Héliodore Pisan) · Frontispiece of the French edition of *Don Quixote*, Paris, 1863

Image: Wikimedia Commons, public domain

In Grade 5 you studied Doré's picture of the windmill charge. This is the plate that comes first in his great edition, before Don Quixote has ever left home, and it shows why he will see giants in windmills. The old hidalgo sits in his armchair reading, so lost in his book that he has raised a sword over his head without noticing. And all around him, pouring out of the books, his imagination has come alive: knights on rearing horses, a coiling dragon, a lady at the tall window, tiny warriors at his feet, and in the lower corner the enormous face of a giant, peering in. The English caption to this plate calls it a world of disorderly notions, picked out of his books, crowded into his imagination. Look closely, and you will find the windmill's giants were waiting for him here all along.

Look closely.

- Find the book in his left hand and the sword in his raised right hand. Does he know he is holding a sword?
- Find the giant's huge face in the lower left corner, and the tiny figure standing near it. Where else in the picture are things the wrong size?

- Find the dragon, the knights on horseback, the lady at the window and the ladies kneeling at the lower right. Which of them would a knight-errant have to fight or rescue?
- Look at the floor: open books, a scattered page, and two or three mice. And find the engraver's name in the lower right corner, H. PISAN, who cut Doré's drawing into the wood block.

Talk about it.

1. Del poco dormir y del mucho leer: how does this picture show that line?
2. Books shaped Don Quixote's eyes, for good and for ill. What books shape the way you see the world?
3. Write two Spanish sentences about the picture using *sino*: No es un gigante de verdad, sino...

ACTIVITY

Reader's theater: los molinos de viento

Here is the windmill adventure, retold in Spanish you own, with Sancho's real words built in. Read it three ways, and then perform it with three voices.

DON QUIJOTE Y LOS MOLINOS DE VIENTO · Una mañana, don Quijote y su escudero, Sancho Panza, salieron al campo. De pronto, don Quijote vio treinta o cuarenta molinos de viento. —¡Mira, Sancho! —dijo don Quijote—. ¡Allí hay treinta gigantes enormes! —¿Qué gigantes? —dijo Sancho Panza. —Esos de los brazos largos —respondió su amo—. Voy a luchar con ellos. Sancho miró bien y dijo: —No son gigantes, sino molinos de viento, señor. Los brazos son las aspas. Pero don Quijote no escuchó. Habló con Dulcinea en su corazón, tomó su lanza y fue contra el primer molino con Rocinante. En ese momento vino el viento, y las aspas giraron. Las aspas rompieron la lanza en pedazos, y don Quijote cayó al suelo con Rocinante. Sancho vino corriendo en su burro. —¡Ay, señor! —dijo Sancho—. ¿No le dije la verdad? —Calla, amigo Sancho —dijo don Quijote—. Un mago malo convirtió a los gigantes en molinos. Sancho lo ayudó a subir otra vez a Rocinante, y los dos fueron, despacio, por el camino de Puerto Lápice.

Helper words: salieron al campo = went out into the countryside · de pronto = suddenly · vio = saw (ver) · enormes = enormous · el amo = the master · luchar con ellos = to fight with them · los brazos = the arms · las aspas = the sails of a windmill · la lanza = the lance · giraron = turned, spun · en pedazos = to pieces · cayó al suelo = fell to the ground (caer) · corriendo = running · ¿No le dije la verdad? = Didn't I tell you the truth? · calla = hush, be quiet (a tú command) · un mago = an enchanter, a wizard · convirtió = turned, changed (into) · lo ayudó a subir = helped him climb up · otra vez = again · despacio = slowly.

You will need:

- 4 index cards for the new flashcards
- Two copies of the story (or one copy, passed hand to hand) and three colored pencils for marking parts
- Simple props, if you like: a broom-handle lance, a paper-plate shield, a pot for a helmet

Steps:

1. Make the four new flashcards: el gigante, el molino de viento, el escudero, sino. Run the unit's deck.
2. First reading, aloud in Spanish, slowly. Put a light dot under any word that stops you.
3. Second reading, for meaning: translate sentence by sentence with the helper words, and underline every preterite. There are more than fifteen.
4. Mark the parts in three colors: the narrator, don Quijote, Sancho. Every line that begins with a raya belongs to a speaker; the words fenced in by rayas (dijo don Quijote) belong to the narrator.
5. Rehearse as reader's theater with family members in the three parts, then perform it with voices and props: a grand, excited don Quijote, a patient, worried Sancho, a calm narrator. Act out the charge and the fall (gently).
6. Finally, read Sancho's real line from 1605 aloud, Mire vuestra merced..., and copy it into your notebook beside the retelling.

Tips:

- Give don Quijote a big, slow, noble voice and Sancho a quick, practical one. The comedy is in the contrast.
- Don Quijote calls Sancho tú (Calla, amigo Sancho), but Sancho calls his master usted (¿No le dije...?). Their grammar shows who is master and who is servant.
- Rolling the r in Rocinante and rompieron is worth practicing: they begin a word, so they get the full drumroll.

Check your work:

- My four new flashcards are made, and I can explain sino and pero.
- I read the story three ways and underlined at least fifteen preterites.
- We performed the scene as reader's theater with three voices.
- Sancho's real line is copied into my notebook, and I can read it aloud and explain it.

SPANISH NOTEBOOK

1. Copy the windmill story, with the preterites underlined and the speakers' lines marked in color.
2. Write the rule for sino and pero in a box, with two examples of each.
3. Copy Sancho's real line from 1605 with its gloss underneath.
4. Draw a windmill of La Mancha, label its parts in Spanish (el molino, las aspas, el viento), and draw a tiny knight charging it.

WORKED EXAMPLES

Example 1. Sino or pero? (a) No es un gigante, ____ un molino. (b) El molino es grande, ____ no es un gigante.

1. Sentence (a) has no in front and corrects the wrong thing with the right one: sino.
2. Sentence (b) adds a second thought after a positive statement: pero.
3. Test with but rather: (a) works, (b) does not.

Answer: (a) sino (b) pero.

Example 2. Translate: *De pronto, don Quijote vio treinta o cuarenta molinos de viento.*

1. De pronto: suddenly.
2. Vio: saw, the él form of ver in the preterite.
3. Treinta o cuarenta molinos de viento: thirty or forty windmills.

Answer: Suddenly, Don Quixote saw thirty or forty windmills.

Example 3. Read the punctuation and say who speaks each part: —*Calla, amigo Sancho —dijo don Quijote—. Un mago malo convirtió a los gigantes en molinos.*

1. The opening raya starts a speaker's line: Calla, amigo Sancho.
2. The rayas fence in the narrator: dijo don Quijote.
3. After the closing raya and the period, the speaker continues: Un mago malo...

Answer: Don Quijote says Calla, amigo Sancho, and Un mago malo convirtió a los gigantes en molinos; the narrator says dijo don Quijote. (Hush, friend Sancho, said Don Quixote. An evil enchanter turned the giants into windmills.)

PRACTICE

[EASY] **1.** Translate: el gigante, el molino de viento, el escudero.

Answer: The giant, the windmill, the squire.

[EASY] **2.** Answer in Spanish: ¿Qué vio don Quijote? ¿Qué vio Sancho?

