

Instructor's Manual for

# Indagaciones

INTRODUCCIÓN A LOS  
ESTUDIOS CULTURALES HISPANOS

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# TABLE OF CONTENTS

<b>PART. INTRODUCTION</b> .....	1
<b>PART 2. HOW TO USE THE INSTRUCTOR'S MANUAL FOR YOUR COURSE</b> .....	2
<b>PART 3. ANNOTATIONS BY CHAPTER</b>	
Capítulo I: Códigos y convenciones .....	4
Capítulo II: La ontología .....	9
Capítulo III: Derechos y responsabilidades cívicas.....	14
Capítulo IV: Violencia .....	19
Capítulo V: Salidas forzadas.....	23
Capítulo VI: Fronteras fluidas.....	28
Capítulo VII: Categorías identitarias .....	33
Capítulo VIII: Mercados .....	37
Capítulo IX: Creación .....	40
Capítulo X: Espacios íntimos .....	44
Capítulo XI: Reflejos y reflexiones .....	48
<b>APPENDIX</b> .....	52
<b>WORKS CITED</b> .....	[TK]

# PART 1

## Introduction

### **Underlying Teaching Philosophy and Theoretical Framework**

The title provides two major clues to its content. “Indagaciones” implies that instructors will guide post-intermediate students through the process of deepening their knowledge about the Spanish language and the practices, products, and perspectives of those who communicate, create, and engage with it. “Introducción a los estudios culturales” reveals the cultural studies focus of this textbook, which means that instructors will work with learners to define the word “culture,” to interpret the role of culture in educational contexts, to explore culture’s contribution to questions of politics and power, and to underscore the variety of interdisciplinary approaches available in a cultural studies framework. The instructor’s goal, therefore, is to enhance and deepen students’ understanding of the expression and reception of cultural phenomena of Latin America, Spain, and U.S.-Latin@ communities. Learners engage with cultural texts through interpretation, interaction with their classmates, and formal presentations. Learners synthesize their main points, and prepare oral and written analyses of them.

### **World-Readiness Standards for Learning Languages**

The American Council on the Teaching of Foreign Language’s (ACTFL) World-Readiness Standards, also referred to as the 5Cs, along with the related ACTFL “Global Competence Position Statement,” informed the development of both the *Indagaciones* textbook and this Instructor’s Manual (IM). Visually represented as a continuous chain of five links—Communication, Culture, Connections, Comparisons, and Communities—the standards “stress the application of learning a language beyond the instructional setting,” thereby “bring[ing] a global competence to their future careers and experiences.” (“ACTFL World-Readiness Standards for Language Learning” 2015).

The authors have included a reference to the ACTFL Standards with most of the teaching suggestions in the IM to further contextualize learning activities (see Appendix 1) for both instructors and students. These designations are not written in stone; indeed, the open-endedness of the 5Cs and the very nature of language and culture mean that activities often address at least two standards. Instructors will inevitably find this to be the case and also may decide that the communicative/intercultural goal pertains to a different standard than the one identified by the authors.

# PART 2

## How to Use the Instructor's Manual for Your Course

### Selection and Sequencing

As with the textbook, instructors should abandon all notions of prescriptiveness in using this IM, employing whatever suggestions and/or activities they find meaningful. This manual is specifically designed to scaffold the *Indagaciones* pedagogy for graduate teaching assistants whose assignment may include upper-level courses. For each chapter, instructors will find a brief overview and the targeted learning outcomes; annotations for the different sections of the chapter follow.

### Included in the IM

The instructor will find the following annotations throughout the IM to help guide the teaching of the materials in *Indagaciones*:

- Teaching suggestions to offer activities for the introduction of topics/texts, scaffolding, and alternative formats;
- Course Wiki annotations to provide suggestions for course discussion on electronic discussion platforms, should you wish to create one for your class;
- Heritage Learners as a Resource annotations, which acknowledge the importance of the linguistic background, experiences, and knowledge of students exposed to Spanish outside the classroom and invite their deeper participation;
- Keyword searches to facilitate online searches for specific texts and research for the activities presented in the textbook;
- Answer keys to provide answers for the textbook activities that are close-ended; and
- Additional activities to supplement the activities offered in the textbook.

### Assessment

Instructors can use a variety of activities within each chapter for assessment purposes. The **Proyectos** at the conclusion of each chapter have been developed as formative assessment pieces. These publications/productions will serve well as ePortfolio artifacts for those programs using an ePortfolio assessment model. At the same time, instructors not using a formal ePortfolio platform will find the compilation of selected projects useful for student curation. Any of the discrete answer or open-ended activities in the book can be used for summative assessment and/or quizzes for accountability.

# PART 3

## Annotations by Chapter

### Capítulo I: Códigos y convenciones

Chapter I introduces learners to the foundational concepts of texts as cultural artifacts and audience reception (Stuart Hall). Providing a linguistic and cultural framework, the overarching theme, codes and conventions, builds on common experiences of today's college student to guide learners in the analysis of a newspaper article, literary selections, and musical videos.

#### Learning Outcomes

By the end of this chapter, learners will be able to (LWBAT):

- recognize different codes they use on a day-to-day basis (**Texto visual A, Texto visual B**)
- explain codes and conventions as culturally-charged phenomenon (**Texto 1, Texto 2**)
- identify social conventions and compare them with those in their own cultural community (**Texto visual A, Texto 3**)
- make connections between audience response and cultural perspectives (**Texto 4**)
- apply analytical concepts and rhetorical devices

#### Chapter Introduction

##### Teaching Suggestion

Ask learners to define the term “codes” and to name as many as they can. Then ask how codes relate to conventions. Initiate a discussion about the illustration in terms of codes and conventions.

### Texto visual. Imágenes

2

#### TEXTO A. EMOJIS

##### Teaching Suggestion

Ask students to talk about emojis as a code and/or convention.

##### Answer Key: TEXTO A. EMOJIS

Possible answers: (1) España ganó la Copa. (2) Esperanza y José María se casan. (3) Aprobé el examen. (4) Answers will vary. (5) Answers will vary.

### Teaching Suggestion: **COMPARISONS**

Follow up on the activity by asking learners to explain the similarities between emojis and other codes such as HTML, Python, and/or their native language.

### Heritage Learners as Resource: **CULTURES**

Invite heritage learners in the class to talk about emojis unique to their cultural communities.

3

### TEXTO B. EN UN SUPERMERCADO CHILENO

#### Teaching Suggestion: **CONNECTIONS**

Use academic formatting to frame a discussion about conventions to contextualize the task for learners. Review “Works Cited” MLA format and ask what other academic formats they have been required to use. Point out that the different requirements are conventions. For example, MLA follows the author-page format and APA the author-date format.

#### Teaching Suggestion: **COMPARISONS**

After learners have completed the activity, elicit comparisons between the US and other cultural perspectives. Pose questions such as: ¿Qué cajas registradoras especiales hay en los supermercados de EEUU? ¿Qué propósito tienen? ¿Cómo se diferencian de la caja de la foto en Chile?

3

### Texto 1. (Con)Texto. Artículo: “Entrevista de Mireya Navarro a Rosario Ferré”

#### Teaching Suggestion

Point out the lack of accent marks on the author’s name as well as the omission of titles in Spanish. Comment on this issue as journalistic convention.

### Texto 2. Dos poemas

4

### ELEMENTOS CLAVE PARA ENTENDER UN POEMA

#### Answer Key: ELEMENTOS CLAVE PARA ENTENDER UN POEMA

(1) a; (2) c; (3) e; (4) d; (5) b

4

### PENSAR Y COMPARTIR

#### Heritage Learners as Resource: **CULTURES**

Ask heritage learners to comment on the saying *El que dos idiomas habla, vale por dos* and relate their personal experience or those of family members.

#### Teaching Suggestion: **CULTURES**

After processing the activity as a class, share your experiences as a bilingual/bicultural individual.

4

## “APRENDER EL INGLÉS”

### Teaching Suggestion: COMPARISONS

Ask learners to comment on the similarities and differences between their first-language and second-language selves.

6

## INDAGACIONES CRÍTICAS

### Answer Key: COMPARACIONES

Ferré	“Aprender el inglés”	“Sin idioma”
<b>Modelo:</b> “It’s as if another person were writing.”	“No sé si seguiré siendo la misma persona”	
“At the very least, however, language interferes.”		Answers may vary; possible answer: No sabía what language que estaba hablando.
“She has acquired both brevity and a different sensibility.”	Answers may vary. Possible answer: Tienes que hablar español. Sentirlo en la sangre de tu alma.	
“English could never be a substitute for Spanish.”	Answers may vary; possible answer: Si hablo otro lenguaje / Y uso palabras distintas / Para expresar sentimientos que nunca cambiarán / No sé si seguiré siendo / La misma persona.	Answers may vary; possible answer: Hablaba español con mis padres / Y con mi familia era muy contento y feliz
“[She] often struggled with her second language.”		Answer may vary; possible answer: Me forzaron a hablar english / Y con el tiempo se me forgot como hablar spanish

7

## CONVERSACIONES ENTRE AUTORAS/ES

### Teaching Suggestion: COMMUNICATION/INTERPERSONAL MODE

You can also make this assignment a three-way conversation among all three writers. Make sure every group member is responsible for one specific author.

### Texto 3. Como agua para chocolate (selección)

8

#### COMO AGUA PARA CHOCOLATE (SELECCIÓN)

##### Teaching Suggestion: CONNECTIONS

Given the focus on physical senses, help students to define synesthesia and give examples from the text.

13

#### EN EL SOFÁ DE FREUD

##### Teaching Suggestion: COMMUNICATION/PRESENTATIONAL MODE

Call on individual pairs to perform their role-play for the class.

### Texto 4. Vídeos musicales. La movida

14

#### COMPRENSIÓN

##### Teaching Suggestion: COMMUNICATION/INTERPERSONAL MODE

*Inside-Outside Circles (Spencer Kagan Cooperative Learning)*

Ask learners to stand up and form two circles, one inner and one outer. As one of the songs from la movida plays, one circle goes clockwise and the other counterclockwise until the music stops. Students pair with the person facing them from the opposite circle. Give partners between one and three minutes to compare their Venn diagrams. Repeat at least three times.

15

#### INDAGACIONES CRÍTICAS

##### Teaching Suggestion: COMMUNICATION/INTERPERSONAL MODE

*¿Dominante, oposicional o negociada?* Assign groups according to the songs students chose for their Venn Diagram so that as many songs as possible are discussed in each group.

15

#### CREAR UN TEXTO VISUAL

##### Keyword Search

You can find free online sites that allow you to create comics or other visuals by searching in your browser using the keywords: "comic strip," "creating" or "make your own." Use the keyword "digital maps" to find sites that help you create a digital map.

### Enfoque gramatical. Hablar del pasado: el pretérito y el imperfecto

16

#### HABLANDO DE LA MOVIDA

##### Answer Key: HABLANDO DE LA MOVIDA

(1) P; (2) I; (3) I; (4) I; (5) P; (6) I; (7) I; (8) P; (9) P



17

## TAREAS DOMÉSTICAS E INCUMPLIMIENTOS

### Answer Key: TAREAS DOMÉSTICAS E INCUMPLIMIENTOS

Paso 1. (1) se levantaba; (2) preparaba; (3) compraba; (4) comían; (5) arreglaba; (6) lavaba; (7) aclaraba; (8) recogía; (9) planchaba; (10) limpiaba; (11) iban

Paso 2. (1) decidió; (2) se quedó; (3) preparó; (4) se reunió; (5) se fueron; (6) recogió; (7) corrió; (8) hizo; (9) llevó; (10) esperó; (11) fue

18

## CÓMO TITA PREPARÓ LAS TORTAS DE NAVIDAD

### Answer Key: CÓMO TITA PREPARÓ LAS TORTAS DE NAVIDAD

Responses will vary. Possible responses: Primero, Tita quitó el esqueleto de las sardinas, raspó con un cuchillo las manchas negras que tenía sobre la piel. A continuación, picó la cebolla muy finamente. Era necesario freír el chorizo para las tortas a fuego muy lento. Tenía que quedar bien cocido pero sin dorarse excesivamente. Entonces retiró el chorizo del fuego e incorporó las sardinas. Añadió la cebolla, los chiles picados y el orégano.

18

## COMPARAR Y CONTRASTAR

### Teaching Suggestion

- Ask learners to circle preterit forms and underline verbs that appear in the imperfect.
- Have students review the songs from la movida that they analyzed to talk about the verb tenses most used. Initiate a discussion about the infrequent use of preterit and imperfect structures in comparison with present and present continuous forms.

