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Unit 1

1.1 – Present indicative tense.

AR verbs

I-----o
You -----as
He/she/it-----a
We-----amos
You (plural) -----áis
They-----an

ER verbs

I-----o
You -----es
He/she/it-----e
We-----emos
You (plural) -----éis
They-----en

IR verbs

I-----o
You -----es
He/she/it-----e
We-----imos
You (plural) -----ís
They-----en

Some Spanish verbs are called **stem-changers** because when they are conjugated, the stem changes in a predictable way. In one group of stem-changing verbs, the letter **e** in the stem changes to **i** in all but the *nosotros* (we) and *vosotros* (you plural) forms. This particular type of stem-changing verb is found only in -ir verbs.

pedir

yo pido
tú pides
él, ella, Ud. pide

nosotros/as pedimos
vosotros/as pedís

ellos, ellas, Uds. piden

competir
to compete

impedir
to impede

medir
to measure

pedir
to ask for

repetir
to repeat

servir
to serve

teñir
to colour, dye, stain

vestir
to dress

These verbs are also stem-changers the letter **o** in the stem changes to **ue** in all but the nosotros (we) and vosotros (you plural) forms. This particular type of stem-changing verb is found in all three verb types, so AR, ER and IR verbs.

<p>contar</p> <p>yo cuento tú cuentas él, ella, Ud. cuenta</p> <p>nosotros/as contamos vosotros/as contáis</p> <p>ellos, ellas, Uds. cuentan</p>	<p>acostar to put to bed</p> <p>almorzar to eat lunch</p> <p>colgar to hang</p> <p>contar to count, to tell</p>	<p>mover to move an object, to motivate</p> <p>poder to be able to</p> <p>volver to return</p> <p>soler to be in the habit of</p>	<p>dormir to sleep</p> <p>morir to die</p>
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These verbs are also stem-changers the letter **e** in the stem changes to **ie** in all but the nosotros (we) and vosotros (you plural) forms. This particular type of stem-changing verb is found in all three verb types, so AR, ER and IR verbs.

<p>cerrar</p> <p>yo cierro tú cierras él, ella, Ud. cierra</p> <p>nosotros/as cerramos vosotros/as cerraís</p> <p>ellos, ellas, Uds. cierra</p>	<p>advertir to alert</p> <p>atender to attend to</p> <p>atravesar to cross</p> <p>calentar to heat</p> <p>cerrar to close</p>	<p>comenzar to begin</p> <p>confesar to confess</p> <p>convertir to convert</p> <p>defender to defend</p> <p>despertar to wake up</p> <p>querer to want</p>	<p>divertir to amuse</p> <p>empezar to begin</p> <p>encender to light</p> <p>entender to understand</p> <p>pensar to think</p> <p>perder to lose</p> <p>preferir to prefer</p>
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Ir and Dar are both irregular. This means that they do not follow the same rules of conjugation as the regular AR, ER and IR verbs. However, they both share the same

verbs. They do not follow ER and IR pattern.

<p>Ir</p> <p>voy vas va vamos vais van</p>	<p>Dar</p> <p>doy das da damos dais dan</p>
---	--

Tener and Venir are both irregular verbs. This means that they do not follow the same rules of conjugation as the regular ER and IR verbs. However, they both share the same pattern.

Tener

tengo
tienes
tiene
tenemos
tenéis
tienen

Venir

vengo
vienes
viene
venimos
venís
vienen

Some verbs are irregular in present tense but only when you are using the first person, so in other words, 'I'.

caer (to fall)

yo caigo

traer (to bring)

yo traigo

caber (to fit)

yo quepo

hacer (to do, make)

yo hago

*poner (to put,
place)*

yo pongo

*saber (to know
something)*

yo sé

salir (to leave)

yo salgo

ver (to see)

yo veo

Orthographic changing verbs - Some verbs change due to how the word will sound according to how it is spelled. Below are some examples.

Verbs which end in a 'ger or a 'gir' change to a 'J' in the first person (I)

Coger
colegir (e:i)
corregir (e:i)
dirigir
elegir (e:i)
escoger
exigir
proteger
recoger

cojo
coges
coge
cogemos
cogéis
cogen

Verbs which end in a 'guir or a change the 'gu' to a 'g' in the first person (I)

conseguir (e:i)
distinguir
erguir (e:i)
extinguir
perseguir (e:i)
seguir (e:i)

consigo
consigues
consigue
conseguimos
conseguís
consiguen

Verbs that end in a consonant + -cer or -cir change the c to z in the first person (I)

coercer
convencer
ejercer
esparcir
mecer*
remecer*
vencer
zurci

convenzo
convences
convence
convencemos
convencéis
convencen

Verbs that end in a vowel + -cer or -cir add z before the c in the first person (I).

Exceptions: hacer, decir

conducir
inducir
introducir
producir
reducir
reproducir
traducir
conocer
aparecer
crecer
nacer
ofrecer
parecer

conduzco
conduces
conduce
conducimos
conducís
conducen

Verbs that end in -uir (not guir) add y before o, e, and a

atribuir
concluir
constituir
construir
contribuir
distribuir
destruir
disminuir
excluir
fluir
huir
incluir
influir
instruir
sustituir

atribuyo
atribuyes
atribuye
atribuimos
atribuís
atribuyen

Some verbs that end in -iar and nearly all verbs that end in -uar take a written accent to the i or the u in all but the nosotros (we) and vosotros (you plural) forms.

acentuar
continuar
actuar
ampliar
confiar
criar
enviar
espiar
fiar
graduar
habituarse
liar
situar
valuar
variar

acentúo
acentúas
acentúa
acentuamos
acentuáis
acentúan

1.2 The perfect tense

The perfect tense is the exact equivalent to the English “I have seen”, “she has lost” etc.

As in English it consists of part of the verb

“to have” plus a *past participle* (seen, lost etc).

María **ha perdido** su bolsa

María **has lost** her bag

To form the perfect tense you need to do the following:

1. Find the correct form of the auxiliary verb ‘Haber’ depending upon to whom you are referring.

He

Has

Ha

Hemos

Habéis

Han

2. Find the infinitive of the verb that *has been* done
Eg: “spoken” – to speak – hablar

3. Turn it into a *past participle* by doing the following:
 - i. Take off the 2-letter ending
 - ii. For –ar verbs add “-ado”
 - iii. For –er and –ir verbs add “-ido”

Hablar – Hablado

Vivir – Vivido

Beber – Bebido

However, there are quite a few Spanish verbs which are irregular in the past participle. Here are some of the one's you will use more frequently:

Abrir (to open)	abierto (opened)
Decir (to say)	dicho (said)
Descubrir (to discover)	descubierto (discovered)
Escribir (to write)	escrito (written)
Describir (to describe)	describierto (described)
Hacer (to make/do)	hecho (made/done)
Morir (to die)	muerto (died)
Poner (to put)	puesto (put)
Romper (to break)	roto (broken)
Ver (to see)	visto (seen)
Volver (to return)	vuelto (returned)

To make the perfect tense negative you simply add “no” in front of the “haber” part:

E.g: No he comprado (I haven't bought)

The 2 parts (haber + past participle) do not get separated

For *reflexive* verbs you add your reflexive pronoun in front of the “haber” part:

E.g: Se ha despertado (He has woken up)

To make the reflexive verbs in the perfect tense negative you add “no” in front of the reflexive pronoun:

E.g: No se ha despertado (He has not woken up)

Practice – Translate the following into Spanish:

1. They have gone out (salir) to the park.....
2. You (pl,inf) have come (venir) to see Mr Jones.....
3. I have had (tener) a fantastic day.....
4. Francisco and Alejita have visited (visitar) their parents in Australia
.....
5. We have walked (andar) ten kilometres today.....

Choose one of the following images, and using the perfect tense, describe in Spanish, what has happened:

1.



2.



3.



1.3 – The present progressive tense

Also known as the present continuous, this verb is used in Spanish to describe something that is happening *now*.

The present progressive is usually formed using the verb 'estar' plus a present participle.

Present participles are formed as follows:

AR Verb = Stem of the verb plus 'ando' – hablando – speaking

ER/IR Verb = Stem of the verb plus 'iendo' – bebiendo – drinking

Viviendo – living.

We simply precede these with the verb 'estar' in its appropriate form:

Estoy

Estás

Está

Estámos

Estáis

Están.

In both English and Spanish the present progressive is used to talk about what a subject is doing right now. However, in Spanish it is possible to use both the present indicative (simple present) and the present progressive for the same purpose.

¿Qué haces? – What are you doing?

Limpio la cocina – I'm cleaning the kitchen.

¿Qué estás haciendo? – What are you doing?

Estoy limpiando la cocina – I am cleaning the kitchen.

Translate the following:

1. The thief is running away from the póllice.

.....

2. My sisters are playing basketball.

.....

3. Myself and the other actors are getting dressed.

.....

4. Are you working on a difficult project?

.....

5. The lift doors are not opening.

.....

6. I am combing my hair.

.....

7. You (pl) are watching the film.

.....

8. You (pl – formal) are doing that too quickly!

.....

1.4 – The present subjunctive

The subjunctive is not a tense – it is a **mood**.

A tense refers to when an action takes place. Whereas the mood reflects how the speaker feels about the topic.

Some examples of the subjunctive in English:

“The doctor recommends that he take the pills with the food”

“The law requires that you be 18 years old to vote”

“ If I were a rich man I would have no worries”

Here are some examples so that you can see the difference between phrases in the present indicative and the present subjunctive:

You are going to Spain this summer – **Vas a España este verano.**

I don't doubt that you are going to Spain this summer – **No dudo que vas a España este verano.**

I doubt that you are going to Spain this summer – **Dudo que vayas a España este verano.**

The best way to remember when it is appropriate to use the subjunctive mood, it by using the acronym WEIRDOS.