Answer: Don Quijote vio gigantes. Sancho vio molinos de viento.

[EASY] **3.** Translate: *No son gigantes, sino molinos de viento.*

Answer: They are not giants, but windmills.

[MEDIUM] **4.** Find six preterites in the story, and say which are strong verbs from Unit 1.

Answer: Examples: salieron, vio, dijo, respondió, miró, escuchó, habló, tomó, fue, vino, giraron, rompieron, cayó, ayudó, fueron. Strong verbs from Unit 1: dijo, fue, fueron, vino (and dije in Sancho's question).

[MEDIUM] **5.** Sino or pero? (a) Sancho no es caballero, ____ escudero. (b) Rocinante es flaco, ____ es un buen caballo. (c) No fueron a la guerra, ____ al camino.

Answer: (a) sino (b) pero (c) sino.

[MEDIUM] **6.** Translate into Spanish: *Don Quixote fell to the ground, and Sancho came running.*

Answer: Don Quijote cayó al suelo, y Sancho vino corriendo.

[HARD] **7.** In Sancho's real line, *Mire vuestra merced*, what kind of command is mire, and how does vuestra merced connect to Unit 2?

Answer: Mire is an usted command (mirar, miro, mire: the vowel flip). Vuestra merced, your grace, is the old polite title that wore down over the centuries into usted, which is why usted takes the él form; Sancho is using the very phrase usted came from.

[CHALLENGE] **8.** In two or three English sentences, explain what tilting at windmills means today, and why this scene has stayed so famous. Then write one Spanish sentence with sino about a time someone helped you see the truth.

Answer: Answers vary. To tilt at windmills is to fight imaginary enemies. The scene lasts because everyone sometimes mistakes windmills for giants, everyone needs a Sancho to tell the

truth, and we still love the knight for wanting to fight real evil. Example sentence: No fue un monstruo, sino el viento en la ventana.

COMMON MISTAKES

- Using pero after a negative correction: No son gigantes, pero molinos. When the second part replaces the first, use sino.
- Putting accents on vio or dio. Like dio, the one-syllable vio needs no accent.
- Reading the rayas as hyphens or skipping them. Each raya opens a speaker's line or fences in the narrator; read the speakers in different voices.
- Pronouncing gigante with a hard English g. Before e and i, Spanish g says the strong breathy h: heen-GAHN-teh.

From history. The windmills Don Quixote charged still stand. On the ridge above the town of Campo de Criptana in La Mancha, a row of white windmills with black caps and wooden sails looks out over the plain, and a few of them still keep machinery from Cervantes's own century. In his time La Mancha was full of them, grinding the region's wheat into flour, which is why a reader of 1605 would have laughed at once: everyone knew what a windmill looked like. The mills have outlasted the knight's enemies and his enchanters. Every year travelers walk up the hill to stand where Cervantes imagined the most famous charge in literature.

Make it a game: Gigantes o Molinos. A game of quick corrections. One player makes a false statement about the windmill story in Spanish: Don Quijote vio gigantes. Sancho fue a la playa. Rocinante es un gigante. The other must correct it at once with sino: No vio gigantes, sino molinos. No fue a la playa, sino al campo. Each correct sino earns a point; a correct pero sentence about the story earns a bonus point (Rocinante es flaco, pero es valiente). Then the physical round: the caller shouts ¡Gigantes!, and everyone charges a pillow with a rolled-paper lance; the caller shouts ¡Molinos!, and everyone freezes and turns their arms slowly like windmill sails. Last player to freeze sits out.

“Then said David to the Philistine, Thou comest to me with a sword, and with a spear, and with a shield: but I come to thee in the name of the LORD of hosts, the God of the armies of Israel, whom thou hast defied.” (1 Samuel 17:45, KJV)

Don Quixote fought giants that were not there. David fought a giant who was, and he did not go in his own name. In the Reina-Valera: Tú vienes a mí con espada y lanza y jabalina; mas yo vengo a ti en el nombre de Jehová de

los ejércitos. Vienes and vengo are your verb venir, and lanza is the very lance the windmill broke. True courage is not charging everything; it is seeing truly, and going in the name of the Lord.

Unit 4 review

Answer each question. The review is worth 30 points. It may be done orally, with a parent writing down the answers. Question 1 is a recitation.

1. (5 pts) Recite the first sentence of Don Quixote from memory, or read it aloud without stumbling, and translate it.

Answer: En un lugar de la Mancha, de cuyo nombre no quiero acordarme, no ha mucho tiempo que vivía un hidalgo de los de lanza en astillero, adarga antigua, rocín flaco y galgo corredor. In a place in La Mancha, whose name I do not care to remember, there lived not long ago one of those gentlemen with a lance in the rack, an old shield, a skinny nag and a racing greyhound.

2. (5 pts) Tell the life of Cervantes in five facts, including Lepanto, Algiers and the year of Don Quixote.

Answer: Born in 1547 in Alcalá de Henares; wounded at Lepanto in 1571 and lost the use of his left hand; captured by pirates and held five years in Algiers, where he tried to escape four times and took the blame each time; ransomed in 1580 with the help of Trinitarian friars; poor, worked as a tax collector and was jailed; published Don Quixote in 1605 and died in 1616.

3. (5 pts) What is vivía, and how is it different from vivió? Why does Cervantes begin with it?

Answer: Vivía is the imperfect, the past of description and background (was living, used to live); vivió is the preterite, a finished event. Cervantes begins with a portrait of the hidalgo before anything happens, so he uses the past of description.

4. (5 pts) Answer in Spanish from the readings: ¿Cómo se llama el caballo? ¿Quién es el escudero? ¿Qué vio don Quijote?

Answer: Se llama Rocinante. El escudero es Sancho Panza. Don Quijote vio molinos de viento (y él pensó que eran gigantes). A simple answer such as Vio molinos de viento earns full credit.

5. (5 pts) Explain sino and pero, and complete: (a) No es un caballero, ____ un hidalgo. (b) Es viejo, ____ es valiente.

Answer: Sino corrects a negative, replacing the wrong thing with the right one; pero adds a second thought. (a) sino (b) pero.

6. (5 pts) Give Sancho's real line about the windmills and translate it, and explain why Doré's frontispiece helps explain the windmill scene.

Answer: Mire vuestra merced que aquellos que allí se parecen no son gigantes, sino molinos de viento: Look, your grace, those that appear over there are not giants, but windmills. Doré shows the hidalgo's head crowded with knights, dragons and giants from his books, so when he rides out he sees giants everywhere, even in windmills.

Unit challenge: The hidalgo's bookplate

A bookplate, called an ex libris (Latin for from the books of), is a small printed label pasted inside the front cover of a book to say whose library it belongs to. Design one, either for Don Quixote's own library, the one that crowded his head with giants, or for your own books. On a card about the size of an index card, letter the words EX LIBRIS at the top and the owner's name beneath: Don Quijote de la Mancha, or your own name. In the middle, draw an emblem the way the 1605 printer did with his falcon and lion: a windmill, a lance and shield, a book and candle, or something that belongs to you. Around it or below it, letter a short Spanish motto of your own: No son gigantes, sino molinos; Lee mucho, duerme bien; Haz el bien; or a Spanish version of the title page's Latin, Después de las tinieblas, espero la luz. Make several copies if you like and paste one into a book you own. Then, holding the bookplate, recite the first sentence of Don Quixote from memory for your family.