19

## V/blog. Conexión personal

A “v/blog” is short for vlog or blog. By including the v/blog section in the book, our intention is to introduce new modes of response for students. Students might record a video of themselves responding to the prompt in the textbook or a prompt that you provide. These could be submitted through your LMS, emailed to you, posted to a class wiki or blog, or shared another way.

### Keyword Online Search

Most computers come with a built-in camera and software that allows users to film themselves. If a student has a camera but does not have recording software, there are also several free software downloads available online. They can search for them using the keywords: webcast, digital storytelling, and “film my screen.” Alternatively, you might direct students to computer labs or language labs.

19

## Proyecto analítico. Un estudio etnográfico

### Teaching Suggestion: COMMUNITIES

Alternatively, students might interview a Spanish speaker online through free chat services like WeSpeke.

## Capítulo II: La ontología

Chapter II introduces learners to the foundational concepts of the nature of being and its transcendental properties. This chapter's focus on ontology requires students to examine, through a linguistic and cultural framework, concepts of origins, self- and group identities, and relationships with nature and the people around us. The chapter helps learners to analyze photographs, literary selections, and film.

### Learning Outcomes

By the end of this chapter, learners will be able to (LWBAT):

- examine modes of being that are influenced by geography, politics, and culture (**Texto visual A, Texto visual B, Texto 1 (Con)texto**)
- apply analytical concepts and rhetorical devices (**Texto 1, Texto 2**)
- identify cultural groups and compare them with those in their own community (**Texto visual A, Texto 2, Texto 3**)
- analyze representation of categories such as class, gender, and race in film (**Texto 4**)
- apply analytical concepts and rhetorical devices

### Chapter introduction

#### Teaching Suggestion

After students have read the short introductory paragraph, prompt a discussion about the illustration. In what way does it represent ontology? Why did the artist choose to cut off the image on the right side? Note: Students may not be familiar with Don Quijote's iconic helmet that is really a barber's basin.

### Texto visual. Imágenes

22

#### IMAGEN A. FOTOGRAFÍA

#### Teaching Suggestion

As an introduction to the image, use the keywords "old woman young woman picture" to find the iconic drawing online to show in class. Ask students if they see an old woman or a young woman. What are the physical features of each?

#### Teaching Suggestion: CULTURES

This picture shows a group of *cofrades* (members of a Brotherhood) from la Cofradía del Santo Sepulcro (Palencia, España). After students have shared their conclusions, initiate a discussion on cultural assumptions. Using the wording from the "ACTFL Statement on Global Competence," ask them "... to evaluate personal perceptions and reactions." Their response may be a low-stakes, on-demand writing assignment.

#### Keyword Search: CULTURES

For more information on insignias, robes (*túnica*), nazarenos, and cultural practices related to Holy Week processions, use the keywords: diccionario/terminología AND cofradía OR Semana Santa.

### Heritage Learners as Resource: **COMPARISONS**

Invite native and/or heritage speakers in the class to talk about Semana Santa in their home communities.

### Teaching Suggestion: **CONNECTIONS**

Initiate a discussion about flags and other national symbols. Depending on the sensibility of class members and the social dynamics within the classroom, ask why the Confederate flag continues to motivate debate in today's United States.

23

## IMAGEN B. CARTELES HISTÓRICOS

### Teaching Suggestion: **CONNECTIONS**

Ask students to define civil war and its effects in order to frame the question of multiple perspectives. Give examples of civil wars in Latin America, the Caribbean, and Spain and/or use the United States Civil War as a point of departure. Emphasize that civil war demonstrates multiple perspectives on core issues.

### Keyword Search

Instruct students to use their preferred browser to access one of the online collections of posters from the Spanish Civil War. Keywords: "Guerra civil española," carteles.

### Teaching Suggestion

Guide students' interpretation with some clues, such as "La propaganda se efectúa a través de ...".

### Teaching Suggestion: **CONNECTIONS**

Point out how the ideologies depicted later are represented in World War II. Discuss the cultural implications.

### Heritage Learners as Resource: **COMPARISONS**

Invite heritage learners in the class to share their interpretation of the posters and their comparisons to other cultural communities.

23

## Texto 1. (Con)texto. *Política cultural 2011-2016, Consejo Nacional de la Cultura y las Artes*

### Teaching Suggestion: **CONNECTIONS**

Start from the quote on p. 24, "El Consejo tiene por objeto apoyar el desarrollo de las artes y la difusión de la cultura, contribuir a conservar, incrementar y poner al alcance de las personas el patrimonio cultural de la Nación y promover la participación de éstas en la vida cultural del país," to get students talking about culture as a nation-building project.

- ¿Qué significa "patrimonio cultural"?
- ¿Por qué se pone en mayúscula la palabra "Nación"?
- Según esta cita, ¿cuáles son los deberes de un Consejo Nacional de la cultura y las artes?

## Texto 2. Dos poemas

24

### TORMENTA DE IDEAS

#### Teaching Suggestion

Call on various students to share one idea from their list. Write all the ideas on the board or assign a scribe to do so.

#### Teaching Suggestion: COMPARISONS

If you can, share your experiences as a person with indigenous roots. Depending on the demographics of the class, invite students to talk about personal experiences.

24

### TÉCNICAS POÉTICAS

#### Teaching Suggestion: CONNECTIONS

Ask students to comment on any poem they can think of with abundant references to nature. What do they remember about this poem? Why is it memorable? If students say they can't recall a poem of this nature, ask them to comment on why so much poetry and poetic language center on nature.

25

### COMPRESIÓN

#### Answer Key: COMPRESIÓN

(1) El Ave y la Mariposa; (2) Hermana; (3) El Ave y la Mariposa; (4) Hermana

26

### CREACIÓN POÉTICA

#### Teaching Suggestion

You can also make this assignment a three-person assignment. The third person would be the representative from the Arts Council charged with writing a press release for the poems produced.

## Texto 3. *El Matadero*, Esteban Echevarría

26

### EXPERIENCIA PERSONAL

#### Teaching Suggestion: COMMUNICATION/INTERPERSONAL MODE

Time permitting, use the "Three-Step Interview" (Kagan Cooperative Learning) for this activity. You will need groups of four: Students A, B, C, and D.

1. On your signal, Student A relates her experience to Student B while Student C relates his experience to Student D.
2. On your signal, students change roles.
3. Student A relates Student B's story to Students C&D; Student C relates student D's story to Students A&B, etc.

36

**COMPRENSIÓN****Answer Key: COMPRENSIÓN**

(1) c; (2) a; (3) d; (4) b; (5) d

37

**INDAGACIONES CRÍTICAS****Teaching Suggestion: CONNECTIONS**

*Elementos estilísticos.* The instructor will have noticed significant racist words and images in *El Mata-dero* and should consider asking the class to think about nineteenth-century ideologies in this respect.

38

**GRITERÍO****Teaching Suggestion: COMMUNICATION/PRESENTATIONAL MODE**

Call on individual pairs to perform their role-play for the class.

**Texto 4. Cine. Yo, la peor de todas, María Luisa Bemberg**

39

**COMPRENSIÓN****Answer Key: COMPRENSIÓN**

(1) c; (2) d; (3) a; (4) b; (5) e

**Teaching Suggestion: COMMUNICATION/PRESENTATIONAL MODE**

Have students write brief, first-person descriptions of the main characters. They can read these out loud and have the class guess who they are.

39

**INDAGACIONES CRÍTICAS****Keyword Search**

For more information, use your preferred internet browser and the keywords “Bechdel Test.”

**Enfoque gramatical. Planes y conjeturas: el futuro y el condicional**

40

**REGLAS DE USO****Answer Key: REGLAS DE USO**

Paso 1. (1) futuro; (2) condicional; (3) condicional; (4) futuro; (5) futuro; (6) condicional

**Teaching Suggestion**

Paso 2. Have pairs share their visual representations with one another or the whole class. If you assign this activity for homework, remind students of the SmartArt feature in word-processing programs.

41

**PRÁCTICAS Y PERSPECTIVAS****Answer Key: PRÁCTICAS Y PERSPECTIVAS**

(1) c; (2) f; (3) d; (4) e; (5) b

41

**ME PREGUNTO (*I WONDER*)****Answer Key: ME PREGUNTO (*I WONDER*)**

(1) tendrían; (2) protegerá; (3) vendrían; (4) significará; (5) traduciría; (6) Adorarían

41

**SOR JUANA INÉS DE LA CRUZ, VIAJERA A TRAVÉS DEL TIEMPO****Teaching Suggestion: COMMUNICATION/INTERPERSONAL MODE**

Paso 2. Use a round-table format for this part of the activity with groups of three to five students.

1. On your signal, students pass their papers to the group member on the right.
2. The next student reads the description and writes a short comment.
3. Repeat both steps until all group members have read each all the group's papers. Follow up by asking groups to write a group description and share it with the class.

**Teaching Suggestion**

Additional Practice Activity: Las ideologías del siglo XXI en el siglo XXII. Con un@ compañer@, hagan una lista de las ideologías dominantes del siglo XXI. Después, empleen el futuro para hacer predicciones sobre ellas. ¿Cambiarán? ¿Desaparecerán? Si quieren, pueden inventar nuevas ideologías posibles, como el modelo.

**Modelo.** La ideología marciana se implantará y asegurará la paz universal.

41

**EN OTRO TIEMPO****Teaching Suggestion: COMMUNICATION/PRESENTATIONAL MODE**

Ask two students to read the revised poems before pairs work on their analysis.

42

**Proyecto creativo. Un discurso político****Teaching Suggestion: COMMUNITIES**

Tell students in advance that this assignment will be graded as an oral presentation and require them to record their speech for submission.

## Capítulo III: Derechos y responsabilidades cívicas

Chapter III asks learners to examine the rights and responsibilities of citizens in Spanish-speaking nations, paying special attention to how these civic duties are molded by the type and mode of operation of a particular nation's government. This chapter offers texts and activities that focus on the concept of ideology, individual and collective beliefs, protest, and influence. Learners examine and analyze photographs, comics, formal governmental documents, literary selections, music, and film.

### Learning Outcomes

By the end of this chapter, LWBAT:

- analyze the representation of rights and responsibilities of residents of various Spanish-speaking nations (**Texto visual A, Texto visual B, Texto 1 (Con)texto, Texto 4**)
- demonstrate understanding the concept of protest, both peaceful and violent (**Texto visual A, Texto 3, Texto 4**)
- identify authoritarian regimes and treatments and compare them with their own government (**Texto 2, Texto 3, Texto 4**)
- analyze questions of freedom through the lens of class, gender, and race in film (**Texto 2, Texto 3, Texto 4**)
- apply analytical concepts and rhetorical devices

### Chapter introduction

#### Teaching Suggestion: CONNECTIONS

After students have read the introduction, ask them to comment on the relationship between rights and responsibilities. Why are responsibilities just as, if not more, important as rights in a democratic society? Invite students to talk about totalitarian regimes that they may have studied in other courses.

45

### Texto 1. (Con)texto. Acuerdo internacional. Organización de las Naciones Unidas (ONU): Pacto Internacional de Derechos Civiles y Políticos

#### Teaching Suggestion: CONNECTIONS

Read the preamble with the class and have the students underline vocabulary related to human rights (e.g., “familia humana”; “derechos iguales e inalienables”). Ask them if this vocabulary sounds familiar and, if so, why.

#### ACTIVIDAD DE APRENDIZAJE. RESUMEN DE ARTÍCULOS

#### Teaching Suggestion

Assign the students specific sections to ensure all sections and articles are covered.

46

### Texto 2. Relato. “Beatriz (Una palabra enorme)”, Mario Benedetti

#### PALABRAS ENRMES

#### Teaching Suggestion

Process this activity either as a class or assign small groups and ask each to compile a group list of the five most important *palabras enormes*.

46

**LOS NIÑOS Y LOS BORRACHOS, ¿SIEMPRE DICEN LA VERDAD?****Teaching Suggestion: CULTURES**

Before students line up, make sure they understand that they must negotiate the degree of agreement or disagreement in comparison with their classmates in order to line up accordingly. When they have finished forming, call on several students to explain their position in relation to their classmates. Remember: processing the activity before moving on to the next topic is key to successful cooperative learning.

47

**BEATRIZ (UNA PALABRA ENORME)****Teaching Suggestion: COMMUNICATION/INTERPRETIVE MODE**

Before assigning the “Después de leer” section, ask students to pair up and compare their notes from the “Mientras lee” activity. Instruct them to return to the text when necessary for clarification.

