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LEVEL
2
Volume I



Spanish

Absolute Beginner



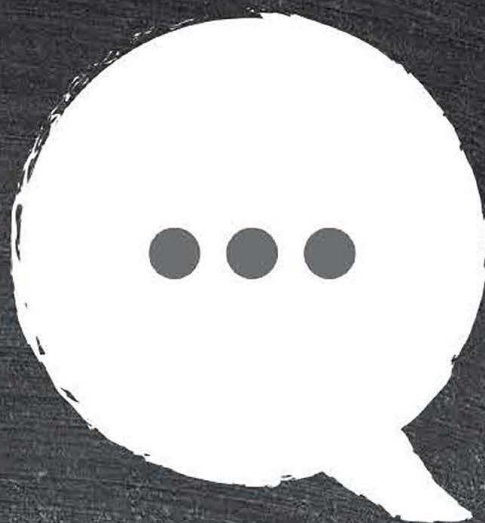
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LESSON NOTES

Beginner #1

Saying Hello!

CONTENTS

- Dialogue - Informal Spanish
 - Main
 - English
- Dialogue - Formal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#1

DIALOGUE - INFORMAL SPANISH

MAIN

1. DANIELA : Hola. Buenos días.
2. CÉSAR : Buenos días.
3. DANIELA : Yo me llamo Daniela.
4. CÉSAR : Hola, Daniela. Yo me llamo César.
5. DANIELA : Hola, César. ¿Cómo estás?
6. CÉSAR : Bien. ¿Cómo estás tú?
7. DANIELA : Yo estoy muy bien. ¡Bienvenido al Perú!

ENGLISH

1. DANIELA : Hi. Good Mornin'.
2. CÉSAR : Good mornin'.
3. DANIELA : My name is Daniela.
4. CÉSAR : Hi, Daniela. My name is César.
5. DANIELA : Hi, César. How are ya'?
6. CÉSAR : Fine. How are ya'?
7. DANIELA : I'm really well. Welcome to Peru!

DIALOGUE - FORMAL SPANISH

MAIN

1. DANIELA : Hola. Buenos días.
2. CÉSAR : Buenos días.
3. DANIELA : Yo me llamo Daniela.
4. CÉSAR : Hola, Daniela. Yo me llamo César.
5. DANIELA : Hola, César. ¿Cómo está usted?
6. CÉSAR : Bien. ¿Cómo está usted?
7. DANIELA : Yo estoy muy bien. ¡Bienvenido al Perú!

ENGLISH

1. DANIELA : Hello. Good Morning.
2. CÉSAR : Good morning.
3. DANIELA : My name is Daniela.
4. CÉSAR : Hello, Daniela. My name is César.
5. DANIELA : Hello, César. How are you, Sir?
6. CÉSAR : Fine. How are you, Ma'am?
7. DANIELA : I am very well. Welcome to Peru!

VOCABULARY

Spanish	English	Class	Gender
llamar	to call (oneself)	verb	
día	day	noun	masculine
yo	I	personal pronoun	
estar	to be	verb	
tú	you (informal)	pronoun	
bienvenido (a)	welcome	adjective	
bueno, buena	good	adjective	masculine, feminine
hola	hello, hi	interjection, expression	

SAMPLE SENTENCES

Me llamo Jorge. "I call myself Jorge." / "My name is Jorge."	Es un día bonito. "It's a nice day."
Yo hablo español. "I speak Spanish."	Estamos en Chile. "We are in Chile."
Tú pensarás en como disculparte. "You will think about how to apologize."	Bienvenidos a mi casa, pasen adelante. "Welcome to my home; come right in."
Yo tengo muy buenas amigas. "I have very good friends."	Es bueno comer verduras. "It is good to eat vegetables."

Hola, ¿cómo está ud?

¿Eres de los Estados Unidos?

"Hi, how are you?" (formal)

"Are you from the United States?"

GRAMMAR

As you noticed in the dialogue, "buenos días" (good morning) is used along with other words to greet someone. There are other phrases as well that can be used for the same purpose, but at different times of the day. All of these phrases are very common and are a great way to start out in the learning process:

A) From 4am to 12pm, "buenos días" (Good morning/Good day) is said.

B) From 12pm to 7pm, "buenas tardes" (Good afternoon/Good evening) is said.

C) From 7pm to 4am, "buenas noches" (Good evening/Good night) is said.

There are some particularities about these expressions which are important to know. First, you'll notice that in the Spanish, there is no distinction between 'good afternoon' and 'good evening'; both are encompassed by the phrase 'buenas tardes'.

Second, as there is no word specifically for 'evening' in the Spanish, it is not possible to greet someone at night by saying 'good evening'. What we do instead is say "buenas noches" (good night) as a greeting. At first, this may sound a little strange to English speakers, since we say 'good night' only to say goodbye at night; but such is not the case in the Spanish.

CULTURAL INSIGHT

In formal situations throughout the Hispanic world, a greeting is often accompanied by a handshake with the right hand. This holds true between men and men, women and women as well as men and women. In more informal situations, a greeting is often accompanied by a kiss on the right cheek. This occurs between women and women as well as men and women. Men and men, in an informal greeting, are likely to shake hands and give a soft pat to each other on the side. Children almost always are taught to greet others and especially their elders with a kiss on the cheek.

LESSON NOTES

Beginner S1 #2

Where are you from?

CONTENTS

- Dialogue - Formal Spanish
 - Main
 - English
- Dialogue - Informal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#2

DIALOGUE - FORMAL SPANISH

MAIN

1. LUCÍA : ¡Buenas tardes, señor! Me llamo Lucía.
2. MARCOS : ¡Buenas tardes, Lucía! Soy Marcos.
3. LUCÍA : Es un gusto.
4. MARCOS : Encantado.
5. LUCÍA : ¿De dónde es usted?
6. MARCOS : Yo soy de Argentina.

ENGLISH

1. LUCÍA : Good afternoon, Sir. My name is Lucía.
2. MARCOS : Good afternoon, Lucía. I am Marcos.
3. LUCÍA : It is a pleasure.
4. MARCOS : Delighted.
5. LUCÍA : Where are you from, Sir?
6. MARCOS : I am from Argentina.

DIALOGUE - INFORMAL SPANISH

MAIN

1. LUCÍA : ¡Hola! Me llamo Lucía.
2. MARCOS : ¡Buenas tardes, Lucía! Soy Marcos.
3. LUCÍA : Es un gusto.
4. MARCOS : Encantado.
5. LUCÍA : ¿De dónde eres tú?
6. MARCOS : Yo soy de Argentina.

ENGLISH

1. LUCÍA : Hi. My name is Lucía.
2. MARCOS : Good afternoon, Lucía. I'm Marcos.
3. LUCÍA : It's a pleasure.
4. MARCOS : Delighted.
5. LUCÍA : Where are ya' from?
6. MARCOS : I'm from Argentina.

VOCABULARY

Spanish	English	Class	Gender
tarde	afternoon, evening, late	noun, adjective	masculine and feminine
de dónde	from where	phrase	
señora	Ma'am, Mrs., lady	noun	feminine
encantado	enchanted, delighted	adjective	masculine
gusto	pleasure	noun	masculine
señor	Sir, Mr., gentleman	noun	masculine
ser	to be	verb	

SAMPLE SENTENCES

Él siempre llega tarde a clase. "He is always late for class."	Nosotros usualmente jugamos cartas durante una tarde calurosa de verano. "We often play cards on a warm summer evening."
Buenas tardes. "Good afternoon."	¿De dónde es ella? "Where is she from?"
Buenas tardes Señora. "Good afternoon, Miss."	La señora está acá. "The lady is here."
Encantado de conocerte. "Nice to meet you."	Estoy encantado de ir a la playa. "I'm delighted to go to the beach."
Es un gusto. "It's a pleasure."	Aquel señor. "That gentleman."

Servido señor.

Soy de los Estados Unidos.

"There you are, Sir."

"I am from the United States."

GRAMMAR

(From where are you all? / Where are you all from?)informal The verb "ser" is used when talking about the *origin* of someone or something, among other things. This verb is always used in the question "where are you from?" Here is a list of this question formed with the verb "ser" fully conjugated in the Present Tense. The first translation follows the Spanish word-order strictly; the second translation changes the word order to the way that it would be in English:

¿De dónde soy yo?

(From where am I? / Where am I from?)

¿De dónde eres tú?

(From where are you? / Where are you from?)*informal*

¿De dónde es él?

(From where is he? / Where is he from?)

¿De dónde es ella?

(From where is she? / Where is she from?)

¿De dónde es usted?

(From where are you? / Where are you from?)*formal*

¿De dónde es?

(From where is? / Where is it from?)*impersonal*

¿De dónde somos nosotros?

(From where are we? / Where are we from?)

¿De dónde sois vosotros?

(From where are you all? / Where are you all from?)*informal*

¿De dónde son ellos?

(From where are they? / Where are they from?)*masculine*

¿De dónde son ellas?

(From where are they? / Where are they from?)*feminine*

¿De dónde son ustedes?

(From where are you all? / Where are you all from?)*formal*

¿De dónde son?

(From where are? / Where are they from?)*impersonal*

CULTURAL INSIGHT

Throughout the entire Pacific coast of South America, the landscape is dominated by the Andes Mountains. Central to southern Peru and the entire Chilean coast are prime examples of this, where the towering Andes rise up to nearly 24,000 feet, in places not more than 30 miles away from the coast. This makes for an extremely diverse climate. In a country, like Peru, the Pacific coast is a desert; moving east (and gaining altitude) there is a highland plateau; then the high peaks region; crossing the Andes (and losing altitude) there is the lush eastern foothills; and finally the Amazon river basin. Impacting the numerous Latin American cultures in terms of their agriculture, economy, infrastructure, religion and transportation, the Andes Mountains are the major geographical feature of the continent.

LESSON NOTES

Beginner S1 #3

Thank you for your help!

CONTENTS

- Dialogue - Formal Spanish
 - Main
 - English
- Dialogue - Informal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#3

DIALOGUE - FORMAL SPANISH

MAIN

1. ABRAHAM : Gracias, señor.
2. HERNÁN : ¡Ah, por favor! Gracias a usted. ¡Tiene una linda posada!
3. ABRAHAM : Muy amable, señor.
4. HERNÁN : Agradezco su ayuda.
5. ABRAHAM : No, señor. No hay de qué.
6. HERNÁN : Bueno, la agradezco mucho.

ENGLISH

1. ABRAHAM : Thank you, Sir.
2. HERNÁN : Ah, please! Thank you. You have a darling inn!
3. ABRAHAM : Very kind, Sir.
4. HERNÁN : I appreciate your help.
5. ABRAHAM : No, Sir. There's nothing to it.
6. HERNÁN : Well, I appreciate it very much.

DIALOGUE - INFORMAL SPANISH

MAIN

1. ABRAHAM : Gracias, amigo.
2. HERNÁN : ¡Ah, por favor! Gracias a tí. ¡Tienes una linda posada!
3. ABRAHAM : Muy amable, amigo.
4. HERNÁN : Agradezco la ayuda.
5. ABRAHAM : No, amigo. No hay de qué.
6. HERNÁN : Bueno, la agradezco mucho.

ENGLISH

1. ABRAHAM : Thanks, buddy.
2. HERNÁN : Ah, please! Thank you. Ya' have a nice inn.
3. ABRAHAM : Very kind, my friend.
4. HERNÁN : I appreciate your help.
5. ABRAHAM : No, my friend. There's nothing to it.
6. HERNÁN : Well, I appreciate it very much.

VOCABULARY

Spanish	English	Class	Gender
lindo	pretty, nice, lovely	adjective	masculine
posada	inn, bed and breakfast	noun	feminine
amable	kind, nice, friendly	adjective	
agradecer	to appreciate	verb	
no hay de qué	there's nothing to it, don't mention it	set phrase	
lo, la, los, las	it, them	direct object pronoun	masculine

SAMPLE SENTENCES

¡Qué lindo!	Tenemos una casa linda.
"How nice!"	"We have a pretty house."
Es una posada grande.	Ella es una persona amable.
"It's a large inn."	"She is a kind person."
Yo agradezco tu amistad.	No hay de qué.
"I appreciate your friendship."	"Don't mention it."
Yo lo tengo.	
"I have it."	

GRAMMAR

The verb **"agradecer"** means "to appreciate" or "to be thankful for". It is an irregular second conjugation verb. Below is the complete conjugation of the verb for the Present Tense of the Indicative Mood:

Singular	Plural
yo agradezco (I appreciate)	nosotros agradecemos (we appreciate)
tú agradece (you appreciate, <i>informal</i>)	vosotros agradecéis (you all appreciate, <i>informal</i>)
él agradece (he appreciates)	ellos agradecen (they appreciate, <i>masculine</i>)
ella agradece (she appreciates)	ellas agradecen (they appreciate, <i>feminine</i>)
usted agradece (you appreciate, <i>formal</i>)	ustedes agradecen (you all appreciate, <i>formal</i>)

Notice in the first person singular, the personal ending changes to -zco (i.e. agrade-zco). This verb, though irregular, shares this pattern with other verbs like "anochece" (yo anochezco).

CULTURAL INSIGHT

In Spanish speaking countries, it is more often than not the custom to deny someone else's thanks than it is to accept them. This directly contradicts the custom we have in the English speaking world, where we say "you're welcome", as if we mean that you are welcome to ask such a favor of us. In Spanish, thanks are refused to show respect and the pride with which one has in doing a good deed for another. Another way to understand it that by saying denying someone else's thanks, we are telling them that the "favor" which we did for them was not inconvenient for us in the least; in fact, it was a pleasure. Common phrases used in this polite refusal are "de nada" (for nothing), "no hay de qué" (there's nothing to it), "para nada" (don't mention it).

LESSON NOTES

Beginner #4

Excuse me.

CONTENTS

- 2 Formal Spanish
- 2 English
- 2 Informal Spanish
- 3 English
- 3 Vocabulary
- 4 Sample Sentences
- 4 Grammar
- 5 Cultural Insight

#4

FORMAL SPANISH

1. ALDO: ¡Ay, perdón, señora!
2. ROSA: ¡Oiga, cuidado!
3. ALDO: ¡Perdóneme! Estoy distraído.
4. ROSA: ¿Y por qué está distraído?
5. ALDO: Porque no puedo encontrar los mariscos. ¿Usted sabe dónde están?
6. ROSA: Sí, están por allá.
7. ALDO: ¡Ah, claro! Disculpe la molestia.

ENGLISH

1. ALDO: Ah, pardon, Ma'am!
2. ROSA: Hey, watch out!
3. ALDO: Pardon me, Ma'am. I am distracted.
4. ROSA: And why are you distracted?
5. ALDO: Because I cannot find the shellfish. Do you know where they are?
6. ROSA: Yes, they are over there.
7. ALDO: Ah, of course. Excuse the bother.

INFORMAL SPANISH

CONT'D OVER

1. ALDO: ¡Ay, perdón, amiga!
2. ROSA: ¡Oye, cuidado!
3. ALDO: ¡Perdóname! Estoy distraído.
4. ROSA: ¿Por qué estás distraído?
5. ALDO: Porque no puedo encontrar los mariscos. ¿Tú sabes dónde están?
6. ROSA: Sí, están por allá.
7. ALDO: ¡Ah, claro! Disculpa la molestia.

ENGLISH

1. ALDO: Ah, pardon, my friend!
2. ROSA: Hey, watch out!
3. ALDO: Pardon me. I'm distracted.
4. ROSA: Why are ya' distracted?
5. ALDO: 'Cause I can't find the shellfish. Do ya' know where they are?
6. ROSA: Yeah, they're over there.
7. ALDO: Of course. Excuse the bother.

VOCABULARY

Spanish	English	Class	Gender
perdón	pardon	interjection	
cuidado	care, carefulness, watch out!, look out!	masculine noun, interjection	masculine
encontrar	to find, to meet with	verb	
disculpar	to forgive, to excuse	verb	
distraído, -a	distracted, absent- minded	adject, noun, past participle	
molestia	bother, trouble	noun	feminine

SAMPLE SENTENCES

Perdón, ¿me podrías ayudar? "Excuse me, could you help me?"	¡Cuidado! "Watch out!"
¿has encontrado el cuaderno que buscabas? "Have you found the notebook you were looking for?"	Me gustaría que me disculpes. "I would like you to excuse me."
Estamos distraídos. "We are absent-minded."	No es una molestia. "It's not a bother."

GRAMMAR

Asking for forgiveness or apologizing in Spanish can take form in several ways:

1) The phrase "**con permiso**", literally "with permission", is a request on behalf of the speaker for the *forgiveness* or understanding of the person being spoken to. We often translate this as "excuse me". A little more eloquent, is "con su permiso", which is

translated "if you'll excuse me".

2) Two other expressions often used are "**perdone**" and "**disculpe**", both of which acknowledge that a *social norm* has been broken and that the speaker wishes to express his/her awareness of this. Both of these expressions are usually translated as "forgive me" or "pardon me". Also, both of these forms have been given in the formal version; however, if you are in the company of friends, you can use the more informal "perdóname" or "discúlpame", which simply adds a note of intimacy.

3) Lastly, the phrase "**lo siento**" can be used as well. This literally means "I feel it" or "I feel for you", and it is usually translated as "I'm sorry". Out of all the expressions here discussed, this is the least used, and likens itself to *protocol*. One says "lo siento" to show someone that they have good manners, but ironically not to really express their feelings.

CULTURAL INSIGHT

A curious peculiarity in Latin America can be observed in asking someone for directions. It is more often than not the case that the person asked will in fact give directions to a place, whether he or she know how to get there or not. This can be seen as a kind of over-willingness to help someone else. It occurs very frequently in rural areas, where distances are not measured in miles or kilometers, but rather by geographical landmarks. In Peru, for example, the phrase "ahí no más" (just over there) is used to describe a plethora of distances, locations and general whereabouts. In the Dominican Republic, many of the landmarks which are reference do not even exist anymore! But, because everyone knows where this or that tree used to be, they still say, 'follow this road until you reach the big tree, and then turn left'. How confusing would this be, given that there is no tree?!

LESSON NOTES

Beginner #5

Where is the market?

CONTENTS

- Dialogue - Formal Spanish
 - Main
 - English
- Dialogue - Informal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#5

DIALOGUE - FORMAL SPANISH

MAIN

1. GUSTAVO : Disculpe una consulta, señora.
2. CRISTINA : Claro, adelante.
3. GUSTAVO : ¿Dónde está el mercado?
4. CRISTINA : ¿El supermercado o el mercado de artesanías?
5. GUSTAVO : El mercado de artesanías.
6. CRISTINA : Está cerca de aquí. Camine cuatro cuadras de frente y doble a la derecha.

ENGLISH

1. GUSTAVO : May I ask you a question, Ma'am?
2. CRISTINA : Of course, go ahead.
3. GUSTAVO : Where is the market?
4. CRISTINA : The supermarket or the artisan market?
5. GUSTAVO : The artisan market.
6. CRISTINA : It is nearby. Walk four blocks strait ahead and turn right.

DIALOGUE - INFORMAL SPANISH

MAIN

1. GUSTAVO : Disculpa una consulta, amiga.
2. CRISTINA : Claro, adelante.
3. GUSTAVO : ¿Dónde está el mercado?
4. CRISTINA : ¿El supermercado o el mercado de artesanía?
5. GUSTAVO : El mercado de artesanía.
6. CRISTINA : Está cerca de aquí. Camina cuatro cuadras de frente y dobla a la derecha.

ENGLISH

1. GUSTAVO : Can I ask ya' a question, my friend?
2. CRISTINA : Of course, go ahead.
3. GUSTAVO : Where's the market?
4. CRISTINA : The supermarket or the artisan market?
5. GUSTAVO : The artisian market.
6. CRISTINA : It's nearby. Walk four blocks strait ahead and turn right.

VOCABULARY

Spanish	English	Class	Gender
consulta	advice, question, opinion	noun	feminine
adelantar	to go in, to come in	verb	
mercado	market	noun	masculine
artesanía	artisan, artisanship	noun	feminine
caminar	to walk	verb	
doblar	to turn, to fold, to double	verb	

SAMPLE SENTENCES

Tengo una consulta.	¡Adelante!
"I've got a question." / "Can I ask you a question?"	"Come in!"
Los puestos del mercado son alquilados a vendedores minoristas por el municipio distrital. "The market stalls are leased to retailers by the district municipality."	El mercado está allá. "The market is over there."
Hay un mercado de artesanías. "There is an artisan market."	Caminamos toda la noche. "We walk all night long."
Si tú doblas a la izquierda aquí, llegarás a un callejón. "If you turn left here, you will come to a dead end. "	Tuerzo a la derecha. "I turn right."

GRAMMAR

In order to form the question ¿dónde está? (Where is it?) in the singular for the present tense, first the interrogative adverb "dónde" (where) is used. Added to this is "está", the third person *singular* conjugation in the present tense of indicative mood. Lastly, the *singular* noun (masculine, feminine): So, the word order is as follows:

Interrogative Adverb + Verb + Noun

[¿Dónde + está + la mujer?]

(Where + is + the woman?)

If there is no noun, then the question asks about an indeterminate thing (i.e. "it") even though this indeterminate thing is implicit. Let's see exactly what this would look like:

Interrogative Adverb + Verb

[¿Dónde + está?]

(Where + is + it?)

In order to form the same questions in the plural, the same word order is used, but there are two differences: first, the verb "están" will be used as the verb, which is in the third person *plural* form in the present tense of the indicative mood; second, the noun will be used in the *plural*, which usually means adding an "-s" or "-es" to the end. Notice how the word order is the same, and how the verb and noun change:

Interrogative Adverb + Verb + Noun

[¿Dónde + están + las mujeres?]

(Where + are + the women?)

Again, if there is no noun, then the question asks about indeterminate things (i.e. "they") even though these indeterminate things are implicit:

Interrogative Adverb + Verb

[¿Dónde + están?]

(Where + are + they?)

CULTURAL INSIGHT

Throughout Latin America, the Informal Market makes up a major percentage of the household income. For this reason, unemployment rates in those countries are often distorted by the non-taxpaying, informal, working class. This informality has seen eye-opening economic success, competing with foreign designers, for example, with locally manufactured clothes, sold (off the books) in kiosks that are rented out by municipalities! The success of this informal market throughout Latin America has been one of the major concerns of foreign investors. It has also shown resilience throughout the course of multiple dictatorships in the 20th century, taking insulation as an opportunity to live and work locally. An interesting case study of this phenomenon is "El otro sendero" (The Other Path) by Hernando de Soto.

LESSON NOTES

Beginner #6

What is it? What does it mean?

CONTENTS

- Dialogue - Formal Spanish
 - Main
 - English
- Dialogue - Informal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#6

DIALOGUE - FORMAL SPANISH

MAIN

1. SILVANA : ¿Busca usted algo en particular?
2. MARCELO : Estoy buscando un regalo. ¿Qué es esto?
3. SILVANA : Es un cajón.
4. MARCELO : ¿Qué quiere decir cajón?
5. SILVANA : Un cajón es un tambor.
6. MARCELO : Ah, es un instrumento de percusión.
7. SILVANA : Así es. Proviene de la cultura afroperuana.

ENGLISH

1. SILVANA : Are you looking for something in particular, Sir?
2. MARCELO : I am looking for a gift. What is this?
3. SILVANA : It is a "cajón".
4. MARCELO : What does "cajón" mean?
5. SILVANA : A "cajón" is a drum.
6. MARCELO : Ah, it is a percussion instrument.
7. SILVANA : That is right. It comes from the Afroperuvian culture.

DIALOGUE - INFORMAL SPANISH

MAIN

1. SILVANA : ¿Buscas algo en particular?
2. MARCELO : Busco un regalo. ¿Qué es esto?
3. SILVANA : Es un cajón.
4. MARCELO : ¿Qué quiere decir "cajón"?
5. SILVANA : Un cajón es un tambor.
6. MARCELO : Ah, es un instrumento de percusión.
7. SILVANA : Así es. Viene de la cultura afroperuana.

ENGLISH

1. SILVANA : Are ya' looking for something in particular?
2. MARCELO : I'm looking for a gift. What's this?
3. SILVANA : It's a "cajón".
4. MARCELO : What does "cajón" mean?
5. SILVANA : A "cajón" is a drum.
6. MARCELO : Ah, it's a percussion instrument.
7. SILVANA : That's right. It comes from the Afroperuvian culture.