<u>W</u>	<u>Wishes, desires, Imperatives</u>	<p><i>Quiero que él., Deseo que ella..., Necesito que usted..., Espero que tú...; Mando que..., insisto que...</i></p> <p>I Want or Need someone else to do something, I Order or Insist that someone do something</p>
<u>E</u>	<u>Emotion</u>	<p><i>Me alegro de que..., me entristezco de que..., Me enoja que..., Temo que...</i></p> <p>I get (become) Happy... , Sad..., It makes me angry ... , I'm Scared... that something or someone does something</p>
<u>I</u>	<u>Impersonal observations</u>	<p><i>Es bueno que..., Es Importante que..., Es Posible que...</i></p> <p>It's good that..., It's important that..., It's possible that...</p>
<u>R</u>	<u>Recommendations</u>	<p><i>Recomiendo que..., Sugiero que...</i></p> <p>I Recommend or Suggest that someone else do something</p>
<u>D</u>	<u>Doubt, Denial, Disbelief</u>	<p><i>Dudo que., No creo que., ¿Crees que..?, niego que...</i></p> <p>I Doubt that, I Don't believe that..., Do you believe that...? I Deny that...</p>
<u>O</u>	<u>Ojalá</u>	<p><i>Ojalá que...</i></p> <p>Let's hope to God that..., God willing that..., I wish that.....</p>
<u>S</u>	<u>Speculation</u>	<p>Adverbial conjunctions to express Conditions & Times in which things may occur: <i>tan pronto como., cuando., en caso de que., en cuanto., a menos que., para que..., sin que., con tal de que., antes/después de que., aunque.,</i></p>

For most verbs the present subjunctive is created by taking the Yo form of the present indicative – then drop the O and add the following endings:

<p>AR Verbs: e, es , e, emos, éis, en</p> <p>Hablar</p> <p>Habl + e = Hable</p> <p>Hables</p> <p>Hable</p> <p>Hablemos</p> <p>Habléis</p> <p>Hablen</p>	<p>ER and IR Verbs: a, as , a, amos, áis, an</p> <p>Comer</p> <p>Com + a = Coma</p> <p>Comas</p> <p>Coma</p> <p>Comamos</p> <p>Comáis</p> <p>Coman</p>
---	--

For AR and ER stem changing verbs, the rule is the same except in nosotros and vosotros in IR stem changing ue to u, ie to I, and I to i.

Present subjunctive verbs which have an irregular first person in present indicative, do exactly the same thing.

Tener – Tengo – Tenga

Conocer – Conozco – conozca

Salir - Salgo – Salga

The following are just plain irregular and need to be memorized:

Dar – To give	Estar – To be	Haber – To be (aux)	Ir – To go	Saber – To know	Ser – To be
Dé	Esté	Haya	Vaya	Sepa	Sea
Des	Estés	Hayas	Vayas	Sepas	Seas
Dé	Esté	Haya	Vaya	Sepa	Sea
Demos	Estemos	Hayamos	Vayamos	Sepamos	Seamos
Déis	Estéis	Hayáis	Vayáis	Sepáis	Seáis
Den	Estén	Haya	Vayan	Sepan	Sean

Translate the following sentences into Spanish using the present subjunctive (use the clauses in unit 6.4 to help).

1. I am going to do swimming provided that there is a pool.
2. My sister is going to do bungee jumping, it is likely that she is afraid.
3. It is unlikely that he is in France at the moment.
4. It is impossible that he sleeps for less than one hour per night.
5. It is important that we play sports every day.
6. I hope that I can go and do base jumping on Saturday.
7. I doubt that she knows where the cat is.
8. It is likely that I am going to a restaurant this evening.

1.5 The imperative

Using the imperative

When giving positive commands (that is, telling someone to do something), remove the infinitive endings from the verb (-ar, -er, -ir) and add these verb endings:

	tú	vosotros
-ar verbs	-a	-ad
-er verbs	-e	-ed
-ir verbs	-e	-id

When using negative commands (that is, telling someone **not** to do something), remove the infinitive endings from the verb (-ar, -er, -ir) and add these verb endings:

	tú	vosotros
-ar verbs	-es	-éis
-er verbs	-as	-áis
-ir verbs	-as	-áis

1 Complete the sentences with the correct form of command of the verb given in brackets.

- 1 Rosa, no _____ (*help*) a Manolo con sus deberes.
- 2 Pablo y Ricardo, _____ (*do*) el proyecto juntos.
- 3 Lucas, _____ (*share*) tu libro con Amelia, por favor.
- 4 Laura, _____ (*listen*) a tu compañero cuando está hablando.
- 5 Chicos, no _____ (*mirar*) por la ventana.

2 Translate the sentences into English.

- 1 Patricia, levanta la mano cuando quieras hablar.

- 2 Ana y Luis, no hagáis el ejercicio juntos.

- 3 José, busca las palabras en un diccionario.

- 4 Chicos, cerrad las ventanas por favor.

5 María, no compartas tu libro con Juan.

6 Jorge, ayuda a Emir con el problema.

7 Chicas, no corráis en los pasillos.

8 Escuchad con cuidado.

Unit 2

2.1 – Past imperfect and preterite tenses.

The preterite is used to describe an action which is completed. So for example:

‘On Wednesday I drank a glass of wine’

The imperfect is used to describe repeated actions in the past or aspects of an on-going experience in the past. So, for example:

‘I used to eat a ham sandwich every day’ or

<u>Preterite – Regular verb endings</u>		<u>Imperfect Regular verb endings</u>	
<u>-AR</u>		<u>-AR</u>	
yo	é	yo	aba
tú	aste	tú	abas
él/ella	ó	él/ella	aba
nosotros/as	amos	nosotros/as	abamos
vosotros/as	asteis	vosotros/as	abáis
ellos/as	aron	ellos/as	aban
<u>-ER/IR</u>		<u>-ER/IR</u>	
yo	í	yo	ía
tú	iste	tú	ías
él/ella	ió	él/ella	ía
nosotros/as	imos	nosotros/as	íamos
vosotros/as	isteis	vosotros/as	íais
ellos/as	ieron	ellos/as	ían

Preterite – Irregular verbs

There are some verbs which have a spelling change **only** in the 'Yo' form. They are verbs ending in:

- gar change **g** to **gu**. For

example '**pagar**' becomes '**pagué**'

-car change **c** to **qu**. For example '**practicar**' becomes '**practiqué**'.

-zar change **z** to **c**. For example '**empezar**' becomes '**empecé**'.

These verbs will then follow the normal rules for tú, él/ella, nosotros/as, vosotros/as, ellos/as.

Some verbs change the **l** to a **y**

Leer – leí, leíste, **leyó**, leímos, leísteis, **leyeron**

Oír - oí, oíste, **oyó**, oímos, oísteis, **oyeron**

Construir - construí, construiste, **construyó**, construimos, construisteis, **construyeron**.

There are some verbs where the stem changes. Fortunately, this only applies to some **ir** verbs in the él/ella, ellos/ellas form and follows two rules.

Type 1: e changes to i – for example: Pedir - (yo)pedí, (tú) pediste, (el/ella) **pidió**, (nosotros/as) pedimos, (vosotros/as) pedisteis, (ellos/as) **pidieron**.

Type 2: o changes to u – for example: Dormir – (yo) dormí, (tú) dormiste, (él/ella) **durmió**, (nosotros/as) dormimos, (vosotros) dormisteis, (ellos/as) **durmieron**.

Most of the other irregular verbs have an irregular stem (which changes) but common endings which follow the normal rules. Here are the most useful ones:

<u>Infinitive</u>	<u>stem</u>	<u>ending</u>	<u>form</u>
estar	estuv	estuve	yo
poder	pud	pudiste	tú
poner	pus	puso	él/ella
querer	quis	imos	nosotros/as
saber	sup	isteis	vosotros/as
tener	tuv	ieron	ellos/as
venir	vin		

The ending for verb stems ending with a ‘j’ in the **ellos/as** form is **‘eron’** not **‘ieron’**. For example:

conducir	conduj	condujeron
decir	dij	dijeron
producir	produj	produjeron
traducir	traduj	tradujeron

The stem of hacer is hic but in the ‘el/ella’ form is hiz: hice, hiciste, hizo, hicimos, hicisteis, hicieron.

The preterite of haber which you commonly use as hay (there is/are) is hubo (there was/were).

The following verbs don’t really follow any pattern, they just are what they are, so you have to learn them.

<u>Dar (to give)</u>	<u>Ir (to go)</u>	<u>Ser (to be)</u>	<u>Ver (to see)</u>
di	fui	fui	vi
diste	fuiste	fuiste	viste

dio	fue	fue	vio
dimos	fuimos	fuimos	vimos
disteis	fuisteis	fuisteis	visteis
dieron	fueron	fueron	vieron

Imperfect irregular verbs

There good news about the imperfect tense is that there are only 3 irregular verbs which need to be remembered.

Ir (to go)	ver(to see)	ser (to be)
iba	veía	era
ibas	veías	eras
iba	veía	era
íbamos	veíamos	éramos
ibais	veíais	erais
iban	veía	era

Fill in the gaps with an appropriate verb and tense (either imperfect or preterite)

Ayer _____ al cine con mi hermano menor ya que él _____ ver la nueva película de las guerras estelares. Cuando _____ joven _____ las películas de ciencia ficción todos los sábados, pero ayer no _____ las ganas de ir puesto que son tontos y una pérdida de tiempo.

Mi madre me _____ que _____ que guardarle. ¡Pero yo no soy niño!

En las vacaciones en el pasado, nosotros _____ mucho tiempo en la playa y a menudo _____ en el mar. Cuando _____ en la playa, mi hermano siempre _____ muy bien, como un ángel. ¡Pero ayer _____ como un demonio!

Decir	Ir	Comportarse	Actuar	Querer	Pasar	Tener
Nadar	Estar	Ser	Ver			

2.3 The past continuous tense

The past continuous tense

The past continuous is used to describe ongoing actions in the past, or an action which was interrupted. This tense needs to be used with a time phrase, or with another verb which describes the interrupting action. It's very similar in English and Spanish.

For example:

I was studying Spanish two days ago.

I was sleeping when the phone rang.