47

**COMPRENSIÓN****Answer Key: COMPRENSIÓN**

(1) b; (2) c; (3) a; (4) d; (5) e

48

**INDAGACIONES CRÍTICAS****Teaching Suggestion: COMMUNICATION/INTERPERSONAL MODE**

*Preguntas fragmentadas.* As you collect answers, tape the papers to the board or the wall in different parts of the classroom. Responses to each set of questions should be grouped together. Then ask groups to circulate from one group to the other to read the responses and discuss them. Make sure to give them a time limit, and remind them that they must wait until the designated time has elapsed before they can move to the next group of responses. Process the activity as a class or as a Quick-Write/journal entry.

**Texto 3. Música. Canciones protesta**

49

**CANCIONES PROTESTA****Teaching Suggestion: COMPARISONS**

Ask students to sing a few lines of the songs they have described and/or be prepared to pull up one or two of their examples online.

49

**CANCIONES****Teaching Suggestion**

Use your preferred online browser to access these two music videos: “Te recuerdo Amanda” y “La maldición de Malinche”.



**Answer Key: COMPRENSIÓN**

1. Amanda es una joven que corre a la fábrica buscando a Manuel. Manuel trabaja en la fábrica. Parecen ser novios.
2. La escena se enfoca en la acción de Amanda, quien corre por una calle mojada hacia la fábrica. Manuel está en la fábrica.
3. Manuel muere en el trabajo.
4. La voz cantante lamenta la muerte de Manuel y la profunda tristeza de su amada.
5. La voz cantante describe la llegada de Hernán Cortés a Tenochtitlán.
6. Emplea muchos detalles para describir a los que llegan y mucha ironía para describir el conflicto del pueblo mexicano.
7. Pluma~barba; dios~monarca; etc.
8. Se invoca la figura de la Malinche para echarle la culpa de darle la bienvenida al extranjero al mismo tiempo que humilla a "los hermanos del pueblo".

**Teaching Suggestion: CONNECTIONS**

Paso 2. In order to facilitate students' thinking about the cross-over between poetry and music, remind them that the U.S. singer and composer, Bob Dylan, won the Nobel Prize for Literature in 2016.

**Answer Key: EL USO DEL PASADO**

Answers will vary. Sample answers: (1) Trabajaba; acción continua del pasado; (2) importaba; acción de descripción del pasado; (3) ibas; acción interrumpida del pasado; (4) vieron; acción completa del pasado; (5) eran; descripción en el pasado; (6) oyó; acción completa del pasado

**Texto 4. Cine. *No*, Pablo Larraín****Teaching Suggestion: COMMUNICATION/PRESENTATIONAL MODE**

Have students build dramatic scenes around the film quotes they have selected.

**Keyword Search: CONNECTIONS**

Use your preferred internet browser to find sites that explain *tomas* (film shots) in film production and analysis. The best way for students to understand this category is to see it in action so we recommend finding videos that demonstrate the technique. Keywords: tomas cinematográficas, escuelas de cine, cómo llevar a cabo una buena toma.

53

## Enfoque gramatical. Declarar e influir: los usos del indicativo y del subjuntivo

### Course Wiki

Ask students to post their favorite website for reviewing grammatical mode or a related topic (e.g., subjunctive conjugations).

53

## PANCARTAS

### Answer Key: PANCARTAS

modo indicativo: 1, 5, 6, 8; modo imperativo: 2, 3, 4, 7; modo subjuntivo 7, 2

55

## PARA DECIRLO DE OTRA FORMA

### Answer Key: PARA DECIRLO DE OTRA FORMA

(1) se unen—6; (2) Se lamenta—2; (3) te vayas—3; (4) Viva—1; (5) digan 8; (6) ataquen; falta—6; (7) confiar—4

### Teaching Suggestion

Ask students to justify their answers.

55

## DECLARACIONES, DEMANDAS Y ANHELOS

### Answer Key: DECLARACIONES, DEMANDAS Y ANHELOS

(1) es; (2) ved; (3) respetaran/respeten; (4) pienses/valga; (5) se inspiraron; (6) Vayamos; (7) vea

56

## ORACIONES DESHIDRATADAS

### Answer Key: ORACIONES DESHIDRATADAS

(1) El público exige que el gobierno proteja el medioambiente; (2) Es cierto que la candidata revela/revelará su plataforma pronto. (3) No lo crean ustedes porque no es verdad. (4) No debemos quedarnos calladas. ¡Apoyemos a los activistas amerindios! (5) A ti te aconsejo que cumplas con tu deber cívico/A ti te aconsejo cumplir con tu deber cívico.

### Teaching Suggestion

Review the difference between *paga*, *salario*, and *sueldo*.

56

## EXIGIR CON EL IMPERATIVO

### Answer Key: EXIGIR CON EL IMPERATIVO

Answers will vary. Possible answers: (1) Páguenles igual salario por el mismo trabajo. (2) Suban la remuneración conforme a la dignidad humana. (3) Negocien con el sindicato. (4) Garanticen las vacaciones pagadas. (5) Contribuyan al bienestar de sus empleados y sus familias. (6) No falten a las familias de sus empleados.

**Teaching Suggestion: COMMUNITIES**

To ensure that partners participate as equally as possible, require each partner to write the same number of demands. When finished, have them exchange their lists and revise for coherence and grammatical accuracy.

## Capítulo IV: Violencia

Chapter IV presents the concept of violence, a phenomenon with which most students are familiar but which requires increased awareness of its causes and effects. Students will learn that violence can be physical and verbal and can therefore have corporal and psychological effects on the person who suffers it. The chapter reinforces the cultural studies concept of “the other,” which aids in students’ understanding of individual and group identity construction through the presentation of images of sculpture, corporate policies on language use, literary selections, and a film trailer.

### Learning Outcomes

By the end of this chapter, LWBAT:

- analyze portrayals of physical and verbal violence (**Texto visual, Texto 1, Texto 2, Texto 3, Texto 4**)
- examine how incarceration reinforces violent structures (**Texto visual**)
- identify contexts of need that can place individuals and groups at greater risk of suffering violence (**Texto visual, Texto 2, Texto 3, Texto 4**)
- make connections between concepts of violence and portrayals of “the other” (**Texto visual, Texto 1, Texto 4**)
- apply critical concepts and rhetorical devices

### Chapter introduction

#### Teaching suggestion: CONNECTIONS

Before students read the introduction, ask them to comment on the image in the context of violence, the chapter topic.

### Texto visual. Fernando Botero

61

#### ABU GRAHIB

#### Teaching Suggestion: COMPARISONS

Allow students to research the Abu Grahیب scandal on the internet. Relate this topic to the question of ideologies examined in chapter III.

61

#### OTRAS OBRAS DE FERNANDO BOTERO

#### Keyword Search Online

Use your preferred browser to access visual images of Fernando Botero’s Abu Grahیب Series.

#### Teaching Suggestion: COMMUNICATION/INTERPERSONAL MODE

Have students share their paintings and descriptions with at least two other students.

#### Keyword Online Search

Use your preferred browser to access visual images of Fernando Botero’s artwork, for example: <http://fernandobotero.com/art.shtml>.

### Teaching Suggestion

Discuss with learners Fernando Botero's international popularity. His sculptures are on public display in Armenia, Colombia, Israel, Singapore, Spain, the United States, and other countries. Why might this artist have such broad appeal?

## 61 Texto 1. (Con)texto. Reportaje digital, CNN

### Teaching Suggestion: COMPARISONS

Read the headline, "Twitter no aceptará racismo, violencia u odio en sus 140 caracteres," with the class. Ask them why Twitter needs a policy and what the effects of the 140-character limit may be.

## 62 ACTIVIDAD DE APOYO

### Teaching Suggestion: COMPARISONS

Ask students how language can both express violence and be violent. When does language become threatening to an individual or a group?

## Texto 2. Obra de teatro. *Pronovias*, Laila Ripoll

## 67 COMPRENSIÓN

### Answer Key: COMPRENSIÓN

(1) Bea, Clari, Dep.; (2) una tienda que vende vestidos de novia; (3) finísima; (4) rapada; (5) Clari; (6) la dama de honor; (7) Al-Qaeda; (8) una lista de nombres de personas fallecidas en el acto terrorista

## Texto 3. TED en Español: "Lo que seis años en cautiverio me enseñó sobre el miedo y la fe", Ingrid Betancourt

## 69 COMPRENSIÓN

### Answer Key: COMPRENSIÓN

Paso 1: 1, 2, 5

Paso 2: 1. No apoya; 2. Apoya; 3. No apoya; 4. Apoya; 5. Apoya

## 70 INDAGACIONES CRÍTICAS

### Teaching Suggestion: COMMUNICATION/INTERPERSONAL MODE

*La pecera.* Remind students that there is no right or wrong answer, but they must be able to explain their response. Note: This activity is most effective when students have had time to prepare in advance.

### Teaching Suggestion

Conversaciones rápidas. Make sure the students arrange their seats to facilitate moving from one partner to the next.

71 EL JUICIO

**Teaching Suggestion**

Every student should have a role to play in the trial. Allow groups (e.g. the prosecutor team) to plan their case outside of class.

**Course Wiki**

Ask students to share their reactions about the trial.

**Texto 4. Trailer. *María llena eres de gracia***

72 COMPRENSIÓN

**Answer Key: COMPRENSIÓN**

Answers may vary. (1)-Está embarazada; (2) No; (3) De camello (una persona que trafica con drogas); (4) Todos los problemas relacionados con la ilegalidad.

**Enfoque gramatical. *Por y para***

73 COMPRENSIÓN

**Answer Key: COMPRENSIÓN**

(1) d; (2) e; (3) a; (4) f; (5) c; (6) b

73 LA MASACRE DE TLATELOLCO

**Answer Key: LA MASACRE DE TLATELOLCO**

(1) para; (2) por; (3) por; (4) para; (5) por; (6) para; (7) para

74 FRASES IDIOMÁTICAS

**Answer Key: FRASES IDIOMÁTICAS**

(1) por/at least; (2) por/finally; (3) por/for example; (4) por/of course; (5) para/in order to; (6) por; as a result; (7) para/forever; (8) -por/generally; (9) por/for that reason; (10) para/to be not so important

74 INTERACCIONES

**Answer Key: INTERACCIONES**

(1) para siempre; (2) por ejemplo; (3) no es/ser para tanto; (4) por supuesto; (5) para colmo

74 LAS SEIS PREGUNTAS UNIVERSALES CON *POR Y PARA*

**Teaching Suggestion**

Make sure to follow up on the activity, even if you solicit only one example of each question.

**Teaching Suggestion: CULTURES**

Ask students to write their own motto using “por” and/or “para.”

## Capítulo V: Salidas forzadas

Chapter V asks learners to examine the concept of “forced departures,” which have often been the result of such crises as domestic violence, housing/mortgage markets, unwelcomed political dissent, and natural disasters. Learners analyze questions of exile and self-exile through a linguistic and cultural framework that reinforces the physical and emotional effects of these phenomena. Types of texts for this chapter include photography, literary criticism, a speech, and literary texts.

### Learning Outcomes

By the end of this chapter, LWBAT:

- distinguish between and among kinds of “forced departures” (**Texto visual, Texto 1, Texto 2, Texto 3, Texto 4**)
- analyze modes of expression, especially interdisciplinary, surrounding forced departures (**Texto visual, Texto 1, Texto 2, Texto 3, Texto 4**)
- make connections between forced departures and diasporic communities (**Texto visual, Texto 4**)
- make connections between and among concepts of home, space, and place (**Texto 2, Texto 3, Texto 4**)
- apply critical concepts and rhetorical devices

### Chapter introduction

#### Teaching Suggestion: COMPARISONS

Ask students to comment about the different directions the artist depicts in the image. What is the difference between exile and refuge? Are **patria** and **hogar** synonymous? Why is memory depicted as a road?

### Texto visual. Fotografía. Agustí Centelles

78

#### SALIDAS FORZADAS

#### Teaching Suggestion: CONNECTIONS

Allow students to research this on the internet. Relate this topic to the question of violence examined in Chapter IV.

78

#### EVACUADOS DE TERUEL, 1937

#### Keyword Online Search

Use your preferred browser to access a brief biography of and photographs by Agustí Centelles, available through the Museo Reina Sofía of Spain. Ask students to examine the photo titled “Evacuados de Teruel.”