VOCABULARY

Spanish	English	Class	Gender
algo	something	indefinite pronoun	
qué	what	interrogative adverb, adjective	
querer	to want, to love	verb	
decir	to say, to tell	verb	
cultura	culture	noun	feminine
tambor	drum	noun	masculine

SAMPLE SENTENCES

Por favor come algo. "Please eat something."	Quiero tomar algo. "I want to drink something."
¿Qué es esto? "What is this?"	Mande, ¿qué quieres? "Yes, what do you want?"
Quieren hablar. "They want to speak."	Deberías decir la verdad. "You should say the truth."
Puedo decir lo que estaba pasando, por tu sonrisa. "I could tell what was happening from your grin."	Él dijo que esperaría por nosotros. "He said that he would wait for us."
El profesor dirá la respuesta. "The professor will say the answer."	La cultura española es interesante. "Spanish culture is interesting."

Me gusta el tambor.

"The drum is pleasing to me."

GRAMMAR

Indispensable to learning Spanish is asking the questions "¿qué es esto? (What is this?) and "¿qué quiere decir?" (What does it mean?). The first question asks for a definition of an object: What is this? It is a chair. The second question asks about the meaning of the definition. What does 'chair' mean? It means a seat that sits one, usually with a back and four legs. These questions are particularly useful when starting out with Spanish because they provide you with the tools to inquire about your surroundings in Spanish.

The first question is formed like this:

¿[Interrogative Pronoun] + [Verb] + [Demonstrative Pronoun]?

¿[Qué] + [es] + [esto]?

¿Qué es esto?

What is this?

The second question is formed like this:

¿[Interrogative Pronoun] + [Auxiliary Verb] + [Main Verb]?

¿[Qué] + [quiere] + [decir]?

What does it mean?

As for the second question, if no noun is placed at the end of the sentence, then the subject is the impersonal pronoun "it". This is implicit in the Spanish. If a noun, like "condor" is placed at the end of the sentence, then the question changes from "What does it mean?" to "What does 'condor' mean?"

CULTURAL INSIGHT

The "cajón peruano" (Peruvian Box Drum) comes from the Afroperuvian culture, mainly in the district of Ica. During colonial times, slaves were not allowed to manufacture the drums of their respective cultures, under the mandates of the Spanish Inquisition. The "cajón" provided a disguise, as it looks like a simple wooden box. The drum is entirely made out of wood, without skins of any kind. One side has a small round hole cut into it, while the face of the opposite side is nailed at the bottom and screwed loosely at the top to produce a subtle snare. The traditional Afroperuvian dances associated with the "cajón" are "Zamacueca", "Tondero", "Festejo" and "Landó"; while in Criollo culture, it is used for dances such as the "Valtz" and the "Marinera".

LESSON NOTES

Beginner #7

When do you want to go to the beach?

CONTENTS

- Dialogue - Informal Spanish
 - Main
 - English
- Dialogue - Formal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#7

DIALOGUE - INFORMAL SPANISH

MAIN

1. ANGELA : ¿Cuándo deseas ir a la playa?
2. GABRIELA : Quizás el sábado.
3. ANGELA : Pero el sábado no puedo ir.
4. GABRIELA : ¿Puedes ir el domingo?
5. ANGELA : Sí, puedo.
6. GABRIELA : Entonces, vamos el domingo.

ENGLISH

1. ANGELA : When do ya' wanna' go to the beach?
2. GABRIELA : Maybe Saturday.
3. ANGELA : But Saturday I can't go.
4. GABRIELA : Can ya' go on Sunday?
5. ANGELA : Yeah, I can.
6. GABRIELA : So then, let's go on Sunday.

DIALOGUE - FORMAL SPANISH

MAIN

1. ANGELA : ¿Cuándo desea ir a la playa?
2. GABRIELA : Quizás el sábado.
3. ANGELA : Pero el sábado no puedo ir.
4. GABRIELA : ¿Puede ir el domingo?
5. ANGELA : Sí, puedo.
6. GABRIELA : Entonces, vamos el domingo.

ENGLISH

1. ANGELA : When do you want to go to the beach?
2. GABRIELA : Maybe Saturday.
3. ANGELA : But Saturday I cannot go.
4. GABRIELA : Can you go on Sunday?
5. ANGELA : Yes, I can.
6. GABRIELA : So then, let's go on Sunday.

VOCABULARY

Spanish	English	Class	Gender
cuándo	when	interrogative adverb, exclamation, noun	masculine
pero	but	conjunction	
poder	can, to be able to	auxiliary verb	
quizás	perhaps, maybe	adverb	
entonces	so, therefore	adverb	
a	to, at	preposition	

SAMPLE SENTENCES

¿Cuándo empieza el juego de fútbol? "When does the football game start?"	¿Cuándo llegó tu papá a Brazil? "When did your father arrive in Brazil?"
Tengo sueño pero tengo que terminar este reporte esta noche. "I'm sleepy but I have to finish this report tonight."	Yo sé que estás ocupado. Pero ¿Puedes llamar a mi abogado? "I know you are busy. But can you call my lawyer?"
Quiero ir, pero no puedo. "I want to go, but I can't."	Podemos salir. "We can leave."
Quizás no puedo. "Maybe I can't."	Si no quieres hacerlo, entonces, no lo hagas. "If you don't want to do it, then don't do it."
¡Vamos a la playa! "Let's go to the beach!"	

GRAMMAR

To answer questions of time, it is helpful to know the days of the week and the months of the year in Spanish. Below, you will find lists of both. Observe how the months of the year in Spanish are very similar to those in English, while the days of the week are not.

Days of the Week

Spanish	English
el domingo	Sunday
el lunes	Monday
el martes	Tuesday
el miércoles	Wednesday
el jueves	Thursday
el viernes	Friday
el sábado	Saturday

Months of the Year

Spanish	English
enero	January
febrero	February
marzo	March
abril	April
mayo	May
junio	June
julio	July
agosto	August
setiembre	September
octubre	October
noviembre	November
diciembre	December

Also, when we are talking about the days of the week, we always precede the name of the day with the singular masculine definite article "el", because we are talking about "el día". When we're talking about the months of the year, no article is used. An example: "Hablemos el lunes." (Let's talk on Tuesday.) In English a preposition of time "on" is needed, but in Spanish, only the article "el" (the). Just the opposite is true for the months of the year: they do not take an article, but require the preposition "en" (in). For example: "Nadamos en enero." (We swim in January.)

CULTURAL INSIGHT

Chicama, on the coast of northern Peru, is a beach with world-class waves for surfing. The hollow, fast and powerful waves can last between 300-500 meters. The waves hold up at ten feet plus, and this attracts surfers from around the world. Northeast of the colonial Spanish city of Trujillo, Chicama's swell direction is predominantly south to southwest from March to November, receiving waves from Hawaii. While you are there, be sure to check out the "caballitos de totora", which are reed canoes built in the shape of horses. These are taken on past the breakers, traditionally for fishing. Today, tourists can go out with natives who are learning the profession to try to ride the waves in to shore. Similar to a kayak, the "caballitos de totora" require great strength. Riding them differs from kayaking in that in the former, there is no paddle, per se; but rather a long piece of stiff reed which is used to keep your balance.

LESSON NOTES

Beginner S1 #8

Getting Around The City

CONTENTS

- Dialogue - Informal Spanish
 - Main
 - English
- Dialogue - Formal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#8

DIALOGUE - INFORMAL SPANISH

MAIN

1. JORGE : ¿Cómo regresarás a tu casa?
2. ELENA : Yo tomaré el bus.
3. JORGE : ¿Y si no pasa el bus?
4. ELENA : Buscaré un taxi. ¿y tú?
5. JORGE : Yo volveré a pie.
6. ELENA : ¡Ah, de verdad! Vives a la vuelta.

ENGLISH

1. JORGE : How will ya' go back home?
2. ELENA : I'll take the bus.
3. JORGE : And if the bus doesn't come?
4. ELENA : I'll look for a taxi. And you?
5. JORGE : I'll return on foot.
6. ELENA : That's right! Ya' live around the corner.

DIALOGUE - FORMAL SPANISH

MAIN

1. JORGE : ¿Cómo regresará a su casa?
2. ELENA : Yo tomaré el bus.
3. JORGE : ¿Y si no pasa el bus?
4. ELENA : Buscaré un taxi. ¿y usted?
5. JORGE : Yo volveré a pie.
6. ELENA : ¡Ah, de verdad! Usted vive a la vuelta.

ENGLISH

1. JORGE : How will you go back home?
2. ELENA : I will take the bus.
3. JORGE : And if the bus does not come?
4. ELENA I will look for a taxi. And you?
5. JORGE : I will return on foot.
6. ELENA : That's right! You live around the corner.

VOCABULARY

Spanish	English	Class	Gender
cómo	how	interrogative adverb, exclamation, masc. noun	
regresar	to return, to come back (home)	verb	
a la vuelta	around the corner	noun phrase	
vivir	to live	verb	
volver	to return, to come back	verb	
pie	foot	noun	masculine
pasar	to pass, to go by, to come by	verb	

SAMPLE SENTENCES

¿Cómo se dice? "How do you say it?"	¿Ya regresaste de la fiesta? "Did you already come back from the party?"
Vive a la vuelta. "He lives around the corner."	Estaré viviendo en Irán desde el próximo año. "I will be living in Iran from next year."
Viven en Bogotá. "They live in Bogotá."	Ayer volví a ver la película. ¡Me gusta mucho! "I saw the movie again yesterday, I liked it a lot."
Tus pies son grandes. "Your feet are big."	Acabamos de pasar el Palacio Real. "We have just passed the Royal Palace."
Pásame la sal y la pimienta, por favor. "Pass me the salt and pepper, please."	Yo paso mucho tiempo con mi familia. "I pass a lot of time with my family."

GRAMMAR

The Absolute Future signifies a future action independent of any other action. In Spanish, the "futuro absoluto" (absolute future) is conjugated the same way for regular verbs of all three conjugations. The following table gives the future for all regular verbs ending in -AR, -ER and -IR:

Persona (Person)	amar (to love)	temer (to fear)	vivir (to live)
yo	amaré	temeré	viviré
tú	amarás	temerás	vivirás
él	amará	temerá	vivirá
ella	amará	temerá	vivirá
usted	amará	temerá	vivirá
nosotros	amaremos	temeremos	viviremos
vosotros	amaréis	temeréis	viviréis
ellos	amarán	temerán	vivirán
ellas	amarán	temerán	vivirán
ustedes	amarán	temerán	vivirán

CULTURAL INSIGHT

Latin American cities offer diverse public transportation. To get around a city like Lima, for example, there are major privately owned bus lines. Of these there are three sizes: "el bus" (the bus) which can hold around 50 people, "la combi" (the combi), which can hold around 25 and "el micro" (the micro), which can hold around 18. Aside from buses, micros and combis, there is a plethora of taxis, formal and informal as well. They are available 24 hours a day, 7 days a week. Also, there is a kind of taxi called "el colectivo", which follows a circuit throughout the city. It's kind of like sharing a taxi with other people who are going to same way. Away from major highways, there are "mototaxis", which are three wheel motorcycles with a cab enclosed by plastic behind the driver. While it is hard to know how many taxis there really are in Lima, because of the presence of informal taxis, some have said that for every seven Limeñans, there is one taxi, a statistic that is eye-opening, when taking into account Lima's approximately 8 million inhabitants!

LESSON NOTES

Beginner #9

Will you play the song again?

CONTENTS

- Dialogue - Informal Spanish
 - Main
 - English
- Dialogue - Formal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#9

DIALOGUE - INFORMAL SPANISH

MAIN

1. RAQUEL : ¡Me encanta la música!
2. CARLOS : Esta canción es única ¿no?
3. RAQUEL : ¿Tocarás la canción de nuevo?
4. CARLOS : ¡Claro! Me gusta la canción.
5. RAQUEL : ¿Quién es el compositor?
6. CARLOS : El compositor es Manuel Licea.

ENGLISH

1. RAQUEL : I love the music!
2. CARLOS : This song is one of a kind, right?
3. RAQUEL : Will ya' play the song again?
4. CARLOS : Of course! I like the song.
5. RAQUEL : Who's the composer?
6. CARLOS : The composer is Manuel Licea.

DIALOGUE - FORMAL SPANISH

MAIN

1. RAQUEL : ¡Me encanta la música!
2. CARLOS : Esta canción es única ¿no?
3. RAQUEL : ¿Tocará la canción de nuevo?
4. CARLOS : ¡Claro! Me gusta la canción.
5. RAQUEL : ¿Quién es el compositor?
6. CARLOS : El compositor es Manuel Licea.

ENGLISH

1. RAQUEL : I love the music!
2. CARLOS : This song is one of a kind, right?
3. RAQUEL : Will you play the song again?
4. CARLOS : Of course! I like the song.
5. RAQUEL : Who is the composer?
6. CARLOS : The composer is Manuel Licea.

VOCABULARY

Spanish	English	Class	Gender
encantar	to love, to enchant	verb	
canción	song	noun	feminine
único, -a	unique, one of a kind, the only one	adjective, noun	masc. & fem.
tocar	to touch, to play (an instrument), to knock	verb	
de nuevo	again, once again	adjectival phrase	
compositor, -a	composer	noun	masc. & fem.

SAMPLE SENTENCES

Te encanta la música latinoamericana. "You love Latin American music."	Esa es mi canción favorita. "That one is my favorite song. "
¿Cuántas canciones escribirás? "How many songs will you write?"	Esos músicos son únicos. "Those musicians are unique."
Toqué la puerta, pero no contestaron. "I knocked, but they didn't answer."	Tocas muy bien la guitarra. "You play the guitar very well."
¿Quieres escuchar la canción de nuevo? "Do you want to hear the song again?"	Ella es una compositora famosa. "She is a famous composer."

GRAMMAR

In Spanish, the "futuro absoluto" (absolute future) signifies a future action independent of any other action. We should think about this tense in relation to the modal verb "will" in English; however, depending on the context in which the Future Tense is used in Spanish, this modal verb can change to "might" or "could". In terms of the formation, we should note that for all regular -AR, -ER and -IR verbs the future endings are identical. The following table gives the future conjugations for all regular -AR, -ER and -IR verbs:

Persona (Person)	tocar (to play)	aprender (to learn)	partir (to depart)
yo	tocaré	aprenderé	partiré
tú	tocarás	aprenderás	partirás
él	tocará	aprenderá	partirá
ella	tocará	aprenderá	partirá
usted	tocará	aprenderá	partirá
nosotros	tocaremos	aprenderemos	partiremos
vosotros	tocaréis	aprenderéis	partiréis
ellos	tocarán	aprenderán	partirán
ellas	tocarán	aprenderán	partirán
ustedes	tocarán	aprenderán	partirán

CULTURAL INSIGHT

The "bolero" is a traditional song that comes out of Cuba. It is a slow, sometimes sad, ballad. In recent times, the genre has become popular in the United States through the success of the group, Buena Vista Social Club, all of the musicians in which were first old-time players in Cuba. The bolero saw its golden age in the growing Cuba of the 1940's, where artists like Osvaldo Farrés, Bobby Collazo and Isolina Carrillo, the last of which wrote "Dos gardenias", make this type of song famous. The feeling and aesthetic of this music seems to coincide with the Blues that was taking shape just to the north in the United States.

LESSON NOTES

Beginner S1 #10

You're there? Or, You'll be there?

CONTENTS

- Dialogue - Informal Spanish
 - Main
 - English
- Dialogue - Formal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#10

DIALOGUE - INFORMAL SPANISH

MAIN

1. VIVIANA : Claudia, ¿estarás en la reunión esta noche?
2. CLAUDIA : Sí, estoy ahí.
3. VIVIANA : ¿Estás ahí o estarás ahí?
4. CLAUDIA : Estaré ahí. Perdón. Debe ser divertida.
5. VIVIANA : Yo creo que sí.
6. CLAUDIA : Hablamos más tarde.
7. VIVIANA : Hablamos.

ENGLISH

1. VIVIANA : Claudia, will ya' be at the gathering tonight?
2. CLAUDIA : Yep. I'm there.
3. VIVIANA : You're there, or you will be there?
4. CLAUDIA : I will be there. Excuse me. It ought to be fun.
5. VIVIANA : I think so.
6. CLAUDIA : We'll be in touch later on.
7. VIVIANA : We'll be in touch.

DIALOGUE - FORMAL SPANISH

MAIN

1. VIVIANA : Claudia, ¿estará en la reunión esta noche?
2. CLAUDIA : Sí, estoy ahí.
3. VIVIANA : ¿Está ahí o estará ahí?
4. CLAUDIA : Estaré ahí. Perdón. Debe ser divertida.
5. VIVIANA : Yo creo que sí.
6. CLAUDIA : Hablamos más tarde.
7. VIVIANA : Hablamos.

ENGLISH

1. VIVIANA : Claudia, will you be at the gathering tonight?
2. CLAUDIA : Yes. I am there.
3. VIVIANA : You are there, or you will be there?
4. CLAUDIA : I will be there. Excuse me. It ought to be fun.
5. VIVIANA : I think so.
6. CLAUDIA : We will be in touch later on.
7. VIVIANA : We will be in touch.

VOCABULARY

Spanish	English	Class	Gender
reunión	meeting, reunion	noun	feminine
deber	should, ought to	verb	
divertido, -a	fun, diversion	adjective	masculine
creer	to believe, to think	verb	
¡hablamos!	we'll be in touch!, talk to you!	exclamation	
más tarde	later, later on	adverbial phrase	

SAMPLE SENTENCES

La reunión se pospuso. "The meeting was postponed."	Me gustan las reuniones familiares. "I like family gatherings."
Carlos debería de haber estudiado más para el examen. "Carlos should have studied more for the test."	Las reuniones de Mariela son siempre divertidas. "Mariela's get-togethers are always fun."
Creo que te puedo ayudar. "I think that I can help you."	¡Hablamos el lunes! "Talk to you on Monday!"
Te veré en la reunión más tarde. "I will see you in the gather later on."	

GRAMMAR

We have seen that in Spanish, the Future Tense of the Indicate Mood has the same endings in all regular first conjugation (-AR), second conjugation (-ER) and third conjugation (-IR) verbs, making this tense one of the easiest to pick up because of its few conjugations. Now, to reinforce what we've learned, let's compare the Present Tense to the Future Tense, both in the Indicative Mood. The following tables show the Present and Future conjugations for "amar" (to love), "correr" (to run) and "partir" (to depart):

Present Tense

Person	amar	correr	partir
yo	amo	corro	parto
tú	amas	corres	partes
él	ama	corre	parte
ella	ama	corre	parte
usted	ama	corre	parte
nosotros	amamos	corremos	partimos
vosotros	amáis	corréis	partís
ellos	aman	corren	parten
ellas	aman	corren	parten
ustedes	aman	corren	parten

Future Tense

Person	amar	correr	partir
yo	amaré	correré	partiré
tú	amarás	correrás	partirás
él	amará	correrá	partirá
ella	amará	correrá	partirá
usted	amará	correrá	partirá
nosotros	amaremos	correremos	partiremos
vosotros	amaréis	correréis	partiréis
ellos	amarán	correrán	partirán
ellas	amarán	correrán	partirán
ustedes	amarán	correrán	partirán

CULTURAL INSIGHT

In the Spanish language, there is a curious tendency to speak about the future using the present tense. Or, to put in another way, the Present Tense is capable of expressing "futurity". For example, the most common ways of saying "Let's go!" is "¡Vamos!", which is conjugated to the first person plural of the present tense in the indicative mood. Literally, this means "we go" or "we are going", but we can compare it to sayings in English like "We're out of here". However, if we were to translate "let's go!" literally to Spanish, we would use what we call the present tense of the subjunctive mood and say "¡vayamos!". But, this is somewhat less frequent than the present tense of the indicative form for an expression like "let's go!". This type of thing happens in all kinds of situations. When you're standing on the curb and traffic clears, some may say "cruzamos" which again is the first person plural of the present indicative. This literally means "we cross" or "we are crossing". The present tense of the subjunctive mood would be "¡crucemos!" (Let's cross!). It's important to be aware of this as a non-native speaker, because the time to which someone is referring can get confusing. Nevertheless, this is a very common tendency and any newcomer to the language can detect it.

LESSON NOTES

Beginner #11

There will be a lot of people

CONTENTS

- 2 Informal Spanish
- 2 English
- 2 Vocabulary
- 3 Sample Sentences
- 3 Grammar
- 4 Cultural Insight

11

INFORMAL SPANISH

1. VIVIANA: Creo que la reunión será entretenida.
2. CLAUDIA: Yo también. Aldo dice que habrá muchas personas.
3. VIVIANA: Miguel dice que habrá buena comida.
4. CLAUDIA: ¡Estoy emocionada! ¿Y tú?
5. VIVIANA: Yo también. ¡Hablamos más tarde para salir juntas!
6. CLAUDIA: ¡Hablamos más tarde!

ENGLISH

1. VIVIANA: I think the gathering will be entertaining.
2. CLAUDIA: Me too. Aldo says that there will be a lot of people.
3. VIVIANA: Miguel says that there will be good food.
4. CLAUDIA: I am excited! Are you?
5. VIVIANA: I am too. Let's talk later on in order to leave together!
6. CLAUDIA: Let's talk later on.

VOCABULARY

Spanish	English	Class	Gender
---------	---------	-------	--------

que	that, which, who	subordinatin conjunction	
entretenido, -a	entertaining	adjective, past participle	masculine
decir	to say, to tell	verb	
emocionado(-a)	excited, touched, moved	adjective, past participle	feminine
haber	to be (there is)	verb of existence, auxiliary verb	
junto, -a	together, next to, along with	adjective	masculine

SAMPLE SENTENCES

¿Crees que Miguel estará en la fiesta? "Do you think that Miguel will be at the party?"	El espectáculo va ser entretenido. "The show will be entertaining."
Siempre nos dicen la verdad. "They always tell us the truth."	Luis está muy emocionado por el paseo a la playa. "Luis is very excited for the ride to the beach."
Habrá veinte personas en la cena. "There will be twenty people at the dinner."	Antonio y Gabriel irán juntos. "Antonio and Gabriel will go together."

GRAMMAR

The verb "haber" can be used as a verb of existence and an auxiliary verb. When it is a verb of existence, it means 'there is', or 'there are' in the Present Tense of the Indicative Mood and "there will be" in the Future Tense of the Indicative Mood. The verb of existence "haber", moreover, has different forms for the different tenses. Today, we will be looking at the Future Tense.

To form the Future Tense of the verb "haber", when you want to use it as a verb of existence, you simply start with the stem, "hab-", and then instead of completely removing the "-er" ending, you'll just remove the vowel "-e-" before appending the future ending "-á": **"hab- + -r- + -á = habrá"**. This form "habrá" is called the "impersonal" and is used for either singular or plural nouns.

Singular

habrá (there will be)

"Habrá una cena especial." (There will be a special dinner.)

"Habrá un profesor para cada estudiante." (There will be a teacher for each student.)

"Habrá un teléfono en la posada." (There will be a telephone at the inn.)

Plural

habrá (there will be)

"Habrá músicos en el bar." (There will be musicians.)

"Habrá posadas en el pueblo." (There will be inns in the town.)

"Habrá noches más claras ." (There will be clearer nights.)

CULTURAL INSIGHT

In many Latin American countries, people have the custom of starting a night out late. Many bars and clubs throughout Latin America and Spain don't even fill up until midnight. In Spain, a dinner out at a restaurant may not be until 10pm. At parties in Latin America, people will often show up around 10pm or 11pm to have some drinks and to converse with the group that is already there. And when things have picked up a bit, around 1am, the coffee table will be pushed against the wall, so that everyone can dance, and at most celebratory events people often do so until the sun comes up. "Amanecí en el santo de Julia" (I stayed up all night at Julia's birthday party). Even outside the context of special events, city squares and plazas are often full of people mingling or going for a stroll on weeknights later than many might imagine.

LESSON NOTES

Beginner S1 #12

There are some people, but there'll be a lot more.

CONTENTS

- Dialogue - Informal Spanish
 - Main
 - English
- Dialogue - Formal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#12

DIALOGUE - INFORMAL SPANISH

MAIN

1. CLAUDIA : ¡Oye Miguel! ¡Hay cuatro personas solamente!
2. MIGUEL : Sí, pero más tarde habrá muchas más.
3. VIVIANA : Aldo, ¿hay comida?
4. ALDO : Habrá comida más tarde también. No está lista todavía.
5. CLAUDIA : Está bien. No hay apuro.

ENGLISH

1. CLAUDIA : Hey Miguel! There are only four people!
2. MIGUEL : Yeah, but later on, there'll be a lot more.
3. VIVIANA : And Aldo, is there food?
4. ALDO : There'll be food later on as well. It's not ready yet.
5. CLAUDIA : It's OK. There's no rush.

DIALOGUE - FORMAL SPANISH

MAIN

1. CLAUDIA : ¡Oiga Miguel! ¡Hay cuatro personas solamente!
2. MIGUEL : Sí, pero más tarde habrá muchas más.
3. VIVIANA : Y Aldo, ¿hay comida?
4. ALDO : Habrá comida más tarde también. No está lista todavía.
5. CLAUDIA : Está bien. No hay apuro.