Look for	What it means
The bookplate	Includes EX LIBRIS, the owner's name, an emblem and a Spanish motto, neatly lettered and finished in color.
The motto	Grammatical Spanish, with accents and agreement correct, and a meaning the student can explain.
The recitation	The first sentence of Don Quixote recited from memory, with clear vowels and the rolled r of rocín.
Understanding	The student can translate the first sentence and explain three of its old words (adarga, rocín, galgo, astillero, no ha mucho tiempo).

Psalm 23, and the Capstone

Six years of Spanish come to this: you are going to read a psalm of David in the Bible that Spanish-speaking churches have read for four and a half centuries, and you are going to understand it. In Lesson 5.1 you take Psalm 23 in the Reina-Valera 1960 verse by verse, exactly as it is printed, and harvest it with grammar you own: *es, mi, me, nada, mesa, aceite, casa, días*, and even the old Grade 5 false friend *largo*. You will meet, in holy places, a tense you will learn in high school (*nada me faltará*, nothing shall I lack), and you will learn the whole psalm by heart. Behind it stand David the shepherd-king, who wrote it, and Casiodoro de Reina, the translator of the Bear Bible you met in Grade 5, who carried it into Spanish at the cost of his home.

Then comes *la velada*, the capstone evening. You will plan and host it: Psalm 23 recited in Spanish, the first page of *Don Quixote* and the windmills read with voices, your letter and its reply, and a ten-minute Spanish lesson in which you teach your family the sergeant's six. A printed program, lettered in Spanish, will sit at every place. And at the end you will receive the course's charge: where to go next, now that the bridge from *hola* to David and Cervantes has been crossed, and for Whom it was built.

PREREQUISITES

- Units 1–4: the strong preterites, the commands, the letter and the Quixote readings
- Grades 5–7: *ser* and *estar*, the possessives, the object pronouns *me, te, lo, la*, and *gustar*
- The flashcard deck so far: 48 words, with the last 7 arriving this unit

MASTERY CHECKLIST

- I can read Psalm 23 in the Reina-Valera 1960 aloud and explain every phrase with the gloss.
- I can point out the grammar I own in the psalm: *es (ser)*, *mi* and *tu*, *me*, *estar*, the verbs that work like *gustar*.
- I recognize the future tense (*faltará, guiará, temeré*) as a tense I will learn in high school.
- I recited Psalm 23 in Spanish from memory.
- My flashcard deck is complete: 55 words, reviewed from the beginning.
- I hosted *la velada* with a printed Spanish program and taught my family the sergeant's six.

OPTIONAL BOOKS AND RESOURCES

- **A Reina-Valera 1960 Bible (print, or free online at Bible Gateway)** —

<https://www.biblegateway.com/passage/?search=Salmo%2023&version=RVR1960>: The kit of this grade. The link opens Psalm 23 in the Reina-Valera 1960; the same site lets you set the King James

Version beside it, verse by verse. A printed RVR1960 is inexpensive at many bookstores, and a Spanish-speaking church may give you one.

- **Destinos: An Introduction to Spanish (Annenberg Learner)** —

<https://www.learner.org/series/destinos-an-introduction-to-spanish/>: Free online. A classic full Spanish course told as a mystery-story series filmed across Spain and Latin America, the natural next course after this one. It was made for high school and adult learners, so a parent should preview the episodes.

- **School Launch Latin, Grade 8** — </courses/latin/grade-8/>: Free, from our own shelf. The twin capstone: the Latin student finishes by writing a paragraph of his own like the deeds of Augustus, as you finish by performing a whole evening of Spanish. Psalm 23 in Latin begins Dominus regit me; set it beside Jehová es mi pastor.

5.1 Jehová Es Mi Pastor

OBJECTIVES

- Tell the story of Psalm 23 from David the shepherd to Casiodoro de Reina and the Spanish-speaking church today.
- Read Psalm 23 in the Reina-Valera 1960 aloud and explain each verse with the gloss.
- Harvest the psalm's grammar: ser, the possessives, me, estar, the gustar-like *faltar*, and the future tense glimpsed.
- Learn *el pastor*, *la oveja*, *los pastos*, *las aguas* and *la copa*, and recite the whole psalm from memory.

Warm-up. Say these from your deck, with their *el* or *la*: *la mesa*, *la casa*, *el aceite*, *el día*. Now say *Dios es amor*, the Grade 5 sentence from the Bear Bible. Today you read a whole psalm from that Bible's grandchild, the Reina-Valera 1960, and those four words are waiting in it, in holy places.

Watch: Salmo 23 - Jehová es mi pastor(con letra) HD.Biblia Reina Valera 1960
Reina Valera · 1:36

<https://www.youtube.com/watch?v=NjlyBfwA1mw>

When to watch: Twice: once in Session 1 before the verse-by-verse reading, just listening with the text on screen, and again in Session 3 after you have glossed it, speaking along.

Note: A plain, reverent reading of Psalm 23 word for word in the Reina-Valera 1960, with the text on screen: exactly the words you study in this lesson. It is short by nature; play it as often as you like while you memorize.

Backup video: Salmo 23 | Reina-Valera 1960 (Jehová es mi pastor)

Santa Biblia HD · 1:25

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

When to watch: A second reader of the same Reina-Valera 1960 text, also with the words on screen. Hearing two voices read the same words helps the psalm settle into memory.

KEY TERMS

el pastor

The shepherd, from Latin *pastor*, one who feeds the flock. Spanish uses the same word for the pastor of a church: the one who shepherds God's people.

Jehová

The Reina-Valera's way of writing God's personal name, the name the King James Version prints as the LORD in small capitals. Jehová es mi pastor: The LORD is my shepherd.

los pastos

The pastures, the green grass where sheep graze. Pasto, pastor and the verb pastorear (to shepherd) all grow from one Latin root about feeding.

las aguas

The waters. El agua is a la word wearing el in the singular (because it begins with a stressed a), but in the plural the la family shows: las aguas, aguas de reposo, still waters.

Reina-Valera

The Spanish Bible descended from Casiodoro de Reina's Bear Bible of 1569, revised by Cipriano de Valera in 1602 and many times since; the 1960 revision is the Bible of most Spanish-speaking Protestant churches today.

CORE IDEAS

The story. Three thousand years ago, a boy named David kept his father's sheep in the hills around Bethlehem. He was the youngest of Jesse's sons, so young that when the prophet Samuel came to anoint a king, nobody thought to call him in from the field. He knew the shepherd's whole life: the search for grass in a dry land, the still pools where sheep would drink without fear, the dark ravines where wolves waited, the rod for beating off the lion and the bear, the crook for pulling a lamb out of a thicket. When he was grown and a king, he wrote a song about the Shepherd who had kept him as he had kept his sheep, and it became the best-loved psalm in the world. Two and a half thousand years later, in the 1560s, Casiodoro de Reina, the exile of the Bear Bible, sat at his desk far from Spain and carried David's psalm out of Hebrew into Spanish. His Bible was revised by his friend Cipriano de Valera, then by others, and for more than four and a half centuries Spanish-speaking believers have prayed these words: at cradles and at sickbeds, in hospitals and at gravesides, in prisons and on journeys, millions of them, until it is hard to find a Spanish-speaking Christian who cannot say the first line. And now you can read it, in the words they read.