79

#### OTRAS FOTOGRAFÍAS DE AGUSTÍ CENTELLES

#### Teaching Suggestion: COMPARISONS

Discuss with learners Agustí Centelles’ fame as “el modernizador del fotoperiodismo en Cataluña durante la década de 1930” (Museo Reina Sofía website). Why was Cataluña so important during this



time? Why is photojournalism important in politics, war, and exile? Why might this artist have such broad appeal?

### Texto 1. (Con)texto. “Antonio Machado en la memoria colectiva de los refugiados españoles”, Francie Cate-Arries

79

#### ANTONIO MACHADO EN LA MEMORIA COLECTIVA DE LOS REFUGIADOS ESPAÑOLES

##### Teaching Suggestion: COMPARISONS

Ask students to think about how people can become “emblems” of something. Ask them to provide examples of this from their own cultures. Then, develop a conversation in which you talk about how exile makes more acute the need for remembrance and for emblematic figures.

84

#### ACTIVIDADES DE APRENDIZAJE

##### Answer Key: ACTIVIDADES DE APRENDIZAJE

- Collioure = la playa francesa donde murió Antonio Machado en el exilio
- 1939 = el año del fin de la Guerra civil española
- Los republicanos = las personas que defendieron el gobierno de España contra la insurrección de las tropas nacionalistas de Francisco Franco
- el exilio = dejar el país propio por razones políticas y/o económicas
- Los Pirineos = la cadena de montañas que separa a España de Francia y por la que muchos exiliados de la Guerra civil española atravesaron para llegar a Francia
- Francia = país vecino de España y lugar de llegada de muchos exiliados españoles
- México = un país norteamericano que recibió a muchos exiliados y, sobre todo, a muchos artistas exiliados
- Las “alambradas” = la manera de encerrar los campamentos de exiliados
- Los campos = los centros de detención de los exiliados
- El martirio = morir por una causa y ser celebrado por ello

##### Teaching Suggestion: COMMUNICATION/PRESENTATIONAL MODE

Ask students to write their own four-to-six-line poem in which they “sing,” or celebrate, a beloved landscape.

### Texto 2. Relato testimonial. *La Escuelita* (selección), Alicia Partnoy

85

#### ENTRANDO EN TEMA

##### Teaching Suggestion: CULTURES

Recall that *guerra sucia* was introduced in Capítulo III, Texto visual.

**Teaching Suggestion: COMMUNICATION/PRESENTATIONAL MODE**

*El diálogo en La Escuelita.* Ask students to write their own bit of dialogue that could be included in one of these testimonials.

**Texto 3. Alocución grabada. “Hasta pronto, hermanos”, Dolores Ibárruri, Pasionaria****¿QUIÉNES ERAN L@S BRIGADISTAS?****Answer Key: ¿QUIÉNES ERAN L@S BRIGADISTAS?**

(1) el Batallón Lincoln; (2) tanques y fuerza aérea; (3) no señalan afiliación política/en 1938 se llaman interbrigadistas; (4) están a la defensiva; se están reorganizando

**GRANDES ORADORAS/ES****Teaching Suggestion**

Ask individual students to share their answers with the class, and have a scribe write the answers on the board. After you have finished the activity, explain that Dolores Ibárruri, Pasionaria, was known for her oratory power and became the voice of the Republican cause during the Civil War. Ibárruri lived in exile from 1939 to 1977.

**Keyword Search**

A recording of Dolores Ibárruri delivering “Hasta pronto, hermanos” is not available online. There are, however, several excellent readings housed in popular online video repositories. Search for the title “Hasta pronto, hermanos” AND Ibárruri. Original recordings of other speeches delivered by Pasionaria, in her own voice, can be found online. Although the audio tends to be imperfect, learners will be able to note the tone and power of her oratory. Keywords: Pasionaria, radio, alocuciones.

**PALABRAS CLAVE****Answer Key: PALABRAS CLAVE**

gratitud, camaradas, rencores, leyenda, solidaridad

**¿QUÉ HA ESCUCHADO USTED?****Teaching Suggestion: CULTURES**

Allow students to read the text of Ibárruri’s address. It is easily found online using her name and the title: “Hasta pronto, hermanos.” If you have time, consider comparing Pasionaria’s oratory with Franco’s.

**Answer Key: ¿QUÉ HA ESCUCHADO USTED?**

Possible answers: (1) agradecido; (2) héroes/abnegados/hermanos; (3) hablarles a sus hijos de las Brigadas Internacionales; (4) las ideologías políticas, las creencias religiosas; la raza; (5) patria, amistad, cariño, agradecimiento

**Answer Key: LENGUAJE LITERAL Y LENGUAJE FIGURADO**

Possible answers: (1) perros rabiosos deseosos de clavar en ellos sus dientes/los que se quedan aquí para siempre, fundiéndose con nuestra tierra; (2) como cruzados de la libertad; (3) vuestra sangre

**95 INDAGACIONES CRÍTICAS**

**Teaching Suggestion: CONNECTIONS**

*El discurso populista.* Before continuing to Paso 3, ensure that all students understand the concept of populism and the most common characteristics of populist discourse.

**Texto 4. Capítulo de novela: “El idioma”, Ana María Shua**

**96 EL YIDIS**

**Teaching Suggestion: COMPARISONS**

Explain similarities and differences between the Sephardic and the Ashkenazi diasporas, including an overview of the Ladino language.

**Answer Key: EL YIDIS**

Possible answers: (1) to eat; a snack; (2) to drag or carry with difficulty or to a place the speaker considers faraway; (3) upstanding man; (4) clumsy person; (5) complain

**98 COMPRENSIÓN**

**Answer Key: COMPRENSIÓN**

(1) el yidis; (2) negativas (insultos; condenado a morir) y positivas (canciones de cuna; palabras de amor); (3) a través de gestos y sonrisas; (4) el polaco/el castellano; (5) Silvestre insiste en que se hable solo el castellano en casa./El abuelo solo lo habla con la abuela en su dormitorio./Apenas lo hablan los más chicos./; (6) Al principio porque la lengua es la base de toda comunicación.

**Enfoque gramatical. Lo personal y impersonal: usos de se**

**99 ¿PERSONAL O IMPERSONAL?**

**Answer Key: ¿PERSONAL O IMPERSONAL?**

(1). P-e; (2) I-d; (3) P-a; (4) I-c; (5) I-b/c

**99 LA CIUDADANÍA**

**Answer Key: LA CIUDADANÍA**

(1) e; (2) c; (3) f; (4) a; (5) b; (6) d

100

## ICONOS DE TRÁFICO

### Answer Key: ICONOS DE TRÁFICO

Possible answers: (1) Se permite cruzar. (2) Se puede aparcar/estacionar. (3) No se permite circular a más de 60 kilómetros por hora. (4) No se puede entrar. (5) Se resbala.

100

## DESCRIPCIONES INCOMPLETAS

### Teaching Suggestion

Possible prompts:

- Se lo dimos
- Se me olvidaron las llaves
- Se levantaron de madrugada
- Se rompieron
- No se entiende
- Se nos hizo tarde

## Capítulo VI: Fronteras fluidas

Chapter VI introduces the topic of identity as hybridity in terms of language, geopolitical situations, and personal experience. Learners engage with texts specifically chosen to challenge pre-/misconceptions of national versus hyphenated identities. Interpersonal and presentational communicative activities require them to relate to what Gustavo Perez Firmat calls “life on the hyphen.”

### Learning Outcomes

By the end of this chapter, LWBAT:

- describe hybridity as it pertains to identity as defined in Cultural Studies (**Texto 1, Texto 2, Texto 4**)
- cite examples of fluid borders (**Texto visual, Texto 3**)
- apply analytical concepts and rhetorical devices

### Chapter Introduction

#### Teaching Suggestion: CONNECTIONS

Follow up on the introduction by discussing mass migrations in the history of the Spanish-speaking world. Ask learners to recall previous texts in *Indagaciones* that touched on the topic of crossing borders and identities, such as the Ferré text and poems in Capítulo I and “El idioma” (Shua, Capítulo V).

104

### Texto visual. Arte callejero de Nueva York: “Broken Promises/Falsas Promesas”, John Fekner

#### Teaching Suggestion: CONNECTIONS

Provide learners with some background on the importance of murals as artistic expression of Latin@s living in the United States.

105

### ANÁLISIS VISUAL

#### Answer Key: ANÁLISIS VISUAL

(1)-(4): Answers will vary; (5) Gris, blanco, negro; (6) En un muro; (7) Answers will vary.

105

### Texto 1. (Con)texto. Entrevista a Ilan Stavans en *Barcelona Review*

#### Keyword Search

Instruct your students to use the keywords Ilan Stavans and “Spanglish” and their preferred browser to find this article in the *Barcelona Review*, Issue 40.

#### Teaching Suggestion: COMPARISONS

Ask learners to think of two reasons for which Spanglish might be an example of fluid borders. Ask them to think of two words in Spanglish that have cultural weight. Then, develop a conversation in which you talk about language and code-switching (“alternancia de códigos”).

105 **COMPRENSIÓN**

**Answer Key: COMPRENSIÓN**

(1)b; (2)a; (3)c; (4)e; (5) d

105 **ACTIVIDAD DE APRENDIZAJE. CITAS DEL TEXTO**

**Answer Key: ACTIVIDAD DE APRENDIZAJE. CITAS DEL TEXTO**

Answers will vary.

**Teaching Suggestion**

Ask students to write a short story using the six words (and/or the neologisms) mapped in the text-book. Remind students that simply adding an “-o” to the end of an English word does not always constitute a neologism.

**Texto 2. Ensayo. “La narrativa y la diáspora”, Juan Torres**

106 **PRESTANDO ATENCIÓN A LA CREACIÓN LITERARIA**

**Teaching Suggestion**

Before assigning the reading, inform students that the original essay includes phrases in bold type. Expressions with cognates or accessible context have not been glossed.

**Answer Key: PRESTANDO ATENCIÓN A LA CREACIÓN LITERARIA**

Answers may vary. Possible answers: obras; narrativa; autores; escritores; literario; temas; bibliografía; escribir; poeta; creación

**Teaching Suggestion**

Have students discuss their own attempts at and successes in writing creative works.

110 **COMPRENSIÓN**

**Answer Key: COMPRENSIÓN**

Answers may vary. (1) Alejandro Angulo Guridi, Javier Angulo Guridi, Pedro Francisco Bonó, Tulio Manel Cestero, Manuel Florentino Cestero, Pedro Henríquez Ureña; (2) el carro, la ropa; la casa; las amistades; las bebidas de marca; la biblioteca; el refinamiento al hablar, los modales; (3) *La odisea*; *El poema del Mio Cid*; *El Mahabarata*; *El Ramayana*; *Viejo testamento*; *Los nueve libros de la historia*

110 **INDAGACIONES CRÍTICAS**

**Teaching Suggestion**

*La autobiografía escondida*. Ask students to write two paragraphs about themselves as artist-creators. The paragraphs should be written in third person.

### Texto 3. Autobiografía. *Antes que anochezca* (selección), Reinaldo Arenas

111

#### ASOCIACIÓN DE PALABRAS

##### Teaching Suggestion: CONNECTIONS

Have students read Reinaldo Arenas' biography on the LGBT History Month website before engaging with *Antes que anochezca*.

111

#### AUTOBIOGRAFÍA

##### Answer Key: AUTOBIOGRAFÍA

Answers will vary.

120

#### COMPRENSIÓN

##### Answer Key: COMPRENSIÓN

(1) comer tierra; (2) los árboles, o la arboleda; (3) politizados y revolucionarios

##### Teaching Suggestion

Have students view the eponymous film and compare it to the sections of the book they have read.

### Texto 4. Cine. *Novia que te vea*, Guita Schyfter

121

#### EL LADINO

##### Teaching Suggestion: CULTURES

Point out that written Ladino uses the Hebrew alphabet. Versions in Spanish are transliterations of the Hebrew script. For other meanings of Ladino, especially in Central America, consult the DRAE.

121

#### COMPRENSIÓN

##### Answer Key: COMPRENSIÓN

(1) Judíos sefarditas residentes en Turquía; (2) El difícil papel del judaísmo en una sociedad tan católica como la mexicana; muchos personajes demuestran esta dicotomía, desde niños en el parque a personajes de clase alta; verbalmente; (3) Answers will vary. (4) La familia de Oshi es muy conservadora, creen que el papel de la mujer reside en la casa como madre y esposa, la familia de Rifke aunque conservadora, es más liberal, permite que Rifke estudie en la universidad; (5) Un rechazo por parte del padre al machismo inherente en la concepción del papel de la mujer, es la primera vez que el padre respalda la agencialidad de su hija; (6) Hombres y mujeres tienen papeles muy marcados en la sociedad judía, los hombres trabajan, las mujeres se ocupan de cuestiones domésticas; (7) Answers will vary.