ENGLISH

1. CLAUDIA : Hey Miguel! There are only four people!
2. MIGUEL : Yes, but later on, there will be a lot of people.
3. VIVIANA : And Aldo, is there food?
4. ALDO : There will be food later on as well. It is not ready yet.
5. CLAUDIA : It is OK. There is no rush.

VOCABULARY

Spanish	English	Class	Gender
solamente	only, just, solely	adverb	
más tarde	later, later on	adverbial phrase	
listo(-a)	ready, intelligent	adjective	masculine (feminine)
todavía	yet, still, nevertheless	adverb	
apuro	rush, haste, hurry	noun	masculine

SAMPLE SENTENCES

Solamente una vez amé en la vida. "Only once I loved in life."	Solamente quiero ir a mi cama. "I only want to go to my bed."
Habrà una comida más tarde. "There will be a meal later on."	Generalmente, yo estoy listo para ir al trabajo a las siete de la mañana. "Generally, I am ready to go to work at seven in the morning."
Después de un año, todavía no tengo idea de lo que estoy haciendo. "After one year, I still have no idea what I'm doing."	Manuel está enfermo todavía. "Manuel is still sick."
Él tiene apuro, y por eso siempre se le olvidan las cosas. "He's in a rush, and that's why he always forgets things."	

GRAMMAR

We have said that the verb "haber" can be used as a verb of existence and an auxiliary verb. When it is a verb of existence, it means 'there is', or 'there are' in the Present Tense of the Indicative Mood. We have also seen that the verb of existence "haber" takes a different forms for the Future Tense of the Indicative Mood. Here, we will compare the two tenses in the singular and plural

Present		Future
Singular	hay pan (there is bread)	habrá pan (there will be bread)
Singular	hay café (there is coffee)	habrá café (there will be coffee)
Singular	hay una playa (there is a beach)	habrá una playa (there will be a beach)
Plural	hay animales (there are animals)	habrá animales (there will be animals)
Plural	hay muchas personas (there are many people)	habrá muchas personas (there will be many people)
Plural	hay teléfonos (there are telephones)	habrá teléfonos (there will be telephones)

Notice that in the Present Tense of the Indicative Mood, the form "hay" is used and in the Future Tense of the Indicative Mood, the form "habrá" is used. No matter the number of the noun related to the verb, the verb form is always in the third person singular.

CULTURAL INSIGHT

In Spanish, when you are talking about the people you hang out with, you often say "el círculo" (the circle), whereas in English, when referring to the same thing, we tend to say "the crowd", which in Spanish is "la turba", but this term is not used very often, like it is in English. And perhaps, this is for a reason. In Latin American culture, in particular, there is a social phenomenon that consists of people spending time with people they already know, and only getting to know new people once they have been introduced to them with a certain amount of formality. For example, if a group of young people in Latin America go out to a bar and lounge, they are likely to find a comfortable place where they all will fit, and they will spend the evening there, talking to each other in a single conversation that includes everyone present. This is quite different from North American culture, where we have the custom of getting to know other people by introducing ourselves to them and by mingling.

LESSON NOTES

Beginner S1 #13

Mathematics I: Addition

CONTENTS

- Dialogue - Formal Spanish
 - Main
 - English
- Dialogue - Informal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#13

DIALOGUE - FORMAL SPANISH

MAIN

1. PROFESOR PUGA : Mariana, ¿Cuánto son cuatro más tres?
2. MARIANA : Cuatro más tres son siete.
3. PROFESOR PUGA : Muy bien, Mariana. Ahora, Eduardo, ¿Cuánto son nueve más uno?
4. EDUARDO : Nueve más uno son diez.
5. PREFESSOR PUGA : ¡Bien hecho! Parece que ustedes saben sumar.

ENGLISH

1. PROFESOR PUGA : Mariana, how much is four plus three?
2. MARIANA : Four plus three equals seven.
3. PROFESOR PUGA : Very good, Mariana. Now, Eduardo, how much is nine plus one?
4. EDUARDO : Nine plus one equals ten.
5. PREFESSOR PUGA : Well done! It seems that you all know how to add.

DIALOGUE - INFORMAL SPANISH

MAIN

1. PROFESOR PUGA : Mariana, ¿Cuánto son cuatro más tres?
2. MARIANA : Cuatro más tres son siete.
3. PROFESOR PUGA : Muy bien, Mariana. Ahora, Eduardo, ¿Cuánto son nueve más uno?
4. EDUARDO : Nueve más uno son diez.
5. PREFESSOR PUGA : ¡Bien hecho! Parece que vosotros sabéis sumar.

ENGLISH

1. PROFESOR PUGA : Mariana, how much is four plus three?
2. MARIANA : Four plus three equals seven.
3. PROFESOR PUGA : Very good, Mariana. Now, Eduardo, how much is nine plus one?
4. EDUARDO : Nine plus one equals ten.
5. PREFESSOR PUGA : Well done! It seems that ya'll know how to add.

VOCABULARY

Spanish	English	Class
más	more, plus, plus sign	adverb, preposition, masc. noun
saber	to know, to know how	verb
cuánto(-a)	how much, how many	adjective, pronoun, adverb
parecer	to seem	verb
sumar	to add	verb
bien hecho	well done	adjectival phrase

SAMPLE SENTENCES

Dos más dos son cuatro. "Two plus two is four."	Sí, yo sé el apellido de Antonio. "Yes, I know Antonio's last name. "
¿Cuántos libros quiere llevar? "How many books do you want to take?"	El cielo parece infinito. "The sky seems infinite."
¿Vosotros sabéis sumar? "Do you all know how to add?"	Es un trabajo bien hecho. "It's a job well done."

GRAMMAR

Here is a list of cardinal numbers (1-10) in the English and Spanish languages. A *cardinal number* is the kind we use when we're counting. It indicates how many elements of something there are all together. Let's have a look:

English	Spanish
one	uno
two	dos
three	tres
four	cuatro
five	cinco
six	seis
seven	siete
eight	ocho
nine	nueve
ten	diez

Notice that to ask "how much something plus something else equals", we use "cuánto" (how much, how many) in the singular, and then the verb "ser" (to be), conjugated to the third person plural of the present tense in the indicative mood. These two seem to disagree, but they do not. Consider it this way, if we turn the question around and ask it this way "Nine plus one are how many?" we see that the verb "are" is plural and in the third person. Thus, in Spanish we say "¿cuánto son nueve más uno?".

CULTURAL INSIGHT

What does it mean to be a "zero on the left"? In Spanish there exists the phrase "ser un cero a la izquierda", which literally translates as "to be a zero on the left". This is an idiomatic phrase, and thus, can't be understood word for word. But the expression as a whole means "to be useless" or "to be a good-for-nothing". We might understand the phrase by thinking about the meanings of numbers. When a zero is to the left of the of a number (i.e. 075), the value of the number doesn't change (i.e. $075 = 75$), only when a zero is on the right does the value increase (i.e. 750). Therefore, "un cero a la izquierda" isn't worth anything.

LESSON NOTES

Beginner #14

Mathematics II: Subtraction

CONTENTS

- Dialogue - Formal Spanish
 - Main
 - English
- Dialogue - Informal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#14

DIALOGUE - FORMAL SPANISH

MAIN

1. PROFESOR PUGA : Ahora, aprendamos a restar.
2. MARIANA : Yo no sé restar muy bien.
3. PROFESOR PUGA : A ver, Mariana, ¿cuánto son catorce menos tres?
4. MARIANA : Creo que catorce menos tres son once.
5. PROFESOR PUGA : Restas muy bien, Mariana. Y Eduardo, ¿cuánto son veinte menos siete?
6. EDUARDO : Veinte menos siete son trece.
7. PROFESOR PUGA : ¡Excelente!

ENGLISH

1. PROFESSOR PUGA : Now let's learn to subtract.
2. MARIANA : I don't know how to subtract very well.
3. PROFESSOR PUGA : Let's see, Mariana, how much is fourteen minus three?
4. MARIANA : I think that fourteen minus three is eleven.
5. PROFESSOR PUGA : You subtract very well, Mariana. And Eduardo, how much is twenty minus seven?
6. EDUARDO : Twenty minus seven is thirteen.
7. PROFESSOR PUGA : Excellent!

DIALOGUE - INFORMAL SPANISH

MAIN

1. PROFESOR PUGA : Ahora, aprendamos a restar.
2. MARIANA : Yo no sé restar muy bien.
3. PROFESOR PUGA : A ver, Mariana, ¿cuánto son catorce menos tres?
4. MARIANA : Creo que catorce menos tres son once.
5. PROFESOR PUGA : Resta muy bien, Mariana. Y Eduardo, ¿cuánto son veinte menos siete?
6. EDUARDO : Viente menos siete son trece.

7. PROFESOR PUGA : ¡Excelente!

ENGLISH

1. PROFESSOR PUGA : Now, we learn to subtract.
2. MARIANA : I do not know how to subtract very well.
3. PROFESSOR PUGA : Let's see, Mariana, how much is fourteen minus three?
4. MARIANA : I think that fourteen minus three is eleven.
5. PROFESSOR PUGA : You subtract very well, Ms. Mariana. And Eduardo, how much is twenty minus seven?
6. EDUARDO : Twenty minus seven is thirteen.
7. PROFESSOR PUGA : Excellent!

VOCABULARY

Spanish	English	Class	Gender
restar	to subtract, to take away, to deduct	verb	
yo no sé	I don't know	verb phrase	
a ver	let's see, let's have a look	verb phrase	
menos	minus, less	adverb, preposition, conjunction, masc. noun	
cuánto, cuánta	how much, how many	adverb	masculine
creer	to believe, to think	verb	

SAMPLE SENTENCES

Ella resta muy bien, pero sabe sumar mejor. "She knows how to subtract well, but she adds better."	Yo no sé la respuesta. "I don't know the answer."
A ver qué piensas de mi idea. "Let's see what you think of my idea."	Diez menos seis es igual a cuatro. "Ten minus six equals four."
¿Cuánto es veinte menos siete? "How much is twenty minus seven?"	Creo que te puedo ayudar. "I think that I can help you."

GRAMMAR

As we learn the numbers 11-20 in Spanish, we'll notice that there are quite a few similarities between these and the numbers 1-10. For example, notice that the numbers 15-19 are all basically composed of the word "diez", though the "Z" changes to a "c", then the word "y", though here it's spelled with the "i" and then the numbers 6-9 (seis, siete, ocho, nueve), making the complete expression something like "ten-and-six", "ten-and-seven", "ten-and-eight", "ten-and-nine".

Let's observe the cardinal numbers in Spanish from 11 to 20:

English	Spanish
eleven	once
twelve	doce
thirteen	trece
fourteen	catorce
fifteen	quince
sixteen	dieciseis
seventeen	diecisiete
eighteen	dieciocho
nineteen	diecinueve
twenty	veinte

CULTURAL INSIGHT

In Latin America, it's not uncommon for a small store to not have sufficient change to give when someone wants to make a purchase. When this happens, the storekeeper often sends an employee to someone else's store to see if they can break the bill. As a customer, and especially as a foreigner, this can be a little unsettling, because you basically give your money to the storekeeper and then watch his employee walk off with it. But this is a common way to break bills in Latin America. You can even see this on buses, where the man who takes your fare gives you your change back just before you get off.

LESSON NOTES

Beginner S1 #15

Mathematics III: Multiplication

CONTENTS

- Dialogue - Formal Spanish
 - Main
 - English
- Dialogue - Informal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#15

DIALOGUE - FORMAL SPANISH

MAIN

1. PROFESOR PUGA : ¿Quién sabe multiplicar?
2. EDUARDO : Yo sé, profesor.
3. PROFESOR PUGA : Ok. ¿cuánto son seis por cuatro?
4. EDUARDO : Es difícil. Seis por cuatro son veinticuatro.
5. PROFESOR PUGA : ¡Correcto! Ahora, Mariana, ¿cuánto son ocho por dos?
6. MARIANA : Ocho por dos son dieciseis.
7. PROFESSOR PUGA : ¡Qué inteligentes son!

ENGLISH

1. PROFESOR PUGA : Who knows how to multiply?
2. EDUARDO : I know, professor.
3. PROFESOR PUGA : Ok. How much is six times four?
4. EDUARDO : It's difficult. Six times four is twenty-four.
5. PROFESOR PUGA : Right! Now, Mariana, how much is eight times two?
6. MARIANA : Eight times two is sixteen.
7. PROFESSOR PUGA : How intelligent you are!

DIALOGUE - INFORMAL SPANISH

MAIN

1. PROFESOR PUGA : ¿Quién sabe multiplicar?
2. EDUARDO : Yo sé, profesor.
3. PROFESOR PUGA : Ok. ¿cuánto son seis por cuatro?
4. EDUARDO : Es difícil. Seis por cuatro son veinticuatro.
5. PROFESOR PUGA : ¡Correcto! Ahora, Mariana, ¿cuánto son ocho por dos?
6. MARIANA : Ocho por dos son dieciseis.
7. PROFESSOR PUGA : ¡Qué inteligentes sois!

ENGLISH

1. PROFESOR PUGA : Who knows how to multiply?
2. EDUARDO : I know, professor.
3. PROFESOR PUGA : Ok. How much is six times four?
4. EDUARDO : It's difficult. Six times four is twenty-four.
5. PROFESOR PUGA : Right! Now, Mariana, how much is eight times two?
6. EDUARDO : Eight times two is sixteen.
7. PROFESSOR PUGA : How intelligent ya'll are!

VOCABULARY

Spanish	English	Class	Gender
multiplicar	to multiply	verb	
yo sé	I know	verb phrase	
por	times, for, through	preposition	
correcto, -a	correct, right	adjective	feminine
inteligente	intelligent	adjective	

SAMPLE SENTENCES

Ustedes multiplican mal. Tienen que practicar. "You all multiply poorly. You have to practice."	Yo sé lo que quieres hacer. "I know what you want to do."
Voy a pasar por ti a las diez. "I will pick you up at ten."	Tres por diez es igual a treinta. "Three times ten is equal to thirty."
Todas sus respuestas son correctas. "All of his answers are correct."	Vosotros sois muy inteligentes. "You all are very intelligent."

GRAMMAR

Here is a list of cardinal numbers (21-30) in the English and Spanish languages. A cardinal number is the kind we use when we're counting. It indicates how many elements of something there are all together. Let's have a look:

English	Spanish
twenty-one	veintiuno
twenty-two	veintidós
twenty-three	veintitrés
twenty-four	veinticuatro
twenty-five	veinticinco
twenty-six	veintiseis
twenty-seven	veintisiete
twenty-eight	veintiocho
twenty-nine	veintinueve
thirty	treinta

CULTURAL INSIGHT

In the Inkan Empire, a system was developed for keeping track of certain commercial information and resources. It's called the "quipu", which in Quecha, the language of the Inkas, means "knot". Knots were tied together with strings, which were tied to a larger string, and these were color coded. Because geography was a factor of keeping the mountainous empire together, the *quipu* made it possible to send information with a "chasqui", an Inkan messenger from Quito to Cuzco in three days, by far faster than one could travel even by car. Thus, the *quipu* represents a step in the development of mathematics as well as of the Inkan Empire, or in Quechua, *Tahuantinsuyu*.

LESSON NOTES

Beginner #16

Mathematics IV: Division

CONTENTS

- Dialogue - Informal Spanish
 - Main
 - English
- Dialogue - Formal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#16

DIALOGUE - INFORMAL SPANISH

MAIN

1. PROFESOR PUGA : Mariana, ¿Cuánto es treinta dividido entre dos?
2. MARIANA : Umm. ¿Treinta dividio entre dos es igual a veinte?
3. PROFESOR PUGA : Es una respuesta incorrecta. Eduardo ¿tú sabes?
4. EDUARDO : ¿Es quizás treinta dividido entre dos igual a diez?
5. PROFESOR PUGA : Es una respuesta incorrecta también. Aprendamos a dividir.

ENGLISH

1. PROFESOR PUGA : Mariana, How much is thirty divided by two?
2. MARIANA : Umm. Does thirty divided by two equal twenty?
3. PROFESOR PUGA : It's an incorrect answer. Eduardo d'ya know?
4. EDUARDO : Maybe two into thirty equals ten?
5. PROFESOR PUGA : It's an incorrect answer too. Let's learn to divide.

DIALOGUE - FORMAL SPANISH

MAIN

1. PROFESOR PUGA : Mariana, ¿Cuánto es treinta dividido entre dos?
2. MARIANA : Umm. ¿Treinta dividio entre dos es igual a veinte?
3. PROFESOR PUGA : Es una respuesta incorrecta. Eduardo, ¿usted sabe?
4. EDUARDO : ¿Es quizás treinta dividido entre dos igual a diez?
5. PROFESOR PUGA : Es una respuesta incorrecta también. Aprendamos a dividir.

ENGLISH

1. PROFESOR PUGA : Mariana, How much is thirty divided by two?
2. MARIANA : Umm. Does thirty divided by two equal twenty?
3. PROFESOR PUGA : It is an incorrect answer. Eduardo, do you know?
4. EDUARDO : Maybe thirty divided by two is equal to ten?
5. PROFESOR PUGA : It is an incorrect answer too. Let's learn to divide.

VOCABULARY

Spanish	English	Class	Gender
entre	between, among, into, divided by	preposition	
dividir	to divide, to split	verb	
respuesta	answer, response, reply	noun	feminine
quizá(s)	perhaps, maybe	adjective	
incorrecto, -a	incorrect, wrong	adjective	feminine

SAMPLE SENTENCES

El libro está entre esas revistas. "The book is between those magazines."	¿Cuánto es veinte dividido entre cinco? "How much is twenty divided by five?"
¿Puede usted por favor dividir esta pizza en dos? "Could you please divide this pizza into two?"	Dividimos los platos entre todas las personas. "We divided out the plates among all the people."
Los estudiantes que no tienen respuestas tienen tareas. "Students who don't have answers have homework."	Quizás no habrá mucha nieve ahí. "Maybe there won't be much snow there."
Es una respuesta incorrecta. "It's a wrong answer."	

GRAMMAR

Here is a list of cardinal numbers (31-40) in the English and Spanish languages. Let's have a look:

English	Spanish
thirty-one	treinta y uno
thirty-two	treinta y dos
thirty-three	treinta y tres
thirty-four	treinta y cuatro
thirty-five	treinta y cinco
thirty-six	treinta y seis
thirty-seven	treinta y siete
thirty-eight	treinta y ocho
thirty-nine	treinta y nueve
forty	cuarenta

CULTURAL INSIGHT

The architecture of the "Tahuantinsuyu", or the Inkan Empire, has become renown worldwide for a number of reasons. First, the main structure that it made use of was the trapezoid, and not the arch which had had so much success throughout Europe. The trapezoid is often seen in the doorways of Inkan structures, like those in the Sacred Valley on the outskirts of Cusco. Second, Inkan architecture is renown due to the complete lack of composite between the stones in all of these structures. It's hard to believe that an entire empire could have been constructed without mortar. But these stones were cut to fit precisely against one another, such that in most places, not even a piece of paper can be slid between them, which is a considerable fact, given that these structures are around 2,000 years old and that they rest on a very volatile tectonic plate. The last characteristic of Inkan architecture we will mention is that to this day it is unknown how these enormous and heavy stones were transported. It has been shown that many of the stones in the Sacred Valley are not originally from there, yet the method of transportation has yet to be explained.

LESSON NOTES

Beginner #17

Rise and Shine I

CONTENTS

- Dialogue - Informal Spanish
 - Main
 - English
- Dialogue - Formal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#17

DIALOGUE - INFORMAL SPANISH

MAIN

1. JIMENA : ¿Aló?
2. FÉLIX : ¡Hola, Jimena! Soy Félix. ¿Cómo estás?
3. JIMENA : Oh, Félix. ¿Por qué llamas tan temprano?
4. FÉLIX : ¿Temprano?
5. JIMENA : ¿Qué hora es?
6. FÉLIX : Son las doce de la tarde.
7. JIMENA : Bueno. Acá son las cinco de la mañana.

ENGLISH

1. JIMENA : Hello?
2. FÉLIX : Hi, Jimena! It's Félix. How are ya'?
3. JIMENA : Oh, Félix. Why are you calling so early?
4. FÉLIX : Early?
5. JIMENA : What time is it?
6. FÉLIX : It's twelve in the afternoon.
7. JIMENA : Well, here it's five in the morning.

DIALOGUE - FORMAL SPANISH

MAIN

1. JIMENA : ¿Aló ?
2. FÉLIX : ¡Hola, Jimena! Soy Félix. ¿Cómo está usted?
3. JIMENA : Oh, Félix. ¿Por qué llama tan temprano?
4. FÉLIX : ¿Temprano?.
5. JIMENA : ¿Qué hora es?.
6. FÉLIX : Son las doce de la tarde..
7. JIMENA : Bueno. Acá son las cinco de la mañana..

ENGLISH

1. JIMENA : Hello?
2. FÉLIX : Hi, Jimena! It is Félix. How are you, ma'am?
3. JIMENA : Oh, Félix. Why are you calling so early?
4. FÉLIX : Early?
5. JIMENA : What time is it?
6. FÉLIX : It is twelve in the afternoon.
7. JIMENA : Well, here it is five in the morning.

VOCABULARY

Spanish	English	Class
aló	hello (on a telephone)	interjection
tan	so, such, as	adverb
temprano	early	adverb
¿Qué hora es?	What time is it?	phrase
de la tarde	in the afternoon, in the evening	adverbial locution, fem. noun
de la mañana	in the morning	adverbial locution, fem. noun

SAMPLE SENTENCES

¡Aló! ¿Con quién hablo?	¡Hoy está tan caliente!
"Hello. With whom am I speaking?"	"Today is so hot!"
Siempre me levanto temprano.	¿Qué hora es en la Ciudad de México?
"I always get up early."	"What time is it in Mexico City?"
Son las cinco de la tarde.	Son las diez de la mañana y el aire está fresco.
"It's five in the evening."	"It's ten in the morning and the air is fresh."

GRAMMAR

When we refer to specific hours of the day in Spanish, we say "son las dos", which is really like saying "they are the two". Notice the plural feminine articles "las". This article is used because it is implying "horas" (hours): "las horas". In this way, "son las dos" is really saying "there are the two hours", yet we translate this "it's two o'clock" or "it's two". Here is a list of the hours of the day:

English	Spanish
It's one o'clock.	Es la una.
It's two o'clock.	Son las dos.
It's three o'clock.	Son las tres.
It's four o'clock.	Son las cuatro.
It's five o'clock.	Son las cinco.
It's six o'clock.	Son las seis.
It's seven o'clock.	Son las siete.
It's eight o'clock.	Son las ocho.
It's nine o'clock.	Son las nueve.
It's ten o'clock.	Son las diez.
It's eleven o'clock.	Son las once.
It's twelve o'clock.	Son las doce.

CULTURAL INSIGHT

Breakfast in much of Latin America consists of small rolls of "French bread" and Ciabatta, accompanied by some kind of soft fresh cheese. It's often simply called "queso fresco" or "fresh cheese", and it's a very basic cow-milk cheese. Fresh fruit and fruit juice are both common as well. Perhaps some light cold-cuts, an avocado, butter and jam all may show up on the breakfast table. It may come as a surprise to find instant coffee on the tables of some of the countries renowned for their coffee production, but it is true. Alternatives to coffee in the morning include the famous Argentine and Chilean "yerba mate", which is "ilex paraguariensis". It's usually enjoyed out of a dried gourd, which gets stuffed with the herb and perhaps some orange peel to be drunk through a metal straw with a filter on the tip. In Peru, the highland favorite is "mate de coca", or "erythroxylum", which is an earthy infusion of coca leaves, the leaf sacred to the Inkas.

LESSON NOTES

Beginner #18

Rise and Shine II

CONTENTS

- Dialogue - Informal Spanish
 - Main
 - English
- Dialogue - Formal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#18

DIALOGUE - INFORMAL SPANISH

MAIN

1. FÉLIX : ¡Claro! Hay una diferencia de siete horas.
2. JIMENA : Félix, estoy durmiendo.
3. FÉLIX : No. Estás hablando.
4. JIMENA : Siempre duermo hasta las siete.
5. FÉLIX : A las siete allá serán las dos acá. ¡Hablamos entonces!
6. JIMENA : Hablamos...

ENGLISH

1. FÉLIX : Of course! There's a difference of seven hours.
2. JIMENA : Félix, I'm sleeping.
3. FÉLIX : No. You're talking.
4. JIMENA : I always sleep until seven.
5. FÉLIX : Seven o'clock there will be two o'clock here. Talk to ya' then!
6. JIMENA : Talk to ya'...