How Spanish works: the psalm, verse by verse. Here is Psalm 23 exactly as printed in the Reina-Valera 1960; a slash marks where each line of poetry breaks, and in printed Bibles each new line begins with a capital letter. *Salmo de David. 1 Jehová es mi pastor; nada me faltará.* The LORD is my shepherd; nothing shall I lack. *2 En lugares de delicados pastos me hará descansar; / Junto a aguas de reposo me pastoreará.* In places of tender pastures he will make me rest; beside waters of rest he will shepherd me. (Lugares is the plural of lugar, the first noun of Don Quixote; hará is hacer again.) *3 Confortará mi alma; / Me guiará por sendas de justicia por amor de su nombre.* He will restore my soul; he will guide me along paths of righteousness for his

name's sake. **4** *Aunque ande en valle de sombra de muerte, / No temeré mal alguno, porque tú estarás conmigo; / Tu vara y tu cayado me infundirán aliento.* Though I walk in the valley of the shadow of death, I will fear no evil, for you will be with me; your rod and your staff will give me courage. **5** *Aderezas mesa delante de mí en presencia de mis angustiadores; / Unges mi cabeza con aceite; mi copa está rebosando.* You prepare a table before me in the presence of those who trouble me; you anoint my head with oil; my cup is overflowing. **6** *Ciertamente el bien y la misericordia me seguirán todos los días de mi vida, / Y en la casa de Jehová moraré por largos días.* Surely goodness and mercy will follow me all the days of my life, and in the house of the LORD I will dwell for long days.

How Spanish works: the harvest. Go back through the psalm with a pencil and gather what is already yours. **Ser** in the first three words: *Jehová es mi pastor*. **Possessives** from Grade 6: *mi pastor, mi alma, mi cabeza, mi copa, mi vida; su nombre;* and *tu vara, tu cayado*, because the psalm turns in verse 4 from talking about God to talking to Him, and Spanish speaks to God with *tú*, the word of family. **The little pronoun me** from Grade 7, parked before its verb again and again: *me hará descansar, me pastoreará, me guiará, me seguirán*. **Nada me faltará** works exactly like *me gusta*: *faltar* means to be lacking, so the sentence says literally nothing will be lacking to me. **Estar** for presence: *tú estarás conmigo*, you will be with me, and *mi copa está rebosando*, my cup is overflowing. **Old friends from this year**: *mesa, aceite* (the tortilla's oil anoints David's head), *casa, días, misericordia* (Breda's mercy), *lugares* (Quixote's lugar), and *largos días*, long days, where *largo*, the false friend you caught in Grade 5, means exactly what it should. Now the new thing. Most verbs in the psalm end in **-á, -é, -ás, -án** stuck onto the whole infinitive: *faltar-á, guiar-á, temer-é, estar-ás, seguir-án, morar-é*. That is the **future tense**, a tense you will meet in high school; today you only need to know that the psalm is full of promises, and Spanish says promises in the future. (*Aunque ande*, though I walk, uses one more form you will learn later; notice that it looks just like an usted command.)

Say it out loud. Read the psalm aloud slowly, one line at a time, with the reading video as your model. Watch a few sounds: *Jehová* (heh-oh-BAH: j is the strong h, v is a soft b, and the accent leans on the end); *faltará* (fahl-tah-RAH); *pastoreará* (pahs-toh-reh-ah-RAH, five syllables, take it slowly); *cayado* (kah-YAH-doh); *misericordia* (mee-seh-ree-KOR-dyah); *rebosando* (reh-boh-SAHN-doh, with the rolled r that begins a word). Then memorize: one verse a day, adding each new verse to the ones before, until by the end of the week you can say all six from memory. Your new flashcards: *el pastor, la oveja* (the sheep, the one creature the psalm never names but every verse is about), *los pastos, las aguas*, and *la copa* (the cup).

Try it. This week you make the psalm yours three ways: a gloss copy in your notebook, a colored harvest of every word and form you already own, and a memorized recitation, verse by verse, that

you will give at la velada next week. If you like, letter the first verse beautifully as an illuminated page, as you may have done with Dios es amor in Grade 5.

PICTURE STUDY



The Good Shepherd (El Buen Pastor), Bartolomé Esteban Murillo, c. 1660 · Oil on canvas · Museo del Prado, Madrid
Image: Wikimedia Commons, public domain

Murillo was the painter of Seville, and he became famous for painting children with great tenderness: street boys eating grapes, which you may remember from Grade 5, and, as here, the Christ child. In this painting from about 1660, he shows Jesus as a little shepherd boy, barefoot, in a rose-colored robe with a rough sheepskin over it, seated on a rock with a shepherd's crook across His knee and one hand resting on a sheep who leans against Him. A faint gold halo glows around His curls. Behind Him stand the broken stones of an old temple or palace, and far off His flock is grazing. The painting gathers Psalm 23 and John 10 into one quiet picture: the Lord who is my shepherd is the Good Shepherd who knows His sheep.

Look closely.

- Find the shepherd's crook, the cayado of Psalm 23:4: tu vara y tu cayado. Where is the child holding it?

- Look at the sheep beside Him. Where does His hand rest? Does the sheep look afraid?
- Find the broken column and the fallen stone carving behind Him. Old kingdoms and their palaces fall; what does the painting place in front of them?
- Find the flock in the far distance at the right, grazing in the pastures. Say it in Spanish: las ovejas en los pastos.

Talk about it.

1. Why do you think Murillo painted the Good Shepherd as a child, instead of as a grown man?
2. The child looks straight out at the viewer. What do you think the painting wants you to feel when He looks at you?
3. Describe the painting in three Spanish sentences using el pastor, la oveja and mi or su.

ACTIVITY

Harvesting Psalm 23

You will copy the psalm, gloss it, harvest it in color, and learn it by heart. The full text is in the How Spanish works paragraph above. Copy it exactly, accents and all; this is the one text in the course that must not be changed by a single letter.

You will need:

- 5 index cards for the new flashcards, and 6 more for verse cards
- Your Spanish notebook, a pencil, and four colored pencils or highlighters
- A Reina-Valera 1960 (print or online) to check your copy against

Steps:

1. Make the five new flashcards: el pastor, la oveja, los pastos, las aguas, la copa. Then make six verse cards, one verse of the psalm on each, Spanish on the front and the English gloss on the back.
2. Copy the whole psalm into your notebook, one line of poetry per line, leaving a blank line under each. Check your copy against the Reina-Valera letter by letter, accents included.
3. Write the English gloss under each line from the lesson.
4. Harvest in four colors: (1) every noun you already owned before this lesson (mesa, aceite, casa, días, lugares...); (2) every possessive (mi, tu, su); (3) every me; (4) every future verb ending in -á, -é, -ás or -án. Count each color at the bottom of the page.
5. Memorize: verse 1 on the first day, then add one verse a day, always saying from the beginning. Use the verse cards and the reading video.

6. Recite the whole psalm to a parent from memory, then once more with the video playing, speaking along with the reader.