## Enfoque gramatical. Expresiones de *ser*: modismos y expresiones idiomáticas

123

### CRUCIGRAMA. EXPRESIONES CON “SER”

#### Teaching Suggestion: CONNECTIONS

As a grammar review, ask students how meaning changes when the verb is “estar.”

#### Heritage Learners as Resource: COMPARISONS

Invite heritage learners to talk about the most popular idiomatic expressions in their home communities.

#### Answer Key: CRUCIGRAMA. EXPRESIONES CON “SER”

Horizontal: 2 orgulloso; 4 fría; 5 débil; 6 fresco; 8 un palillo; 9 abierto

Vertical: 1 interesado; 2 verde; 4 lista; 7 vivo

#### Keyword Search

Use your favorite browser to access more idiomatic expressions. Keywords: modismos, frases hechas, ELE.

124

### MODISMOS CON “SER”

#### Answer Key: MODISMOS CON SER

Possible answers: **ser una/un manitas**: trabajar bien con las manos, *skilled at manual tasks, handy*; **ser agua pasada**: algo irrelevante en este momento/*water under the bridge*; **ser una/un pelota**: intentar ganar favores con otra persona; *butter someone up*; **ser una lata/un rollo** molestar; *a nuisance*; **ser una celestina**: trotaconventos; *go-between*; **ser una creída/un creído**: orgullosa/o de sí misma/o; *conceited*; **ser gafe**: tener mala suerte; *jinxed*.

124

### UN PÁRRAFO CLOZE

#### Answer Key: UN PÁRRAFO CLOZE

(1) Es, celestina; (2) es; una lata/un rollo/pesada; (3) es, manitas; (4) es, una creída; (5) es, un pelota; (6) es, gafe; ser, pesada/gafe

124

### PERSONAJES Y AUTORES

#### Teaching Suggestion: COMMUNICATION/PRESENTATIONAL MODE

Have pairs present their descriptions to the class with no names attached to them. The class members will then try to guess who is being described.

124

### LOS REGISTROS LINGÜÍSTICOS

#### Teaching Suggestion

Paso 1. Allow students to research the topic using L1 sources. Provide them with the Spanish equivalents or ask them to translate the terms.



### Teaching Suggestion

Paso 2. To ensure accountability, assign the even-numbered situations to S1 and the odd-numbered ones to S2.

125

### V/Blog. La teoría de los seis grados de separación

#### Teaching Suggestion: CONNECTIONS

Consider talking about the “Wet foot/dry foot” policy in the U.S. as a warm-up activity.

126

### Proyecto analítico. Servicio a la comunidad: un folleto informativo

#### Teaching Suggestions: COMMUNITIES

This project is intended as an authentic task for a real-world audience. Encourage students to use their home communities for this project. Alternatively, they can produce the pamphlet for new or visiting professors, international students, or job candidates on your campus.

## Capítulo VII: Categorías identitarias

Building on the previous chapter, Capítulo VII centers on gender identities. Within a queer theoretical framework from Gloria Anzaldúa's *Borderlands/La Frontera*, texts introduce learners to fictional characters, literary voices, and a historical figure representing LGBTQIA+ communities.

### Learning Outcomes

By the end of this chapter, LWBAT:

- make connections between gender identities and fluid borders (**Texto 1**)
- explain the social significance of “being out” in historical contexts within the Spanish-speaking world (**Texto visual, Texto 1, Texto 3**)
- compare and contrast cultural perspectives represented in commercial productions (**Texto 2, Texto 4**)
- apply analytical concepts and rhetorical devices

128

### Texto visual. Grabado. *Catalina d’Erauso*

#### Teaching Suggestions: CONNECTIONS

- It is important that students think about the question before they begin writing. When they have finished Paso 3, ask pairs to share their versions with the class.
- Discuss other “official (hi)stories” in the Spanish-speaking world; for example, Malinche/Doña Marina as Cortez’s mistress/translator, traitor/diplomat.

### Texto 1. (Con)texto. *Borderlands/La Frontera. The New Mestiza* (selecciones), Gloria Anzaldúa

129

#### BORDERLANDS/LA FRONTERA. THE NEW MESTIZA (SELECCIONES)

#### Teaching Suggestions: COMPARISONS

Before they read, ask students to analyze the title of Anzaldúa’s work (cited above). Why include both “borderlands” and “la frontera” in the title? What does “mestiza” mean, and why does the “-a” word ending matter? Why does Anzaldúa choose “borderlands” and not “the border” or “the Southern border” for her title? Then, relate these concepts to the fluid linguistic borders examined in Chapter VI.

131

#### ACTIVIDAD DE APRENDIZAJE. COMPRENSIÓN DEL TEXTO

##### Answer Key: ACTIVIDAD DE APRENDIZAJE. COMPRENSIÓN DEL TEXTO

(1) a; (2) d; (3) c; (4) d; (5) a; (6) c

132

#### ACTIVIDAD DE APRENDIZAJE. GLORIA ANZALDÚA Y LA TEMÁTICA DE LAS IDENTIDADES

##### Answer Key: ACTIVIDAD DE APRENDIZAJE. GLORIA ANZALDÚA Y LA TEMÁTICA DE LAS IDENTIDADES

“Half and Half”: Answers will vary.

## Texto 2. Reportaje digital. “Estados Unidos tendrá su primera protagonista trans del cómic”, RosarioPlus

134

### COMPRENSIÓN

#### Answer Key: **COMPRENSIÓN**

**Chalice:** superheroína transgénero, su súper poder es controlar a la mecánica cuántica; **Los compañeros de Chalice:** un tetrapléjico y otro víctima del estrés postraumático; **Lady Di:** superhéroe travestido, parodia de la mujer maravilla, miembr@ de la banda Nafta Súper, en la novela *Kryptonita* del autor argentino de Leo Oyola.

#### Teaching Suggestions

- Review responses as a class to ensure all learners are working with the same information.
- Discuss the name Chalice and the comic title *Alters*. As an extension, ask students for alternate names and/or characters for *Alters*.

#### Heritage Learners as a Resource: **COMPARISONS**

Invite heritage learners to talk about popular comics in their community.

134

### PERSPECTIVAS CULTURALES

#### Teaching Suggestion

Remind students that all group members should be prepared to explain the group’s response to other students. When you process the activity, call on students randomly.

## Texto 3. Recitación poética. “Si el hombre pudiera decir”, Luis Cernuda

135

### TRANSCRIPCIÓN POÉTICA

#### Teaching Suggestion: **COMMUNICATION/INTERPRETIVE MODE**

Divide the verses among the groups of three or four. After they have finished the transcription, verify their accuracy.

#### Answer Key: **TRANSCRIPCIÓN POÉTICA**

... sino la libertad de estar preso en alguien  
... no puedo oír sin escalofrío;  
... de esta existencia mezquina  
... el día y la noche son para mí lo que quiera,  
... y espíritu flotan en su cuerpo y espíritu  
... perdidos que el mar anega o levanta  
... con la libertad del amor,  
... me exalta, ... porque muero.  
... mi existencia:  
... conozco, no he vivido;  
... sin conocerte, no muero, porque no he vivido.

### Teaching Suggestion: **COMMUNICATION/INTERPRETIVE MODE**

Students have heard Luis Cernuda reading his own poem. His style is elegant and subdued. The artist Lola Flores offers a passionate reading of the poems by Federico García Lorca, which can be easily found online using the keywords: Lola Flores recita a Lorca.

136

### INDAGACIONES CRÍTICAS

#### Teaching Suggestions

*Análisis formal del poema.*

- Refer students to the diagram in Chapter I (Texto 2, “Dos poemas”). Alternatively, you can make copies of it from the Appendix of this Instructor’s Manual.
- Divide the class into groups and assign one analysis category per group.

### Texto 4. Anuncio de televisión. Banco Provincia

137

### LA PUBLICIDAD Y LOS BANCOS

#### Teaching Suggestion: **COMPARISONS**

This activity is designed to tap into prior knowledge and create a common foundation. Consider allowing students to write in L1. Be sure to go over students’ responses as a class.

137

### MIENTRAS VE

#### Teaching Suggestion

Schedule the viewing as in-class activity. Find the video using the keyword phrase “Banco Provincia AND Perla” 2011 to locate the commercial online. This text is especially compelling, and learning will be less meaningful if students view the ad independently. If possible, include the post-viewing comprehension activities for completion in class as well.

137

### INDAGACIONES CRÍTICAS

#### Teaching Suggestion: **COMMUNICATION/INTERPERSONAL MODE**

Before assigning the *Indagaciones críticas* activities, discuss the ad as narrative.

138

### OTROS GRUPOS, OTRO LUGAR, OTRAS PERSPECTIVAS

#### Teaching Suggestion

Instead of using class time for the performance, ask students to record their ads and post them to your campus LMS, v/blog, or other online space and to watch all the videos as a homework assignment. Have them follow up with a critique or an analysis of the cultural perspectives represented in each video.

## Enfoque gramatical. *Escribirse*: formas reflexivas y recíprocas

138

### ¿QUÉ OBSERVA USTED?

#### Answer Key: ¿QUÉ OBSERVA USTED?

(1) se, combs her hair; (2) se-wake up; (3) me-look at myself; (4) os, you all go to bed; (5) nos, we text each other; (6) se, they used to write to each other; (7) se, gets mad; (8) os, send to each other; (9) nos, we got up; (10) te, do you have fun

#### Teaching Suggestion

Consider asking students to rewrite this paragraph in the past tense, paying particular attention to preterit and imperfect verb forms.

138

### PREGUNTAS PERSONALES

#### Teaching Suggestion: COMMUNICATION/INTERPERSONAL MODE

Paso 2. Have each student speak with at least two students using these questions.

139

### FORMANDO ORACIONES COMPLETAS

#### Teaching Suggestion: COMMUNICATION/PRESENTATIONAL MODE

Have seven students write out or show one of their sentences for the class. Highlight the verbs that might be used to talk about sexuality and identity.

## Capítulo VIII: Mercados

Chapter VIII challenges learners' understanding of markets and consumer products within the theoretical framework of popular culture. With the visual arts at the forefront, students will apply familiar models for analysis as those they used for the *telenovela* and film. The (Con)texto (Texto 1) builds on previous chapter topics, specifically Violence (Capítulo IV) and Fluid Borders (Capítulo VI).

### Learning Outcomes

By the end of this chapter, LWBAT:

- define “popular culture” as a consumer market and field of academic inquiry
- assess the impact of human trafficking in the Spanish-speaking world and internationally (**Texto visual**)
- make connections between politics in Latin America and U.S. economic interests (**Texto 1**)
- compare and contrast cinematic productions as a consumer product and reflection of cultural perspectives (**Texto 2, Texto 3, Texto 4**)
- apply analytical concepts and rhetorical devices

### Introduction

#### Teaching Suggestion: CONNECTIONS

As an introduction to this chapter, ask students to create a concept map with *mercados* as the main idea. Concept map templates are readily available online. Other search keywords: mind map, idea map.

142

### Texto visual. Fotografías

#### Teaching Suggestions: CONNECTIONS

After calling on different pairs for their answers to the questions, initiate a discussion about human trafficking in the US. As an extension activity, ask pairs to prepare a short presentation on human trafficking in different Spanish-speaking countries. Alternatively, ask students to re-create the poster for a younger Spanish-speaking audience.

### Texto 1. (Con)texto. *Las venas abiertas de América Latina*, “Introducción”, Eduardo Galeano

148

### ACTIVIDAD DE APRENDIZAJE. INDAGAR EN LOS MERCADOS Y EL CAPITALISMO EN TORNO A LATINOAMÉRICA

#### Teaching Suggestion

Use your preferred internet browser to find the *El País* article on Eduardo Galeano: Keywords: Galeano, “Las venas abiertas de América Latina,” 2014. Have students read the article and describe Galeano’s opinion about his early work forty-three years after its publication.

148

### ACTIVIDAD DE APOYO. SÍNTESIS Y VOCABULARIO DEL MERCADO

#### Teaching Suggestions: COMMUNICATION/INTERPERSONAL MODE

- Ask groups to share their opinions with one other group and then with the class as a whole.

- Help the class to come up with an apt definition of *globalización* and ask them to apply this term to the main themes of Galeano's Introduction.