DIALOGUE - FORMAL SPANISH

MAIN

1. FÉLIX : ¡Claro! Hay una diferencia de siete horas.
2. JIMENA : Félix, estoy durmiendo.
3. FÉLIX : No. Usted está hablando.
4. JIMENA : Siempre duermo hasta las siete.
5. FÉLIX : A las siete allá serán las dos acá. ¡Hablamos entonces!
6. JIMENA : Hablamos...

ENGLISH

1. FÉLIX : Of course! There is a difference of seven hours.
2. JIMENA : Félix, I am sleeping.
3. FÉLIX : No. You, ma'am, are talking.
4. JIMENA : I always sleep until seven
5. FÉLIX : Seven o'clock there will be two o'clock here. Talk to you then!
6. JIMENA : Talk to you...

VOCABULARY

Spanish	English	Class	Gender
diferencia	difference	fem. noun	feminine
durmiendo	sleeping	gerund	
hablando	speaking, talking	gerund	
siempre	always, ever	adverb of time	
dormir	to sleep	verb	
entonces	then, so then	adverb	

SAMPLE SENTENCES

Hay muchas diferencias entre mi hermana y mi hermano. "There are many differences between my sister and my brother."	Ellos están durmiendo todavía. "They are still sleeping."
Miguel está hablando con Antonio en la sala. "Miguel is speaking with Antonio in the living room."	Camilo siempre llega temprano a las reuniones. "Camilo always arrives early to meetings."
Siempre olvido la contraseña de mi cuenta de banco. "I always forget the password for my bank account."	Ella siempre duerme tarde. "She always sleeps late."
Entonces ¿ella no puede hablar ahora? "So then, she can't talk right now?"	

GRAMMAR

A **gerund** is an impersonal verbal form that expresses generalized or incomplete action. In English, this corresponds to the verb forms ending in "-ing", like *dancing*, *singing* and *clapping*, for example. In the Spanish, we will note the regular -AR ending "-ando" and the regular -ER and -IR ending "-iendo" for these forms, as in the examples "*hablando*" (*speaking*), "*bebiendo*" (*drinking*) and "*partiendo*" (*leaving*).

We will look at the irregular forms later on. For this lesson, let's focus on the gerund with regular verbs of the first conjugation (AR verbs). If we use the verb "to be" before a gerund in Spanish, we have something very similar to the "Present Progressive" in English. To form this construction, we will use the Present Tense of "estar" and place the gerund after it. We will call this a "Present + Gerund" construction. Here is what the conjugation looks like for the gerund "*hablando*" (*speaking*).

Person	Singular	Plural
First	estoy hablando	estamos hablando
Second	estás hablando	estáis hablando
Third	está hablando	están hablando

CULTURAL INSIGHT

Coffee is a major product in many Latin American countries, and its quality is quite high. It's grown in Mexico (particularly in the regions of Coatepec, Oaxaca Pluma and Chiapas), Guatemala (in the regions of Antigua, Coban and Huehuetenango), El Salvador, Nicaragua, Costa Rica (in the regions of Tarrazu, Tres Rios, Heredia and Alajuela), Dominican Republic, Haiti, Colombia, Venezuela (in the region of Maracaibo), Ecuador and Peru (in the regions of Chanchamayo and Cuzco). One of the most popular coffee drinks in Latin America is the "café cortado", or "cut coffee". It consists of equal parts full-bodied espresso and steamed milk. They are usually about three ounces.

LESSON NOTES

Beginner #19

Rise and Shine III

CONTENTS

- Dialogue - Informal Spanish
 - Main
 - English
- Dialogue - Formal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#19

DIALOGUE - INFORMAL SPANISH

MAIN

1. JIMENA : ¿Aló?
2. FÉLIX : ¡Hola, Jimena! Soy Félix de nuevo.
3. JIMENA : Hola, Félix. ¿En qué andas?
4. FÉLIX : Estoy tomando un café después del almuerzo.
5. JIMENA : Yo estoy preparando un café para el desayuno.
6. FÉLIX : Me gusta tomar un café en la tarde.
7. JIMENA : Solamente tomo el café en la mañana.

ENGLISH

1. JIMENA : Hello?
2. FÉLIX : Hi, Jimena! It's Félix again.
3. JIMENA : Hey, Félix. What are ya' up to?
4. FÉLIX : I'm having a coffee after lunch.
5. JIMENA : I'm preparing a coffee for breakfast.
6. FÉLIX : I like to have a coffee in the afternoon.
7. JIMENA : I only drink coffee in the morning.

DIALOGUE - FORMAL SPANISH

MAIN

1. JIMENA : ¿Aló?
2. FÉLIX : ¡Hola, Jimena! Soy Félix de nuevo.
3. JIMENA : Hola, Félix. ¿Cómo le va?
4. FÉLIX : Estoy tomando un café después del almuerzo.
5. JIMENA : Yo estoy preparando un café para el desayuno.
6. FÉLIX : Me gusta tomar un café en la tarde.
7. JIMENA : Solamente tomo el café en la mañana.

ENGLISH

1. JIMENA : Hello?
2. FÉLIX : Hello, Jimena! It is Félix again.
3. JIMENA : Hello, Félix. How are you doing?
4. FÉLIX : I am having a coffee after lunch.
5. JIMENA : I am preparing a coffee for breakfast.
6. FÉLIX : I like to have a coffee in the afternoon.
7. JIMENA : I only drink coffee in the morning.

VOCABULARY

Spanish	English	Class
¿en qué andas?	what are you up to?	set phrase
tomando	drinking, taking, having	gerund
preparando	preparing	gerund
después	after, later	adverb, preposition
tomar	to take	verb
de nuevo	again	adjectival phrase

SAMPLE SENTENCES

¡Hola Gabriel! ¿en qué andas?	Angela y Susana están tomando un té.
"Hey Gabriel! What are you up to?"	"Angela and Susana are having a tea."
Amanda está preparando el almuerzo.	Puedo irme a casa después de haber terminado.
"Amanda is preparing lunch."	"I can go home after I've finished."
Después del almuerzo, regreso al trabajo.	La mujer toma sus pastillas cada mañana antes del desayuno.
"After lunch, I go back to work."	"The woman takes her pills every morning before breakfast."
Toman su café a las tres de la tarde cada día.	¡Qué bueno que están aquí de nuevo!
"They drink their coffee at three o'clock in the afternoon every day."	"How great that you're here again!"

GRAMMAR

A **gerund** is an impersonal verbal form that expresses generalized or incomplete action. In English, this corresponds to the verb forms ending in "-ing", like *talking*, *sitting* and *eating*. In the Spanish, we will note the regular -AR ending "-ando" and the regular -ER and -IR ending "-iendo" for these forms, as in the examples "*caminando*" (*walking*), "*viendo*" (*seeing*) and "*corriendo*" (*running*). We will look at the irregular forms later on. To form this construction, we will use the Present Tense of "estar" and place the gerund after it. We will call this a "Present + Gerund" construction. Here is what the conjugation looks like for the gerund "" (speaking).

Person	Singular	Plural
First	estoy corriendo	estamos corriendo
Second	estás corriendo	estáis corriendo
Third	está corriendo	están corriendo

Keep in mind that the Present + Gerund construction is used to express something that is happening right now; not that happens habitually.

CULTURAL INSIGHT

Throughout Latin America, voice-over-IP phone services have become a staple in cities large and small. Called "cabinas de internet" or simply "cabinas", these are basically public office spaces, where anyone can pay for internet access by the minute and voice-over-IP service at a very moderate rate. "Cabinas" have changed the lifestyle of young people especially. Many youth now video-chat at all hours of the day and night. Often times they converse with online friends who they've never met in person. Moreover, the phone rates offered in "cabinas" beat the major telephony companies by a long shot. You can call locally and internationally for very little cost. The rates are highly competitive with phone-cards if not cheaper. So head to your local "cabina". It is a great way to stay in touch while abroad.

LESSON NOTES

Beginner S1 #20

Rise and Shine IV

CONTENTS

- Dialogue - Informal Spanish
 - Main
 - English
- Dialogue - Formal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#20

DIALOGUE - INFORMAL SPANISH

MAIN

1. FÉLIX : ¿Trabajas en el banco todavía?
2. JIMENA : No. Ahora trabajo en un colegio.
3. FÉLIX : ¿De verdad? ¡Qué bien!
4. JIMENA : ¿Qué haces tú?
5. FÉLIX : En este momento estoy buscando un nuevo trabajo.
6. JIMENA : Cuando no tengo trabajo, siempre busco en el periódico.
7. FÉLIX : ¡Es una buena idea!

ENGLISH

1. FÉLIX : Do ya' still work in the bank?
2. JIMENA : No. Now I work in a school.
3. FÉLIX : Really? That's great!
4. JIMENA : What do you do?
5. FÉLIX : Right now I'm looking for a new job.
6. JIMENA : When I don't have a job, I always look in the newspaper.
7. FÉLIX : It's a good idea!

DIALOGUE - FORMAL SPANISH

MAIN

1. FÉLIX : ¿Trabaja en el banco todavía?
2. JIMENA : No. Ahora trabajo en un colegio.
3. FÉLIX : ¿De verdad? ¡Qué bien!
4. JIMENA : ¿Qué hace usted?
5. FÉLIX : En este momento estoy buscando un nuevo trabajo.
6. JIMENA : Cuando no tengo trabajo, siempre busco en el periódico.
7. FÉLIX : ¡Es una buena idea!

ENGLISH

1. FÉLIX : Do you still work in the bank, ma'am?
2. JIMENA : No. Now I work in a school.
3. FÉLIX : Really? That is great!
4. JIMENA : What do you do, sir?
5. FÉLIX : Right now I am looking for a new job.
6. JIMENA : When I do not have a job, I always look in the newspaper.
7. FÉLIX : It is a good idea!

VOCABULARY

Spanish	English	Class	Gender
banco	bank	masc. noun	masculine
colegio	school, high school	noun	masculine
buscar	to look for, to search	verb	
buscando	looking for, searching	gerund	
periódico	newspaper, periodical	noun	masculine
idea	idea	fem. noun	feminine

SAMPLE SENTENCES

Yo nunca asaltaría un banco. "I would never rob a bank."	Él tiene que encontrar un banco que ofresca un mejor servicio. "He has to find a bank that offers a better service."
Trabajan en el banco. "They work at the bank."	En este colegio el deporte se ha potenciado. "Sports have been promoted at this school."
Yo empecé el colegio a los 12 años. "I began high school at twelve years old."	Estoy buscando una linda bufanda. "I am looking for a nice scarf."
Hace dos años yo estuve buscando apartamento. "Two years ago I was looking for an apartment."	Estoy buscando a mi hermano. "I'm looking for my brother."
Leo el periódico cada mañana. "I read the newspaper every morning. "	No es una mala idea. "It's not a bad idea."

GRAMMAR

We've said that a **gerund** is an impersonal verbal form that expresses generalized or incomplete action. We also saw that in English, this corresponds to the verb forms ending in "-ing", like *walking*, *standing* and *sleeping*. In terms of the formation, we saw the Spanish regular -AR ending "-ando" and the regular -ER and -IR ending "-iendo" for these forms, as in the examples "*investigando*" (*investigating*), "*bebiendo*" (*drinking*) and "*viviendo*" (*living*). We're still holding off on the irregular forms until a future lesson.

Today, let's note the following distinction: The Present + Gerund construction is used to express something that is happening right now or to refer to an action that is incomplete; while the Absolute Present is used to express a habitual action, a custom or a generalization. Observe the following table:

Person	Absolute Present	Present + Gerund
First Sing.	corro (I run)	estoy corriendo (I am running)
Second Sing.	corres (you run)	estás corriendo (you are running)
Third Sing.	corre (he runs)	está corriendo (he is running)
First Pl.	corremos (we run)	estamos corriendo (we are running)
Second Pl.	corréis (you all run)	estáis corriendo (you all are running)
Third Pl.	corren (they run)	están corriendo (they are running)

To distinguish the two usages, consider the example "El hombre está corriendo en la calle" (The man is running in the street). This is happening *for the duration that I am talking about it*. This is the Present + Gerund construction. Now, consider this example "El hombre corre en la calle cada jueves" (The man runs in the street every Thursday). This is not necessarily happening now, but rather it happens on a regular basis. It is habitual and, therefore, requires the Absolute Present.

CULTURAL INSIGHT

Throughout Latin America, the education is structured in a two-tier system: "la educación primaria" (primary education) at the bottom, and "la educación secundaria" (secondary education) up above. Higher Education, or "la educación superior", is made up of mainly elite, prestigious institutions. Moreover, divisions between Middle School and High School are not common in Latin America. In recent times efforts have been made to study the possibilities of incorporating the concept of American Community College into the education system of certain Caribbean countries. The idea is to diminish the rift between promising students in lower economic brackets and average students in upper brackets, by providing study opportunities in a Community College as a bridge to a four-year degree. Hopefully these plans will work out. As many have said, education is the key to success and prosperity.

LESSON NOTES

Beginner #21 Rise and Shine V

CONTENTS

- 2 Informal Spanish
- 2 English
- 2 Formal Spanish
- 3 English
- 3 Vocabulary
- 4 Sample Sentences
- 4 Grammar
- 5 Cultural Insight

#21

INFORMAL SPANISH

1. FÉLIX: Buscaré un trabajo en el periódico.
2. JIMENA: Muchas personas tienen suerte con eso.
3. FÉLIX: ¿Quieres hablar más tarde a las cinco tiempo ecuatoriano?
4. JIMENA: Estaré trabajando. Quizás en otro momento.
5. FÉLIX: Pareces muy ocupada.
6. JIMENA: Es verdad. Estoy muy ocupada.

ENGLISH

1. FÉLIX: I'll look for a job in the newspaper.
2. JIMENA: Many people have luck with that.
3. FÉLIX: Do ya' want to talk later at five o'clock Ecuadorian time?
4. JIMENA: I'll be working. Maybe at another time.
5. FÉLIX: Ya' seem really busy.
6. JIMENA: It's true. I'm really busy.

FORMAL SPANISH

1. FÉLIX: Buscaré un trabajo en el periódico.

CONT'D OVER

2. JIMENA: Muchas personas tienen suerte con eso.
3. FÉLIX: ¿Usted quiere hablar más tarde a las cinco tiempo ecuatoriano?
4. JIMENA: Estaré trabajando. Quizás en otro momento.
5. FÉLIX: Parece muy ocupada.
6. JIMENA: Es verdad. Estoy muy ocupada.

ENGLISH

1. FÉLIX: I will look for a job in the newspaper.
2. JIMENA: Many people have luck with that.
3. FÉLIX: Do you want to talk later at five o'clock Ecuadorian time?
4. JIMENA: I will be working. Maybe at another time.
5. FÉLIX: You seem really busy.
6. JIMENA: It is true. I am really busy.

VOCABULARY

Spanish	English	Class	Gender
suerte	luck, sort	noun	feminine
eso, -e, -a	that, those	demonstrative pronoun	

tiempo	time	masc. noun	
otro, -a	other, another	indefinite adjective	
momento	moment, time	noun	masculine
ocupado	busy, occupied	adjective	

SAMPLE SENTENCES

María se gano la lotería...¡Qué buena suerte! "María won the lottery; what good luck!"	Eso es algo nuevo. "That is something new."
No hay mucho tiempo para estudiar. "There is not much time to study."	Yo quiero otro plato de comida. "I want another plate of food."
De verdad, es un momento difícil. "It's really a hard time."	Están ocupados en este momento. "They are occupied at the moment."

Los estudiantes están ocupados con sus estudios.

"The students are busy with their studies."

GRAMMAR

In this lesson we examined how to express future actions both with and without the gerund. We saw that we can express an action that will take place in the future while conveying a determined beginning for the action. We also discussed how, using the gerund, we can

express a future action that is ongoing. First, notice how Alan says, "trabajaré mañana" (I will work tomorrow). This action is not continuous. Rather, it has a determined beginning: tomorrow. Now let's recall how Alan says, "estaré trabajando mañana" (I will be working tomorrow). In this case, we use the gerund form in order to express an ongoing action. In each phrase the action expressed takes place in the future, but there is an important distinction between the two. The use of the gerund form allows us to express an action without specifying duration in the present, past, or future. Look at the table below to see how we conjugate the gerund form in the future. We will use the verb "trabajar" (to work) as an example.

yo estaré trabajando (I will be working)	nosotros estaremos trabajando (we will be working)
tú estarás trabajando (you will be working)	vosotros estareis trabajando (you all will be working)
él estará trabajando (he will be working)	ellos estarán trabajando (they will be working)
ella estará trabajando (she will be working)	ellas estarán trabajando (they will be working *feminine)
usted estará trabajando (you will be working *formal)	ustedes estarán trabajando (you all will be working)

As you can see, we are conjugating the verb "estar" (to be) in the future tense. We attach the gerund to "estar" to convey the continuity of the action. Note how the gerund remains constant. The conjugation of "estar" (to be) in the future tense follows a pattern that is used for all verbs. We will return to this topic in later lessons.

CULTURAL INSIGHT

We all know that people tend to play hard-to-get from time to time. In this lesson we saw Jimena do just this with Félix. He asks her if she would like to meet later and talk. She politely turns him down by saying that she has to work. It is interesting to note how people do the same things across cultures. In many ways we are not so very different. Avoiding an undesirable social situation without being rude is a crucial ability when communicating. Knowing how to come up with reasonable excuses is important no matter where you are in the world. So take a lesson from Jimena and Félix the next time you need to politely decline an invitation.

LESSON NOTES

Beginner #22

Rise and Shine VI

CONTENTS

- 2 Informal Spanish
- 2 English
- 2 Formal Spanish
- 3 English
- 3 Vocabulary
- 4 Sample Sentences
- 4 Grammar
- 6 Cultural Insight

22

INFORMAL SPANISH

1. FÉLIX: Puedo llamar mañana en la mañana.
2. JIMENA: Estaré durmiendo. Los sábados duermo hasta tarde.
3. FÉLIX: Creo que ya entiendo.
4. JIMENA: ¿Qué entiendes?
5. FÉLIX: Entiendo que no quieres hablar.
6. JIMENA: No es verdad. Quiero, pero en otro momento.

ENGLISH

1. FÉLIX: I can call tomorrow morning.
2. JIMENA: I'll be sleeping. I sleep late on Saturday.
3. FÉLIX: I think that I understand now.
4. JIMENA: What do ya' understand?
5. FÉLIX: I understand that ya' don't want to talk.
6. JIMENA: It's not true. I want to, but at another time.

FORMAL SPANISH

1. FÉLIX: Puedo llamar mañana en la mañana.

CONT'D OVER

2. JIMENA: Estaré durmiendo. Los sábados duermo hasta tarde.
3. FÉLIX: Creo que ya entiendo.
4. JIMENA: ¿Qué entiende?
5. FÉLIX: Entiendo que no quiere hablar.
6. JIMENA: No es verdad. Quiero, pero en otro momento.

ENGLISH

1. FÉLIX: I can call tomorrow morning.
2. JIMENA: I will be sleeping. I sleep late on Saturday.
3. FÉLIX: I think that I understand now.
4. JIMENA: What do you understand?
5. FÉLIX: I understand that you do not want to talk.
6. JIMENA: It is not true. I want to, but at another time.

VOCABULARY

Spanish	English	Class	Gender
mañana	tomorrow, morning	adverb	
durmiendo	sleeping	gerund	

dormir	to sleep	verb	
tarde	late, evening, evening	noun, adverb	feminine
llamar	to call (on the phone), to be called	verb	
ya	now, already	adverb of time	

SAMPLE SENTENCES

Podemos hablar mañana. "We can talk tomorrow."	Estaremos durmiendo tarde mañana. "We'll be sleeping in late tomorrow."
Cuando estoy cansado, duermo como un tronco. "When I'm tired, I sleep like a log."	Era demasiado tarde para mi, para cambiar mis malos hábitos. "It was too late for me to change my bad habits."
Tú siempre llegas tarde al trabajo. "You are always late for work."	Se está haciendo tarde. "It's getting late."
Voy a llamar a los bomberos. "I'm going to call the fire department."	Te llamaré mañana temprano. "I'll call you early tomorrow."
Ya le voy a llamar. "I'm going to call him now."	

GRAMMAR

In today's lesson we discussed the verb "dormir" (to sleep). Let's take a deeper look at the grammatical aspects of this stem-changing verb. We call it a stem-changing verb because the stem of the infinitive of the verb "D-O-R-M", changes to "D-U-E-R-M" for all of the forms of the present tense indicative mood, except for the first and second person plural.

A similar stem change also occurs in the gerund form. As you will recall, the gerund form expresses ongoing action. In English, verbs in the gerund end with "I-N-G", such as "walking" and "talking". Instead of using the "D-O-R-M" stem of the infinitive "dormir" (to sleep), we say "*durmiendo*" (sleeping). Remember that verbs in the gerund are generally used in connection with the verb "estar" (to be). For example: "estoy durmiendo" (I am sleeping).

Take a look at the table below to see how we conjugate the verb "dormir" (to sleep) in the present tense. Note the stem changes that occur.

yo duermo (I sleep)	nosotros dormimos (we sleep)
tú duermes (you sleep)	vosotros dormís (you all sleep)
él duerme (he sleeps)	ellos duermen (they sleep)
ella duerme (she sleeps)	ellas duermen (they sleep *feminine)
usted duerme (you sleep *formal)	ustedes duermen (you all sleep)

Now we will move on to discussing the **gerund**, an impersonal verbal form that expresses generalized or incomplete action. We saw that in English, this corresponds to the verb forms ending in "-ing", like *needing*, *having* and *leaving*. In terms of the formation, we saw the Spanish regular -AR ending "-ando" and the regular -ER and -IR ending "-iendo" for these forms, as in the examples "*necesitando*" (*needing*), "*teniendo*" (*having*) and "*saliendo*" (*leaving*). We're still holding off on the irregular forms until a future lesson.

Today, let's note the following distinction: The Absolute Future construction describes an action that comes *after the moment of speech*. When we add the Gerund to the form, we describes the duration of this action that has not happened yet. The following table demonstrates the two constructions:

Person	Absolute Future	Future + Gerund
First Sing.	necesitaré (I will need)	estaré necesitando (I will be needing)
Second Sing.	necesitarás (you will need)	estarás necesitando (you will be needing)
Third Sing.	necesitará (he will need)	estará necesitando (he will be needing)
First Pl.	necesitaremos (we will need)	estaremos necesitando (we will be needing)
Second Pl.	necesitaréis (you all will need)	estaréis necesitando (you all will be needing)
Third Pl.	necesitarán (they will need)	estarán necesitando (they will be needing)

To distinguish the two usages, consider the example "Trabajaré a las seis" (I will work at six o'clock). By the use of this verbal tense, we know for example that the present time is prior to six o'clock. The action of the Absolute Future takes place **after** the moment of speech. The Future + Gerund simply stretches that future action out to show its direction, for example "Estaré trabajando a las seis" (I'll be working at six o'clock).

CULTURAL INSIGHT

All this study of the verb "dormir" (to sleep) is enough to make any student sleepy. People in Hispanic countries have just the remedy for those heavy eyelids. Both in Spain and throughout Latin America, the "siesta" (nap) is an honored tradition in which people return home from work or school to have lunch and take an afternoon nap. The original concept of a "siesta" was merely that of a midday break. This eventually turned into a special time for naps in Spain and many Latin American countries due to two main factors. First of all, lunch is generally the largest meal of the day in Hispanic culture. After eating a big meal, it was customary to lie down and sleep while digesting. Secondly, the heat during the summer months in some of these countries can be unbearable in the early afternoon. Thus, many people come home and sleep in the shade of their houses until the sun has gone down a bit and the heat has subsided. No wonder this tradition has lasted so long. Hey, everybody

loves a nap, and you can't argue with a good idea.

LESSON NOTES

Beginner S1 #23

Cleaning Up: 1

CONTENTS

- Dialogue - Informal Spanish
 - Main
 - English
- Dialogue - Formal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#23

DIALOGUE - INFORMAL SPANISH

MAIN

1. GISELA : Luis, ¿son tus platos?
2. LUIS : Sí. Son mis platos.
3. GISELA : ¿Y ese es tu vaso?
4. LUIS : Es mi vaso también.
5. GISELA : ¿Y esa es tu servilleta?
6. LUIS : No. Es tu servilleta.

ENGLISH

1. GISELA : Luis, are they your plates?
2. LUIS : Yeah. They are my plates.
3. GISELA : And is that your glass?
4. LUIS : Yeah. It's my glass too.
5. GISELA : And is that your napkin?
6. LUIS : No. It's your napkin.

DIALOGUE - FORMAL SPANISH

MAIN

1. GISELA : Luis, ¿son sus platos?
2. LUIS : Sí. Son mis platos.
3. GISELA : ¿Y ese es su vaso?
4. LUIS : Es mi vaso también.
5. GISELA : ¿Y esa es su servilleta?
6. LUIS : No. Es su servilleta.