There is a slight difference between the use of the imperfect and the past continuous for these types of actions:

1. Imperfect tense = actions which went on for an extended period of time.

2. Past continuous = actions which went on for a specific time period in a specific situation.

The past continuous is formed in the same way as the present continuous, except the first verb, the verb *estar*, is in the imperfect tense.

estaba

estabas

estaba

+ gerund (present participle) ending in –ando or -iendo

estábamos

(comiendo, durmiendo, cantando, estudiando...)

estabais

estaban

Translate these sentences into Spanish using the past continuous:

1. I was cooking two hours ago.
2. My sister was walking the dog yesterday at 2pm.
3. He was driving to the supermarket when he saw his brother.
4. It was raining all morning yesterday, so we could not go out.
5. They were asleep when the television programme started.
6. I was studying Spanish this morning because I have an exam this afternoon.
7. We were walking into town when it happened.
8. You (sing) were cleaning the car when the neighbour walked past.
9. She was going to the beach when Juan told her he was not coming.
10. You (pl) were waiting in the classroom when the teacher arrived.

Unit 3

3.1 – The simple future tense – aptly named.

Future tense - I will/I shall

Interesting fact: The future tense is also used to express wonder or probability in the present state. Eg:

¿Quién será ella? – I wonder who she is.

Estará viajando solo – He is probably travelling alone

Infinitive stem + ending

<u>Hablar</u> - é	<u>Hablaré</u>
ás	<u>Hablarás</u>
á	<u>Hablará</u>
emos	<u>Hablaremos</u>
éis	<u>Hablaréis</u>
án	<u>Hablarán</u>

Construct

Irregular verbs

To fit -----	<u>Caber</u> -----	<u>Cabré</u>
To put -----	<u>Poner</u> ----	<u>Pondré</u>
To have -	<u>Haber</u> ---	<u>Habré</u>
To say -	<u>Decir</u> ----	<u>Diré</u>
To go out -	<u>Salir</u> -----	<u>Saldré</u>
To do/make -	<u>Hacer</u> -	<u>Haré</u>
To be able to -	<u>Poder</u> -	<u>Podré</u>
To have ---	<u>Tener</u> ---	<u>Tendré</u>
To want ---	<u>Querer</u> ---	<u>Querré</u>
To know ---	<u>Saber</u> ----	<u>Sabré</u>
To come ---	<u>Venir</u> -----	<u>Vendré</u>

Learn!

3.2 The immediate future

Revising the immediate future

This is one of the simplest tenses in Spanish and is extremely useful for expressing your plans and intentions for the near future.

It is formed as follows:

voy	}	a + infinitive
vas		
va		
vamos		
vais		
van		

1 Write sentences using the prompts provided.

Example: Carlos / dine with friends *Carlos va a cenar con amigos.*

1 the chef / prepare spaghetti

2 the waiter / serve drinks first

3 we / have tapas in the café

4 my friend / be thirsty

5 I / serve salad with the chicken

6 you (plural) / try some regional dishes

7 my parents / cook squid tomorrow

8 my grandfather / have a glass of red wine

9 you (singular) / chose meat or fish?

10 we / drink water with the meal

11 what / you (plural) / have?

12 I / eat more fruit and vegetables in the future

13 my brother / make a Spanish omelette

14 the hot dogs / be very tasty

15 you (plural) / bring sandwiches to the party?

3.3 The future perfect tense

The future perfect tense

The future perfect tense is used where you would say 'I will have done' in English. It describes what will have happened before another action or event takes place, or by a specific time. It is formed by combining the simple future tense of the auxiliary verb *haber* and the past participle.

habré

habrás

habrá + past participle

habremos (hecho, visto, comido ...)

habréis

habrán

Habré leído los libros desde septiembre - I will have read the books by September.

Habrá vuelto de sus vacaciones para el diez de agosto - He/she will have returned from his/her holidays by the 12th of August.

The auxiliary verb and the past participle are never separated. If there is a negative or an object pronoun, this goes before the auxiliary verb.

The future perfect is also used to make a hypothesis about a past action where we don't have all of the information:

Ha estado muy molesta hoy. ¿Qué habrá pasado con ella? - She has been very upset today. What has happened (what will have happened) to her?

Practice!

Translate the following sentences into Spanish, using the correct form of the future perfect tense.

1. They will have paid for the party by the end of the month.
2. Will you (sing.) have bought a house by November?
3. She will have received the train tickets on Thursday.
4. We will have finished our lunch by the time you arrive.
5. Diego has not arrived. Has he (will he have) got lost?
6. When mum wakes up, we will have made the breakfast.
7. I will have walked the dog before the TV programme starts.
8. You (pl.) will have read the book before you do your exam.
9. They will have finished writing the book by Christmas.
10. You (sing.) will have received the letter before you leave.

Connect 4 exercise.

To go – Yo form, present tense, simple future tense, future tense.	To have – Tú form, present tense, simple future tense.	To do – Ellos form, present tense	To play – Nosotros form, present tense, simple future tense.
To speak – El form, simple future tense.	To do – Ellos form, simple future tense, future tense.	To have – Yo form, simple future tense, future tense, present tense. Must include the word 'Cuando'.	To go – Tú form, Future tense.
To have – Ellos form, simple future tense, future tense, present tense. Must include the word 'Aunque'.	To eat – Nosotros form, present tense, future tense.	To go out – Tú form, Simple future tense.	To do – Yo form, Simple future tense, conditional tense.
To go out – Vosotros form. Present tense, simple future tense, future tense, conditional tense	To listen – Yo form, simple future tense, future tense, present tense. Must include the word 'Con'.	To play – Nosotros form, present tense, future tense.	To eat – Ellos form, Simple future tense.

Connect 4 – Create 4 phrases to incorporate the verb and tenses in each box talking about things you do in your spare time. You can move horizontally, vertically or diagonally.

1.....

2.....

3.....

4.....

4.1 The conditional tense

Using the conditional tense

The conditional tense translates as 'would' or 'should' in English.

Mi hermano ayudaría si tuviera más tiempo.

My brother **would help** if he had more time.

To form the conditional, add the following endings to the infinitive. The endings are the same for all verbs.

<i>yo</i>	<i>-ía</i>
<i>tú</i>	<i>-ías</i>
<i>él / ella / usted</i>	<i>-ía</i>
<i>nosotros/as</i>	<i>-íamos</i>
<i>vosotros/as</i>	<i>-íais</i>
<i>ellos / ellas / ustedes</i>	<i>-ían</i>

e.g.: *hablaría, comería, viviría*

Verbs which are irregular in the future have the same irregular stem in the conditional (instead of the infinitive). For example:

	Future	Conditional
<i>hacer</i>	haré	haría
<i>tener</i>	tendré	tendría
<i>venir</i>	vendré	vendría

Note that when 'should' in English means 'ought to', you need to use the conditional of *deber* followed by an infinitive.

*¿Faltan voluntarios? **Deberíamos** ayudarles.*

They're short of volunteers? We **should (= ought to)** help them.

1 For each verb, write the 1st person singular ('I' form) of the conditional tense. Watch out for verbs that have an irregular stem.

1. comprar _____
2. vivir _____
3. aprender _____
4. hacer _____
5. dar _____
6. repartir _____
7. aprender _____

8. ir _____
9. tener _____
10. ser _____

2 Complete the sentences with the correct conditional form of the verbs in brackets.

1. Mi hermano dijo que _____ (*llegar*) a las once.
2. Mis amigos y yo _____ (*deber*) hacer más para ayudar.
3. ¿Qué _____ (*hacer*) tú, si tuvieras mucho dinero?
4. No sabía si mis padres _____ (*venir*).
5. ¿Qué te _____ (*gustar*) comer?
6. Estaba segura que mi amiga _____ (*aprobar*) el examen.
7. Si fueras a la universidad, ¿qué _____ (*estudiar*)?
8. Manuel me dijo que vosotros _____ (*ayudar*) a limpiar el bosque.
9. Me _____ (*gustar*) ayudar, pero _____ (*ser*) muy difícil venir a esa hora.
10. ¿Qué _____ (*comprar*) tú como regalo para tu hermana?

4.2 The conditional perfect tense

The conditional perfect tense

The conditional perfect is used to talk about something that would, could or should have happened, but didn't. It's often used for wishes or excuses. It is formed in the same way as the future perfect, using the conditional tense of the auxiliary verb *haber* and the past participle.

habría

habrías

habría + past participle

habríamos (hecho, leído, tenido...)

habrías

habrían

Habría comprado un regalo pero no tenía tiempo - I would have bought a present but I didn't have time.

Habría escrito una carta a su amigo pero no sabía la dirección – He would have written a letter to his friend but he didn't know the address.

It is often used in *si* clauses, where the conditional perfect describes what would or would not have happened, or an action that was dependent upon something else happening or not happening. The second verb in this tense is the pluperfect subjunctive.

Si no hubiera llovido, los niños habrían jugado en el jardín – If it had not rained, the children would have played in the garden.

Si hubiera sabido la hora del tren, te habría llevado a la estación – If I had known the train time, I would have taken you to the station.

Practice!

Translate the sentences into Spanish. Make sure you refer to the section on the pluperfect subjunctive for numbers 6-10.

1. I would have finished the work but I was very tired.
2. She would have walked the dog but she forgot.
3. They would have gone to the shoe shop but it was closed
4. I would have preferred a pizza rather than pasta.
5. We wouldn't have bought that car because it is too old.
6. If the team had trained more, they would have won the match.
7. If it had been sunny, you (sing.) would have gone to the beach.
8. If you (pl.) had done the homework, you would have passed the exam.
9. If Raquel had had time, she would have organised the meal.
10. If I had had the money, I would have bought the tickets.

Unit 5

5.1 The pluperfect tense

The pluperfect tense

The pluperfect tense is used to translate **had done** into Spanish. It is similar to the perfect tense but the actions that it refers to are further in the past. It is also formed in a really similar way to the perfect tense, using the auxiliary verb *haber* in the imperfect tense and the past participle:

había

habías

había + past participle

habíamos (hecho, vendido, vivido, hablado...)

habíais

habían

Había cerrado la puerta – He had closed the door

Había dado muchos regalos a sus padres – She had given a lot of presents to her parents.

The pluperfect is also used when an action was completed prior to another action.

Cuándo la película empezó, ya habíamos comido - When the film started, we had already eaten.

Cuándo llegamos al aeropuerto, el vuelo ya había partido – When we arrived at the airport, the flight had already left.

As with the perfect tense and other compound tenses, if there is a reflexive pronoun, negative or object pronoun this goes immediately before the auxiliary verb:

No me había lavado las manos – I hadn't washed my hands.

Practice!

Translate the sentences into Spanish.