### Texto 3. Productos de marketing. *Un día sin mexicanos*, Sergio Arau

150

#### EXPERIENCIAS LABORALES

##### Teaching Suggestion: COMMUNITIES

Before assigning this activity, you may want to survey the class to find out how many students have worked with Spanish-speakers. If there are only a few, ask them to share their experiences with the class or in small groups. Regardless of the format, be sure to discuss the responses as a class.

151

#### COMPARAR Y CONTRASTAR

##### Answer Key: COMPARAR Y CONTRASTAR

Possible answers: The trailer released in the US has a different tone (serious) than the Mexican version (satirical, Schadenfreude-esque); tone echoes in the respective soundtracks. The Mexican posters all have the heading "Nadie sabe lo que tiene." The DVD cover released on the Mexican market shows "¿Ahora quién va a hacer el trabajo?" on the front cover and "Los gringos van a llorar" on the back cover. The silhouette figure appears in both versions as the film logo.

##### Teaching Suggestion: COMPARISONS

Initiate a discussion about the term "gringo," its precedence ("green-back" for dollar) and subtle differences in (un)intended offense in Central America and Mexico versus other Spanish-speaking countries located further from the US border.

151

#### INDAGACIONES CRÍTICAS

##### Teaching Suggestion

The list of roles is flexible. Assign the roles you consider most meaningful and/or add additional audience members.

##### Heritage Learners as a Resource: COMPARISONS

If you have heritage learners of any language other than English in your class, consider asking them to comment on the marketing products.

152

#### PRODUCTOS DE MARKETING

##### Teaching Suggestion: CULTURES

There is a good collection of suitable documentaries available on the internet. Among others, you will find: *Mujeres Isla* (Perú), *Orríols, persianas de vida* (España), *Empresarios del andén: Frutería Pacífico* (Colombia), *El último hielero* (Ecuador), *El paletero* (México).

## Texto 4. *Guantanamera*, Tomás Gutiérrez Alea y Juan Carlos Tobío

152

### SIMBOLOGÍA

#### Answer Key: SIMBOLOGÍA

Possible answers: The letter “t” is represented by a cross; the explicit meaning is related to the topic of the movie; the implicit meaning could be related to the slow death of the Cuban regime.

## Enfoque gramatical. Antojos, caprichos y gustos: verbos como *gustar*

154

### ¿SUJETO SINGULAR O PLURAL?

#### Answer Key: ¿SUJETO SINGULAR O PLURAL?

(1) plural; (2) plural; (3) plural; (4) plural (“vacation” is plural in Spanish); (5) singular; (6) plural; (7) singular; (8) plural

#### Teaching Suggestion

Instruct students to translate these sentences into Spanish. This can be assigned as homework or as an in-class activity.

154

### USO DE LOS COMPLEMENTOS INDIRECTOS

#### Answer Key: USO DE LOS COMPLEMENTOS INDIRECTOS

(1) les; (2) me; (3) me; (4) le; (5) me; (6) nos; (7) te; (8) me

154

### BINGO

#### Teaching Suggestion

Play Bingo a second or third time, having students ask questions about their likes and dislikes in the past, emphasizing their use of the imperfect in questions and responses.

155

### GUSTOS Y MANÍAS

#### Teaching Suggestion: COMMUNICATION/PRESENTATIONAL MODE

Ask students to perform their skits. To formalize the activity, students can create a simple set and a soundtrack. Ask them to film the piece for a grade.

156

### TEXTOS Y GUSTOS

#### Teaching Suggestion

Once students have written their paragraphs, ask them to use the paragraph to cycle through two or three conversations with other students in the class.



## Capítulo IX: Creación

Chapter IX introduces learners to the concept of creation, context, and intertextuality. Students will learn that texts are seldom created in a vacuum, and that they often relate to the cultural, geographic, and sociopolitical contexts in which they are created. Learners examine creative works with the understanding that they are built upon texts that preceded them. Chapter content includes paintings, poetic tweets, an essay, classic literary selections, and film.

### Learning Outcomes

By the end of this chapter, LWBAT:

- examine modes of creation and their relationship to context (**Texto visual, Texto 1, Texto 2, Texto 3**).
- identify how format influences and informs the creative process (**Texto visual, Texto 2**).
- explain the concept of intertextuality (**Texto 4**).
- explain the representational category of gender (**Texto visual, Texto 1, Texto 2, Texto 4**).
- apply theoretical concepts and rhetorical devices.

158

### Texto visual. María Izquierdo (México, 1902-1955)

#### Teaching Suggestion

Ask students to attempt their own self-portraits and then to share them with the class.

### Texto 1. (Con)texto. *Desenfocadas. Cineastas españolas y discursos de género (selección)*. Barbara Zecchi

170

#### ACTIVIDAD DE APRENDIZAJE. PREGUNTAS Y RESPUESTAS

##### Answer Key: ACTIVIDAD DE APRENDIZAJE. PREGUNTAS Y RESPUESTAS

Answers may vary. (1) En otros países se han recuperado la obra de sus primeras directoras; en España, mucho menos; (2) Helena Cortesina era una de las primeras directoras del cine español; realizó en 1921 el largometraje *Flor de España o la leyenda de un torero*; (3) Funcionaban tanto para proyectar como para filmar; (4) Los daguerrotipos, la fotografía; las mujeres podían superar los límites del entorno familiar para sacar fotos y empezar a desarrollar el arte fílmico; (5) Barcelona era un centro de las artes, además de un lugar en el que vivían personas con recursos económicos que invertían en el cine; (6) Elena Jordi, actriz y directora; Helena Cortesina, bailarina, actriz, compositora, directora; (7) Answers will vary.

#### Teaching Suggestion

Have students research contemporary Spanish cinema to find names of famous Spanish women directors (e.g., Iciar Bollain, Isabel Coixet), actors, and screenwriters.

171

**ACTIVIDAD DE APOYO. PELÍCULA: ENTREVISTA CON ALGUIEN DEL PASADO****Teaching Suggestion: COMMUNICATION/PRESENTATIONAL MODE**

Refer students to the Film Analysis diagram in chapter 3. Have students write these scenes in groups of three and then have them act out and/or film the scenes. Two people are actors and one is the director.

**Texto 2. Micropoesía: “La poesía estalla en las redes”, *El País***

175

**COMPRENSIÓN****Answer Key: COMPRENSIÓN**

(1) a and d; (2) b and d (3) all answers are correct; (4) all answers are correct

176

**Texto 3. Mitología. *Popol Vuh* (Guatemala, siglo XVI)****Teaching Suggestion**

These activities can also be carried out by individual students, rather than in pairs or groups.

**Keyword Search**

Use your preferred browser to search for the complete text (in Spanish) of the Mayan Popol Vuh.

182

**COMPRENSIÓN****Answer Key: COMPRENSIÓN**

(1) d; (2) g; (3) a; (4) f; (5) e; (6) c; (7) b

183

**INDAGACIONES CRÍTICAS****Teaching Suggestions: COMMUNICATION/INTERPERSONAL MODE**

- Ask students to read their paragraphs and have other students guess which paragraphs from the online version they have rewritten.
- Place students in groups of four. One student is the instructor of a “Popol Vuh” class for young children, and the other three children are the pupils in the class. Have them act out a class scene in Spanish.

183

**RECOMENDAR O NO RECOMENDAR****Teaching Suggestion: COMMUNICATION/INTERPRETIVE MODE**

To cover more of the *Popol Vuh*, consider assigning each student in the class a different set of five chapters.

## Texto 4. Cine. *La flor de mi secreto*, Pedro Almodóvar

### 184 COMPRENSIÓN

#### Answer Key: COMPRENSIÓN

(1) escritora; (2) militar; (3) es una familia pequeña, tienen problemas económicos; (4) mayormente en Madrid y una pequeña parte en una aldea en la Mancha; (5) el pseudónimo tras el que se esconde Leo; (6) son amantes; (7) Answers may vary. Possible answer: la vuelta a los orígenes, a lo auténtico; (8) son bailarines; (9) Ángel.

### Enfoque gramatical. Interacciones interpersonales: complementos directos e indirectos y el *a* personal.

### 185 EL CREACIONISMO

#### Answer Key: EL CREACIONISMO

Paso 2. (1) poeta creacionista, le; (2) l@s lectoras/es, les; (3) la naturaleza (4) lectores; les (5) tipografía; (6) poeta; le.

### 186 PREGUNTAS Y RESPUESTAS

#### Teaching Suggestion

To ensure all students participate simultaneously, ask one student to complete the even-numbered sentences and the other the odd-numbered ones. Or ask all students to do the complete activity and then compare their answers. If you did not choose the movie for your class, substitute the title of another text in this chapter that you covered. Note: Answers to the questions will vary.

### 186 LA CREACIÓN EN LA MITOLOGÍA TAÍNA

#### Teaching Suggestion

To ensure all group members are participating equally, each member of the group should perform a specific role, for example: the facilitator/timekeeper, the recorder, the researcher(s), the presenter.

### 187 TWITTERATURA

#### Teaching Suggestion

Students will need some background information to complete this activity: (1) DM on Twitter is short for “direct message”; (2) la referencia al poemario de Neruda, *Veinte poemas de amor y una canción desesperada*.

### 187 V/Blog. Sueños creativos.

#### Teaching Suggestion: CONNECTIONS

Consider a pre-writing class discussion about what constitutes “creation.” Similarly, you may want to ask students to distinguish between *creador@* and *creativ@*.

**Proyecto analítico. Análisis de poesía.****Teaching Suggestion: COMMUNICATION/PRESENTATIONAL MODE**

Allow students to choose a poem to analyze or provide them with a list of suitable poems from which to choose.

## Capítulo X: Espacios íntimos

Chapter X introduces learners to the notion of intimate spaces and how these spaces shape experiences and creative output. It also focuses on the concept of feminism, intersectionality, and the construction of gendered spaces. Students analyze questions of self-expression, memory, emotion, patriarchy and gender construction through painting, essays, and the epistolary genre. Learners contrast elements of public and private spaces.

### Learning Outcomes

By the end of this chapter, LWBAT:

- identify how the concept of space informs and shapes creative output (**Visual Text, Texto 1, Texto 2, Texto 3**).
- explain the concept of feminism and/or gendered spaces (**Texto visual, Texto 1, Texto 2, Texto 4**).
- analyze feminism via other intersectional categories (**Texto 3, Texto 4**).
- apply critical concepts and rhetorical devices.

### Texto visual. *La ruta de Remedios Varo*

191

#### ESPACIO ÍNTIMO

##### Teaching Suggestions

- Ask students to list elements from their own past that they would include in a “Visita al pasado” painting. Then ask them to share the list with the class. Highlight for learners how the function of memory is an “intimate space” of the mind.
- Ask students to research the life and work of Remedios Varo and to consider whether they consider the artist and/or her work to be feminist (and why).

### Texto 1. (Con)texto. “Modelos emocionales de memoria: el pasado y la Transición”, Txetxu Aguado

195

#### ACTIVIDAD DE APRENDIZAJE.

##### Teaching Suggestion

An excellent additional resource for students to use to examine emotions and affect in Spanish cultural production is *Engaging the Emotions in Spanish Culture and History*, edited by Luisa Elena Delgado, Pura Fernández, and Jo Labanyi (Nashville: Vanderbilt University Press, 2016).

196

#### ACTIVIDAD DE APOYO. DIALOGANDO A TRAVÉS DEL ESPACIO ÍNTIMO

##### Teaching Suggestion: COMMUNICATION/PRESENTATIONAL MODE

Have students present their dialogues to the class.

## Texto 2. *Man Woman Hombre Mujer*, Chris Gavalier

196

### EL GÉNERO EN EL IDIOMA ESPAÑOL

#### Answer Key: EL GÉNERO EN EL IDIOMA ESPAÑOL

Answers may vary. Possible answers: (1) nosotras, vosotras, ellas; nosotros, vosotros, ellos; nosotros, vosotros, ellos; (2) @ (señala lo femenino y lo masculino) y x (no señala género y/o señala todos los géneros)

213

### INDAGACIONES CRITICAS

#### Teaching Suggestion: COMMUNICATION/INTERPRETIVE MODE

*Ser editora/editor de Chris Gavalier.* Have students share their revised paragraph with two other students and comment on the revised content. Does it change the meaning of the original text? If so, how so?

#### Teaching Suggestion

*Triángulos dramáticos.* Instructors can also choose to have students look at other plays that make use of the three characters/triangular structure.

## Texto 3. *Carta. De José Martí a José Joaquín Palma*

214

### CARTA DE JOSÉ MARTÍ A JOSÉ JOAQUÍN PALMA

#### Teaching Suggestion: COMMUNICATION/INTERPERSONAL MODE

Have students share their observations with the class.