ENGLISH

1. GISELA : Luis, are they your plates?
2. LUIS : Yes. They are my plates.
3. GISELA : And is that your glass?
4. LUIS : Yes. It is my glass too.
5. GISELA : And is that your napkin?
6. LUIS : No. It is your napkin.

VOCABULARY

Spanish	English	Class	Gender
plato	plate, dish, course	noun	masculine
vaso	glass, vase, vessel	noun	masculine
servilleta	napkin	noun	feminine
mi	my	possessive adjective, article	
tu	your	possessive adjective	
también	also, too, as well	adverb	

SAMPLE SENTENCES

Te toca lavar los platos. "It's your turn to wash the dishes."	Quiero un vaso de agua. "I want a glass of water."
¿Me puedes dar otra servilleta? "Could you give me another napkin?"	Mi clase es difícil. "My class is hard."
Tu perro es grande. "Your dog is big."	Ella también estudia inglés. "She also studies English."

GRAMMAR

In today's lesson we talk about possessive adjectives. In English, we can say "that's my glass", and this conveys the fact the glass is either temporarily or permanently in our possession. In Spanish, this works the same way. We can say "eso es mi vaso" (that's my glass). The possessive adjective that shows to whom the glass belongs in this case is "mi" (my).

Remember that adjectives must agree with the noun they are modifying in Spanish in terms of gender and quantity. That is to say, the adjective can be singular or plural. Take note of how the adjective agrees in terms of quantity: "mis vasos" (my glasses), "mi casa" (my house).

Possessive adjectives for the "nosotros" (we) and "vosotros" (you all) forms must also agree in terms of gender. Let's suppose that we want to say "our napkins". The word for "napkin" in Spanish is a feminine noun. Look at how this works: "nuestras servilletas" (our napkins). The same principle is applied to the "vosotros" (you all) form, although this form is only used in Spain.

Examine the explanations below:

1st Person Sing. Adj. + Sing. Noun:

mi (my) = Él es mi hermano. (He is my brother.)

1st Person Sing. Adj. + Pl. Noun:

1st Person Pl. Adj. + Pl. Masc. Noun:

nuestros (our) = Ellos son nuestros hermanos. (They are our brothers.)

1st Person Pl. Adj. + Sing. Fem. Noun:

nuestra (our) = Ella es nuestra hermana. (She is our sister.)

1st Person Pl. Adj. + Pl. Feminine Noun:

nuestras (our) = Ellas son nuestras hermanas. (They are our sisters.)

2nd Person Sing. Adj. + Sing. Noun:

tu (your) = Él es tu hermano. (He is your brother.)

2nd Person Sing. Adj. + Pl. Noun:

tus (your) = Ellos son tus hermanos. (They are your brothers.)

2nd Person Pl. Adj. + Sing. Masc. Noun:

vuestro (your) = Él es vuestro hermano. (He is your brother.)

2nd Person Pl. Adj. + Pl. Masc. Noun:

vuestros (your) = Ellos son vuestros hermanos. (They are your brothers.)

2nd Person Pl. Adj. + Sing. Fem. Noun:

vuestra (your) = Ella es vuestra hermana. (She is your sister.)

2nd Person Pl. Adj. + Pl. Fem. Noun:

vuestras (your) = Ellas son vuestras hermanas. (They are your sisters.)

3rd Person Sing. Adj. + Sing. Noun:

su (his, her, Your, its) = Él es su hermano. (He is *his, her, Your, its* brother.)

3rd Person Sing. Adj. + Pl. Noun:

sus (their, their, all your, their) = Ellos son sus hermanos. (They are *their, their, all your, their* brothers.)

3rd Person Pl. Adj. + Sing. Noun:

su (their, their, all your, their) = Él es su hermano. (He is *their, their, all your, their* brother.)

3rd Person pl. Adj. + Pl. Noun:

sus (their, their, all your, their) = Ellos son sus hermanos. (They are *their, their, all your, their* brothers.)

**This is a particularly complex topic, so pay close attention. As you can see, the grammar involving possessive adjectives is quite a bit different in Spanish than it is in English.*

CULTURAL INSIGHT

In the Hispanic world, the custom of having an "empleada" is predominant. An "empleada" is literally an employee, but when we're talking about the home, it refers to a "cleaning lady" or even a "nanny". "Empleadas" usually clean the house or apartment for a reasonable price, and families in the Hispanic world often employ their "empleada" for years, integrating them into the extended family. It's also noteworthy to mention that having a nanny in the Hispanic world is not a status symbol, as it is in the United States, for example. There is the story of a female attorney, who was too busy to take care of her house and her career, so she hired an "empleada". This woman who she hired worked very hard, was friendly and became close with the family. As time went by, the "empleada" eventually had her own child and had to hire another "empleada" to take care of her own child. She then asked the attorney if it was OK that her "empleada" joined her when she came to clean the attorney's house. The attorney said it was and still laughs to this day at this cultural idiosyncrasy.

LESSON NOTES

Beginner #24

Whose shirt is this?

CONTENTS

- Dialogue - Informal Spanish
 - Main
 - English
- Dialogue - Formal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#24

DIALOGUE - INFORMAL SPANISH

MAIN

1. GISELA : ¿De quién es esta camisa?
2. LUIS : Esta camisa es mía.
3. GISELA : ¿Y los pantalones son tuyos también?
4. LUIS : No. Los pantalones son de mi hermano.
5. GISELA : No te creo.
6. LUIS : De verdad. Los pantalones son suyos.

ENGLISH

1. GISELA : Whose shirt is this?
2. LUIS : This shirt is mine.
3. GISELA : And are the pants yours too?
4. LUIS : No. The pants are my brother's.
5. GISELA : I don't believe you.
6. LUIS : Really. The pants are his.

DIALOGUE - FORMAL SPANISH

MAIN

1. GISELA : ¿De quién es esta camisa?
2. LUIS : Esta camisa es mía.
3. GISELA : ¿Y los pantalones son suyos también?
4. LUIS : No. Los pantalones son de mi hermano.
5. GISELA : No le creo.
6. LUIS : De verdad. Los pantalones son suyos.

ENGLISH

1. GISELA : Whose shirt is this?
2. LUIS : This shirt is mine.
3. GISELA : And are the pants yours too, sir?
4. LUIS : No. The pants are my brother's.
5. GISELA : I do not believe you.
6. LUIS : Truthfully. The pants are his.

VOCABULARY

Spanish	English	Class	Gender
camisa	shirt	noun	feminine
pantalón	pant(s)	noun	masculine
mío, -a	mine	possessive pronoun	feminine
tuyo, -a	yours	possessive pronoun	masculine
suyo, -a	his, hers, theirs	possessive pronoun	feminine
no te creo	I don't believe you	set phrase	

SAMPLE SENTENCES

Pon tus camisas sucias en la lavadora, por favor. "Put your dirty shirts into the washing machine, please."	Tus camisas son muy ligeras. "Your shirts are very light."
Quiero comprar un nuevo pantalón. "I want to buy a new pair of pants."	Este libro es mío "This book is mine."
Esta mochila es la tuya. "This backpack is yours."	Me gustan los míos, pero más me gustan los tuyos. "I like mine, but I like yours more."
Es suyo. "It's hers."	No te creo. Sé que viajarás mañana. "I don't believe you. I know that you'll travel tomorrow."

GRAMMAR

Possessive Pronouns show ownership and agree with the noun that they refer to in both *number* and *gender*, and they **replace** the noun instead of just modifying it. For example, "Es tu abrigo" (It's your coat) becomes "Es tuyo" (It's yours). The Below is a table that shows all of the forms of Possessive Pronoun in Spanish with their English translations:

Singular	Plural
mío, -a, <i>mine</i>	míos, -as, <i>mine</i>
tuyo, -a, <i>yours (informal)</i>	tuyos, -as, <i>yours</i>
suyo, -a, <i>his</i>	suyos, -as, <i>his</i>
suyo, -a, <i>hers</i>	suyos, -as, <i>hers</i>
suyo, -a, <i>yours (formal)</i>	suyos, -as, <i>your</i>
suyo, -a, <i>its (neuter)</i>	suyos, -as, <i>its</i>
nuestro, -a, <i>ours</i>	nuestros, -as, <i>ours</i>
vuestro, -a, <i>yours (informal)</i>	vuestros, -as, <i>yours</i>
suyo, -a, <i>theirs (masc.)</i>	suyos, -as, <i>theirs</i>
suyo, -a, <i>theirs (fem.)</i>	suyos, -as, <i>theirs</i>
suyo, -a, <i>yours (formal)</i>	suyos, -as, <i>yours</i>
suyo, -a, <i>theirs (neuter)</i>	suyos, -as, <i>theirs</i>

CULTURAL INSIGHT

Cleanliness is a curious idiosyncrasy that pervades the Hispanic world. In Latin American countries that have part of the Amazon within their borders, floors in the major cities are made out of wood. Many of the hardwood floors of Lima, for example, are made out of 'Parquet'. These floors are swept, mopped and waxed on a weekly basis. Excessive waxing is not uncommon either. While waxing a hardwood floor, it is also normal to continue out onto the patio and wax the tiles and even out onto the front sidewalk to wax the cement! This custom is probably inherited from the Spanish during colonial times and thereafter.

LESSON NOTES

Beginner #25

I enjoy your company... And I enjoy yours as well.

CONTENTS

- Dialogue - Informal Spanish
 - Main
 - English
- Dialogue - Formal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#25

DIALOGUE - INFORMAL SPANISH

MAIN

1. GISELA : ¿Sabes qué? Disfruto de tu compañía, Luis.
2. LUIS : Gracias Gisela. Yo disfruto de la tuya también.
3. GISELA : Es un placer estar contigo.
4. LUIS : El placer es mío.
5. GISELA : ¿Cómo es tu horario esta semana?
6. LUIS : No sé. ¿Cómo es el tuyo?

ENGLISH

1. GISELA : Ya' know what? I enjoy your company, Luis.
2. LUIS : Thanks Gisela. I enjoy yours too.
3. GISELA : It's a pleasure to be with ya'.
4. LUIS : The pleasure is mine.
5. GISELA : What's your schedule like this week?
6. LUIS : I don't know. What's yours like?

DIALOGUE - FORMAL SPANISH

MAIN

1. GISELA : ¿Sabe qué? Disfruto de su compañía, Luis.
2. LUIS : Gracias Gisela. Yo disfruto de la suya también.
3. GISELA : Es un placer estar con usted.
4. LUIS : El placer es mío.
5. GISELA : ¿Cómo es su horario esta semana?
6. LUIS : No sé. ¿Cómo es el suyo?

ENGLISH

1. GISELA : Do you know what? I enjoy your company, sir.
2. LUIS : Thank you, ma'am. I enjoy yours too.
3. GISELA : It is a pleasure to be with you.
4. LUIS : The pleasure is mine.
5. GISELA : What is your schedule like this week?
6. LUIS : I do not know. What is yours like?

VOCABULARY

Spanish	English	Class	Gender
disfrutar	to enjoy, to make the most of	verb	
compañía	company	noun	feminine
contigo	with you	pronoun	
placer	pleasure	noun	masculine
horario	schedule	masculine noun	masculine
semana	week	noun	feminine

SAMPLE SENTENCES

disfruté mucho la comida anoche, pero creo que me ha dado algo de indigestión. "I really enjoyed last night's food, but I think it gave me a bit of indigestion."	Mi padre no trabaja en una compañía. "My father doesn't work in a company."
Yo invité a mis padres a la fiesta de Navidad de mi compañía. "I invited my parents to my company Christmas party."	Me iré contigo a la tienda. "I'll go with you to the store."
Es un gran placer conocerte. "It's a great pleasure to meet you."	Cuando esté listo el horario, no es posible cambiarlo. "When the schedule is set, it's not possible to change it."
El horario de mi oficina es de 7:00 am a 3:00 pm. "The hours of my office are from 7 AM to 3 PM."	En dos semanas, me voy de vacaciones. "I'm going on vacation in two weeks."

GRAMMAR

Let's point out two main ways in which Possessive Adjectives differ from Possessive Pronouns. First, Possessive Pronouns agree with the noun that *they replace* in number and gender, while Possessive Adjectives agree with the noun that *they modify* in number and gender. So if the possessive word is followed by a noun, you know it is an adjective. Second, all possessive pronouns have masculine and feminine forms in the singular and plural, while possessive adjectives only have masculine and singular forms for the "nosotros" and "vosotros" forms. Let's compare Possessive Adjectives to Possessive Pronouns in the following table:

Possessive Adjective	Possessive Pronoun
Singular / Plural	Singular / Plural
mi / mis (<i>my</i>)	mío, -a / míos, -as (<i>mine</i>)
tu / tus (<i>your, informal</i>)	tuyo, -a / tuyos, -as (<i>yours</i>)
su / sus (<i>his</i>)	suyo, -a / suyos, -as (<i>his</i>)
su / sus (<i>her</i>)	suyo, -a / suyos, -as (<i>hers</i>)
su / sus (<i>your, formal</i>)	suyo, -a / suyos, -as (<i>yours</i>)
su / sus (<i>its, neuter</i>)	suyo, -a / suyos, -as (<i>its</i>)
nuestro, -a / nuestros, -as (<i>our</i>)	nuestro, -a / nuestros, -as, (<i>ours</i>)
vuestro, -a / vuestros, -as (<i>yours, informal</i>)	vuestro, -a / vuestros, -as (<i>yours</i>)
su / sus (<i>their, masc.</i>)	suyo, -a / suyos, -as (<i>theirs</i>)
su / sus (<i>their, fem.</i>)	suyo, -a / suyos, -as (<i>theirs</i>)
su / sus (<i>your, formal</i>)	suyo, -a / suyos, -as (<i>yours</i>)
su / sus (<i>their, neuter</i>)	suyo, -a / suyos, -as (<i>theirs</i>)

CULTURAL INSIGHT

When it comes to speaking Spanish with someone, choosing whether to speak formally or informally with a native speaker can prove to be difficult for a foreigner, especially if there are not outright formal and informal constructions in his or her native language. Such is often the case when English-speakers begin to speak Spanish. Some people simply decide whether to use the informal conjugations strictly, assuming that native speakers will know that they are foreign and will have sympathy; while other people decide to strictly use the formal conjugations, running the risk of coming off more formal than they are. Choosing either one of these options solely is a bad option, but if one had to make a choice, the formal option would be better. But in reality, the usefulness of having formal and informal conjugations comes from using both of them and learning to distinguish the uses of one from those of the other.

LESSON NOTES

Beginner S1 #26

Do you know the speed limit?

CONTENTS

- Dialogue - Formal Spanish
 - Main
 - English
- Dialogue - Informal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#26

DIALOGUE - FORMAL SPANISH

MAIN

1. OFICIAL : Documento, por favor.
2. JAVIER : Aquí tiene.
3. OFICIAL : ¿Usted sabe cuál es el límite de velocidad en esta carretera?
4. JAVIER : Disculpe, oficial. Es de 50 kilómetros por hora.
5. OFICIAL : Entonces, ¿por qué cree usted que puede conducir a 70 kilómetros por hora?
6. JAVIER : Es que el lindo paisaje de estas partes me distrajo.
7. OFICIAL : Bueno, señor, parece que tenemos que ir a la comisaría para resolver el asunto.

ENGLISH

1. OFICIAL : Document, please
2. JAVIER : Here you go.
3. OFICIAL : Sir, do you know what the speed limit is on this highway?
4. JAVIER : I'm sorry, Officer. It's 50 kilometers per hour.
5. OFICIAL : So then, why, Sir, do you think that you can do 70 kilometers per hour?
6. JAVIER : The thing is that the beautiful landscape of these parts distracted me.
7. OFICIAL : Well, Sir, it looks like we've got to go down to the station to resolve this matter.

DIALOGUE - INFORMAL SPANISH

MAIN

1. OFICIAL : Documento, por favor.
2. JAVIER : Aquí tienes.
3. OFICIAL : ¿Sabes cuál es el límite de velocidad en esta carretera?
4. JAVIER : Disculpa, oficial. Es de 50 kilómetros por hora.
5. OFICIAL : Entonces, ¿por qué crees que puedes conducir a 70 kilómetros por hora?
6. JAVIER : Es que el lindo paisaje de estas partes me distrajo.
7. OFICIAL : Bueno, señor, parece que tenemos que ir a la comisaría para resolver el asunto.

ENGLISH

1. OFICIAL : Document, please
2. JAVIER : Here you go.
3. OFICIAL : Do you know what the speed limit is on this highway?
4. JAVIER : I'm sorry, Officer. It's 50 kilometers per hour.
5. OFICIAL : So then, why do you think that you can do 70 kilometers per hour?
6. JAVIER : The thing is that the beautiful landscape of these parts distracted me.
7. OFICIAL : Well, Sir, it looks like we've got to go down to the station to resolve this matter.

VOCABULARY

Spanish	English	Class	Gender
documento	document	noun	masculine
límite	limit	noun	masculine
velocidad	speed, velocity	noun	feminine
carretera	road, highway	noun	feminine
conducir	to drive, to conduct	verb	
comisaría	police station	noun	feminine

SAMPLE SENTENCES

¿Me podría mandar los nuevos documentos? "Could you send me the newest documents?"	Piden muchos documentos para viajar. "They require many documents in order to travel."
Está en el límite de lo legal. "It is on the borderline of the law."	Es peligroso conducir a una velocidad alta. "It is dangerous to drive at a high speed."
Me gusta conducir por la carretera en la costa. "I like to drive along the road on the coast."	Alfredo conduce un taxi en el centro. "Alfredo drives a taxi downtown."
El jefe de policía tiene su oficina en la comisaría. "The police chief has his office in the police station."	

GRAMMAR

In today's lesson, we learned how to express obligations using the verb "tener" (to have).

To express an obligation, we use the following structure:

"tener + que + infinitivo del verbo"

(To have + to + infinitive of verb)

Here are some sample sentences:

"Tener que estudiar" (To have to study).

"Tener que irse" (To have to go).

"Tener que pagar" (To have to pay).

*To be specific about who the obligation applies to, we simply conjugate the verb "tener" (to have), and use the previous structure to complete the phrase. For example:

"Yo tengo que salir" (I have to go out).

"Tú tienes que descansar" (You have to rest).

"Él tiene que leer su libro" (He has to read his book).

"Tenemos que comprar leche" (We have to buy milk).

"Ellos tienen que practicar" (They have to practice).

"Ustedes tienen que dormir" (You all have to sleep).

*When talking about past obligation, we conjugate the verb "tener" (to have) in the Imperfect Past Tense. The structure is the same.

"Yo tengo que estudiar" (I have to study), becomes "Yo tenía que estudiar" (I had to study).

Look over the table below to learn the conjugation of the verb "tener" (to have) in the imperfect:

yo tenía (I had)	nosotros teníamos (we had)
tú tenías (you had)	vosotros teníais (you all had)
él tenía (he had)	ellos tenían (they had)
ella tenía (she had)	ellas tenían (they had *feminine)
usted tenía (you had *formal)	ustedes tenían (you all had)

CULTURAL INSIGHT

Traffic in Lima is similar to traffic in most large cities in South America. That is to say, it is completely hectic! There are not nearly as many stop signs and traffic lights as there are on the streets of America and Spain. Getting a speeding ticket is highly unlikely in this Peruvian city. The taxis and buses drive fast throughout the capital, and there is little enforcement of speed limits. In fact, many roads do not even have speed limits posted. Most traffic stops happen when there is an accident or when the police want to check the validity of a driver's documents. If the documents such as title and registration are not up to date, chances are they won't impound your car or even look up your driving record. It's more likely that the police will be willing to let you go along on your way provided you give them a decent "tip". Bribing officers to get away with minor infractions is commonplace for motorists in South America. Of course, it is better to just drive carefully and stay out of trouble in the first place!

LESSON NOTES

Beginner S1 #27

Impossible

CONTENTS

- Dialogue - Formal Spanish
 - Main
 - English
- Dialogue - Informal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#27

DIALOGUE - FORMAL SPANISH

MAIN

1. JAVIER : No puede ser.
2. OFICIAL : ¿!Qué cosa!?
3. JAVIER : O sea, debe haber otra manera de arreglar este problemita.
4. OFICIAL : ¿A qué se refiere?
5. JAVIER : ¿Dónde queda la comisaría?
6. OFICIAL : Está a treinta kilómetros de aquí.
7. JAVIER : Creo que tengo una idea...

ENGLISH

1. JAVIER : Impossible.
2. OFICIAL : What?!
3. JAVIER : I mean, there must be some way to fix this inconvenience.
4. OFICIAL : What are you talking about, Sir?
5. JAVIER : Where is the police station?
6. OFICIAL : It is thirty kilometers from here.
7. JAVIER : I think I have got an idea...

DIALOGUE - INFORMAL SPANISH

MAIN

1. JAVIER : No puede ser.
2. OFICIAL : ¿!Qué cosa!?
3. JAVIER : O sea, debe haber otra manera de arreglar este problemita.
4. OFICIAL : ¿A qué te refieres?
5. JAVIER : ¿Dónde queda la comisaría?
6. OFICIAL : Está a treinta kilómetros de aquí.
7. JAVIER : Creo que tengo una idea...

ENGLISH

1. JAVIER : Impossible.
2. OFICIAL : What?!
3. JAVIER : I mean, there must be some way to fix this little problem.
4. OFICIAL : What are you talking about?
5. JAVIER : Where is the police station?
6. OFICIAL : It's thirty kilometers from here.
7. JAVIER : I think I've got an idea...

VOCABULARY

Spanish	English	Class	Gender
arreglar	to repair, to fix	verb	
problemita	inconvenience, little problem	noun	masculine
quedar	to remain	verb	
cosa	thing	noun	feminine
referir	to refer	verb	
kilómetro	kilometer	noun	masculine

SAMPLE SENTENCES

Necesitamos arreglar nuestro carro. "We need to repair our car."	No me gustan los problemitas. "I don't like inconveniences."
Mi casa queda tres cuerdas más allá. "My house is three blocks further down there."	¿Qué es esa cosa? "What is that thing?"
Las personas valen más que las cosas. "People are worth more than things."	A esto se refieren los tres últimos capítulos. "The last three chapters refer to this."
La escuela queda un kilómetro más allá. "The school is one kilometer further down there."	

GRAMMAR

In today's lesson, we look at the combination of two words, "*poder*" (to be able) and "*ser*" (to be), that make up one crucial phrase: "*puede ser*" (it could be, it is possible, maybe, perhaps).

We use this phrase to *express potential or possibility*. We can *also express impossibility* by adding the word "no", as we see in the conversation from this lesson when Javier says the following:

"¡no puede ser!"
(Impossible!), (It can't be!)

The phrase, "puede ser" (it could be, perhaps, it is possible), can be used just like word "quizás" (maybe).

*Whenever you want to express potential or impossibility, remember that the combination of "poder" (to be able), and "ser" (to be), makes up two important phrases:

"puede ser" (perhaps, it's possible)
"¡no puede ser!" (it can't be, impossible!)

CULTURAL INSIGHT

Javier is treading dangerous ground. While some countries are notorious for police corruption, one insinuates a bribe at their own risk. Spanishpod101.com does not endorse the offering of bribes to any officials ;-). Penalties vary from country to country for taking bribes. Due to embarrassing scandals, many countries are taking proactive measures to curb police corruption and that includes bribing traffic police. Once again, if pulled over by the police, Spanishpod101.com recommends you stay calm, courteous, and remember the Spanish being taught to you on the podcasts playing on your car stereo!

LESSON NOTES

Beginner S1 #28

The compensation

CONTENTS

- Dialogue - Formal Spanish
 - Main
 - English
- Dialogue - Informal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#28

DIALOGUE - FORMAL SPANISH

MAIN

1. JAVIER : ¿Usted va a tener que regresar a la comisaría, ¿cierto?
2. OFICIAL : Claro, cuando termine el turno.
3. JAVIER : Entonces, ¿por qué no le doy el dinero para la multa por exceso de velocidad, ya que Usted pasará por ahí de todas maneras? Me disculparé si le pido el favor.
4. OFICIAL : No sé... No es el protocolo...
5. JAVIER : Entiendo, jefe, pero usted me hace este favor y yo le recompenso por la inconveniencia.

ENGLISH

1. JAVIER : You are going to have to go back to the station, right?
2. OFICIAL : Of course, when I finish my shift.
3. JAVIER : So then, why don't I give you the money for the speeding ticket, since you, Sir, will have to stop by there anyway? You will have to excuse me for asking you this favor.
4. OFICIAL : I don't know... It's not the protocol...
5. JAVIER : I understand, boss, but you do this favor for me, and I will compensate you for the inconvenience.