1. Miguel had given a lot of money to charity because he liked to help people.
2. We had closed the windows before we went out.
3. He had revised for the English exam before the teacher reminded the class about it.
4. When your (sing.) parents arrived, we had already gone to the cinema.
5. She had already left when you called.
6. You (pl) went to the bank this morning, you had already been to the post office.
7. I had cleaned the house before I left to go on holiday.
8. You (sing.) got up late this morning because you didn't sleep well last night.
9. She had already walked the dog when her mother asked her to do it.
10. They were watching a TV programme that they had already seen.

Unit 6

Forming the imperfect subjunctive is pretty simple as long as you know how to form the 3rd person plural preterite.

IR/ER verb ending – ieron

AR verb ending – aron

We take whichever verb we are conjugating – for example hacer and conjugate it onto it's 3rd person plural, preterite form, so in this case **hicieron**.

We then knock off the **ron and replace it with the following:**

Yo – ra	or	se
Tú – ras		ses
Él/ella – ra		se
Nosotros – ramos		semos
Vosotros – raís		seis
Ellos/ellas – ran		sen

The imperfect subjunctive follows the same rules as the present subjunctive in terms of WEIRDOS.

It can be used to talk about past occurrences, current opinions of past events, doubts and wishes, as well as in **if** clauses and polite requests.

1. Past occurrences – If the WEIRDO verb in the independent clause is in the preterite or the imperfect, then the subjunctive verb that follows will be imperfect. For example:

I wanted you to come to my party – **Quise que vinieras/vinieses a mi fiesta.**

I was afraid it wouldn't rain – **Tenía miedo que no lloviera/lloviese.**

2. Current opinions of past events – Here, we would use it to express current emotions, doubts etc. About things which occurred in the past.

It's good that he got married – **Es bueno que él se casara/casase.**

It doesn't seem to me that the journey was very long – **No me parece que el viaje fuera/fuese largo.**

3. Doubts and wishes – It's common to see **ojalá** or **ojalá que** used with the imperfect subjunctive to express hoping for something which is unlikely to happen or impossible.

I wish it were snowing in Panama - **Ojalá que nevara/nevase en Panamá**

4. If clauses – When preceded by **si**, we use the imperfect subjunctive to discuss hypotheticals. The verb which follows will always be in the conditional.

If I were rich I would travel all over the world – **Si yo fuera/fuese rico viajaría por todo el mundo.**

5. Polite suggestions and requests - I would like an icecream – **Quisiera/quisiese un helado**

Using the imperfect subjunctive, translate the following:

1. I didn't think my teacher was right.
2. The doctor recommended that I see a specialist.
3. I wish it would rain money from the sky!
4. It was amazing that you (plural) recieved a refund immediately.
5. Mi mother wanted me to bring the gifts.
6. I would buy the food for the party if you prepared the food.
7. The waiter suggested that I try the menú of the day.
8. It is not certain that the students completed their work after school.
9. It was incredible that you survived the earthquake.

6.2 – The pluperfect subjunctive

In English, we use the pluperfect along with the auxiliary ver "had" followed by the past participle: "She had done."

In Spanish the pluperfect is formed in the indicative by using the imperfect form of haber (había, habías, había, habíamos, habíais, habían) followed by the past participle: Había estudiado.

In Spanish, the pluperfect can also be used in the subjunctive mood (WEIRDOS), by using the subjunctive form of haber (hubiera, hubieras etc.)

For example – Dudo que hubiera estudiado. – I doubt that she had studied.

Using these guidelines, create 5 phrases of your own in the pluperfect subjunctive.

1).....
.....

2).....
.....

3).....
.....

4).....
.....

5).....
.....

6.3 – The present perfect subjunctive.

The present perfect subjunctive is a combination of the present subjunctive of the verb haber (haya, hayas, haya, hayamos, hayáis, hayan) and the past participle.

This is used to describe past actions that are still connected to the present or actions that will have happened by a certain point in the future.

For example:

It's good that we talked – **Es bueno que hayamos hablado**

It's possible that they will have returned by Tuesday – **Es posible que hayan vuelto para martes.**

Fill in these gaps:

1. No estoy segura de que ella se (poner) tacones altos para bailar.
2. Mi profesor duda que (yo - leer) el libro.
3. Espero que (ellos – despegar) en avión correcto.
4. Me sorprende que (tú – ir) a escocia.
5. El médico se alegre que por fin mi padre (dejar) de fumar.

Now translate into English.

6.4 Subjunctive clauses

Here are some clauses which might help you to recognise where you should be using the subjunctive.

A menos que	Unless	Es fácil que	It's likely that
Antes (de) que	Before	Es fantástico que	It's fantastic that
Con tal (de) que	Provided that	Es importante que	It's important that
Cuando	When	Es imposible que	It's impossible that
Conviene que	It is advisable that	Es improbable que	It's improbable that
Despues (de) que	After	Es incierto que	It's uncertain that
Dudar que	To doubt that	Es (una) lástima que	It's a shame that
En caso de que	In case	Es malo que	It's bad that
En cuanto	As soon as	A menester que	It is necessary that
Es aconsejable que	It is advisable that	Es mejor que	It is better that
Es bueno que	It's good that	Esperar que	To hope that
Es difícil que	It's unlikely that	Hasta	Until
Es dudoso que	It's doubtful that	Mientras que	Whilst

6.5 Clauses with 'si'

Revising si clauses

To say you 'will do something, if...', you need to use *si* and a combination of the present and the future tense. The verb after *si* is in the present; the other verb is in the future.

Si apruebo los exámenes, iré a la universidad. If I pass my exams, I will go to university.

Viajaré a España si tomo un año libre. I will travel to Spain if I take a year out.

To form the future tense, take the infinitive and add these endings: -é, -ás, -á, -emos, -éis, -án.

Note the irregular stems: *tener* – *tendr...* and *poder* – *podr...*

1 Translate these sentences into English.

11. Si necesitas más dinero, tendrás que buscar trabajo.

12. Continuaré con mis estudios si no encuentro un aprendizaje.

13. Si decido hacer una carrera universitaria, visitaré varias universidades antes de escoger.

14. Si me dan el trabajo, seré un empleado trabajador y ambicioso.

15. Si asisto a esta presentación sobre las opciones, me ayudará a tomar una decisión.

16. Si tomo un año libre antes de ir a la universidad, viajaré a Australia para trabajar.

17. Tendré más oportunidades de trabajo si tengo experiencia laboral.

18. Si dejo el instituto ahora, no tendré los conocimientos que necesito.

19. No podré hacer el curso si suspendo el examen.

20. Si hago este trabajo voluntario durante el verano, será útil en el futuro.

2 Translate these sentences into Spanish, using the future tense of the verbs in brackets. Use phrases and vocabulary from activity 1 to help you.

21. If I fail the course, I will have to (*tener que*) look for work.

22. I will look for (*buscar*) an apprenticeship if they don't give me the job.

23. If you continue with your studies, you will have (*tener*) the knowledge that you need.

24. If I decide to go to university, I will take (*tomar*) a year out.

25. If he is ambitious and hardworking, he will have (*tener*) more job opportunities.

26. I won't be able (*poder*) to travel to Australia if I don't find work.

27. If you continue with the course, you will have (*tener*) the opportunity of work experience.

28. If I can't reach a decision, I will attend (*asistir a*) this presentation.

Unit 7

7.1 Reflexive verbs

Reflexive verbs

A reflexive verb is a verb where the subject and the object is the same, and is used with a reflexive pronoun. The infinitives of reflexive verbs in Spanish all have *-se* attached to the end, for example *levantarse*, *acostarse* etc. In Spanish, reflexive verbs are used for verbs which describe things that

you do to yourself or that involve a change of some description. Examples of this are to sit down, to get bored, to get up.

Some verbs have both a reflexive and non-reflexive form, and this changes the meaning of the verb. For example, think about the difference between:

Me lavo por la mañana and *Lavo el coche*.

or

Me llamo Pedro and *Llamó la policía después del accidente*.

Reflexive pronouns can be seen in the table below:

Subject pronoun	Reflexive pronoun	Meaning
Yo	Me	Myself
Tú	Te	Yourself
Él/Ella/Usted	Se	Himself Herself Itself Yourself (formal)
Nosotros	Nos	Ourselves
Vosotros	Os	Yourselves
Ellos/Ellas/Ustedes	Se	Themselves Yourselves (formal)

In most tenses, the reflexive pronoun comes before the verb.

E.g. *Me lavo* – I wash *Me lavé* – I washed *Me lavaré* – I will wash *Me lavaría* – I would wash

When you are using the **imperative**, if you are telling someone to do something the reflexive pronoun is tagged on to the end of the verb. If you are telling someone **not** to do something, it comes between the negation and the verb.

E.g. *¡Sientate!* – Sit down

¡No te vayas! – Don't go!

Still with the imperative, if you are using the *nosotros* or *vosotros* form of the imperative, you drop the last letter before you tag the reflexive pronoun on to the end of the verb.

E.g. *¡Vamonos!* – Let's go!

¡Sentaos! – Sit down!

The reflexive pronoun is joined on to the end of infinitive and gerund (present participle) constructions.

Hay que levantarse a las siete durante la semana.

Estaba relajándose en el jardín cuándo llamó.

When the infinitive or gerund (present participle) comes after another verb, you can either put the reflexive pronoun on to the end of the infinitive/gerund or before the first verb:

Quiero acostarme or *me quiero acostar*.

You can also use a reflexive pronoun with a verb to put it into the passive voice.

Se venden bebidas frescas aquí – Cold drinks are sold here

Se habla francés en Francia – French is spoken in France.

It can also be used as an impersonal expression which could translate into 'you' in English.

No se permite fumar aquí – You can't smoke here.

No se puede entrar sin permiso – You can't go in without permission.

Finally, *nos*, *os* and *se* can be used to mean each other and one another.

Nos escuchamos siempre – We always listen to each other.

Carlos y Pablo se odian – Carlos and Pablo hate each other.

Translate the sentences into Spanish:

1. When we go out, we always have fun with each other.
2. He showered and he brushed his teeth before he went out.
3. Wake up!
4. There are many different languages spoken in Europe.
5. Don't go to the beach today.
6. Sometimes I get bored at home on the weekend.
7. Don't worry yourself about the exam, you can do it!
8. He wants to relax before he goes to the party.
9. She was doing her hair when her boyfriend arrived.
10. You will have to go to bed early so that you are not tired.