216

### COMPRESIÓN

#### Answer Key: COMPRESIÓN

(1) libro de versos; (2) cantar; (3) premio gratisimo; (4) Cuba; (5) cerebro, corazón; (6) answers will vary (e.g., Goya, Hugo, Bécquer); (7) patria, verdad, amores; (8) conflictos internos

217

### INDAGACIONES CRITICAS

#### Teaching Suggestion: COMMUNICATION/INTERPRETIVE MODE

*Elementos de la carta.* Ask students to write down the theme of each of the eleven paragraphs of the letter.

218

### CONVERTIR UNA CARTA EN POEMA

#### Teaching Suggestion

Alternatively, ask students to convert the letter into a rap or hip hop song.

## Texto 4. Revistas femeninas. *Mujeres Antifascistas Españolas e Y*

222

### COMPRENSIÓN

#### Answer Key: COMPRENSIÓN

(1) C (los consejos son solo sobre la belleza, “encantos de mujer”); (2) F (solo la metalurgia ha sido trabajo de hombre tradicionalmente); (3) F (el artículo hace referencia a varios trabajos: peluquera, “el dominio de la elegancia”; maestra, “una bata” frente a la empleada de correos, “siempre limpia y acogedora detrás de su ventanilla”, la oficinista, “una mujer siempre debe ser mujer” etc.); (4) C (las instrucciones son para tejer el chaleco; the instructions may not be legible in the textbook due to the poor state of the original document); (5) C (“ser breves en el teléfono” y “escribir una carta larga sin decir nada”); (6) C (“evitar una multa con una sonrisa”; “llorar en los momentos adecuados”); (7) F, (al contrario, dice “no podemos negarles que tienen razón”).

222

### INDAGACIONES CRITICAS

#### Teaching Suggestion: COMPARISONS

*He dicho.* Before the students begin the activity, explain *he dicho* can be used in the formal register to signify that the speaker deems the topic as “case closed” and has nothing further to say on the matter.

#### Teaching Suggestion

*Semejanzas y diferencias.* Process this activity as a class discussion or ask several pairs to share their responses with the class.

223

### CARTA AL EDITOR/A LA EDITORA

#### Teaching Suggestion: COMMUNICATION/PRESENTATIONAL MODE

Before assigning this activity, go over the parts of a formal letter in Spanish. Compare the style with the informal style of José Martí’s letter (Texto 3).

## Enfoque gramatical. Existencias y estados: *ser y estar*

223

### ¿SER O ESTAR?

#### Answer Key: ¿SER O ESTAR?

(1) ser; (2) ser; (3) estar; (4) estar; (5) estar; estar; (6) ser; (7) ser; (8) ser; (9) estar; (10) estar

224

### USO DE *SER Y ESTAR*

#### Answer Key: USO DE *SER Y ESTAR*

(1) Son; (2) esté; (3) estamos; (4) está; (5) es; es; (6) están; (7) es; estén; (8) son; son; (9) es; (10) estás.

**Teaching Suggestion**

Instructors are encouraged to play background music in Spanish for this activity to create a party atmosphere. Instructors should ensure that students greet each other, have a brief conversation, and take polite leave of each other. Students might also need to introduce other students to the conversation.

**Teaching Suggestion: COMMUNICATION/INTERPERSONAL MODE**

Once learners have recounted stories to their partners, have them create new stories with two to three other classmates.

**Teaching Suggestion**

Ensure students have writing guidelines for the specific type of poem.

**Teaching Suggestion**

Free mock Facebook pages can easily be found online and used to create pretend Facebook profiles. Search for “mock facebook page template” on the internet to see some of them.



## Capítulo XI: Reflejos y reflexiones

Chapter XI introduces the concept and process of (critical) reflection and reflexivity as an inquiry about the complex role of cultures and the kaleidoscopic perspectives inherent in any given society. Learners will analyze questions of abstraction, identity, margins and exclusion, human rights, indigenous cultures and colonialism, and their representations through different textual modes. Texts for this chapter include a painting, essay, chronicle, and film.

### Learning Outcomes

By the end of this chapter, LWBAT:

- explain the concept of reflection and self-reflexivity (**Texto visual, Texto 1, Texto 2, Texto 3, Texto 4**).
- make connections among cultures in contact with one another (**Texto 1, Texto 2, Texto 3, Texto 4**).
- analyze how genres/modes of expression have evolved through time to convey their message to the target audience (**Texto 1, Texto 2, Texto 3, Texto 4**).
- synthesize, analyze, and evaluate *Indagaciones* contents from chapter to chapter.
- apply theoretical concepts and rhetorical devices.

### Texto visual. Pablo Picasso

229

#### REFLEJOS EN EL ESPEJO

#### Answer Key: PASO 1

Answers will vary. Possible answers include: rosado, azul, violeta; muchacho; espejo; ropa; mirarse

#### Keyword Search

Ask students to create a list of verbs that they could use to create their own mirror reflection in the morning. Then ask them to share the list with the class. Highlight for students that the mirror always invokes notions of self, reflection, and identity. Ask them what a broken mirror might mean.

### Texto 1. (Con)texto. “Masks and Identity”, Margaret E. Montoya

233

#### ACTIVIDAD DE APRENDIZAJE. EMPAREJAR

#### Answer Key: ACTIVIDAD DE APRENDIZAJE. EMPAREJAR

(1) c; (2) f; (3) a; (4) b; (5) d; (6) e

#### Teaching Suggestion: COMMUNICATION/PRESENTATIONAL MODE

Have students present their writing to the class. Make sure they are able to explain the cultural and semantic significance of the words used in English.

## Texto 2. Vídeo homenaje “Homenaje a Martin Luther King”, Fundación Aprendizaje en Acción

235

### LÉXICO CLAVE

#### Answer Key: LÉXICO CLAVE

transformó, república, soñar, participación política

235

### COMPRENSIÓN

#### Answer Key: LÉXICO CLAVE Y GUÍA ANTICIPATORIA EXTENDIDA

Paso 1: (1) a and d; (2) b and d; (3) all; (4) all

Paso 2: 1. No apoya; 2. Apoya; 3. No apoya; 4. Apoya; 5. No apoya.

#### Teaching Suggestion

Have groups share answers with one another or review answers with the whole class, depending on the time available.

236

### INDAGACIONES CRITICAS

#### Teaching Suggestion

*Causa y efecto.* Most word processing programs include options for creating diagrams. The diagrams catalogued as “Process” serve well for cause and effect relationships.

## Texto 3. Crónica. “El origen de los Incas Reyes del Perú”, El Inca Garcilaso de la Vega

237

### LA CULTURA DE LOS INCAS

#### Teaching Suggestion

Ask students to hold onto these lists until the end of the Texto 3 activities. Once you have concluded this section, ask them how they would amend the list, given what they have learned.

237

### INVESTIGACIÓN

#### Teaching Suggestion: COMMUNICATION/INTERPERSONAL MODE

Ask students to share what they have found with a partner and then with the class.

237

### NOMBRES PROPIOS

#### Answer Key: NOMBRES PROPIOS

Answers will vary. Sample answers include: (1). Dios Nuestro Señor; (2) Reyes Incas; (3) Perú; (4) Cozco (*sic*); (5) Atahuallpa; (6) Imperio; (7) Incas; (8) Pallas; (9) Nuestro Padre el Sol; (10) Reina

239 **COMPRENSIÓN**

**Answer Key: COMPRENSIÓN**

(1) a; (2) a; (3) b; (4) c; (5) d

239 **INDAGACIONES CRITICAS**

**Teaching Suggestion**

El orgullo en los *Comentarios Reales*. Have each pair of students share their observations with one other pair.

240 **ENFRENTAMIENTOS CULTURALES**

**Teaching Suggestion**

Consider expanding this activity for the video blog.

**Texto 4. También la lluvia, Icíar Bollain**

240 **MUJERES DIRECTORAS: INVESTIGACIÓN EN LA RED**

**Teaching Suggestion**

Refer to Barbara Zecchi's *Desenfocadas* text (Capítulo IX, Texto 1).

240 **COMPRENSIÓN**

**Answer Key: COMPRENSIÓN**

(1) c; (2) a; (3) b; (4) all answers are correct; (5) b, c

**Enfoque gramatical. Referentes y antecedentes: pronombres relativos**

242 **EMPAREJAR**

**Answer Key: EMPAREJAR**

(1) d; (2) f; (3) e; (4) c (5) g; (6) a; (7) b

243 **PERSONAJES FÍLMICOS**

**Answer Key: PERSONAJES FÍLMICOS**

(1) a; (2) a; (3) a; (4) b; (5) b

243 **LOS ESTUDIOS CULTURALES**

**Answer Key: LOS ESTUDIOS CULTURALES**

1. Un texto es un artefacto cultural al que/al cual nos podemos acercar desde múltiples perspectivas.

2. La ideología dominante, la que/la cual se vincula al poder, determina los espacios que ocupamos.
3. Stuart Hall fue un teórico cultural a quien/al que/al cual citamos con frecuencia en los Estudios Culturales.
4. La otredad es el estudio del otro para el que/para el cual primero tenemos que considerar nuestras propias actitudes y valores.
5. Tod@s nos asociamos o se nos asocia con diferentes comunidades o subgrupos de personas, por lo que tenemos múltiples identidades.
6. Los Estudios Culturales rechazan las categorías esencialistas entre las que/las cuales mujer/hombre, homosexual/heterosexual son las más comunes.

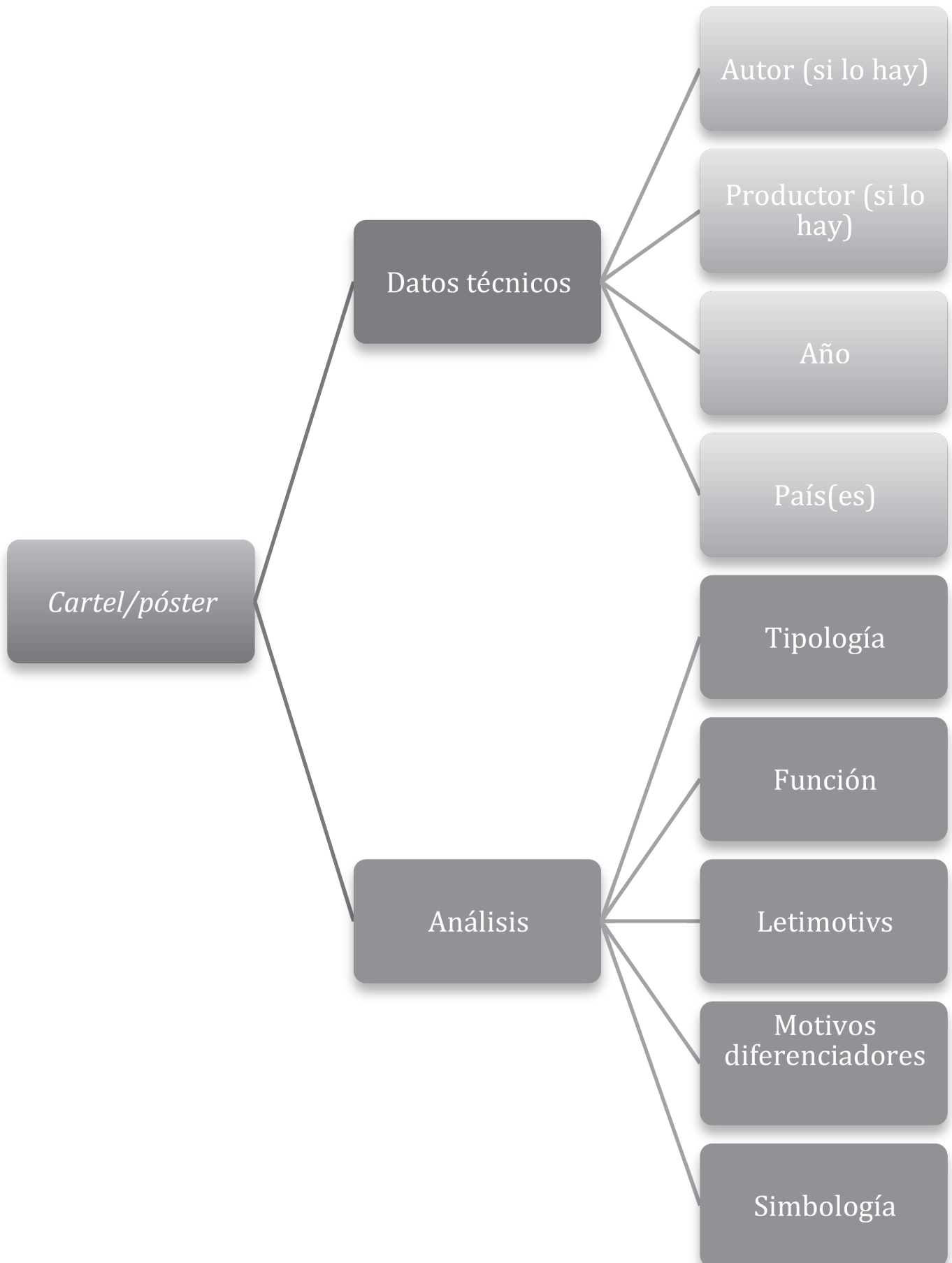
## WORKS CITED

Hall, Stuart. "Encoding, Decoding." *The Cultural Studies Reader*. Edited by Simon During. Routledge, New York, 1993.