DIALOGUE - INFORMAL SPANISH

MAIN

1. JAVIER : ¿Vas a tener que regresar a la comisaría, ¿cierto?
2. OFICIAL : Claro, cuando termine el turno.
3. JAVIER : Entonces, ¿por qué no te doy el dinero para la multa por exceso de velocidad, ya que pasarás por ahí de todas maneras? Me disculparé si te pido el favor.
4. OFICIAL : No sé... No es el protocolo...
5. JAVIER : Entiendo, jefe, pero tú me haces este favor y yo te recompenso por la inconveniencia.

ENGLISH

1. JAVIER : You're going to have to go back to the station, right?
2. OFICIAL : Of course, when I finish my shift.
3. JAVIER : So then, why don't I give ya' the money for the speeding ticket, since you will have to stop by there anyway? You'll have to excuse me for asking you this favor.
4. OFICIAL : I don't know... It's not the protocol...
5. JAVIER : I understand, boss, but ya' do this favor for me, and I'll compensate you for the inconvenience.

VOCABULARY

Spanish	English	Class	Gender
turno	shift	noun	masculine
dinero	money	noun	masculine
multa	fine, ticket	noun	feminine
exceso	excess, surplus	noun	masculine
protocolo	protocol	noun	masculine
recompensar	to compensate	verb	

SAMPLE SENTENCES

Su madre trabajó dos turnos cada día, para mantener a la familia. "His mother worked two shifts every day to support the family."	Voy a mi casa después de terminar mi turno. "I am going home after finishing my shift."
El dinero no puede comprar la felicidad. "Money can't buy happiness."	Recibí una multa por estacionarme aquí. "I received a fine for parking here."
Tienen problemas en exceso. "They have an excess of problems."	Tenemos que seguir el protocolo. "We have to follow protocol."
Paolo recompensa a sus empleados por trabajar duro. "Paolo compensates his employees for working hard."	

GRAMMAR

Today, we study how to express future actions using "la perífrasis" (a unit made up of one verb in a personal form and another in an impersonal form). This way of speaking often takes the place of the Absolute Future.

Here, the phrase we focus on to express future action is as follows:

"ir (personal verb) + a + infinitive (impersonal verb)"

*We conjugate the personal verb "ir" (to go) and then we add the preposition "a" and the infinitive of the future action to be carried out.

For example:

"*Voy a caminar en el parque*" (*I'm going to walk in the park*).

"*Vas a hacer tu tarea*" (*You are going to do your homework*).

*Contrast this to the following use of the Absolute Future:

"*Iré a caminar en el parque*" (*I will go to walk in the park*).

"*Harás tu tarea*" (*You will do your homework*).

In the lesson conversation, we see the "ir + a + infinitive" structure used to express a future action:

"*¿Usted va a tener que regresar a la comisaría, ¿cierto?*" (*You are going to have to go back to the station, right?*).

*Remember that "ir" (to go) is referred to as the personal verb in this case because we are conjugating it to show who is going to carry out the impersonal action (the attached infinitive). Take a look at the following table to see how we conjugate the personal verb "ir" in the Present Tense:

yo voy (I am going)	nosotros vamos (we are going)
tú vas (you are going)	vosotros vais (you all are going)
él va (he is going)	ellos van (they are going)
ella va (she is going)	ellas van (they are going *feminine)
usted va (you are going *formal)	ustedes van (you all are going)

CULTURAL INSIGHT

Well, Javier has decided to take the risk and offer the bribe. Now once again, this should be done with extreme caution. Many countries are taking active steps to curb police corruption. It seems that this cop is receptive to Javier's offer but keep in mind that if a police officer is corrupt enough to accept a bribe it may turn out costing you more in the long run. Another cop may be a few kilometers down the road. He could just as easily pull you over with his hand out. So, while corruption is widespread, and may seem harmless when concerning traffic concerns, remember that one is taking an extreme risk when offering a bribe.

LESSON NOTES

Beginner S1 #29

The Negotiation

CONTENTS

- Dialogue - Formal Spanish
 - Main
 - English
- Dialogue - Informal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#29

DIALOGUE - FORMAL SPANISH

MAIN

1. OFICIAL : Bueno, pero solo esta vez.
2. JAVIER : Agradezco su comprensión. ¿Cuánto será la multa?
3. OFICIAL : A ver... va a salir carito...
4. JAVIER : Entiendo, oficial, pero estoy en falta y hay que pagar.
5. OFICIAL : Son 200 soles.
6. JAVIER : ¡200 soles! ¿Qué tal planchamos la arruga con 20 soles?
7. OFICIAL : Hmm... está bien, pero sólo para usted.

ENGLISH

1. OFICIAL : Well, only this time.
2. JAVIER : I appreciate your understanding. How much is the ticket?
3. OFICIAL : Let's see... it's going to cost a pretty penny...
4. JAVIER : I understand, Officer, but I am at fault and one must pay.
5. OFICIAL : It is 200 soles.
6. JAVIER : 200 soles! How about we even up with 20 soles?
7. OFICIAL : Hmm... alright, but only for you, Sir.

DIALOGUE - INFORMAL SPANISH

MAIN

1. OFICIAL : Bueno, pero solo esta vez.
2. JAVIER : Agradezco tu comprensión. ¿Cuánto será la multa?
3. OFICIAL : A ver... va a salir carito...
4. JAVIER : Entiendo, oficial, pero estoy en falta y hay que pagar.
5. OFICIAL : Son 200 soles.
6. JAVIER : ¡200 soles! ¿Qué tal planchamos la arruga con 20 soles?
7. OFICIAL : Hmm... está bien, pero sólo para ti.

ENGLISH

1. OFICIAL : Well, only this time.
2. JAVIER : I appreciate your understanding. How much is the ticket?
3. OFICIAL : Let's see... it's going to cost a pretty penny...
4. JAVIER : I understand, Officer, but I'm at fault and one must pay.
5. OFICIAL : It's 200 soles.
6. JAVIER : 200 soles! How about we even up with 20 soles?
7. OFICIAL : Hmm... alright, but only for you.

VOCABULARY

Spanish	English	Class	Gender
multa	fine, ticket	noun	feminine
falta	fault, lack, mistake	feminine noun	
planchar	to iron, to smooth	verb	
arruga	wrinkle	noun	feminine
comprensión	understanding, comprehension	noun	feminine
oficial	officer, official	noun	masculine

SAMPLE SENTENCES

Recibí una multa cuando la policia me agarró. "I received a fine when the police officer caught me."	A mi café le falta azúcar. "My coffee is missing sugar."
Necesito planchar mi ropa. "I need to iron my clothes."	Su cara tiene muchas arrugas. "His face has many wrinkles."
La comprensión es importante para una relación. "Understanding is important for a relationship."	Mi padre es un oficial en Nueva York. "My father is an official in New York."

GRAMMAR

In today's lesson, we see an impersonal expression of obligation. Javier says the following:

"Hay que pagar" (One must pay).

When we say something like "one must pay", we are expressing an impersonal obligation because the particular person who must pay is not specified. The infinitive form of "hay" is "haber" (there is, there are). In Spanish, we use the following structure to express impersonal obligation:

"hay + que + verbo"
(one must + verb)

For example:

"Hay que tener paciencia".

(One must have patience).

"Hay que estudiar para graduarse".

(One must study in order to graduate).

*Note that this indirectness and lack of direct/personal obligation translates into courtesy.

CULTURAL INSIGHT

Well, Javier has showed himself to be quite the negotiator. If doing business, even illegal business (such as a bribe), make sure your counter offer is at least half of the original offer. It is risky, but it can pay off. The officer in this situation is just trying to make a buck for himself and will happily take 20 soles and consider it a day. Once again, Spanishpod101.com does not endorse bribing government officials or police, but if you must, take a low ball number, it will save you money in the end. This is also a good negotiating tactic when buying souvenirs. Venders see a foreigner and see foreign money. They will give you very high prices. In Costa Rica, this is affectionately known as Tico price and Gringo Price.

LESSON NOTES

Beginner S1 #30

Phone Card Frustration 1

CONTENTS

- Dialogue - Formal Spanish
 - Main
 - English
- Dialogue - Informal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#30

DIALOGUE - FORMAL SPANISH

MAIN

1. GRABACIÓN : ¡Bienvenido a su tarjeta 'Habla Más'... Por favor, ingrese su clave secreta.
2. ANDRÉS : A ver... ¿dónde está? Aquí está: 4... 3.. 3.. 5... 2... 5... 8...
3. GRABACIÓN : El número que usted ha marcado es incorrecto. Por favor verifique el número y vuelva a marcar.
4. ANDRÉS : ¡Pucha! 433-5 25... 9...
5. GRABACIÓN : El saldo de su tarjeta es un sol con cincuenta céntimos. Por favor, marque el número al que usted desea llamar.
6. ANDRÉS : 243-0754
7. GRABACIÓN : Usted no cuenta con saldo suficiente para realizar esta llamada.

ENGLISH

1. GRABACIÓN : Welcome to your 'Habla Más' card... Please enter your PIN.
2. ANDRÉS : Let's see... where is it? Here it is: 4... 3.. 3.. 5... 2... 5... 8...
3. GRABACIÓN : The number that you've entered is incorrect. Please verify the number and dial again.
4. ANDRÉS : Shoot! 433-5 25... 9...
5. GRABACIÓN : The balance of this card is one Sol and fifty cents. Please, dial the number that you wish to call.
6. ANDRÉS : 243-0754
7. GRABACIÓN : You do not have sufficient funds to make this call.

DIALOGUE - INFORMAL SPANISH

MAIN

1. GRABACIÓN : ¡Bienvenido a tu tarjeta 'Habla Más'... Por favor, ingresa tu clave secreta.
2. ANDRÉS : A ver... ¿dónde está? Aquí está: 4... 3.. 3.. 5... 2... 5... 8...
3. GRABACIÓN : El número que has marcado es incorrecto. Por favor verifica el número y vuelve a marcar.
4. ANDRÉS : ¡Pucha! 433-5 25... 9...

5. GRABACIÓN : El saldo de tu tarjeta es un sol con cincuenta céntimos. Por favor, marca el número al que tú deseas llamar.
6. ANDRÉS : 243-0754
7. GRABACIÓN : Tú no cuentas con saldo suficiente para realizar esta llamada.

ENGLISH

1. GRABACIÓN : Welcome to your 'Habla Más' card... Please enter your PIN.
2. ANDRÉS : Let's see... where is it? Here it is: 4... 3.. 3.. 5... 2... 5... 8...
3. GRABACIÓN : The number that you've entered is incorrect. Please verify the number and dial again.
4. ANDRÉS : Shoot! 433-5 25... 9...
5. GRABACIÓN : The balance of this card is one Sol and fifty cents. Please, dial the number that you wish to call.
6. ANDRÉS : 243-0754
7. GRABACIÓN : You do not have sufficient funds to make this call.

VOCABULARY

Spanish	English	Class	Gender
ingresar	to enter	verb	
clave secreta	secret code, PIN	phrase	feminine
marcar	to dial	verb	
verificar	to verify, to check	verb	
saldo	balance	noun	masculine
contar	to count, to have	verb	

SAMPLE SENTENCES

Este año Julia ingresa en la universidad. "This year Julia enters the university."	Uso la fecha de mi cumpleaños como clave secreta en el banco. "I use my date of birth as a PIN number at the bank."
--	---

Qué te parece si le marcamos a Ana? "What do you think about calling Ana?"	El jefe de la policía intenta verificar la identidad del ladrón. "The chief of police tries to verify the identity of the robber."
Necesito verificar mi saldo en el banco. "I need to check my balance in the bank."	¿Cuentan con los recursos necesarios? "Do you have the necessary resources?"
Mi sobrino no sabe leer ni contar. "My nephew does not know how to read or count."	

GRAMMAR

Today we discuss the Preterit Perfect.

We see this tense used in the conversation when the voice on the phone card recording says:

"El número que Ud. **ha marcado** es incorrecto." (The number that **you have entered** is incorrect.).

The Preterit Perfect is what we call a "compound tense", since we need to use two different words together in order to express it. First, we must conjugate the verb "haber" (to have) to agree with the the subject of the the verb that follows. That is to say, we conjugate "haber" (to have) to get the meaning "I have, you have, he has, we have, they have, or you all have". In the conversation, the form "ha" is simply the third person singular conjugation of the present indicative: "él ha, ella ha, usted ha".

The second part of this compound tense is the past participle of the verb being carried out. In English, we often see -ED- or -EN- endings on most verbs in this tense, although there are some exceptions. For example: walked, heated, asked, dialed, eaten, beaten.

*For regular -AR- verbs, the participle ending is that replaces the -AR- infinitive ending is "A-D-O".
For instance: "caminar" (to walk) = "caminado" (walked),
"hablar" (to talk) = "hablado" (talked).

*For regular -IR/-ER- verbs, the participle ending that replaces the -IR/-ER- infinitive endings is "I-D-O".
For example: "comer" (to eat) = "comido" (eaten),
"imprimir" (to print) = "imprimido" (printed).

It is important to remember that there are many irregular verbs that do not follow these rules that apply to regular verbs. We will discuss the past participle of irregular verbs in future lessons.

So, to conjugate verbs in the Preterit Perfect Tense, all we have to do is use a form of the verb "haber", conjugated to the present tense of the indicative mood, and then simply add the past participle. If we want to say, "I have learned the grammar", we would say:
"Yo he aprendido la gramática."

Observe the table below to see how we conjugate the verb "haber" (to have) as it is used with the past participle:

yo he (I have)	nosotros hemos (we have)
tú has (you have)	vosotros habéis (you all have)
él ha (he has)	ellos han (they have)
ella ha (she has)	ellas han (they have *feminine)
usted ha (you have *formal)	ustedes han (you all have)

CULTURAL INSIGHT

Phone cards are easily purchased in Latin America. They can be bought at many different locations, such as corner-stores, supermarkets, and pharmacies. Calling cards can be used throughout most countries. The rates vary, but calling out of the country is usually very expensive. If using the card to call within the country in question, the phone cards can be used for quite a bit of time. It is advisable to have one on you at all times if traveling, although, like anywhere else in the world, making an emergency call is free.

LESSON NOTES

Beginner S1 #31

Phone Card Frustration 2

CONTENTS

- Dialogue - Formal Spanish
 - Main
 - English
- Dialogue - Informal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#31

DIALOGUE - FORMAL SPANISH

MAIN

1. GRABACIÓN : ¡Bienvenido a su tarjeta 'Habla Más'... Por favor, ingrese su clave secreta.
2. ANDRÉS : Listo: 4... 3.. 3.. 5... 2... 5... 8...
3. GRABACIÓN : El saldo de su tarjeta son diez soles. Por favor, marque el número al que usted desea llamar.
4. ANDRÉS : 243-0754
5. GRABACIÓN : Su tarjeta le permitirá hacer una llamada de 36 minutos con 15 segundos.
6. ANDRÉS : ¡Por fin!

ENGLISH

1. GRABACIÓN : Welcome to your 'Habla Más' card... Please enter your PIN.
2. ANDRÉS : Got it: 4... 3.. 3.. 5... 2... 5... 8...
3. GRABACIÓN : The balance on this card is ten soles. Please dial the number that you wish to call.
4. ANDRÉS : 243-0754
5. GRABACIÓN : Your card will allow you to make a call for 36 minutes and 15 seconds.
6. ANDRÉS : Finally!

DIALOGUE - INFORMAL SPANISH

MAIN

1. GRABACIÓN : ¡Bienvenido a tu tarjeta 'Habla Más'... Por favor, ingresa tu clave secreta.
2. ANDRÉS : Listo: 4... 3.. 3.. 5... 2... 5... 8...
3. GRABACIÓN : El saldo de tu tarjeta son diez soles. Por favor, marca el número al que tú desees llamar.
4. ANDRÉS : 243-0754
5. GRABACIÓN : Tu tarjeta te permitirá hacer una llamada de 36 minutos con 15 segundos.
6. ANDRÉS : ¡Por fin!

ENGLISH

1. GRABACIÓN : Welcome to your 'Habla Más' card... Please enter your PIN.
2. ANDRÉS : Got it: 4... 3.. 3.. 5... 2... 5... 8...
3. GRABACIÓN : The balance on this card is ten soles. Please dial the number that you wish to call.
4. ANDRÉS : 243-0754
5. GRABACIÓN : Your card will allow you to make a call for 36 minutes and 15 seconds.
6. ANDRÉS : Finally!

VOCABULARY

Spanish	English	Class	Gender
tarjeta	card	noun	feminine
desear	to desire, to wish	verb	
permitir	to permit, to allow	verb	
segundo	second (for time)	noun	masculine
minuto	minute (for time)	masc. noun	masculine
por fin	finally	adverbial phrase	

SAMPLE SENTENCES

No dejes de revisar el recibo después de realizar cualquier transacción con tu tarjeta de débito. "Don't stop checking your receipt after any transaction using your debit card."	Yo deseo la paz mundial. "I desire world peace."
Mi papá no permite fumar dentro de la casa. "My father doesn't allow smoking in the house."	Dame un segundo para terminar. "Give me a second to finish."
Dame un minuto, por favor. "Give me a minute, please."	Vamos a salir en cinco minutos. "We are going to leave in five minutes."
Por fin hemos terminado. "We have finally finished."	

GRAMMAR

In this lesson's Grammar Point we talked about Direct Object Pronouns. Meaning - Pronouns that stand in for nouns when it is clear who or what is being talked about, to save having to repeat the noun.

The Direct Object Pronouns are: me / nos, te / os, lo (masculine), la (feminine), los (masculine and plural), las (feminine and plural)

With Direct Object Pronouns, we refer to the person or thing that directly receives the action of a verb.

When we want to refer to "yo" (I) we use the Direct Object Pronoun "ME".

For "tú" (you) we use "TE".

For "él/ella/usted" (he/she/you) we use "LO" or "LA".

For "nosotros" (we) we use "NOS".

For "vosotros" (you all) we use "OS".

For "ellos/ellas" (they) we use "LOS" or "LAS".

*The great thing about learning pronouns is that you eliminate a lot of those awkward redundancies. Make sure to check out this topic in the Grammar Bank section of the Learning Center for more details!

Correction NOTE:

During the Audio Lesson's Grammar Point it is mistakenly said that "Le" is a direct object pronoun. Le is an indirect object pronoun since it can refer to either: he, she, it or you (formal register). For more information about Direct and Indirect Object Pronouns refer to the Lesson Materials > Grammar Notes.

CULTURAL INSIGHT

While having a phone card may be convenient, the internet is making things a lot easier. If you find yourself without a phone, skype is now available in many places not only throughout Latin America but throughout the world. Skype is a program that allows callers to use their computer to make calls both internationally and locally. The prices for these calls are generally a lot cheaper than traditional phone rates. So, if you find yourself without a phone but have an internet connection, worry not, skype will help make sure that you stay connected.

LESSON NOTES

Beginner #32

Phone Card Frustration 3

CONTENTS

- Dialogue - Informal Spanish
 - Main
 - English
- Dialogue - Formal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#32

DIALOGUE - INFORMAL SPANISH

MAIN

1. PAOLA : ¿Bueno?
2. ANDRÉS : Paola, hola, soy yo.
3. PAOLA : Andrés... ¿eres tú? No te escucho bien.
4. ANDRÉS : ¡Paola! Estoy en la calle. Es que hay un montón de gente.
5. PAOLA : ¡Ah, por eso es, que hace tanta bulla!
6. ANDRÉS : ¿Cómo?... ¿Qué?... Mejor te llamo después.
7. PAOLA : ¡Sí, sí, mejor!

ENGLISH

1. PAOLA : Hello?
2. ANDRÉS : Paola, hey, it's me.
3. PAOLA : Andrés... is that you? I can't hear you very well.
4. ANDRÉS : Paola! I'm on the street. The thing is that there's a ton of people.
5. PAOLA : Ah, that's why, they're making a lot of noise.
6. ANDRÉS : What?... Huh?... I'd better call you later on.
7. PAOLA : Yeah, yeah, that'd be better.

DIALOGUE - FORMAL SPANISH

MAIN

1. PAOLA : ¿Bueno?
2. ANDRÉS : Paola, hola, soy yo.
3. PAOLA : Andrés... ¿es usted? No le escucho bien.
4. ANDRÉS : ¡Paola! Estoy en la calle. Es que hay un montón de gente.
5. PAOLA : ¡Ah, por eso es, que hace tanta bulla!
6. ANDRÉS : ¿Cómo?... ¿Qué?... Mejor le llamo después.
7. PAOLA : ¡Sí, sí, mejor!

ENGLISH

1. PAOLA : Hello?
2. ANDRÉS : Paola, hello, it is me.
3. PAOLA : Andrés... is that you? I cannot hear you very well.
4. ANDRÉS : Paola! I am on the street. The thing is that there's a ton of people.
5. PAOLA : Ah, that is why, they are making a lot of noise.
6. ANDRÉS : What?... Huh?... I had better call you later on.
7. PAOLA : Yes, yes, that would be better.

VOCABULARY

Spanish	English	Class	Gender
mejor	better, best	adjective, adverb	masculine and feminine
tanto (-a)	so much, so many	adjective	
escuchar	to listen	verb	
bullá	noise, racket	noun	feminine
montón	ton, lot, a great quantity	noun	masculine
gente	people	noun	feminine

SAMPLE SENTENCES

Él piensa que es mejor que yo, ¡pero está equivocado! "He thinks that he is better than me, but he is wrong!"	Es una ciudad pequeña, o mejor dicho, es un gran pueblo. "It's a small city, or better yet, it's a large town."
En mi casa hay tantas sillas como en tu casa. "In my house there are as many chairs as in your house."	¿Cuál es la causa de tanta comoción? "What's the cause for so much commotion?"
Me gusta escuchar el radio antes de acostarme. "I like to listen to the radio before going to sleep."	Todas las mañanas escucho el gallo cantar. "Every morning, I listen to the rooster sing."
¿Quién hace tanta bulla? "Who's making all the racket?"	Hay un montón de gente en la plaza. "There are a ton of people in the plaza."

La gente de diferentes partes del mundo tienen diferentes creencias y costumbres.

"People from different parts of the world have different beliefs and customs."

A mí me gusta hablar con la gente en los buses.

"I like to talk to the people on the buses."

GRAMMAR

In this grammar point, we're going to look at how to use the verb "ser" (to be) on the telephone in order to identify yourself.

If we're speaking in English and we call someone, we would say "hey, it's me."

Now, if we look closely at the English construction here, the verb being used is "to be". We are using the third person singular "it is" to identify ourselves.

In Spanish, we form this same expression by saying, "hola, soy yo."

Here, the verb used is "ser" (to be). It is conjugated in the first person singular.

Literally, this translates to "I Am I". This is so hard to get used to as a non-native speaker. However, the correct translation is "it's me".

In the second line of the conversation, Paola asks "¿Eres tú?" (Is that you?).

Again, literally this means "are you you?", but figuratively we get the meaning "is that you?" So, to identify yourself on the phone, say "hola, soy yo" (hey, it's me).

If you want to tell them your name, simply follow this structure:

"hola, soy *name*".

For example: "hola, soy maria", "hola, soy hector", etc...

CULTURAL INSIGHT

It is no surprise that Paola cannot hear Andres while he is on the phone. Depending on the city, if you are in a large Latin American City, the streets are always most likely busy. Cities like Lima, San Jose, Buenos Aires, and San Juan, are places where most of the population of said country lives. Streets will most likely never be deserted (but if they are, it would be a good idea to avoid them). Payphones are scattered about and if the city is anything like San Jose, Costa Rica, there will be lines of people waiting to use the phone. So, get used to the noise and get used to the people.

LESSON NOTES

Beginner S1 #33

Meet My Relatives - 1

CONTENTS

- Dialogue - Informal Spanish
 - Main
 - English
- Dialogue - Formal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#33

DIALOGUE - INFORMAL SPANISH

MAIN

1. ROSANA : Marcos, ¿te he presentado a mi prima, Laura?
2. MARCOS : No, no creo. ¿Quién es ella?
3. ROSANA : Es la hija de mi tío Victor, el hermano de mi mamá.
4. MARCOS : O sea, ¿ustedes son primas hermanas?
5. ROSANA : Claro. Su papá y mi mamá son hermanos. Déjame presentarte.

ENGLISH

1. ROSANA : Marcos, have I introduced ya' to my cousin, Laura?
2. MARCOS : No, no I don't believe so. Who is she?
3. ROSANA : She's the daughter of my Uncle Victor, my mom's brother.
4. MARCOS : So then, you guys are first cousins?
5. ROSANA : Right. Her dad and my mom are siblings. Let me introduce ya'.