7.2 Verbs like Gustar

Gustar works in a slightly 'back to front' way, as it doesn't literally translate to 'to like', it literally means 'to be pleasing to'. There are a few verbs in Spanish which work this way, so let's look at a few of them, starting with gustar.

Me gusta el libro = I like the book
 I is the subject of the sentence
Like is the verb
Book is the object

Literally
 Me gusta el libro = The book pleases me
The book is the subject of the sentence and the direct object.
Like is the verb.
 I is the indirect object of the sentence.

This is why we conjugate the verb into the ellos form when we are talking about more than one thing, because we are literally saying 'The books, **they** please me'.

In the present tense, you will only ever use 'gusta' or 'gustan' as this is the direct object. The indirect object indicates the person affected and this is represented by the pronouns.

Me gusta el libro.
 I like the book.
Te gusta el libro.
 You like the book.
Nos gusta el libro.
 We like the book.
Me gustan los libros.
 I like the books.
Te gustan los libros.
 You like the books.
Nos gustan los libros.
 We like the books.

Le gusta
 silla –
 Who
 likes the
 chair? Is
 him or
 her? Due
 the fact
 that él
 and ella

The book pleases me
 The book pleases you
 The book pleases us
 The books please me
 The books please you
 The books please us

la
 it
 to

have the same verb ending, in order to clarify, the sentence will begin with a

prepositional phrase which removes the confusion. You can also use this for emphasis.

A él le gusta la silla.

He likes the chair.

A Juan le gusta la silla.

John likes the chair.

A ella le gusta la silla.

She likes the chair.

A María le gusta la silla.

Mary likes the chair.

A usted le gusta la silla.

You (formal) like the chair

¡Todo el mundo les gusta la silla, debería ser una silla maravillosa!

The following verbs all behave in the same way as 'Gustar':

Aburrir

Fascinar

Encantar

Faltar

Doler

Translate the following phrases into Spanish:

1. Our teachers are boring us a lot!
2. It appears to me that you are far more intelligent than you think.
3. Do you like the theatre or do you prefer the cinema?
4. They are missing one of their key workers and they cannot continue with the project.
5. You all love to receive gifts but you don't like donating money to charity! What a shame!
6. The dog fascinates them but the cat annoys them.
7. Are those shoes hurting your feet?

Unit 8

8.1 Possessive adjectives

Possessive adjectives

Possessive adjectives tell you that something belongs to someone in Spanish, e.g. my, your, his. There are two forms of possessive adjectives in Spanish. Short-form possessive adjectives are the most common, they must agree with the number and gender of the **possessed thing**, not of the possessor.

Pronoun	Masc. sing.	Fem. sing.	Masc. pl.	Fem. pl.
Yo	Mi	Mi	Mis	Mis
Tú	Tu	Tu	Tus	Tus
Él/Ella/Usted	Su	Su	Sus	Sus
Nosotros	Nuestro	Nuestra	Nuestros	Nuestras
Vosotros	Vuestro	Vuestra	Vuestros	Vuestras
Ellos/Ellas/Ustedes	Su	Su	Sus	Sus

Examples:

***Mi** amigo es muy interesante* – My friend is very interesting.

*Leí **su** libro ayer* – I read his book yesterday.

***Nuestros** perros son muy traviosos pero **nuestras** tortugas son muy aburridas* – Our dogs are very naughty but our tortoises are very boring.

When you are talking about body parts, abstract concepts or things that it's obvious that only the speaker could possess, in Spanish you do **not** use a possessive adjective but rather the definite article.

*Me duele **la** cabeza* – My head hurts.

*Le gustan **los** pantalones nuevos* – He likes his new trousers.

*Me voy a **la** casa* – I'm going home

*Había perdido la ilusión por **el** proyecto* – She had lost her enthusiasm for the project.

As there are so many translations of *su*, it can be useful to use a prepositional phrase using a name or personal pronoun instead. Remember that the structure for this is:

definite/indefinite article + possessed thing + de + pronoun / name of possessor

El cuarto de mi hermano – My brother’s room

La casa de Miguel - Miguel’s house

Londres es la capital de Inglaterra – London is the capital of England

The second type of possessive adjectives, long form possessive adjectives, are mainly used to emphasise who owns something, to contrast two owners or to emphasise a personal relationship. Again, they need to agree in number and gender with **the possessed thing**.

Pronoun	Masc. sing.	Fem. sing.	Masc. pl.	Fem. pl.
Yo	Mío	Mía	Míos	Mías
Tú	Tuyo	Tuya	Tuyos	Tuyas
Él/Ella/Usted	Suyo	Suya	Suyos	Suyas
Nosotros	Nuestro	Nuestra	Nuestros	Nuestras
Vosotros	Vuestro	Vuestra	Vuestros	Vuestras
Ellos/Ellas/Ustedes	Suyo	Suya	Suyos	Suyas

These possessive adjectives are placed after the noun that they modify, and you will often still use the definite article.

Estos son mis zapatos y aquellos son los zapatos tuyos – These are my shoes and those (ones) are your shoes.

Toma el mío – Take mine.

Tu hermana tiene un coche pero la mía no – Your sister has a car but mine doesn’t.

Tu trabajo es bueno pero el nuestro es el mejor – Your work is good but ours is better.

Practice!

Translate the phrases into Spanish.

1. Our parents work in the hospital.
2. This is my book, the red book is yours.
3. Their garden is beautiful in the summer.
4. My sister's bedroom is the nicest room in the house.
5. Take his mobile phone.
6. There are two mobile phones. Take his.
7. I went to the doctor because my leg hurt.
8. Next week I am going to visit María's new house.
9. Your cooking is excellent, but hers is the best.
10. This computer isn't mine, it is hers.

8.2 Demonstrative adjectives — These point out people and things, match the noun in number and gender, are placed before the noun and can take the place of articles.

Adjetivos Demostrativos 

MASCULINO	
singular	plural
este	estos
ese	esos
aquel	aquellos

FEMENINO	
singular	plural
esta	estas
esa	esas
aquella	aquellas

MASC SINGULAR	MASC PLURAL
este libro	estos libros
ese libro	esos libros
aquel libro	aquellos libros

FEM SINGULAR	FEM PLURAL
esta vela	estas velas
esa vela	esas velas
aquella vela	aquellas velas

AQUÍ	AHÍ	ALLÍ
CERCA	DISTANCIA MEDIA	LEJOS

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Adjetivos demostrativos: en español

- **Este/Estos:** This/These (masculine nouns)
- **Esta/Estas:** This/These (feminine nouns)
- **Ese/Esos:** That/Those (masculine nouns)
- **Esa/Esas:** That/Those (feminine nouns)
- **Aquel/Aquellos:** That/Those over there (masculine nouns)
- **Aquella/Aquellas:** That/Those over there (feminine nouns)

8.3 Demonstrative pronouns

Demonstrative pronouns are the words that translate as 'this one / these ones' and 'that one / those ones'.

In Spanish they are:

éste / ésta (this one), *éstos / éstas* (these ones), *ése / ésa* (that one), *aquél / aquella* (that one over there), *esos / esas* (those ones), *aquéllos / aquellas* (those ones over there)

They are used instead of a noun, for example:

Éste es mi barrio. – This one is my neighbourhood.

Ésa es mi tienda favorita. – That one is my favourite shop.

Aquéllos son nuestros vecinos. – Those ones over there are our neighbours.

Sometimes, demonstrative pronouns do not agree in number or gender with a noun. They represent an idea rather than a person or a thing, for example:

*¿Qué es todo **esto**?* What's all this?

Translate the following phrases into Spanish:

1. This is my house and that one over there is Antonio's.
2. That boy over there is my brother.
3. What is that?
4. This is my pen.
5. "Pedro lives in Madrid." "Yes, I knew that."

8.4 Direct object pronouns.

A direct object pronoun replaces the noun to which you are referring.

So, for example:

My **house** is very big and I bought **my house** three years ago. The **garden** has grown a lot in three years, I weed the **garden** every Sunday.

This doesn't sound very natural and stops the language from flowing. A direct object pronoun will make it sound less weird!

So, instead it would read:

My **house** is very big and I bought **it** three years ago. The **garden** has grown a lot in three years, I weed **it** every Sunday.

Remember: pronouns need to match the noun they replace.

Compro **un libro**. → **Lo** compro.
Compro **los guantes**. → **Los** compro.
Compro **una gorra**. → **La** compro.
Compro **las gafas**. → **Las** compro.

When using direct object pronouns with the present and preterite tenses, the pronoun goes before the verb. Can you find two examples of this in the texts above?

When using direct object pronouns with the near future tense and verbs like *querer* + infinitive, the pronoun can go in two different places:

- before *ir* and *querer*
→ **lo** voy a comprar, **lo** quiero comprar
- joined onto the infinitive at the end of the phrase → voy a comprar**lo**, quiero comprar**lo**

Translate these phrase into Spanish, then in each appropriate case, replace the noun with the correct direct object pronoun:

1. I am going to buy the mobile phone.
2. My mother thinks that she has seen the film before.
3. I doubt that I will have the money before next week.
4. My friend got the tattoo last week, she didn't tell her parents before she got the tattoo.
5. It seems obvious to me that university is extremely expensive, but I would enjoy university nonetheless.
6. Don't tell me how to do fix the problem! I know how to do that!
7. Last week I read three books, I didn't enjoy the books at all. I found the books to be extremely poorly written.
8. I think that excessive drinking is a stupid thing to do. I have never taken part in excessive drinking and I never will.
9. German is a subject I would like to study in the future, I have never studied German before but I think I might do well in the subject.
10. "You have brains in your head, you have feet in your shoes, you can steer yourself in any direction you choose."

8.5 Indirect object pronouns.

A direct object is the noun or pronoun that the verb acts directly on. In a sentence such as "I see Sam," "Sam" is the direct object of "see" because "Sam" is the object that is seen.

The difference between a direct object and an indirect object:

An indirect object is the person affected by the action but not acted directly upon.

In a sentence such as "I am writing Sam a letter," "Sam" is the indirect object. The item being written is "letter," so "letter" is the direct object. "Sam" is the indirect object as one who is affected by the verb's action on the direct object.