Tips:

- Learn it in phrases, not words: *Jehová es mi pastor / nada me faltará*. Each line of poetry falls into two halves.
- Say it at bedtime. A psalm learned at night is still there in the morning.
- If you stumble on *pastoreará*, break it into its parts, *pastor* plus *-ear* plus *-á*: he will shepherd.

Check your work:

- My five new flashcards and six verse cards are made.
- My notebook copy matches the Reina-Valera exactly, with the gloss beneath each line.
- My harvest page has all four colors and the counts at the bottom.
- I recited all six verses from memory to a parent.

SPANISH NOTEBOOK

1. Copy Psalm 23 in the Reina-Valera 1960, one line of poetry per line, with the gloss beneath.
2. Make the harvest page in four colors, with the counts at the bottom.
3. Write a list called Old Friends in Holy Places: each word from your earlier decks that appears in the psalm, with the grade or unit where you first met it.
4. Letter verse 1 as an illuminated page: *Jehová es mi pastor; nada me faltará*. Decorate it with a shepherd's crook, a sheep and a cup.

WORKED EXAMPLES

Example 1. Gloss word by word: *Jehová es mi pastor; nada me faltará*.

1. *Jehová es mi pastor*: the LORD is my shepherd (*ser*, the possessive *mi*, *el pastor*).
2. *Nada me faltará*: nothing to me will be lacking. *Faltar* works like *gustar*: the thing lacking is the subject.
3. *Faltará* is the future tense: *faltar* plus *-á*.

Answer: The LORD is my shepherd; I shall lack nothing (the King James: I shall not want).

Example 2. Find the possessives in verse 4 and explain why the psalm changes from *su* to *tu*.

1. Verse 4 ends: *Tu vara y tu cayado me infundirán aliento*.

2. In verses 1–3 David speaks about God (su nombre); in verse 4 he turns and speaks to Him (tú estarás conmigo).
3. Spanish addresses God with tú, the familiar you, so the possessive becomes tu.

Answer: Tu vara, tu cayado: your rod, your staff. The psalm turns from speaking about the Shepherd to speaking to Him, in the tú of family.

Example 3. Translate: *Unges mi cabeza con aceite; mi copa está rebosando.*

1. Unges: you anoint (ungir, the tú form of the present).
2. Mi cabeza con aceite: my head with oil (aceite, from the tortilla recipe).
3. Mi copa está rebosando: my cup is overflowing (estar plus the -ando form, something happening right now).

Answer: You anoint my head with oil; my cup is overflowing (the King James: my cup runneth over).

PRACTICE

[EASY] **1.** Translate: el pastor, la oveja, los pastos, las aguas, la copa.

Answer: The shepherd, the sheep, the pastures, the waters, the cup.

[EASY] **2.** Recite verse 1 of Psalm 23 in Spanish and give its English.

Answer: Jehová es mi pastor; nada me faltará. The LORD is my shepherd; I shall not want (nothing shall I lack).

[EASY] **3.** Find three nouns in the psalm that were already in your deck before this lesson.

Answer: Any three of: lugares (lugar), mesa, aceite, casa, días, vida, nombre, alma.

[MEDIUM] **4.** Translate verse 2: *En lugares de delicados pastos me hará descansar; Junto a aguas de reposo me pastoreará.*

Answer: In places of tender pastures he will make me rest (lie down); beside waters of rest (still waters) he will shepherd (lead) me.

[MEDIUM] **5.** Nada me faltará works like me gusta. Explain, and then say I lack nothing in the present tense.

Answer: With gustar and faltar, the thing that pleases or is lacking is the subject, and me tells to whom: me gusta el pan, bread pleases me; nada me faltará, nothing will be lacking to me. Present: Nada me falta.

[MEDIUM] **6.** Find four future-tense verbs in the psalm and give the infinitive of each.

Answer: Any four of: faltará (faltar), hará (hacer), pastoreará (pastorear), confortará (confortar), guiará (guiar), temeré (temer), estarás (estar), infundirán (infundir), seguirán (seguir), moraré (morar).

[HARD] **7.** Why is it las aguas in verse 2 when you learned el agua? And what old false friend appears in verse 6, behaving honestly?

Answer: Agua is a feminine (la) word, but in the singular it takes el because it begins with a stressed a (el agua sounds better than la agua); in the plural there is no clash, so the la family shows: las aguas. In verse 6, largos días, long days: largo, which looks like large, truly means long.

[CHALLENGE] **8.** Tell the journey of Psalm 23 into Spanish in four English sentences, from David to the Reina-Valera 1960, and then write verse 1 from memory.

Answer: Answers vary. David, the shepherd boy of Bethlehem who became king, wrote the psalm in Hebrew about three thousand years ago. Casiodoro de Reina translated the whole Bible from Hebrew and Greek into Spanish while in exile, printing it at Basel in 1569, the Bear Bible. Cipriano de Valera revised it in 1602, and after later revisions the 1960 version became the Bible of most Spanish-speaking Protestant churches. Verse 1: Jehová es mi pastor; nada me faltará.

COMMON MISTAKES

- Changing the words to make them easier: El Señor es mi pastor. That is a fine song (you will hear one in Lesson 5.2), but the Reina-Valera 1960 says Jehová es mi pastor. Learn the text exactly.
- Dropping the accents on the future endings: faltara, temere, morare. The accent is part of the tense: faltará, temeré, moraré.
- Pronouncing Jehová with an English J. It is heh-oh-BAH: Spanish j and the soft v.
- Reading aguas de reposo as waters of repose without understanding. It means quiet, restful waters, the still pools where sheep drink without fear.

From history. The Spanish Bible and the English Bible of your family's shelf are near twins. Cipriano de Valera's revision of Reina's Bear Bible was printed in Amsterdam in 1602; the King James Version was printed in London in 1611, just nine years later. Valera himself had lived for many years as an exile in England. Both translations went back to the Hebrew and Greek, both were revised over the centuries, and both became, for their languages, the Bible of the people: the words read in church, memorized by children and whispered at the end of life. Setting the RVR beside the KJV, verse by verse, is like hearing the same hymn sung by two choirs.

Make it a game: Versículos Revueltos. Scrambled verses. Write each line of the psalm on a strip of paper, then cut each strip into three or four phrases (Jehová es / mi pastor; / nada me faltará). Mix all the pieces in a bowl. Race the clock to rebuild the whole psalm in order, reading each line aloud as it is finished. Then the fill-in round: a parent reads a verse with one word missing (Jehová es mi ____), and the player who calls out the missing word first keeps a point. Finally, the champion round: recite the whole psalm while the family listens for any change; every perfect verse earns two points.

“The LORD is my shepherd; I shall not want.” (Psalm 23:1, KJV)

In the Reina-Valera: Jehová es mi pastor; nada me faltará. Jesus took up the same picture in John 10:11, which the Reina-Valera renders: Yo soy el buen pastor; el buen pastor su vida da por las ovejas. There is your new word la oveja, and there is your strong verb dar in the present: the Good Shepherd gives His life for the sheep. Murillo's painting this week is that verse in color.