DIALOGUE - FORMAL SPANISH

MAIN

1. ROSANA : Marcos, ¿le he presentado a mi prima, Laura?
2. MARCOS : No, no creo. ¿Quién es ella?
3. ROSANA : Es la hija de mi tío Victor, el hermano de mi madre.
4. MARCOS : O sea, ¿ustedes son primas hermanas?
5. ROSANA : Claro. Su papá y mi mamá son hermanos. Déjeme presentarle.

ENGLISH

1. ROSANA : Marcos, have I introduced you to my cousin, Laura?
2. MARCOS : No, no I do not believe so. Who is she?
3. ROSANA : She is the daughter of my Uncle Victor, my mother's brother.
4. MARCOS : So then, you are first cousins?
5. ROSANA : Right. Her dad and my mom are siblings. Let me introduce you.

VOCABULARY

Spanish	English	Class	Gender
presentar	to introduce	verb	
primo(-a)	cousin	noun	
hermano, -a	brother, sister	noun	masculine & feminine
hijo, -a	son, daughter	noun	masculine & feminine
presentado	introduced	past participle	
tío, -a	uncle, aunt	noun	feminine

SAMPLE SENTENCES

Te presento a mi hermano Pedro. I introduce you to my brother Pedro.	Mi prima vino a visitarme ayer. "My cousin came to visit me yesterday."
Diego es mi hermano mayor. "Diego is my older brother."	Quiero tener un hijo algún día. "I want to have a son some day."
No te he presentado a mi novia Victoria. "I have not introduced you to my girlfriend Victoria."	Tía Rosa prepara el Cebiche bien. "Aunt Rosa prepared the Cebiche well."

GRAMMAR

Today, we're going to focus on personal pronouns when they're used as direct object pronouns. This means that they directly receive the action or effect of the verb being used.

We see this take place in the conversation from this lesson:

"¿Te he presentado a mi prima, Laura?"
(Have I introduced you to my cousin Laura?)

The personal pronoun in this case is "te", which means "you". We also have a verb in the Preterit Perfect: "he" from "haber" (to have). This means that we use the verb "haber" in the present indicative tense and then follow it up with a past participle: "yo he presentado" (I have introduced).

When we use a personal pronoun as a direct object with the preterit perfect tense, it must be placed before the verb.

Note the details of the sentence, "*¿Te he presentado* a mi prima, Laura?" (Have I introduced you to my cousin Laura?).

We've gone over personal pronouns as direct objects before, but let's run through them again:

"me, te, lo, la, nos, os, los, las"

Here are a few more sample sentences to see how the personal is placed in conjunction with the Preterit Perfect Tense:

"Le he llamado tres veces." (I have called him three times.)

"Nos han buscado todo el día." (They have looked for us all day.)

"No me has contado esa historia." (You have not told me that story.)

"Te hemos hablado sobre la tarea." (We have spoken with you about the homework.)

CULTURAL INSIGHT

Latino culture places a high importance on family. Most countries in Latin America have been historically based on agriculture. Large families made food cultivation easier. It would not be unusual for a mother to have fifteen children. One's duty is to family. Family, religion, gender roles, and tradition are important all over Latin America and Spain. The Catholic influence in the Spanish speaking world cannot be overstated. Family and the Church provide the backbone for these societies.

LESSON NOTES

Beginner #34

Meet My Relatives - 2

CONTENTS

- Dialogue - Informal Spanish
 - Main
 - English
- Dialogue - Formal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#34

DIALOGUE - INFORMAL SPANISH

MAIN

1. ROSANA : Laura, ven un ratito. Marcos, te presento a Laura, mi prima hermana.
2. MARCOS : Mucho gusto, Laura.
3. LAURA : Igualmente, Marcos.
4. MARCOS : ¡Qué numerosa es tu familia!
5. LAURA : Marcos, ¿has conocido a David?
6. MARCOS : Creo que él me falta todavía. ¿Quién es?
7. LAURA : Es mi cuñado, el esposo de mi hermana, Susana.

ENGLISH

1. ROSANA : Laura, come here for a second. Marcos, meet Laura, my second cousin.
2. MARCOS : A pleasure, Laura.
3. LAURA : For me too, Marcos.
4. MARCOS : What a big family you have!
5. LAURA : Marcos, have ya' met David?
6. MARCOS : I don't think I have yet. Who is he?
7. LAURA : He's my brother-in-law, my sister Susana's husband.

DIALOGUE - FORMAL SPANISH

MAIN

1. ROSANA : Laura, venga un ratito. Marcos, le presento a Laura, mi prima hermana.
2. MARCOS : Mucho gusto, Laura.
3. LAURA : Igualmente, Marcos.
4. MARCOS : ¡Qué numerosa es su familia!
5. LAURA : Marcos, ¿ha conocido a David?
6. MARCOS : Creo que él me falta todavía. ¿Quién es?
7. LAURA : Es mi cuñado, el esposo de mi hermana, Susana.

ENGLISH

1. ROSANA : Laura, come here for a second. Marcos, meet Laura, my second cousin.
2. MARCOS : A pleasure, Laura.
3. LAURA : For me too, Marcos.
4. MARCOS : What a big family you have!
5. LAURA : Marcos, have you met David?
6. MARCOS : I do not think I have yet. Who is he?
7. LAURA : He is my brother-in-law, my sister Susana's husband.

VOCABULARY

Spanish	English	Class	Gender
todavía	still, yet, nevertheless	adverb	
faltar	to lack, to be missing	verb	
ratito	a little while	diminutive noun	masculine
igualmente	likewise	adverb	
numeroso, -a	numerous, big	adjective	
cuñado	brother-in-law	noun	masculine
cuñada	sister-in-law	noun	feminine

SAMPLE SENTENCES

Todavía no me han llamado. "They haven't called me yet."	A Jorge le hacen falta unos zapatos nuevos. "Jorge needs a new pair of shoes."
A mi café le falta azúcar. "My coffee is missing sugar."	Ven un ratito porque tengo que decirte algo. "Come for a little while because I have something to tell you."
¡Qué tenga mucha suerte!... ¡Igualmente! "Good luck!... Same to you!"	Ella tiene una familia numerosa. "She has a large family."
¿Cómo se llama tu cuñado? "What's your brother-in-law's name?"	¿Tu cuñada ya se casó? "Did you sister-in-law get married yet?"

GRAMMAR

Today's topic is the verb "faltar" (to lack, to be missing). This verb is often used with indirect object pronouns, much the same way as "gustarse" (to be pleasing to oneself) and "dolerse" (to hurt oneself). Recall that the personal pronouns we use are "me, te, le, nos, os, les".

In today's lesson conversation, Marcos says the following:
"Creo que él me falta todavía."

Now, the literal translation we get from the phrase is "I believe he is lacking to me still". However, with the verb "faltar" (to lack), we must translate it figuratively to get the desired meaning in the context where it is being used.

Figuratively, the aforementioned phrase translates to "I don't believe I have met him yet".

In general, "faltar" is used to figuratively express "to need", or "to have yet to do something".

There is one thing to note about the verb "faltar" (to lack), when combined with a direct object pronoun. *The verb "faltar" must be conjugated according to what it is that is lacking, not according to who is lacking that thing.* This is the same issue that we see with verbs like "gustarse" (to be pleasing to oneself).

Observe the examples below to see what this means more clearly, and note the figurative translation in the last example:

Correct: "Me *faltan tres pesos* para pagar la cuenta." (I lack/need three pesos to pay the bill.)

Incorrect: "Me *falto tres pesos* para pagar la cuenta."

Correct: "Te *falta tiempo* para terminar la tarea." (You lack time to finish the homework.)

Incorrect: "Te *faltas tiempo* para terminar la tarea."

Correct: "Nos *falta estudiar* el último capítulo." (We need/have yet to study the last chapter.)

Incorrect: "Nos *faltamos estudiar* el último capítulo."

CULTURAL INSIGHT

If you find yourself in a relationship with a Latino or Latina, expect to meet the family. I when we say the family, we mean the entire family. Normally, these families are very large and involved. Generations live in close quarters to each other and an extended family is the norm. Unlike some places, like the US for example, a house will be home to 3 or sometimes 4 generations of one family. When greeting family members for the first time, make sure to address members of the family using the "Ud" form as a sign of respect. If Spanish is not your first language, most families will be pretty forgivable about mistakes, but the use of "Ud" as a form address is simple enough and really important. Once you are accepted into the family as guest, expect to be fed and talked about after you leave!

LESSON NOTES

Beginner #35

Meet My Relatives - 3

CONTENTS

- Dialogue - Informal Spanish
 - Main
 - English
- Dialogue - Formal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#35

DIALOGUE - INFORMAL SPANISH

MAIN

1. LAURA : ¡Oye, David! Quiero presentarte a Marcos, el amigo de Rosana.
2. DAVID : ¿Qué tal, Marcos?
3. MARCOS : ¿Cómo estás?
4. DAVID : Tú eres el norteamericano, ¿no?
5. MARCOS : Sí. Soy de Miami.
6. DAVID : Bueno, hermano, mientras estés acá, si necesitas que te revise los dientes, no hay ningún problema.
7. MARCOS : Ah, eres dentista...
8. DAVID : No, ¡soy veterinario!
9. LAURA : ¡Ay, jejeje... qué pesado!

ENGLISH

1. LAURA : Hey, David! I want to introduce Marcos, Rosana's friend.
2. DAVID : What's up Marcos?
3. MARCOS : How do you do?
4. DAVID : You're the North American, right?
5. MARCOS : Yeah, I'm from Miami.
6. DAVID : Well, bro', while you're here, if you need me to look at your teeth, there's no problem.
7. MARCOS : Oh, you're a dentist...
8. DAVID : No, I'm a veterinarian!
9. LAURA : Oh, hahaha... what a pain!

DIALOGUE - FORMAL SPANISH

MAIN

1. LAURA : ¡Oiga, David! Quiero presentarle a Marcos, el amigo de Rosana.
2. DAVID : ¿Qué tal, Marcos?

3. MARCOS : ¿Cómo está usted?
4. DAVID : Usted es el norteamericano, ¿no?
5. MARCOS : Sí. Soy de Miami.
6. DAVID : Bueno, hermano, mientras esté acá, si necesita que le revise los dientes, no hay ningún problema.
7. MARCOS : Ah, usted es dentista...
8. DAVID : No, ¡soy veterinario!
9. LAURA : ¡Ay, jejeje... qué pesado!

ENGLISH

1. LAURA : Hey, David! I want to introduce Marcos, Rosana's friend.
2. DAVID : What's up Marcos?
3. MARCOS : How do you do?
4. DAVID : You are the North American, right?
5. MARCOS : Yes, I am from Miami.
6. DAVID : Well, my brother, while you are here, if you need me to look at your teeth, there is no problem.
7. MARCOS : Oh, you are a dentist...
8. DAVID : No, I am a veterinarian!
9. LAURA : Oh, hahaha... what a pain!

VOCABULARY

Spanish	English	Class	Gender
mientras	while	conjunction	
dentista	dentist	noun	masculine & feminine
veterinario, -a	veterinarian	noun	masculine & feminine
pesado(-a)	heavy, annoying	adjective	
diente	tooth	noun	masculine
presentar	to introduce	verb	

SAMPLE SENTENCES

Mientras que hagas compras sin pensarlo, nunca ahorrarás dinero. "As long as you make purchases without thinking, you'll never save money."	Tengo que tomarme un analgésico cada vez que voy al dentista. "I have to take a painkiller every time I go to the dentist."
¿Conoces un buen dentista? "Do you know a good dentist?"	Llevé mi perro al veterinario. "I took my dog to the vet."
Esta mesa es muy pesada. "This table is very heavy."	¿Ya te lavaste los dientes? "Did you brush your teeth yet?"
Te presento a mi hermano Pedro. "I introduce you to my brother Pedro."	Déjame presentarte a mi hermana. "Let me introduce you to my sister."

GRAMMAR

Today, we examine the sequence of tenses involved with the Subjunctive Mood. Recall that the Subjunctive can be used with conjunctions of time to express pending action, restriction, doubt, purpose, and possibility. In this lesson's conversation, we see an expression of possibility with the subjunctive because the future realization of this possibility is uncertain.

Notice the verb in the Subjunctive:

"Si necesitas que te *revise* los dientes, no hay ningún problema."
(If you need me to look at your teeth, there's no problem.)

Let's review the sequence of tenses for expressions in the subjunctive:

1. Expression of possibility/purpose/influence/ in the Indicative mood
2. Que
3. Verb conjugated in the Subjunctive Mood

Now have a look at the following examples and pay attention to the nature of the statements and the sequence of tenses (the Subjunctive tense is highlighted):

"Si quieres que te *ayude*, avisame."

(If you want me to help you, let me know.)

"Si dudas que él *sea* su hijo de Mario, preguntale a su esposa."

(If you doubt that he is Mario's son, ask his wife.)

"Daniela va a hablar con su jefe en caso de que Juan *se enferme*."

(Daniela is going to talk with his boss in the event that Juan gets sick.)

"Yo trabajo para que mis hijos *tengan* una buena vida."

(I work so that my children have a good life.)

"Es posible que ella *sepa* mi secreto."

(It is possible that she knows my secret.)

"Ella no permite que él *salga*."

(She doesn't permit him to go out.)

"Estoy esperando hasta que *llegue* el bus."

(I am waiting until the bus arrives.)

CULTURAL INSIGHT

When you're at a party where someone else's family has convened, you'd better be ready for hard-hitting jokes, just like the one we saw in today's conversation. Don't be surprised if relatives of a friend go out of their way to give you a hard time. But, the question is: what does this mean? In most cases, it means that they want to see how good your sense of humor is, so don't be afraid to laugh! Also, you may also find that if someone is giving you a hard time, one of the best things you can do is give them a hard time back. In most cases, this will release the tension that you might have been feeling and will also show them that you understand and appreciate their humor. In a word, that you can dish it out and take it as well.

LESSON NOTES

Beginner S1 #36

Love in the time of cholera

CONTENTS

- Dialogue - Informal Spanish
 - Main
 - English
- Dialogue - Formal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#36

DIALOGUE - INFORMAL SPANISH

MAIN

1. JOSÉ: Hola, Anita. ¿Qué estás leyendo?
2. ANA: Ah, una novela. Se llama 'El amor en los tiempos del cólera'.
3. JOSÉ: ¡Ah, mira tú! Te gustan las obras de Gabriel García Márquez, ¿no?
4. ANA: Bueno, de hecho no soy fanática del realismo mágico, sin embargo, por lo que he leído, es posible que este libro cambie mi opinión.
5. JOSÉ: No lo dudo. Tiene sus poderes. Además, es una de sus obras maestras.
6. ANA: Así dicen, ¿no?

ENGLISH

1. JOSÉ: Hey there, Annie. What are ya' reading?
2. ANA: Ah, a novel. It's called 'Love in the Time of Cholera'.
3. JOSÉ: Wow, look at you! You like Gabriel García Márquez's work, huh?
4. ANA: Well, I'm not much of a fan of Magical Realism, however, from what I've read, this book may possibly change my opinion.
5. JOSÉ: I don't doubt it. It has its powers. What's more, it's one of his masterpieces.
6. ANA: So they say, right?

DIALOGUE - FORMAL SPANISH

MAIN

1. JOSÉ: Hola, Ana. ¿Qué está leyendo?
2. ANA: Ah, una novela. Se llama 'El amor en los tiempos del cólera'.
3. JOSÉ: ¡Ah, mira usted! Le gustan las obras de Gabriel García Márquez, ¿no?
4. ANA: Bueno, de hecho no soy fanática del realismo mágico, sin embargo, por lo que he leído, es posible que este libro cambie mi opinión.
5. JOSÉ: No lo dudo. Tiene sus poderes. Además, es una de sus obras maestras.
6. ANA: Así dicen, ¿no?

ENGLISH

1. JOSÉ : Hey there, Ana. What are you reading?
2. ANA : Ah, a novel. It is called 'Love in the Time of Cholera'.
3. JOSÉ : Wow, look at you! You like Gabriel García Márquez's work, eh?
4. ANA : Well, I am not much of a fan of Magical Realism, however, from what I have read, this book may possibly change my opinion.
5. JOSÉ : I don't doubt it. It has its powers. What's more, it's one of his masterpieces.
6. ANA : So they say, right?

VOCABULARY

Spanish	English	Class	Gender
poder	power	masc. noun	
cólera	cholera, anger	noun	feminine
obra	work	noun	feminine
fanático, -a	fan, fanatic	noun	masculine & feminine
realismo	realism	noun	masculine
mágico, -a	magical	adjective	

SAMPLE SENTENCES

El gobierno ya tiene demasiado poder. "The government already has too much power."	¡Este tráfico me da tanta cólera! "This traffic makes me so angry!"
La cólera es una enfermedad grave. "Cholera is a serious illness."	Las obras de Pablo Neruda son muy poderosas. "The works of Pablo Neruda are very powerful."
Ella es una fanática de la literatura clásica. "She's a fan of classical literature."	El realismo es un genero literario que presenta una historia como real. "Realism is a literary genre that presents a story as real."
Buenos Aires es una ciudad mágica. "Buenos Aires is a magical city."	

GRAMMAR

Today we discuss the Subjunctive Mood as it is used to express doubt and possibility about present, future, or past events. *To express doubt or denial about a situation or someone's actions, including your own, use the following construction:*

Independent Clause + que + Dependent Clause

In other words:

PERSONAL:

Subject 1 + verb of doubt (indicative) + que + Subject 1 or 2 + verb (subjunctive)

OR

Impersonal Expression of doubt + que + Subject 1 or 2 + verb (subjunctive)

For example:

PERSONAL:

"Yo no creo que ellos puedan ganar el partido"

(I don't think they can win the game.)

"Dudo que mi hermano vote en las elecciones."

(I doubt my brother will vote in the elections.)

"No estamos seguros de que hayan llamado."

(We are not sure that they have called.)

"Dudan que sus amigos vengan a la fiesta."

(They doubt that their friends will come to the party.)

IMPERSONAL:

"Es posible que ellos ganen las elecciones."

(It is possible that they will win the election.)

"No es probable que yo me pierda."

(It is not probable that I will get lost.)

"Es imposible que él haya perdido las elecciones."

(It's impossible that he has lost the election.)

"No es obvio que todos los gobiernos sean corruptos."

(It is not obvious that all governments are corrupt.)

*When a statement indicates certainty rather than doubt or lack of certainty, the Indicative mood is used rather than the Subjunctive. For example: "Es obvio que los gobiernos son corruptos" (It is obvious that governments are corrupt.) Note the certainty expressed.

CULTURAL INSIGHT

Gabriel García Márquez is a Nobel Prize winning author of Colombian decent. Considered one of the most influential writers of the 20th century, Márquez is mostly known for the literary style known as Magical Realism. Magical Realism is popular in Latin American literature and is an artistic genre in which magical elements or illogical scenarios appear in an otherwise realistic or even "normal" setting. It has become so popular that there now exists a backlash, aptly called, 'McOndo' which still pays homage to Márquez's influence. His two most famous works, *One Hundred Years of Solitude* and *Love in the Time of Cholera* are considered great literary achievements, but the former is known as his magnum opus. *One Hundred Years of Solitude* metaphorically encompasses the history of Columbia and Latin America while examining a family's struggle in the fictional town of Macondo. The book is dense and layered, not one that would be considered especially for pleasure reading. Reading the text is rewarding and definitely suggested. *Love in the Time of Cholera*, on the other hand, is a lighter love tale that is suggested for anyone beginning to read Márquez. It is a novel that chronicles the unrequited love of a man named Florentino Ariza for a woman named Fermina Daza. This book was made a film starring Javier Bardem, but in my opinion, Márquez's work is too dense for film.

LESSON NOTES

Beginner #37

I don't even understand an iota!

CONTENTS

- Dialogue - Informal Spanish
 - Main
 - English
- Dialogue - Formal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#37

DIALOGUE - INFORMAL SPANISH

MAIN

1. ANA: José, ¿has leído algún libro de Mario Vargas Llosa?
2. JOSÉ: ¡Pero claro oye! Leí 'Pantaleón y las visitadoras' y también 'La fiesta del chivo'.
3. ANA: ¡Pucha, es que estoy tratando de leer 'La ciudad y los perros', pero no entiendo ni jota!
4. JOSÉ: Ya pues, pero así son las novelas del boom latinoamericano: más que nada son narraciones en primera persona, pero no se sabe quién es el narrador.
5. ANA: Exige mucha interpretación por la parte del lector.
6. JOSÉ: ¡Asu macho, un montón!

ENGLISH

1. ANA: José, have you ready any of Mario Vargas Llosa's books?
2. JOSÉ: Hey now, of course I have! I read 'Pantaleón and the Visitors' and also 'The Feast of the Goat'.
3. ANA: Shoot, the thing is that I'm trying to read 'The City and the Dogs', and I don't understand even an iota!
4. JOSÉ: Well now, those are the novels of the Latin American Boom for ya': more than anything, they're first person narrations, but one doesn't know who the narrator is.
5. ANA: It demands a lot of interpretation from the reader.
6. JOSÉ: Ah, man, a ton!

DIALOGUE - FORMAL SPANISH

MAIN

1. ANA: José, ¿ha leído algún libro de Mario Vargas Llosa?
2. JOSÉ: ¡Pero claro oiga! Leí 'Pantaleón y las visitadoras' y también 'La fiesta del chivo'.
3. ANA: ¡Pucha, es que estoy tratando de leer 'La ciudad y los perros', pero no entiendo ni jota!
4. JOSÉ: Ya pues, pero así son las novelas del boom latinoamericano: más que nada son narraciones en primera persona, pero no se sabe quién es el narrador.
5. ANA: Exige mucha interpretación por la parte del lector.
6. JOSÉ: ¡Asu macho, un montón!

ENGLISH

1. ANA: José, have you ready any of Mario Vargas Llosa's books?
2. JOSÉ: Hey now, of course I have! I read 'Pantaleón and the Visitors' and also 'The Feast of the Goat'.
3. ANA: Shoot, the thing is that I am trying to read 'The City and the Dogs', and I don't understand even an iota!
4. JOSÉ: Well now, those are the novels of the Latin American Boom for you: more than anything, they're first person narrations, but one does not know who the narrator is.
5. ANA: It demands a lot of interpretation from the reader.
6. JOSÉ: Oh man, a ton!

VOCABULARY

Spanish	English	Class	Gender
más que nada	more than anything	phrase	
ni jota	not a thing, not even an iota	phrase	
narración	narration	noun	feminine
narrador, -a	narrator	noun	masc. & fem.
exigir	to demand	verb	
lector, -a	reader	noun	masculine, feminine

SAMPLE SENTENCES

Más que nada me gusta leer la poesía. "More than anything I like to read poetry."	Vi toda la película, pero te confieso que no entendí ni jota. "I watched the entire movie, but I admit that I didn't understand even an iota."
La narración de Mario Vargas Llosa exige mucha interpretación por la parte del lector. "The narration of Mario Vargas Llosa demands a lot of interpretation from the reader."	Vargas Llosa es un brillante narrador. "Vargas Llosa is a brilliant narrator."
El director exige participación de todos los gerentes durante las reuniones mensuales. "The director demands participation from all the managers during their monthly meetings."	Un escritor tiene que pensar mucho en sus lectores. "A writer has to think a lot about his readers."

GRAMMAR

Today we introduce the passive/impersonal use of "se". We use the passive/impersonal "se" when giving information or instructions where the person doing the action is not important. That is to say, there is a difference between passive and active construction with verbs.

In the conversation, we see "no se sabe quién es el narrador" (one doesn't know who the narrator is). Here, the person and number of this verb is the third person singular. The little two-letter word "se" is what we call an indefinite subject pronoun. Let's think about it this way: When we form an impersonal statement, we always use this word, "se", before a verb conjugated to the third person singular, and we have to remember that the subject is unknown or generalized.

When we say, "yo no veo nada" (I don't see anything), there is a specific person (yo/I), carrying out the action (no veo/I don't see).

On the other hand, when we say, "no se ve nada" (nothing is seen), there is no specific person completing the action of 'not seeing anything'. The verb is passive/impersonal because no one in particular is doing the action.

Formation

"se" + third person singular of verb

"Se estudia mucho en la universidad" (One studies a lot in the university).

"se" + third person singular of verb + noun

"Se necesita sal para cocinar" (One needs salt in order to cook).

"se" + third person plural of verb + plural noun or series of nouns

"Se añaden verduras y arroz" (One adds vegetables and rice).

*Review the Grammar Bank for more examples of the impersonal/passive "se"!