Here are the indirect-object pronouns along with their English equivalents and examples of their uses:

me — me — *Juan me da una camisa.* John is giving **me** a shirt.

te — you (singular familiar) — *Juan te da una camisa.* John is giving **you** a shirt.

le — you (singular formal), him, her — *Juan le da una camisa a usted.* John is giving **you** a shirt.

le — him/her *Juan le da una camisa a él.* John is giving **him** a shirt. *Juan le da una camisa a ella.* John is giving **her** a shirt.

nos — us — *María nos da unas camisas.* Mary is giving **us** some shirts.

os — you (plural familiar) — *María os da unas camisas.* Mary is giving **you** some shirts.

les — you (plural formal), them — *María les da unas camisas.* Mary is giving **you** some shirts, *or* Mary is giving **them** some shirts.

Translate the following phrases into Spanish, then replace both the direct and indirect object pronouns, for example; 1. She is cooking him it (it for him)

1. Mary is cooking him a meal.
2. I have cleaned the kitchen for you.
3. The boy delivers the newspapers to the residents.
4. There are twelve people singing the song to Grandpa.
5. Carlos is washing the car for you.
6. The boss is giving me and Bob a day off.
7. Javier plays football for them.
8. The teacher is talking to you all about Spanish.

Unit 9

9.1 Debate phrases

JOINING THE DEBATE	
A mi me parece que	It seems to me that
Que yo sepa	As far as I know
Pues, por mi parte....	Well, for me.....
Me preocupa bastante que....	It worries me quite a lot that....
Bueno yo diría que.....	Well, I would say that.....
Como ya se sabe	As we already know
Lo que sí es cierto es que....	What is absolutely certain is that...
Es evidente que	It is evident that
No dudo que	I don't doubt that
Estoy seguro que	I am sure that
Es obvio que	It's obvious that
Sí pero eso lo sabe todo el mundo	Come on! Everybody knows that!
AGREE	
Sí es cierto que	Yes, it's true that
Efectivamente de hecho	Indeed, indeed
Sí claro y eso explica por qué	Yes of course and that explains why
No se me ocurrió pero sí	That didn't occur to me but yes
Ya pero nadie ignora que	Ok, but nobody can ignore that
DISAGREE	
Ya pero....	Ok but....
No estoy persuadido que sea el caso	I'm not convinced that is the case
No creo que sea así	I don't believe that's the case
No, todo lo contrario	No, quite the opposite
A primera vista sí, pero...	At first glance yes, but.....
Eso no puede ser, puesto que....	This can't be the case since.....
La verdad es que, me resulta curiosa que.....	Truthfully, it strikes me as odd that....

9.2 ¿CUÁNDO USAMOS EL VERBO 'SER'?

EJEMPLO	¿CUÁNDO LO USAMOS?
<i>La familia de la Mora es una familia mexicana / Es peruano</i>	Usamos ' ser ' para expresar ORIGEN y NACIONALIDAD
<i>Es mi pizza / José y yo somos sus padres</i>	Usamos ' ser ' para expresar POSESIÓN
<i>La mesa es de madera / La silla es de plástico</i>	Usamos ' ser ' para hablar del MATERIAL del que algo está hecho
<i>Érica es muy alta y es muy trabajadora</i>	Usamos ' ser ' para hablar de las CARACTERÍSTICAS DE LAS PERSONAS
<i>Yo soy católico / Mohammed es musulmán / Israel es un país mayoritariamente judío</i>	Usamos ' ser ' para hablar de la RELIGIÓN
<i>Amparo es secretaria / Jesús es profesor</i>	Usamos ' ser ' con PROFESIONES
<i>Ellos son mis padres</i>	Usamos ' ser ' + nombre
<i>Es lunes / Es febrero / Es otoño</i>	Usamos ' ser ' con DÍAS DE LA SEMANA, MESES Y ESTACIONES DEL AÑO
<i>Es la una de la tarde / Son las tres de la mañana / Es pronto / Es tarde</i>	Usamos ' ser ' con EXPRESIONES DE TIEMPO
<i>Es importante invitar a toda la familia</i>	Usamos ' ser ' con expresiones IMPERSONALES
<i>- ¿Cuánto es? - Son 500 dólares -</i>	Usamos ' ser ' para preguntar y responder por el PRECIO
<i>La fiesta es en mi casa / El concierto es en el auditorio</i>	Usamos ' ser ' para expresar UBICACIÓN (location) de EVENTOS
<i>Ese libro es para Juan</i>	Usamos ' ser ' con la preposición 'PARA'

¿CUÁNDO USAMOS EL VERBO 'ESTAR'?

EJEMPLO	¿ CUÁNDO LO USAMOS?
<i>Guadalajara está cerca de la costa Pacífica de México</i>	Usamos ' estar ' para expresar UBICACIÓN de LUGARES
<i>Billy está en Alemania</i>	Usamos ' estar ' para expresar UBICACIÓN de PERSONAS
<i>La familia está muy contenta</i>	Usamos ' estar ' para describir el ESTADO de las personas en un momento
<i>Juan está muy bien / Las composiciones están muy mal</i>	Usamos ' estar ' con BIEN y MAL
<i>Lucas está con sus padres / Alex está con su novia</i>	Usamos ' estar ' para hablar de COMPAÑÍA
<i>Señores Pérez, están ustedes muy elegantes esta noche</i>	Usamos ' estar ' para indicar que algo es EXCEPCIONAL O INUSUAL

SER O ESTAR CON ADJETIVOS

Regla general: Usamos 'ser' para hablar de cualidades y usamos 'estar' para hablar de estados

Pedro es alto → Peter is tall (expresa una cualidad)

Pedro está triste → Peter is sad (expresa un estado)

María es guapa → María is pretty (expresa una cualidad)

María está guapa → María looks pretty (expresa un estado)

Además hay algunos adjetivos que cambian de significado si los usamos con 'ser' o con 'estar':

<i>ADJETIVO</i>	<i>CON 'SER'</i>	<i>CON 'ESTAR'</i>
Aburrido/a	Tu amigo es aburrido → Your friend is boring	Tu amigo está aburrido → Your friend is bored
Listo/a	Soy listo → I'm clever	Estoy listo → I'm ready
Bueno/a	Son muy buenos → They are very good people	Están muy buenos → They are very hot (sexually)
Malo/a	Es mala → She is evil	Está mala → She is sick
Verde	Eso es verde → That is green	Los melocotones están verdes → The peaches are not ripe
Blanco/a	Es blanca → She is white	Está blanca → She is pale
Rojo/a	La falda es roja → The skirt is red	Él está rojo → He is embarrassed
Vivo/a	Es muy vivo → He is very cunning	Está vivo → He is alive
Molesto/a	Él es molesto → He is tiring	Él está molesto → He is angry
Atento/a	Soy atento → I'm kind	Estoy atento → I'm paying attention
Despierto/a	Es despierto → He is quick, witty.	Está despierto → He is awake

SER O ESTAR... ¡ÉSA ES LA CUESTIÓN!



A menudo no es fácil elegir entre los verbos 'ser' y 'estar'. En clase ya hemos visto en qué contextos los usamos, pero en la práctica muchas veces sigue siendo difícil establecer la diferencia. Completa las siguientes frases y JUSTIFICA por qué utilizas los verbos 'ser' y 'estar' en esos contextos CON AYUDA DE LA FOTOCOPIA DE TEORÍA. Hazlo con tus compañeros y usa el diccionario o pregunta al profe si necesitas saber el significado de alguna palabra.

1. David Beckham _____ buenísimo. Tiene unos ojos, un cuerpo, una sonrisa...
¡Quiero casarme con él!
2. Mi abuela _____ alemana. En España hay muchos católicos, pero en Alemania hay un gran porcentaje de personas que _____ protestantes.
3. Estefanía _____ muy triste. Su equipo de fútbol favorito perdió ayer...
4. "¡María! ¡Qué guapa _____ esta noche! Me encanta el vestido que llevas..."
5. España _____ muy bien. Fernando Torres y Villa _____ muy buenos y meten muchos goles.
6. _____ verdad que Scarlet Johanssen _____ más atractiva que Teresa May.
7. "¿Te apetece venir a una fiesta mañana? _____ en casa de Juan, _____ en la calle Uría 28, 2ºJ"
8. El Mundial se juega en Sudáfrica, que es un país que _____ al sur de Botswana y Namibia.

9. "Pobre... Le duele mucho la cabeza. Debe de _____ mala. Hay muchos virus últimamente"
10. "Mira, te presento. Ésta _____ mi amiga María. _____ francesa. Hoy _____ contentísima porque es su cumpleaños."
11. Mi abuelo _____ muerto. El pobre murió en 2005, cuando tenía 70 años.
12. Pedro _____ muy extrovertido, pero hoy _____ muy callado.

9.3

Por and Para

These two prepositions are often confused as they seem to overlap in meaning, especially if we think of both as meaning “for”. This table shows the contrast between them first and then includes some other uses of “por”. As you can see, “para” seems to have a few closely related meanings while “por” has got many different uses and it is a bit “here and there”.

Por	Para
Cause or reason (= because of, due to, out of...): Llegué tarde por el tráfico. Nos castigaron por hablar en clase. Se comporta así por amor. Me alegre / Lo siento por ti. Por casualidad / por error	Purpose (=in order to): Vamos al colegio para aprender. Como menos para perder peso.
Through a place or indefinite place (=around): Entramos por la puerta. Viajaré por el mundo.	(Abstract) Destination (=for, towards) Este regalo es para ti. Este tren es para Madrid Para mí, ensalada y pescado.
Parts of the day or indefinite time (=around): Por el día/la tarde/la noche Por Navidad/el verano/	Deadlines or time frames following a noun (=by, for) Los deberes son para el lunes. Quiero una habitación para tres noches. Tenemos comida para una semana.
Por mí, = agreement (=as far as I am concerned,...): Por mí no hay problema.	Para mí = point of view (=in my opinion) Para mí, el ruido es lo peor de mi barrio.
Duration (often omitted) = for Viajé (por) tres horas. Viví en Barcelona (por) dos años.	
=per, each: Tenemos cinco clases por día. Son cinco puntos por respuesta correcta. Cuesta diez euros por persona.	
(=For the sake of, on behalf of): El alumno habló por todos sus compañeros.	
Manner or means (=by) Envié la carta por correo urgente.	
Agent in the passive (=by) Fue atendido por un médico.	
Por aquí = This way Por ejemplo = For example Por fin =At last Por primera/última vez = for the first/last time Por si acaso = just in case Por supuesto = of course Por último,... = Last,...	