5.2 La Velada: The Capstone Evening

OBJECTIVES

- Tell what six years of Spanish have built, from hola to David and Cervantes in the original, and for Whom.
- Plan and print a program for la velada in Spanish, and learn la velada and el programa.
- Rehearse and perform the capstone evening: the psalm, the Quixote readings, the letter and a ten-minute Spanish lesson.
- Receive the course's charge: where to go next with Spanish, and how to keep it growing for life.

Warm-up. Run the whole deck, all 53 cards so far, start to finish, and set aside any you miss. Then recite Psalm 23. Now think back: in Grade 3, if you began there, your first Spanish word was probably hola. This week you will stand in front of your family and recite David in the Spanish of the Reina-Valera and Cervantes in the Spanish of 1605. You have crossed a bridge. This lesson is the party on the other side.

Watch: Salmo 23 - Danilo Montero [Letra] [Cantado]

Almaykipaq · 4:11

https://www.youtube.com/watch?v=oeGiiOcKe_o

When to watch: In Session 1, after the story paragraph, and again at the end of la velada if your family would like to close with music.

Note: A reverent, well-loved worship song setting of Psalm 23 by the Costa Rican singer Danilo Montero, with the lyrics on screen. Its words are a song paraphrase (El Señor es mi pastor, nada me faltará...), not the exact Reina-Valera 1960 you memorized: listen for where the song follows the psalm and where it changes the words. This is an unofficial lyric-channel upload; if it is ever unavailable, use the backup.

Backup video: SALMO 23 Reina Valera Con Letra GRANDE y Audio

LA PALABRA · 1:10

https://www.youtube.com/watch?v=_KJyFLCHbvU

When to watch: A third reading of the exact Reina-Valera 1960 text, with extra-large words on screen: ideal for a last rehearsal of your recitation, or to project for the family during la velada.

KEY TERMS

la velada

An evening gathering: a soirée of music, reading and conversation. From velar, to stay awake, keep watch, the same Latin root (vigilare) as English vigil.

el programa

The program, the printed order of an event. An *el* word ending in -a, like *el día*; many words of Greek origin ending in -ma are *el* words: *el programa*, *el problema*, *el idioma*, *el tema*.

the charge

Words of commission given at the end of a course of study, telling the student what to do next. Yours is printed in this lesson, for a parent to read aloud at *la velada*.

¿Cómo se dice...?

How do you say...? The golden phrase from Grade 5, now your lifelong tool: every Spanish speaker you meet can teach you the next word.

el Archivo de Indias

The Archive of the Indies in Seville, where the records of four centuries of Spanish America are kept: letters, ships' papers, maps and reports, some eighty million pages in Spanish.

CORE IDEAS

The story. Think back over the bridge you have crossed. In the first years, Spanish was the language next door: *hola* and *gracias*, colors and numbers, the family at the table, a song to God. Then the house and the calendar, and the *Padre Nuestro* prayed by heart. In Grade 5 the machinery opened, *el* and *la*, the -ar engine, *ser*, and a market morning in the Plaza Mayor. In Grade 6 the sentence grew: -er and -ir, *estar*, *tener*, the clock, a day on a California rancho. In Grade 7 your Spanish escaped the present into yesterday and tomorrow, and the fox said *¡Están verdes!* And this year you took the strong verbs of history, the commands of the kitchen, letters, conversation across twenty countries, and at last the real words of Cervantes and of David. Look at the picture study: the long gallery of the Archive of the Indies in Seville, where the papers of four centuries of Spanish America are kept, letters and reports and ships' lists, some eighty million pages, nearly all of it in Spanish. A few years ago every shelf there would have been closed to you. Now they are partly open; with a dictionary and patience, you could read a page. But a language is not a museum. You learned Spanish for the same reason Casiodoro de Reina translated the Bible and Teresa wrote her letters: to love God, who is worshiped in Spanish by more people every Sunday than in almost any other language, and to love your neighbor, who may speak it. That is Who it was built for.

How Spanish works: planning *la velada*. A *velada* is an evening of readings and music among family and friends, and every good one has **un programa**, a printed order. Yours will look like this, lettered in Spanish: *PROGRAMA DE LA VELADA* · 1. *Bienvenida* · 2. *El Salmo 23* (Reina-Valera 1960) · 3. *Don Quijote*: «*En un lugar de la Mancha...*» · 4. *Los molinos de viento* (teatro) · 5. *Mi carta y la respuesta* · 6. *La lección: los seis mandatos del sargento* · 7. *Palabras finales y oración* · *¡Gracias por venir!* (*Bienvenida* is welcome; teatro is theater; *la respuesta* is

the reply; los seis mandatos del sargento are the sergeant's six commands; palabras finales y oración are closing words and prayer.) Notice the grammar on your program: el programa is an el word despite its -a, like el día; it came into Spanish from Greek, like el problema and el idioma, and those -ma words are masculine. La velada comes from velar, to keep watch, the root of English vigil. If you like, serve the tortilla española from Unit 2 at the velada (a parent at the stove, as always) and welcome every guest with Pase, por favor.

The charge: where to go next. This is the end of the School Launch Spanish courses, but it is meant to be a beginning. Here is the road from here. **1. Read the Bible in Spanish.** Set the Reina-Valera beside the King James and read the Gospel of John, a chapter a week; its first words, En el principio era el Verbo, In the beginning was the Word, even use the imperfect era that you glimpsed in Don Quixote. **2. Read real books.** Borrow Spanish picture books and easy readers from the library and read them aloud; then a book you already love in its Spanish edition, such as C. S. Lewis's El león, la bruja y el ropero. **3. Speak.** Visit a Spanish-language service at a church, greet Spanish-speaking neighbors in their language, and never stop asking ¿Cómo se dice...?. **4. Keep learning the grammar.** This year you already glimpsed the next tenses: the imperfect in vivía, the future in nada me faltará, and the subjunctive in aunque ande. High school Spanish, or a full free course like Destinos, will hand you all three. Hablando se aprende a hablar: by speaking, one learns to speak.

Say it out loud. Rehearse every piece of la velada aloud, in order, at least twice this week. Psalm 23 from memory. The first sentence of Don Quixote from memory, then the windmill scene with voices. Your letter, and the reply if it has come. Then your teaching: you will teach the family the sergeant's six with an action for each, so practice saying each command clearly and giving its meaning in English: *iVen!* (beckon: come), *iDi!* (hand at mouth: say), *iHaz!* (hammering: do, make), *iVe!* (point away: go), *iPon!* (set something down: put), *iSal!* (thumb toward the door: go out). Your last two flashcards: *la velada* and *el programa*.

Try it. This week you rehearse, print the program and host la velada, the unit challenge that ends the course. Set the table, letter the programs, practice your ten-minute lesson on a sibling or a stuffed animal, and on the night itself, stand up straight and speak Spanish out loud. Your family will remember it, and so will you.

PICTURE STUDY



The Gallery of the Archive of the Indies, Seville, Anual (photograph); building designed by Juan de Herrera, Photographed 2018; building 1584–1598 · Photograph · Archivo General de Indias, Seville, Spain
Image: Anual, Wikimedia Commons, CC BY-SA 4.0

This stately building in Seville was raised between 1584 and 1598 as a merchants' exchange, designed by Juan de Herrera, the architect of the royal monastery of El Escorial, which is why its stone is so plain and noble. In 1785 King Charles III ordered that all the papers of Spain's government of the Americas and the Philippines be gathered here, and they still are: some forty-three thousand bundles, about eighty million pages, the letters and reports, ships' papers and maps of four centuries, from the age of Columbus and Magellan through the Manila galleons and beyond. This upper gallery, under its carved stone vault, holds the records in rows of dark wooden shelves. Historians come from all over the world to read here, and almost every page is written in Spanish, much of it in the old spellings you met in *Don Quixote*.