CULTURAL INSIGHT

Mario Vargas Llosa is a critically acclaimed Peruvian author and widely held as one of Latin America's most significant authors. His fiction generally focuses on social change and in 1990, he made an unsuccessful bid for the Presidency of Peru. Known to work in a number of literary genres, Llosa rose to fame in the 1960's with the novels: *La ciudad y los perros*, *La casa verde*, and *Conversación en la catedral*. In 1971, Vargas Llosa published *García Márquez: Story of a Deicide* as his doctoral thesis for the University of London. His thesis was later published as a book. Although Vargas Llosa wrote this book-length study about his then friend, Nobel prize-winning Colombian author Gabriel García Márquez, they have not spoken to each other in more than 30 years. In 1976, Vargas Llosa punched García Márquez in the face in Mexico City at the Palacio de Bellas Artes, ending the friendship. Neither writer has publicly stated the underlying reasons for the quarrel.

LESSON NOTES

Beginner #38

Listen to me with your eyes

CONTENTS

- Dialogue - Informal Spanish
 - Main
 - English
- Dialogue - Formal Spanish
 - Main
 - English
- Vocabulary
- Sample sentences
- Grammar
- Cultural insight

#38

DIALOGUE - INFORMAL SPANISH

MAIN

1. ANA: ¡Uf, qué atrevido eres! Sor Juana Inés de la Cruz... ¿Te gusta la poesía barroca?
2. JOSÉ: ¡Sí pues! Estoy enamorado de ella. ¿Has leído el soneto 145...? Aquí va la primera estrofa... 'Éste que ves, engaño colorido que, del arte ostentando los primores, con falsos silogismos de colores es cauteloso engaño del sentido...'
3. ANA: ¡Ay, qué precioso! Ella escribió este poema imitando a Góngora, ¿cierto?
4. JOSÉ: Así es. A mi parecer, éste es un verdadero ejemplo de las bellas artes...
5. ANA: ¡Es increíble que ella fuese monja!
6. JOSÉ: Y que haya escrito toda su obra enclaustrada...

ENGLISH

1. ANA: Wow! You're so daring! Sister Juana Inés de la Cruz... Do you like Baroque poetry?
2. JOSÉ: I sure do! I'm in love with it! Have you read sonnet 145...? Here goes the first stanza... 'This that you see, colored deceit, which, from brandishing art with pulchritude, with false syllogisms of color, is a wary deception of the sense...'
3. ANA: Oh, that's beautiful! She wrote that imitating Góngora, right?
4. JOSÉ: That's right. The way I see it, this is a true example of the fine arts...
5. ANA: It's incredible that was a nun!
6. JOSÉ: And that she wrote all of her work in a convent...

DIALOGUE - FORMAL SPANISH

MAIN

1. ANA: ¡Uf, qué atrevido es usted! Sor Juana Inés de la Cruz... ¿Le gusta la poesía barroca?
2. JOSÉ: ¡Sí pues! Estoy enamorado de ella. ¿Ha leído el soneto 145...? Aquí va la primera estrofa... 'Éste que ves, engaño colorido que, del arte ostentando los primores, con falsos silogismos de colores es cauteloso engaño del sentido...'
3. ANA: ¡Ay, qué precioso! Ella escribió este poema imitando a Góngora, ¿cierto?
4. JOSÉ: Así es. A mi parecer, éste es un verdadero ejemplo de las bellas artes...
5. ANA: ¡Es increíble que ella fuese monja!
6. JOSÉ: Y que haya escrito toda su obra enclaustrada...

ENGLISH

1. ANA : Wow! You are so daring! Sister Juana Inés de la Cruz... Do you like Baroque poetry?
2. JOSÉ : I sure do! I am in love with it! Have you read sonnet 145...? Here goes the first stanza... 'This that you see, colored deceit, which, from brandishing art with pulchritude, with false syllogisms of color, is a wary deception of the sense...'
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4. JOSÉ : That's right. The way I see it, this is a true example of the fine arts...
5. ANA : It is incredible that was a nun!
6. JOSÉ : And that she wrote all of her work in a convent...

VOCABULARY

Spanish	English	Class
atrevido, -a	daring	adjective
barroco, -a	Baroque	adjective, noun
soneto	sonnet	masc. noun
estrofa	stanza, strophe	fem. noun
ostentar	to flaunt	verb
primor	beauty, delicateness	masc. noun

SAMPLE SENTENCES

Hay que ser muy atrevido para ese tipo de trabajo. "You have to be really daring for that line of work."	La poesía barroca celebra la grandeza. "Baroque poetry celebrates grandeur."
Me cuesta escribir los sonetos. "It's hard for me to write sonnets."	¿Cuántos versos tiene la primera estrofa? "How many lines does the first stanza have?"
El ladrón ostentaba lo robado. "The thief was flaunting what he had robbed."	El hijo de Ángela es un primor. "Angela's son is beautiful."

GRAMMAR

Today's grammar topic is how to distinguish the usage of the Absolute (simple) Preterit from the Preterit Perfect. The main difference is that the Preterit Perfect expresses a past action that flows into the present, whereas the Absolute Preterit expresses a past action that is completely finished.

In our lesson conversation we saw the Preterit Perfect in the following phrase:

"¿Has leído el soneto 145?"
(Have you read sonnet 145?)

There are a couple of things to notice here. First, this action happened in the past, and second, this past action extends to the present moment. The person who "has" read the sonnet still retains that experience up to the present moment.

Compare the last example to this line from the conversation in which we see the Absolute Preterit:

"Ella escribió este poema imitando a Góngora, ¿cierto?"
(She wrote that poem imitating Góngora, right?)

Here, the verb in the Absolute Preterit is "escribió" (wrote). In this case, we use the Absolute Preterit because this action does NOT continue on to the present. It took place in the past. It simply started and finished. If we were to say "ella la ha escrito" (she has written it), it would suggest that she is alive and still writing, but, unfortunately, Sor Juana passed away over 300 years ago, so, it wouldn't make sense to say it this way.

Finally, compare the sentences below to solidify your understanding of the difference between the Absolute Preterit and Preterit Perfect:

PRETERIT PERFECT

"He tenido un día difícil."
(I have had a tough day.)

*The use of the Preterit Perfect here suggests that your tough day is not over yet. You would say it like this when it is still the same day that you are referencing.

ABSOLUTE PRETERIT

"Ayer, tuve un día difícil."
(Yesterday, I had a tough day.)

*Notice how the action of the verb here is not linked to the present. It is over and done with. Yesterday was tough, but that doesn't necessarily suggest that today is tough.

CULTURAL INSIGHT

In today's lesson, we learned about the celebrated poet, Sor Juana Inés de la Cruz. Her work is remarkable for a number of reasons. First, she was a woman and a woman in the second half of the 17th century was not expected to write poetry, no matter how intelligent or ingenious she was. Second, curiously Sor Juana had a decent amount of money to her name.

As was the custom in colonial Mexico, if she had married, her husband would have been entitled to that sum. Conscious of this risk, Sor Juana entered a convent, where her money would be protected and where she hoped to find solace and privacy to pursue her interests in Letters. The third characteristic that defines Sor Juana from many other renowned poets, like her role model Luís de Góngora, is her stance on the roles and responsibilities of men.

If we cannot outright call Sor Juana the first feminist, we can at least say that her work paved the way for feminist thought as we know it today. Octavio Paz, the famous modern Mexican poet and critic, has written a fantastic biographical account called "Las trampas de la fé", which is available in English translation under the title "The Traps of Faith". One of Sor Juana's most famous poems is Sonnet 145, which we include below, followed by an English translation:

Soneto 145

Éste que ves, engaño colorido,
que del arte ostentando los primores,
con falsos silogismos de colores,
es cauteloso engaño del sentido;
éste en quien la lisonja ha pretendido
excusar de los años los horrores,
y, venciendo del tiempo los rigores
triunfar de la vejez y del olvido,
es un vano artificio del cuidado,
es una flor al viento delicada,
es un resguardo inútil para el hado;
es una necia diligencia errada,
es un afán caduco y, bien mirado,
es cadáver, es polvo, es sombra, es nada.

Sonnet 145

This that you see, colored deceit,
which, from brandishing art with pulchritude,
with false syllogisms of color,
is a wary deception of the sense;
this in whom flattery has bidden
to pardon from the year the horrors,
and, the strife defeating time
to triumph over age and oblivion,
it's a vain artifice of caution,
it's a flower delicate against the wind,
it's a sanctuary useless for fate;
it's doltishly mistaken diligence,
it's decrepit desire and, closely observed,
it's a corpse, it's dust, it's shadow, it's nothing.

LESSON NOTES

Beginner #39

I've got to read it for myself

CONTENTS

- 2 Informal Spanish
- 2 English
- 3 Formal Spanish
- 4 English
- 4 Vocabulary
- 5 Sample Sentences
- 6 Grammar
- 7 Cultural Insight

39

INFORMAL SPANISH

1. ANA: Oye, José, ¿tienes una copia del libro "El túnel"?
2. JOSÉ: ¿La novela de Ernesto Sábato?
3. ANA: Sí, la misma.
4. JOSÉ: Lo dificulto. Es que suelo prestar mis libros y nunca vuelvo a verlos. ¿Por qué me preguntas?
5. ANA: Porque perdí mi copia justo cuando estaba por terminarlo.
6. JOSÉ: ¡Ah, pero te has perdido lo más interesante...! ¿Quieres que te cuente cómo termina?
7. ANA: ¡Ay, no, no, no me digas nada! Tengo que leerlo yo misma para vivirlo. Me encantó la primera parte y el final me tiene intrigada, pero yo misma lo averiguaré. No me hables. ¡Chau!
8. JOSÉ: Jajaja, ¡chau!
9. ANA: Si encuentras tu copia, me avisas. ¡Chau!

ENGLISH

1. ANA: Hey, José, do you have a copy of the book "The Tunnel"?
2. JOSÉ: The novel by Ernesto Sábato?
3. ANA: Yep, that very one.

CONT'D OVER

4. JOSÉ: I doubt it. The thing is, I tend to lend out my books and I never see them again. Why do you ask?
5. ANA: Because I lost my copy just when I was about to finish it.
6. JOSÉ: Oh, but you've missed the most interesting part...! Do you want me to tell you how it ends?
7. ANA: Ah, no, no, don't tell me anything. I've got to read it myself in order to live it. I loved the first part and I'm intrigued about the ending, but I'll figure it out myself. Don't say anything to me. Bye!
8. JOSÉ: Hahaha, bye!
9. ANA: If you find your copy, let me know. Bye!

FORMAL SPANISH

1. ANA: Oiga, José, ¿tiene, usted, una copia del libro "El túnel"?
2. JOSÉ: ¿La novela de Ernesto Sábato?
3. ANA: Sí, la misma.
4. JOSÉ: Lo dificulto. Es que suelo prestar mis libros y nunca vuelvo a verlos. ¿Por qué me pregunta?
5. ANA: Porque perdí mi copia justo cuando estaba por terminarlo.
6. JOSÉ: ¡Ah, pero usted se ha perdido lo más interesante...! ¿Quiere que le cuente cómo termina?

CONT'D OVER

7. ANA: ¡Ay, no, no, no me diga nada! Tengo que leerlo yo misma para vivirlo. Me encantó la primera parte y el final me tiene intrigada, pero yo misma lo averiguaré. No me hable. ¡Chau!
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ENGLISH

1. ANA: Hello, José, do you have a copy of the book "The Tunnel"?
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8. JOSÉ: Hahaha, bye!
9. ANA: If you find your copy, do let me know. Bye!

VOCABULARY

Spanish	English	Class
averiguar	to figure out	verb
perder	to lose, to miss	verb
prestar	to lend, to borrow	verb
nunca	never, ever	adverb
intrigado, -a	intrigued	adjective
copia	copy	fem. noun

SAMPLE SENTENCES

Por favor, me averiguas el precio de esa blusa. "Would you please find out the price of this blouse for me."	Por llegar tarde al restaurante perdimos la reservación y terminamos en McDonald's para el día de los enamorados. "For arriving late to the restaurant, we lost our reservation and ended up at McDonald's for Valentine's day."
Muchos años atras, esta tienda solía prestar videos. "Many years ago, this shop used to lend videos."	¿Me prestas tu computadora? "Will you lend me your computer?"
¿Me prestan cinco dólares, por favor? "Would ya'll lend me five dollars please?"	Nunca he estado en Europa. "I've never been to Europe."

El libro me tiene intrigada. Lo tengo que terminar. "The book intrigues me. I have to finish it."	Perdí mi libro. ¿Tienes una copia? "I lost my book. Do you have a copy?"
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GRAMMAR

In Spanish, the use of commands (affirmative and negative) is very common. Today, we are looking at negative commands. Keep in mind that making a "command" does not mean that you are being bossy. In Spanish, there are both "informal" AND "formal" commands. Of course, the degree of politeness always depends on the context.

We see two examples of negative commands in the lesson conversation:

"No me digas nada." (Don't tell me anything.)

"No me hables." (Don't tell me anything.)

A Negative Command can be either Singular or Plural and either Formal or Informal. There are a couple of rules to remember with regards to their formation. We will need to remember that to form negative commands, the word "no" must always be used before the verb. Let's start with the Informal Singular Commands.

INFORMAL SINGULAR NEGATIVE COMMANDS

Informal negative singular commands (i.e. "tú") always use the Present Subjunctive form of the second person singular.

INFORMAL PLURAL NEGATIVE COMMANDS

Informal negative plural commands (i.e. "vosotros") always use the Present Subjunctive form of the second person plural.

FORMAL SINGULAR NEGATIVE COMMANDS

Formal negative singular commands (i.e. "usted") always use the Present Subjunctive form of the third person singular.

FORMAL PLURAL NEGATIVE COMMANDS

Formal negative plural commands (i.e. "vosotros") always use the Present Subjunctive form of the third person plural.

Observe these examples of negative commands:

"¡No me llames nunca más!" (Don't ever call me again!)

"No te preocupes. Va a estar bien." (Don't worry. It's going to be OK.)

"No seas tacaño, dale una buena propina." (Don't be stingy, give him a good tip.)

"No me malinterpreten, señores." (Don't misinterpret me, gentlemen.)

"David, Alejandro, no me esperéis." (David, Alejandro, don't wait for me.)

"Señora, no saque conclusiones precipitadas." (Ma'am, don't jump to conclusions.)

As you can see, it's very important to learn the forms of the Present Subjunctive in order to form negative commands. Also, we should mention that when we form commands (affirmative or negative), we are using "el modo imperativo" (the imperative mood). You will find that commands are much more common in Spanish than they are in English. Learning how to use the imperative mood is key.

CULTURAL INSIGHT

A narrative of art, love, and obsession, Ernesto Sábato's *El Túnel* is a work that takes a dark look at the mind of deranged painter antihero Juan Pablo Castel. The story centers around Castel's obsession with a woman he sees at one of his exhibitions. Castel descends into his obsession, constantly thinking about the woman and what he might say in an array of hypothetical situations. When he finally does encounter her again, (this time in an elevator) he succeeds in making connection, learning her name which is María Iribarne. As the months progress his obsessions become delusions. He ends up convincing himself that she is a "whore" who sleeps with any man that is willing. These crazed thoughts eventually lead to Castel stabbing María to death. This novel, translated as "The Outsider", won Sábato national and international acclaim. Its psychological and existential look at love in the modern world is at once rational and at the same time disturbing.

LESSON NOTES

Beginner #40

The Other Path

CONTENTS

- 2 Informal Spanish
- 2 English
- 3 Formal Spanish
- 4 English
- 5 Vocabulary
- 5 Sample Sentences
- 6 Grammar
- 7 Cultural Insight

40

INFORMAL SPANISH

1. JORGE: Claudia, creo que me quiero cambiar de carrera. Acabo de leer 'El otro sendero' y, pucha, quiero ser economista.
2. CLAUDIA: 'El otro sendero'... me parece que fue escrito por Hernán de Soto, ¿no es verdad?
3. JORGE: Así es.
4. CLAUDIA: Para ser franca, te comento que hace tiempo intenté leerlo, pero me pareció aburrido. ¿De qué se trata?
5. JORGE: ¿¡Aburrido!? ¡Oye, no te pases! ¿Sabes qué? En este libro, De Soto describe detalladamente cómo la clase baja peruana se hizo presente en el mercado siguiendo el camino de la informalidad.
6. CLAUDIA: ¿La informalidad?
7. JORGE: Claro. Ponte a pensar en Wilson o mejor aún en La Cachina. Lo que vemos aquí es la expresión revolucionaria de los pobres de este país, a los cuales no les quedaría otra, si no siguieran el sendero informal.
8. CLAUDIA: Asu... es interesante lo que me cuentas, pero de hecho tendría que leerlo yo misma para opinar.

ENGLISH

1. JORGE: Claudia, I think I have to change my career. I've just read 'The Other Path' and, man!, I want to be an economist.
2. CLAUDIA: 'The Other Path'... I think it was written by Hernán de Soto, isn't that right?

CONT'D OVER

3. JORGE: That's right.
4. CLAUDIA: To be frank, I'll tell you that a while back I tried to read it, but it seems boring to me. What's it about?
5. JORGE: Boring?! Hey, don't go overboard! You know what? In this book, De Soto describes in detail how the lower class of Peru made itself present in the market by following the road of informality.
6. CLAUDIA: Informality?
7. JORGE: Of course. Just think about Wilson, or even better, La Cachina. What we see here is the revolutionary expression of the poor people of this country, whom would not be left with any other option, if they didn't follow the informal path.
8. CLAUDIA: Wow... what you're saying is interesting, but I'd really have to read it myself in order to give my opinion.

FORMAL SPANISH

1. JORGE: Claudia, creo que me quiero cambiar de carrera. Acabo de leer 'El otro sendero' y, pucha, quiero ser economista.
2. CLAUDIA: 'El otro sendero'... me parece que fue escrito por Hernán de Soto, ¿no es verdad?
3. JORGE: Así es.
4. CLAUDIA: Para ser franca, le comento que hace tiempo intenté leerlo, pero me pareció aburrido. ¿De qué se trata?

CONT'D OVER

5. JORGE: ¿¡Aburrido!? ¡Oiga, no se pase! ¿Sabe qué? En este libro, De Soto describe detalladamente cómo la clase baja peruana se hizo presente en el mercado siguiendo el camino de la informalidad.
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8. CLAUDIA: Asu... es interesante lo que usted me cuenta, pero de hecho tendría que leerlo yo misma para opinar.

ENGLISH

1. JORGE: Claudia, I think I have to change my career. I have just read 'The Other Path' and, man!, I want to be an economist.
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3. JORGE: That is right.
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5. JORGE: Boring?! Listen, do not go overboard! You know what? In this book, De Soto describes in detail how the lower class of Peru made itself present in the market by following the road of informality.
6. CLAUDIA: Informality?

CONT'D OVER

7. JORGE: Of course. Just think about Wilson, or even better, La Cachina. What we see here is the revolutionary expression of the poor people of this country, whom would not be left with any other option, if they didn't follow the informal path.
8. CLAUDIA: Wow... what you are saying is interesting, but I would really have to read it myself in order to give my opinion.

VOCABULARY

Spanish	English	Class	Gender
aburrido, -a	boring	adjective	
informalidad	informality	fem. noun	
economista	economist		
mercado	market	noun	masculine
mismo(-a)	same	adjective	
revolucionario, -a	revolutionary	adjective	

SAMPLE SENTENCES

La película estuvo bien aburrida. Dormí rico. "The movie was really boring. I slept great."	En el mercado peruano, existe un porcentaje sorprendente de informalidad. "In the Peruvian market, there's a surprise percentage of informality."
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Los economistas se reunieron en una conferencia sobre el tratado de libre comercio. "The economists gathered in a conference about the Free Trade Agreement."	Los puestos del mercado son alquilados a vendedores minoristas por el municipio distrital. "The market stalls are leased to retailers by the district municipality."
El mercado está allá. "The market is over there."	Compraste el mismo carro que me iba a comprar. "You bought the same car I was going to buy."
Ellos pertenecen al movimiento revolucionario. "They belong to the revolutionary movement."	

GRAMMAR

In this lesson, we look at abstract nouns of quality. The more familiar you become with nouns in Spanish, the easier it will be for you to intuit words which you are not completely sure about. Learning some general rules about the formation of nouns will help you become a better "gambler" in this sense, when you begin to step forth and start speaking Spanish without translating it from your native language.

What are Abstract Nouns of Quality? These are related to adjectives and they designate qualities or properties of people, places or things, like "informalidad" (informality), which is the quality of being "informal" (informal). Another example can be found in the abstract noun of quality "sensatez" (sensability) from the adjective "sensato" (sensible). And yet another example is seen in the case of "inteligencia" (intelligence) from "inteligente" (intelligent). Of course, all abstract nouns of quality cannot be classified into these three categories, but a good number of them can. Let's take a look below to see how this occurs:

Formation:

1) Abstract Nouns of Quality with the Ending "-dad" or "-tad":

"maldad" (evilness) from the adjective "malo, -a" (evil); "posibilidad" (possibility) from the adjective "posible" (possible) "lealtad" (loyalty) from the adjective "leal" (loyal)

2) Abstract Nouns of Quality with the Ending "-ez":

"brillantez" (brightness) from the adjective "brillante"; "escasez" (scarcity) from the adjective "escaso, -a" (scarce); "sencillez" (simplicity) from the adjective "sencillo, -a" (simple)

3) Abstract Nouns of Quality with the Ending "-cía" :

"democracia" (democracy) from the adjective "demócrata, -a" (democratic); "urgencia" (urgency) from the adjective "urgente" (urgent); "emergencia" (emergency) from the adjective "emergente" (emerging)

Here are some sample sentences that utilize each type of Abstract Noun of Quality:

"Nos quedan muchas posibilidades." (We're left with a lot of possibilities.)

"La lealtad del los socios creció mientras más trabajaron juntos." (The partners' loyalty grew the longer they worked together.)

"La brillantez de la mañana campesina suscitó en mí un sentimiento profundo de nostalgia." (The brightness of morning in the countryside gave rise to a deep feeling of nostalgia in me.)

"La escasez de agua causó un pánico en el metrópolo." (The water scarcity caused a panic in the metropolis.)

"Me gusta tu sencillez." (I like your simplicity / I like how simple you are.)

"¿Me permite usar el teléfono? Es una urgencia." (May I use the phone? It's an urgency.)

"¡Ven, apúrate, es una emergencia!" (Come, hurry up, it's an emergency!)

*Notice that all of these abstract nouns of quality are feminine. This is not always the case, but with words that take the endings covered here (i.e. -dad/tad, -ez, -cía), as a general rule of thumb you can expect them to be feminine. There are other types of nouns which can be studied in relation to these, such as "primitive nouns" and "derived nouns". An example of this can be seen in the noun "pan" (bread), which is "primitive"; whereas "panadero" (baker) and "panadería" (bakery) are derived. We will go over these topics in other lessons.

CULTURAL INSIGHT

The original Spanish-language title of *The Other Path* is *El Otro Sendero*, an allusion to countering Peru's "Shining Path" ("Sendero Luminoso") guerrillas. The Senderistas had in the past attempted to assassinate him. De Soto's main thesis affirms that an important characteristic of capitalism is the functioning state protection of property rights in a formal property system where ownership and transactions are clearly recorded. Soto argues that people in developing countries possess only informal ownership of land and goods. In his view, the success of the American and Japanese capitalism stems from a clear system of property rights which were created during the western expansion of the United States in the 19th century and Post World War II Japan respectively. The lack of such a system in developing countries then inevitably leads to an inability by the poor of these countries to use their now informal ownership as collateral to gain the credit necessary in most entrepreneurial endeavors. These informal property rights must be made formal in granting land titles as such. This transparency of ownership then would provide a foundation for the poor of these countries to elevate their status and achieve a semblance of upward mobility.



Intro	20	Rise and Shine IV
1 Saying Hello!	21	Rise and Shine V
2 Where are you from?	22	Rise and Shine VI
3 Thank you for your help!	23	Cleaning Up: I
4 Excuse me.	24	Whose shirt is this?
5 Where is the market?	25	I enjoy your company... And I enjoy yours as well.
6 What is it? What does it mean?	26	Do you know the speed limit?
7 When do you want to go to the beach?	27	Impossible
8 Getting Around The City	28	The compensation
9 Will you play the song again?	29	The Negotiation
10 You're there? Or, You'll be there?	30	Phone Card Frustration I
11 There will be a lot of people	31	Phone Card Frustration 2
12 There are some people, but there'll be a lot more.	32	Phone Card Frustration 3
13 Mathematics I: Addition	25	Meet My Relatives - I
14 Mathematics II: Subtraction	26	Meet My Relatives - 2
15 Mathematics III: Multiplication	27	Meet My Relatives - 3
16 Mathematics IV: Division	28	Love in the time of cholera
17 Rise and Shine I	29	I don't even understand an iota!
18 Rise and Shine II	30	Listen to me with your eyes
19 Rise and Shine III	31	I've got to read it for myself
	32	The Other Path