¡A Practicar!

A. Lee con cuidado y decide si necesitas **por** o **para** en cada hueco.

1. Esta tarde voy a leer un libro escrito adultos JK Rowling.
2. Ya he comprado toda la bebida la fiesta.
3. Me gusta mucho el sur de España el tiempo. Siempre hace sol.
4. Vamos a pasear Sevilla conocer bien la ciudad.
5. En el cole hay una clase doble de educación física semana.
6. El mes pasado ganamos un premio decorar la clase.
7. ¿Cuánto tengo que pagar mi hermano pequeño?
8. Siempre que van de vacaciones compran recuerdos sus amigos.
9. Me gustaría tener una revista en el colegio hecha y estudiantes.
10. Un helado de chocolate..... mi amiga, por favor.
11. Se quedó en casa miedo a la tormenta.
12. el verano siempre llevo manga corta.

B. Escribe en español. Todas las frases llevan **por** o **para**.

1. They punished him for using his mobile during the lesson.
.....
2. We bought lots of food to cook at home.
.....
3. Is this the bus to London?
.....
4. At last we arrived at the hotel in the evening and had a shower.
.....
5. Thanks for the flowers! Are they for me?
.....
6. He tells lies out of jealousy.
.....
7. We need to finish by three o'clock.
.....
8. In your opinion, which is the best thing about your school?
.....

9. People work in order to live but some people live in order to work.

.....

10. Last, you don't have any homework for next lesson.

.....

Unit 10

10.1 Sinopsis de Volver

“Tres generaciones de mujeres sobreviven al viento solano, al fuego, a la locura, a la superstición e incluso a la muerte a base de bondad, mentiras y una vitalidad sin límites. Ellas son Raimunda (Penélope Cruz) casada con un obrero en paro y una hija adolescente de 14 años (Yohana Cobo). Sole (Lola Dueñas), su hermana, se gana la vida como peluquera. Y la madre de ambas, muerta en un incendio, junto a su marido (Carmen Maura). Este personaje se aparece primero a su hermana (Chus Lampreave) y después a Sole, aunque con quien dejó importantes asuntos pendientes fue con Raimunda y con su vecina del pueblo, Agustina (Blanca Portillo).

" Volver" no es una comedia surrealista, aunque en ocasiones lo parezca. Vivos y muertos conviven sin estridencias, provocando situaciones hilarantes o de una emoción intensa y genuina. Es una película sobre la cultura de la muerte en mi Mancha natal. Mis paisanos la viven con una naturalidad admirable. El modo en que los muertos continúan presentes en sus vidas, la riqueza y humanidad de sus ritos hace que los muertos no mueran nunca. “Volver” destruye los tópicos de la España negra y propone una España tan real como opuesta. Una España blanca, espontánea, divertida, intrépida, solidaria y justa.”

English translation:

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Vocabulario clave

Sobrevivir	Survive
viento solano	Easterly wind
locura	Insanity
bondad	Kindness
mentira	Lie
vitalidad	Vitality
obrero en paro	Unemployed working class
ganar la vida	To make a living
incendio	Fire
aparecer	Appear
asunto pendiente	Pending matter
vecino	Neighbour
convivir	To co-exist
estridentes	Shrillness
provocar	To provoke
genuina	Authentic
paisano	Fellow countryman
riqueza	Wealth
humanidad	Mankind
proponer	To propose
justa	Fair

10.2 Pedro Almodóvar Caballero

Pedro Almodóvar Caballero es un [director de cine](#), [guionista](#) y [productor español](#), el que mayor resonancia ha logrado fuera de dicho país, habiendo recibido los principales galardones cinematográficos internacionales, incluyendo dos [premios Óscar](#), en diversas categorías. Ostenta la Orden de Caballero de la [Legión de Honor francesa](#) (1997), además de haber obtenido la [Medalla de Oro al Mérito en las Bellas Artes](#) (1998). Ha sido investido doctor "honoris causa" por la universidad estadounidense de Harvard en junio de 2009.

Nació el [24 de septiembre](#) de [1951](#) en [Calzada de Calatrava](#), un pueblecito de la [provincia de Ciudad Real](#), en una familia de [arrieros](#), con gran presencia de mujeres, cuyo mundo plasmaría en películas como [Volver](#). Emigró luego a [Madrigalejo \(Cáceres\)](#) y estudió el Bachillerato en [Cáceres capital](#) con los padres [salesianos](#) y [franciscanos](#), aficionándose al cine.

El cine de Almodóvar cultiva un naturalismo que destruye el usual costumbrismo burgués del cine español. Suele representar, por el contrario, una realidad marginal o del subproletariado urbano y abunda en elementos escandalosos y provocadores: policías corruptos, consumo de drogas, maltrato, prostitución, niños precoces, paletos filosóficos, marujas desesperadas, homosexualidad desgarrada, etc., todo ello sin renunciar a su humor irreverente y sin dejar de provocar con heterodoxas escenas de sexo.

En películas posteriores como *¡Átame!*, clasificada inicialmente como X en Estados Unidos (a raíz de esta película, nació la clasificación americana NC-17, también adjudicada a *La mala educación*), una mujer llega a enamorarse de su secuestrador e incluso, según ataques de sectores reaccionarios de la sociedad española, en *Kika* llega incluso a trivializar la violación.

Almodóvar mezcla en sus películas lo tradicional y lo transgresor. Usa colores muy vivos y fuertemente contrastados y exteriores vulgares y degradados entre los intérpretes humanos y los entornos físicos de los edificios.

Intro to "Volver"

Almodóvar's 16th film, *Volver (Return)*, is set in part in La Mancha. The film opens showing dozens of women furiously scrubbing the graves of their deceased, establishing the influence of the dead over the living as a key theme. The plot follows the story of three generations of women in the same family who survive wind, fire, and even death. The film is an ode to female resilience, where men are literally disposable.

Many of Almodóvar's stylistic hallmarks are present: the stand-alone song (a redemption of the Argentinian tango song "Volver"), references to reality TV, and an homage to classic film. *Volver* started as a story of *la España negra*, or 'black Spain'--the rural, superstitious and conservative part of the country still often associated, the director says, with violence, tragedy, even backwardness: "It looks like they are living a century before. But I tried to demonstrate that the same Spain, in the same local places with the same local characters, could be called 'white Spain', because the neighbours are in complete solidarity, all the women join together and create a kind of family. The movie really talks about women who survive, women who fight fiercely.

10.3 Elementos del cine

Los elementos básicos del lenguaje del cine son:

1. la selección de partes de realidad (o planos)
2. los movimientos
3. el montaje
4. el sonido
5. el color

1. La selección de partes de realidad o planos



Etiqueta cada plano:

- a)
- b)
- c)
- d)
- e)
- f)
- g)



Gran Plano General – plano empleado para describir una gran extensión visual. La figura humana es imperceptible. Tiene un valor descriptivo y puede adquirir un valor dramático cuando se pretende destacar la soledad o la pequeñez del hombre frente al medio.



Plano General – plano empleado para describir, abarca una visión general, la figura humana aparece perceptible, contrariamente al gran plano general. Integra a los personajes en su ambiente. Se utiliza para comenzar una escena o para situar una acción.



Plano Entero - plano empleado para narrar, capta el cuerpo entero de una persona o grupo de personas



Plano Medio Largo o Americano – plano empleado para narrar, desde las rodillas hasta la cabeza



Plano Medio - plano empleado para narrar, desde la cintura hasta la cabeza



Plano Medio Corto o Busto - plano empleado para analizar, desde el pecho hasta la cabeza. Este plano nos permite aislar una sola figura dentro de un recuadro, y descontextualizarla de su entorno para concentrar en ella la máxima atención.



Primer Plano - plano empleado para analizar, desde los hombros hasta la cabeza. se corresponde con una distancia íntima, ya que sirve para mostrar confianza e intimidad respecto al personaje.



Primerísimo Primer Plano – plano empleado para analizar, desde la barbilla hasta la parte superior de la cabeza. Tiene el mismo efecto que el primer plano.

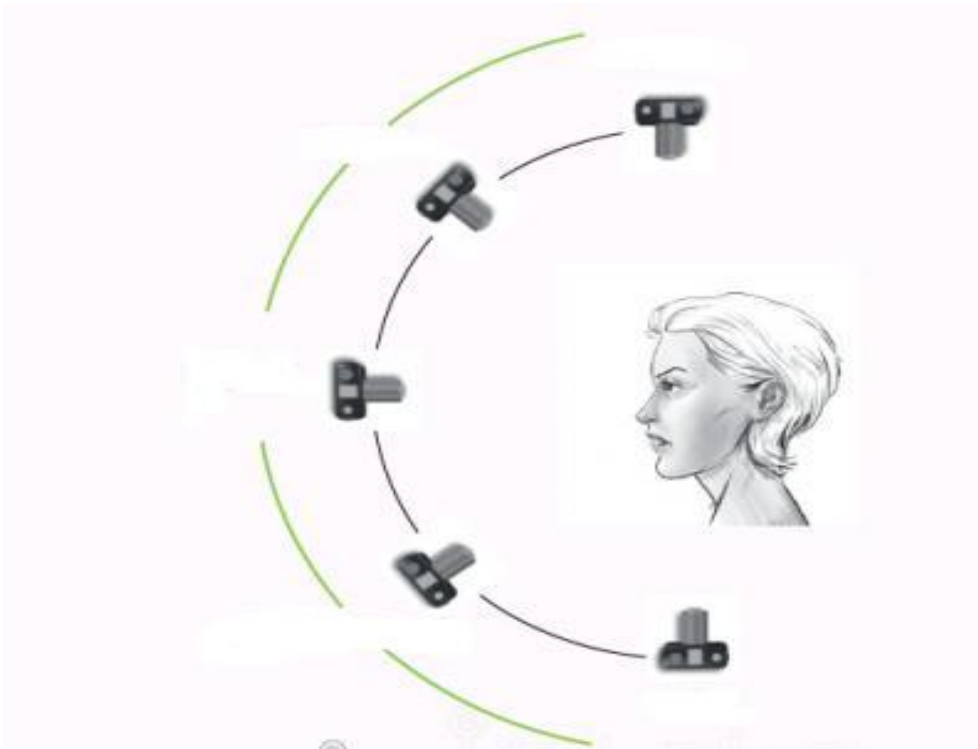


Plano Detalle - plano empleado para analizar, muestra un aspecto muy concreto de un objeto o una parte muy concreta del cuerpo humano.