Look closely.

- Follow the long carved stone vault overhead toward the window at the far end. Count the arches if you can.
- Look at the shelves on both sides, filled with pale boxes of records. Each box holds bundles of papers, called *legajos*. What kinds of letters might be inside?
- Find the gilt-framed portraits on the walls, and on the right the stone plaque bearing the name **BARTOLOMÉ ESTEBAN MURILLO**: the painter of the Good Shepherd in Lesson 5.1 helped found Seville's academy of painting in 1660, and it met in this very building.

- Look at the floor of polished red, white and gray marble, and the red benches where readers rest. Imagine sitting here with a letter from 1600 in your hands, reading it in Spanish.

Talk about it.

1. Eighty million pages, nearly all in Spanish: what does a place like this tell you about the reach of the language you have learned?
2. Letters are a large part of this archive. Will someone, someday, keep the letter you sent in Unit 3? Why do families keep letters?
3. If you could read one document in this building, whose letter would you choose, and why?

ACTIVITY

Rehearsal and the printed program

Everything for la velada gets made and practiced this week. Here is the charge a parent will read aloud at the end of the evening; read it yourself now, so you know what is coming.

EL ENCARGO (The Charge) · You have crossed the bridge from hola to David and Cervantes. Spanish is not finished with you, and you are not finished with Spanish. *Lee la Biblia en español.* Read the Bible in Spanish, beside the English, and let the Reina-Valera teach you. *Lee libros de verdad.* Read real books. *Habla con tus vecinos.* Speak with your neighbors, at church and on your street, in their language. *Pregunta siempre: ¿Cómo se dice...?* Always ask: how do you say...? *Y haz todo para la gloria de Dios.* And do everything for the glory of God. You learned these commands this quarter; now obey them for the rest of your life.

You will need:

- 2 index cards for the last flashcards
- Card stock or folded paper for the programs, one per guest, and markers or colored pencils
- Everything from earlier units: your windmill script and props, your letter and any reply, your bookplate, your Psalm 23 verse cards

Steps:

1. Make the last two flashcards: la velada, el programa. Run the complete deck, all 55 cards, start to finish, and set aside any you miss for one last review.
2. Letter the programs: fold a card in half, letter LA VELADA and the date in Spanish on the front, and the seven-part PROGRAMA DE LA VELADA inside, exactly as in the lesson. Decorate with a windmill, a shepherd's crook, a cup or the flags of Spanish-speaking countries.

3. Plan your ten-minute lesson on the sergeant's six: (1) say and act each command; (2) the family repeats; (3) play Simón dice with all six; (4) end by teaching one command in a real sentence, ¡Ven a la mesa!
4. Rehearse the whole evening in order, twice: the welcome (Bienvenidos, pasen, por favor: pasen is the ustedes command for a group), Psalm 23 from memory, the first sentence of Don Quixote from memory, the windmill theater with your cast, your letter and the reply, your lesson, and the closing.
5. Cast your helpers: who plays Sancho and the narrator, who reads the charge (a parent), who prays at the end.
6. Set the date, invite the family (and grandparents, by letter or phone, if they can come), and set the table with a program at every place.

Tips:

- Rehearse standing up, with your voice aimed at the back of the room. A velada is a small stage.
- Keep the lesson playful and short. Ten minutes of cheerful Simón dice teaches more than thirty minutes of chalkboard.
- If you forget a line of the psalm, pause, breathe, and begin the verse again. Nobody minds; everyone is on your side.

Check your work:

- My deck is complete, 55 cards, and I ran it start to finish.
- The programs are lettered, one for every guest, in correct Spanish.
- I rehearsed the whole velada twice, including my ten-minute lesson.
- The date is set, the cast is chosen and the guests are invited.

SPANISH NOTEBOOK

1. Write the last two words, dated, and beneath them a list of everything you can now do in Spanish, one line each.
2. Copy the program of la velada exactly as printed.
3. Copy the charge, the five Spanish commands in it underlined, and write what each one will look like in your own life next year.
4. Last page of the course: write five true Spanish sentences about your six years (or however many you had) of Spanish, and sign and date the page proudly.

WORKED EXAMPLES

Example 1. Why is it *el programa* and not *la programa*, when it ends in -a?

1. Most -a words are la words, but not all: *el día* is the famous rule-breaker.
2. Many words that came into Spanish from Greek ending in -ma are el words: *el programa*, *el problema*, *el idioma*, *el tema*.
3. The hat outranks the ending.

Answer: Programa is one of the Greek -ma words, which are masculine: *el programa*, *los programas*.

Example 2. Translate the charge's commands: *Lee la Biblia en español. Habla con tus vecinos. Pregunta siempre: ¿Cómo se dice...?*

1. Lee, habla, pregunta: tú commands, the él form of leer, hablar, preguntar.
2. Tus vecinos: your neighbors (the possessive tu, plural tus).
3. ¿Cómo se dice...?: How do you say...?

Answer: Read the Bible in Spanish. Speak with your neighbors. Always ask: How do you say...?

Example 3. Write the first three lines of your program in Spanish, with the title.

1. Title: PROGRAMA DE LA VELADA.
2. Line 1: Bienvenida (welcome).
3. Lines 2 and 3: El Salmo 23 (Reina-Valera 1960); Don Quijote: «En un lugar de la Mancha...».

Answer: PROGRAMA DE LA VELADA · 1. Bienvenida · 2. El Salmo 23 (Reina-Valera 1960) · 3. Don Quijote: «En un lugar de la Mancha...»

PRACTICE

[EASY] **1.** Translate: *la velada*, *el programa*, *la bienvenida*.

Answer: The evening gathering (soirée), the program, the welcome.

[EASY] **2.** Give the sergeant's six with an action for each.

Answer: Ven (beckon), di (hand at mouth), haz (hammer), ve (point away), pon (set something down), sal (thumb toward the door). Any sensible actions earn credit.

[EASY] **3.** Recite Psalm 23:1 and the first clause of Don Quixote.

Answer: Jehová es mi pastor; nada me faltará. En un lugar de la Mancha, de cuyo nombre no quiero acordarme...

[MEDIUM] **4.** Welcome a guest at the door politely in Spanish, then tell a sibling (tú) to come to the table.

Answer: Bienvenido (or Bienvenida), pase, por favor. ¡Ven a la mesa!

[MEDIUM] **5.** What is the Archive of the Indies, and what is kept there?

Answer: A great archive in Seville, in a building of 1584–1598 designed by Juan de Herrera, where the records of Spain's government of the Americas and the Philippines have been kept since 1785: about eighty million pages of letters, reports, ships' papers and maps.

[MEDIUM] **6.** Name three tenses or forms you glimpsed this year that wait for you in high school, with an example of each.

Answer: The imperfect (vivía, in Don Quixote), the future (faltará, guiará, in Psalm 23), and the subjunctive (aunque ande, in Psalm 23); also the tú don't-commands.