Plano Particular – Presenta un objeto o parte del cuerpo aislado

Planos según su ángulo



Completa la imagen

Plano en Picado: Cuando la cámara está sobre el objeto, en un cierto ángulo. El objeto está visto desde arriba. Suele emplearse a veces para destacar aspectos psicológicos, de poder, etc.

Plano en contrapicado: Al contrario que el anterior, la cámara se coloca bajo el objeto, destacando este por su altura.

Plano frontal: Cuando la cámara está en el mismo plano que el objeto.

Plano cenital: Cuando la cámara se encuentra en la vertical respecto del suelo y la imagen obtenida ofrece un campo de visión orientado de arriba a abajo.

Plano Nadir: Es una posición de cámara desde la vertical inferior del objeto o persona.

2. Los movimientos

El cine no toma sólo imágenes. Filma sobre todo, movimientos. La gran fuerza expresiva del film está precisamente en su multiplicidad dinámica, en los numerosos tipos de movimientos que son posibles en él.

En la siguiente página web puedes encontrar vídeos ilustrativos de los diferentes movimientos de la cámara. <http://www.lenguajeaudiovisual.com/MOVIMIENTOS.html>

1. - LA PANORÁMICA: Es la rotación de la cámara sobre su propio eje. La cámara está situada normalmente en un trípode.

Su función principal es relacionar a elementos dentro del cuadro. También pone en relación los elementos que hay en el campo y fuera del campo inmediato.

2. - BARRIDO: Es una Panorámica tan rápida que no tenemos tiempo a ver con nitidez las imágenes que se recogen. Se usa sobre todo como transición: mareo, recuerdo, intercambio de miradas, para mostrar acciones paralelas.

3. - TRAVELLING: Movimiento de la cámara en un espacio tridimensional. La cámara está situada normalmente en una grúa. Se usa sobretodo para situaciones en que se necesita un acercamiento o alejamiento al motivo.

4.- ZOOM: También llamado TRAVELLING ÓPTICO. La cámara no se mueve.

Almodóvar plano a plano

<http://www.youtube.com/watch?v=Mk5JEM1jTt0&p=0C6EE209C651C135>

Este video muestra la variedad de planos utilizados en las películas de Almodóvar.

3. El montaje

Montar o editar es el proceso mediante el cual seleccionamos planos, ordenamos y modificamos su forma y contenido; con el fin de esclarecer su discurso narrativo o estético. Para ellos se seleccionan los planos, basándonos en ciertas condiciones de contenido, de orden y de tiempo. La manera de colocar los diversos planos puede cambiar completamente el sentido, y por lo tanto el mensaje, de una película.

- Kulechov descubrió que el orden en la yuxtaposición de planos de actores, con otros objetos, podrían modificar sustancialmente el significado del mensaje.
- Tres públicos diferentes vieron el primer plano del actor Mosjukhin, junto a otros tres planos completamente diferentes: un plato de comida, un féretro y una niña pequeña. El primer público lo encontró pensativo, el segundo triste, el tercero complacido.



<http://www.youtube.com/watch?v=grCPqoFwp5k>

El montaje tiene un efecto directo sobre el ritmo fílmico.

Ritmo fílmico

Es una sensación producida por la repetición de elementos icónicos (movimiento, espacio, composición, tiempo, ángulo, escala, color, etc., de la imagen) en cada plano, escena y secuencia durante un mismo o en distintos tiempos, conforme a la cronología impuesta por el contenido semántico del film.

El ritmo es una *impresión dinámica creada por*:

- la *duración de los planos*
- por las *intensidades dramáticas*
- por *efecto del montaje*

El ritmo del cine es una unidad compuesta por tres ritmos: el **visual** interno o externo (de la imagen), el **auditivo** (del sonido) estudia la realidad de forma analítica o sintética, y el **narrativo** (representado por el desarrollo de la acción y encuadre).

Algunos ejemplos de efectos de montaje:

http://www.youtube.com/watch?v=T7r_ybvyw0

4. El sonido

El sonido del cine se compone de los siguientes elementos significativos:

- **La música:** Es un *gran medio de expresión cinematográfica*. Su uso es *variado*: canción, música de fondo, creador de una atmósfera particular o psíquica (dolor, alegría,

soledad, amor libertad, odio...), sustituto del sonido real o del pasado, continuación de un sonido, etc.

- **El diálogo:** La palabra tiene su función propia como en la vida. Debe ser utilizada como un *elemento integrador y de apoyo*, su misión es *subsidiaria*, la regla de oro es “Nunca diga la palabra lo que presenta la imagen visual”.
- **Efectos Sonoros:** Son como el fondo sonoro de la vida llevado a la pantalla con *finalidad realista*. Debe ser *fiel evocador* de un *ambiente sonoro*, psicológico, simbólico y dramático.
- **Silencio:** Se utiliza para mostrar *situaciones límites de sufrimiento*, angustia, soledad, peligro, miedo, etc. Su *función* es la de *subrayar, evocar y dar especial valor* a la acción, al sonoro, y los sonidos que le han precedido.

<http://www.youtube.com/watch?v=6pGP6NmgAvk>

5. El color y la iluminación

El color proporciona mayor adecuación a la realidad, ya que el mundo es en colores, y una más amplia libertad para el juego de carácter creativo. El color sirve para centrar la atención, favorecer el ritmo en la narración y en el montaje, y expresar con más fuerza ciertos momentos.

El color posee tres funciones fundamentales:

- **Función realista descriptiva del color:** Describe la realidad de la cosa representada, sin añadir ninguna idea. *Pretende reproducir el color de la realidad*, tal como es o como lo percibimos. Cabe distinguir los usos pictórico, decorativo e histórico.
- **Función narrativa dramática:** El color narra, presenta y destaca cierto dramatismo. El color *se convierte en el punto de atención*.
- **Función expresiva del color:** Expresa la idea del comunicante acerca del tema representado. Es la expresión de la imagen representada. Su *valor semántico* procede de un *doble factor*, según las funciones del color:
 - **Simbología:** La función expresiva del color es fundamentalmente simbólico psicológica.
 - **Colores Expresivos:** La expresividad del color viene o procede del hecho de que sean colores fríos o colores cálidos.

El color y la perspectiva

Los colores cálidos dan impresión de proximidad, y los fríos de lejanía. También influye el valor de la intensidad tonal de cada color: los valores altos, iluminados, sugieren grandiosidad, lejanía, vacío... Los valores bajos, poco iluminados, sugieren aproximación.

Los fondos iluminados y claros intensifican los colores, dan ambiente de alegría y los objetos tienen más importancia en su conjunto. Los fondos oscuros debilitan los colores, entristecen los objetos que se difuminan y pierden importancia en el conjunto.

El color no es solamente un adorno. Se logra mediante el buen uso del color aumentar o reducir la expresividad del film. El color puede crear la atmósfera adecuada para la recepción de nuestro mensaje. Los colores tienen significado; por lo tanto, es conveniente usar el color apropiado para cada tema. Los significados típicos de los colores son:

- **Negro:** formal, nítido, rico, fuerte, elegante.
- **Azul:** frío, melancolía, deprimido, tranquilidad, serenidad.
- **Rojo:** amor pasional, ira, odio.
- **Rosado:** ternura
- **Anaranjado:** festivo, alegre, energía, salud.
- **Amarillo:** tibieza, luz, madurez.
- **Verde:** fresco, en crecimiento, joven.
- **Blanco:** pureza, limpio nítido.

El color en el cine:

<http://www.youtube.com/watch?v=bWF4YJeRvXE&NR=1>

La luz filmica

La luz es un elemento imprescindible para el lenguaje cinematográfico. Sin luz no hay cine. Según la dirección de la luz al iluminar un objeto o persona se puede clasificar en:



Luz Cenital: El punto luminoso está colocado sobre la persona

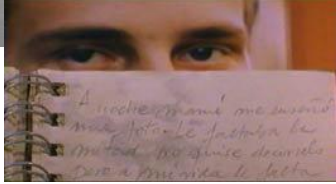


Luz Enfática: Si procede de un punto de luz bajo



Luz Lateral: La luz proviene de un punto lateral, del costado.

Luz Frontal: Si el punto luminoso queda situado frente al objeto o zona a ilumina



Contraluz: El foco o fuente luminosa queda colocado detrás

Glosario de cine

http://www.mariapinto.es/alfamedia/cine/glosario_cine.htm

Otras páginas webs:

<http://www.uhu.es/cine.educacion/cineyeducacion/aprendercine.htm>

<http://www.xtec.cat/~xripoll/lengua.htm>

<http://www.mariapinto.es/alfamedia/cine/lenguaje.htm>

<http://recursos.cnice.mec.es/media/cine/index.html>

10.4 Suggested viewing

Abre Los ojos – Directed by Alejandro Amenábar (you may have seen the 2001 adaptation ‘Vanilla Sky’, Penelope Cruz plays the same role in both.) Available on Amazon Prime. Watch the trailer here: <https://youtu.be/PBtnPuB0x3U>

Mujeres al borde de un ataque de nervios – Directed by Pedro Almodovar. Available on Amazon Prime. Watch the trailer here: <https://youtu.be/cNzqS11n9mw>

El laberinto del fauno – Directed by Guillermo del Toro. Watch the trailer here: <https://youtu.be/gpEh4O8Hb5Y>

El Pepe, a Supreme life – Directed by Emir Kusturica. Former Uruguayan President Jose “Pepe” Mujica, talks about lessons he learned while in Prison. Available on Netflix.

Camarón revolution – The life and career of the Flamenco legend Camarón de la Isla. Available on Netflix.

Perú: Tesoro Escondido – An insight into Peru, it’s cultural traditions and natural riches. Available on Netflix.