[HARD] **7.** The Danilo Montero song begins El Señor es mi pastor. How does that differ from the Reina-Valera 1960, and why does it matter which one you memorize?

Answer: The Reina-Valera says Jehová, rendering God's name, where the song says El Señor, the Lord, and the song changes other words too, as songs do. A song paraphrase is good for worship; for memorizing Scripture you learn the text itself exactly, so that it stays the same in your memory as it is on the page.

[CHALLENGE] **8.** Write five true Spanish sentences about your years of Spanish: one in the present, two in the preterite (at least one strong verb), one with ir a, and one command to yourself.

Answer: Answers vary. Example: Hablo español. En quinto grado leí un cuento de la Plaza Mayor. Este año hice una tortilla y dije el Salmo 23 de memoria. Voy a leer la Biblia en español. ¡Habla español todos los días!

COMMON MISTAKES

- Saying la programa. It is el programa, a Greek -ma word like el problema.

- Under-rehearsing the memorized pieces. Recite the psalm and the Quixote sentence aloud every day this week, not only at the dress rehearsal.
- Teaching too fast. In your lesson, say each command, act it, and let the family repeat it twice before moving on.
- Thinking the course's end is the end of Spanish. The charge is meant literally: read, speak, ask, and keep going.

From history. The building in the picture has a second story about learning. Before it held the archive, the merchants' exchange of Seville sometimes lent its rooms to other good work, and in 1660 a group of Seville's painters, led by Bartolomé Esteban Murillo, founded an academy of painting that met there, so young artists could study drawing together. The painter of the Good Shepherd you studied in Lesson 5.1 taught in these halls. Today, under the same vault, scholars read the letters of four centuries. A building raised for buying and selling ended up a house of art and of memory, which is not a bad picture of what a language can become for a student who keeps at it.

Make it a game: El Gran Repaso. The great review, played on the night before la velada. Shuffle all 55 cards of the year's deck into one pile. Split the family into two teams. A card is drawn and read aloud in English; the team whose turn it is has ten seconds to give the Spanish (with its el or la, or the whole chant for a chant card) for one point, plus a bonus point for a correct sentence using it. A missed card goes to the other team. Special cards: draw la oveja, and the team must recite a verse of Psalm 23; draw el hidalgo, and they must recite En un lugar de la Mancha. The winning team chooses the dessert for la velada.

“We will not hide them from their children, shewing to the generation to come the praises of the LORD, and his strength, and his wonderful works that he hath done.” (Psalm 78:4, KJV)

In the Reina-Valera this verse ends: y las maravillas que hizo, and the wonders that he did. Hizo, the strong preterite you learned in the very first lesson of this year. At la velada you tell the generations around your table what God has done, in two languages; that is what the psalmist asked every family to do.

Unit 5 review

Answer each question. The review is worth 30 points. It may be done orally, with a parent writing down the answers. Question 1 is a recitation.

1. (5 pts) Recite Psalm 23 in the Reina-Valera 1960 from memory.

Answer: 1 Jehová es mi pastor; nada me faltará. 2 En lugares de delicados pastos me hará descansar; / Junto a aguas de reposo me pastoreará. 3 Confortará mi alma; / Me guiará por sendas de justicia por amor de su nombre. 4 Aunque ande en valle de sombra de muerte, / No temeré mal alguno, porque tú estarás conmigo; / Tu vara y tu cayado me infundirán aliento. 5 Aderezas mesa delante de mí en presencia de mis angustiadores; / Unges mi cabeza con aceite; mi copa está rebosando. 6 Ciertamente el bien y la misericordia me seguirán todos los días de mi vida, / Y en la casa de Jehová moraré por largos días. (One point per verse, plus one for a fluent whole.)

2. (5 pts) Translate verse 4 into English: *Aunque ande en valle de sombra de muerte, no temeré mal alguno, porque tú estarás conmigo; tu vara y tu cayado me infundirán aliento.*

Answer: Though I walk in the valley of the shadow of death, I will fear no evil, for you will be with me; your rod and your staff will give me courage (King James: thy rod and thy staff they comfort me).

3. (5 pts) Find in the psalm: one form of ser, two possessives, one me before a verb, one form of estar, and one future verb.

Answer: Ser: es. Possessives: mi (pastor, alma, cabeza, copa, vida), su (nombre), tu (vara, cayado). Me: me hará, me pastoreará, me guiará, me infundirán, me seguirán. Estar: estarás or está. Future: faltará, hará, pastoreará, confortará, guiará, temeré, estarás, infundirán, seguirán or moraré.

4. (5 pts) Tell how Psalm 23 came into Spanish: who wrote it, who translated it, and what the Reina-Valera is.

Answer: David, the shepherd boy who became king, wrote it. Casiodoro de Reina translated the whole Bible into Spanish in exile and printed it in 1569 (the Bear Bible); Cipriano de Valera revised it in 1602, and after later revisions the Reina-Valera 1960 became the Bible of most Spanish-speaking Protestant churches.

5. (5 pts) Write the program of la velada in Spanish, all seven parts.

Answer: PROGRAMA DE LA VELADA: 1. Bienvenida 2. El Salmo 23 (Reina-Valera 1960) 3. Don Quijote: «En un lugar de la Mancha...» 4. Los molinos de viento (teatro) 5. Mi carta y la respuesta 6. La lección: los seis mandatos del sargento 7. Palabras finales y oración.

6. (5 pts) Give the four parts of the charge in Spanish or English, and say which one you will start first, and how.

Answer: Read the Bible in Spanish (Lee la Biblia en español); read real books (Lee libros de verdad); speak with your neighbors (Habla con tus vecinos); always ask ¿Cómo se dice...? (Pregunta siempre); and do everything for the glory of God. The student's own plan for starting earns full credit when it is specific.

Unit challenge: La velada: the capstone evening

This is the finale of the course. Set the table, put a program at every place, and greet your guests at the door: Bienvenidos, pasen, por favor (or, to one guest, Bienvenido, pase, por favor). Then run the evening by your program. Recite Psalm 23 in the Reina-Valera 1960 from memory, standing, while the family follows along in a Spanish Bible or on the printed page. Recite the first sentence of Don Quixote from memory, holding your bookplate, and then perform the windmill scene with your cast and your voices. Read your letter aloud, and the reply if it has come, translating as you go. Give your ten-minute Spanish lesson: the sergeant's six with actions, the family repeating after you, and a round of Simón dice to finish. Then sit, and let a parent read the charge to you, and end with prayer, in English or in Spanish, as your family chooses; Gracias, Señor, por el pan y por la familia, from Grade 5, still fits. If you like, close with the sung Salmo 23 from Lesson 5.2. Take a bow: hablas español, and you have the rest of your life to keep speaking it.

Look for	What it means
The recitations	Psalm 23 and the first sentence of Don Quixote recited from memory with clear vowels and steady pace.
The readings	The windmill scene performed with distinct voices, and the letter (and any reply) read aloud and translated.
The lesson	A ten-minute lesson that taught the family all six commands with actions, ending in a game they could play.
The evening	A printed Spanish program at every place, guests welcomed in Spanish, and the evening run in order from welcome to charge.

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