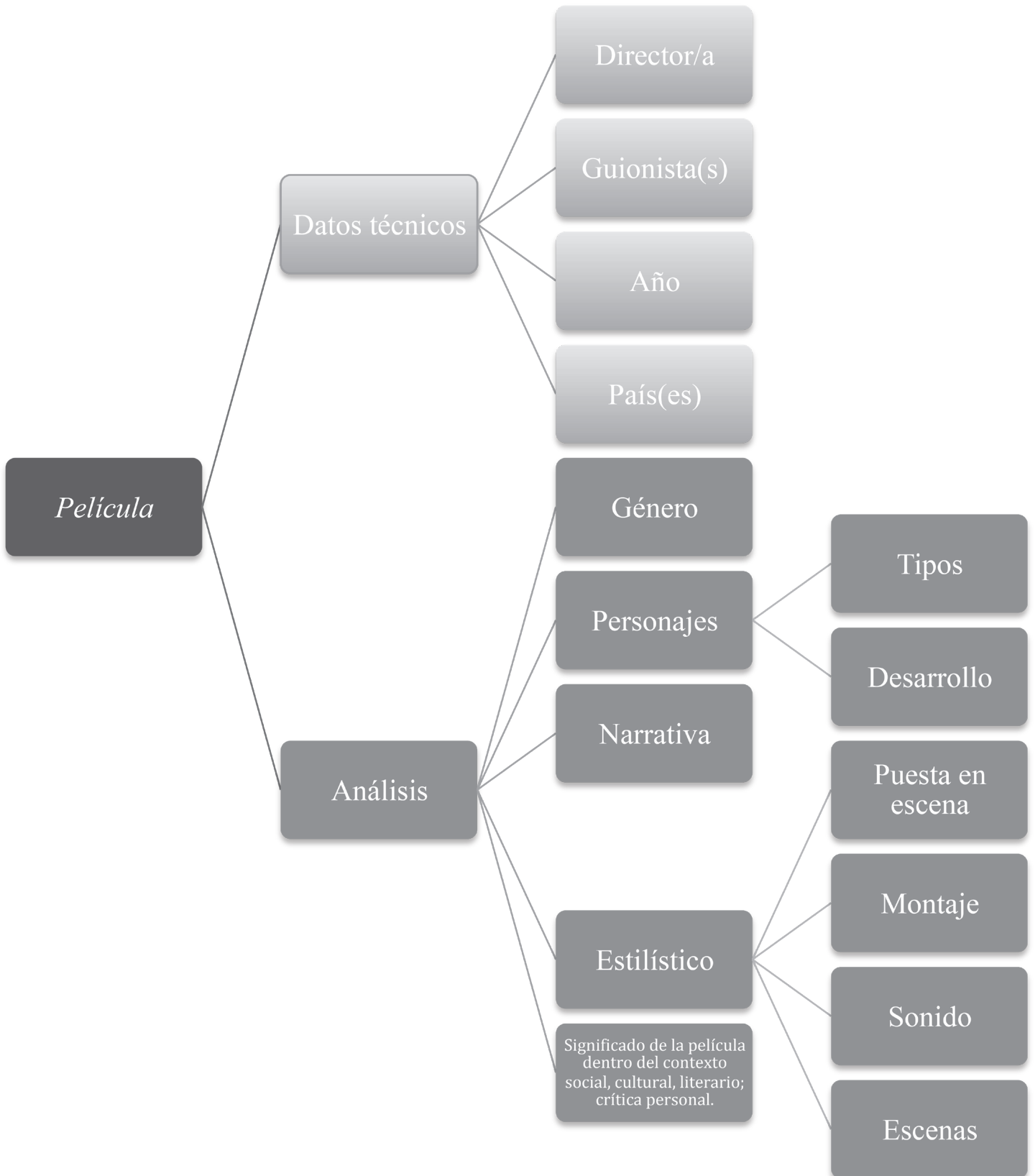
Kagan, Spencer. *Cooperative Learning*. Kagan Cooperative Learning, San Clemente, 1994.

# ESQUEMAS DE ANÁLISIS PARA FOTOCOPIAR

## Esquema de análisis: cartel/póster

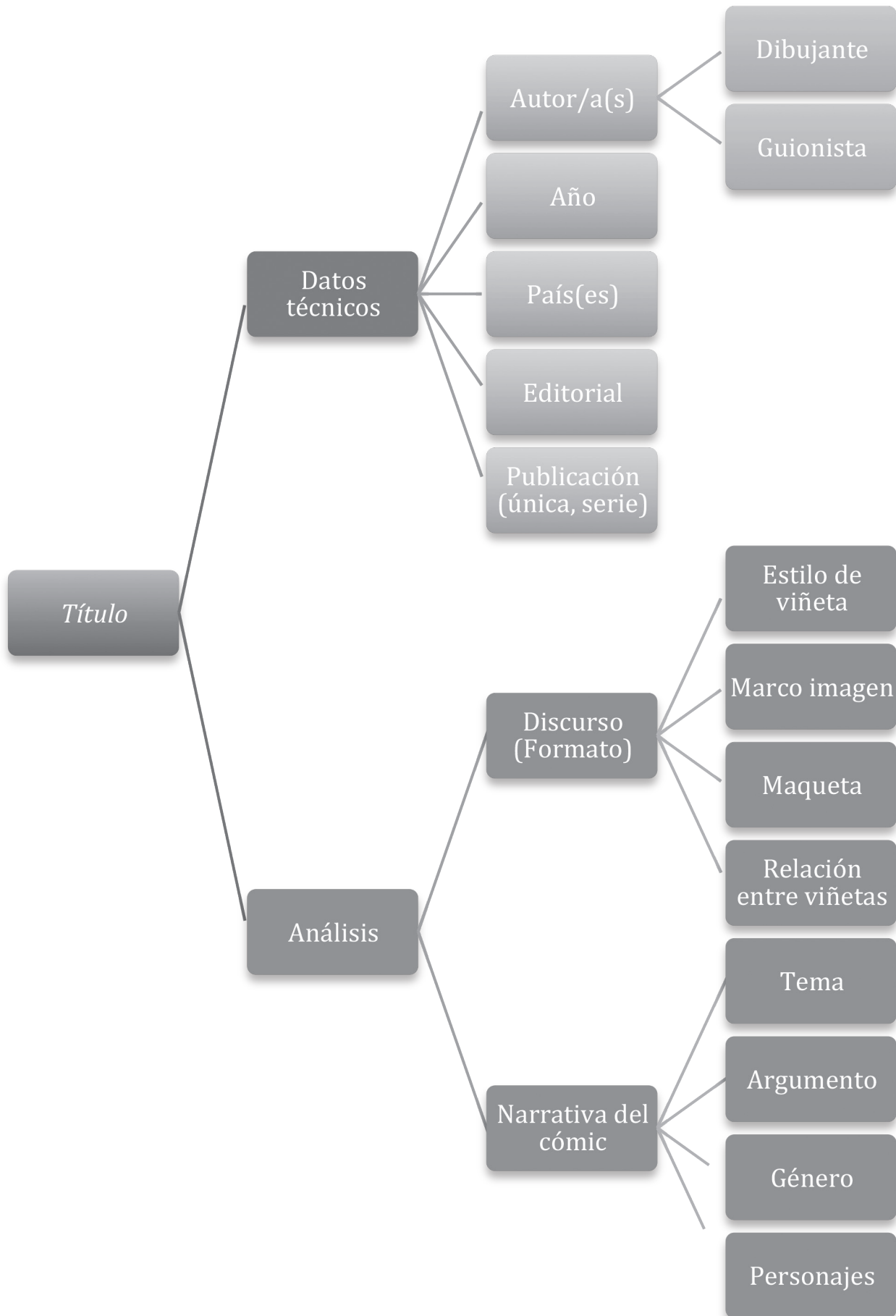


## Esquema de análisis: cine

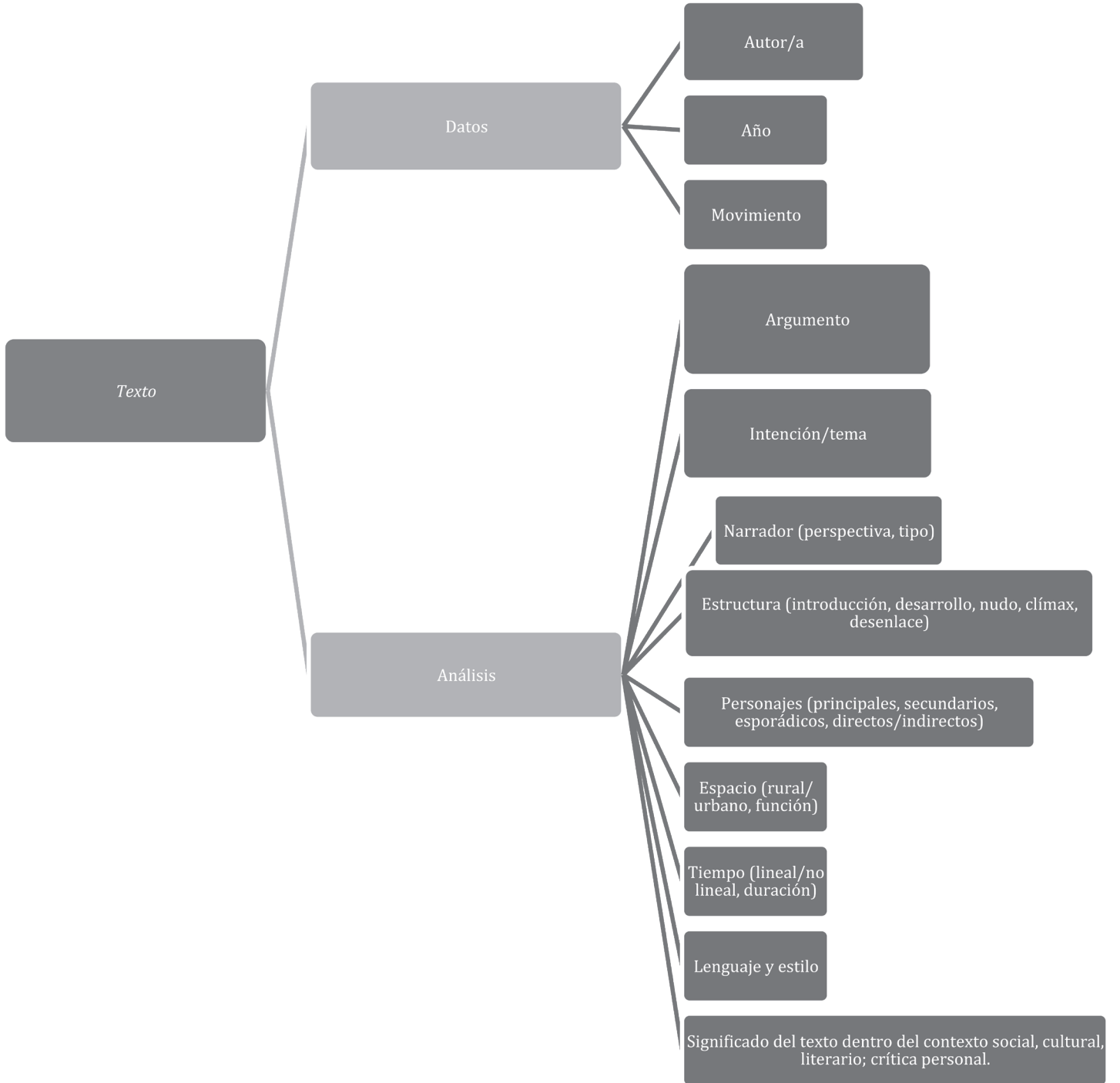




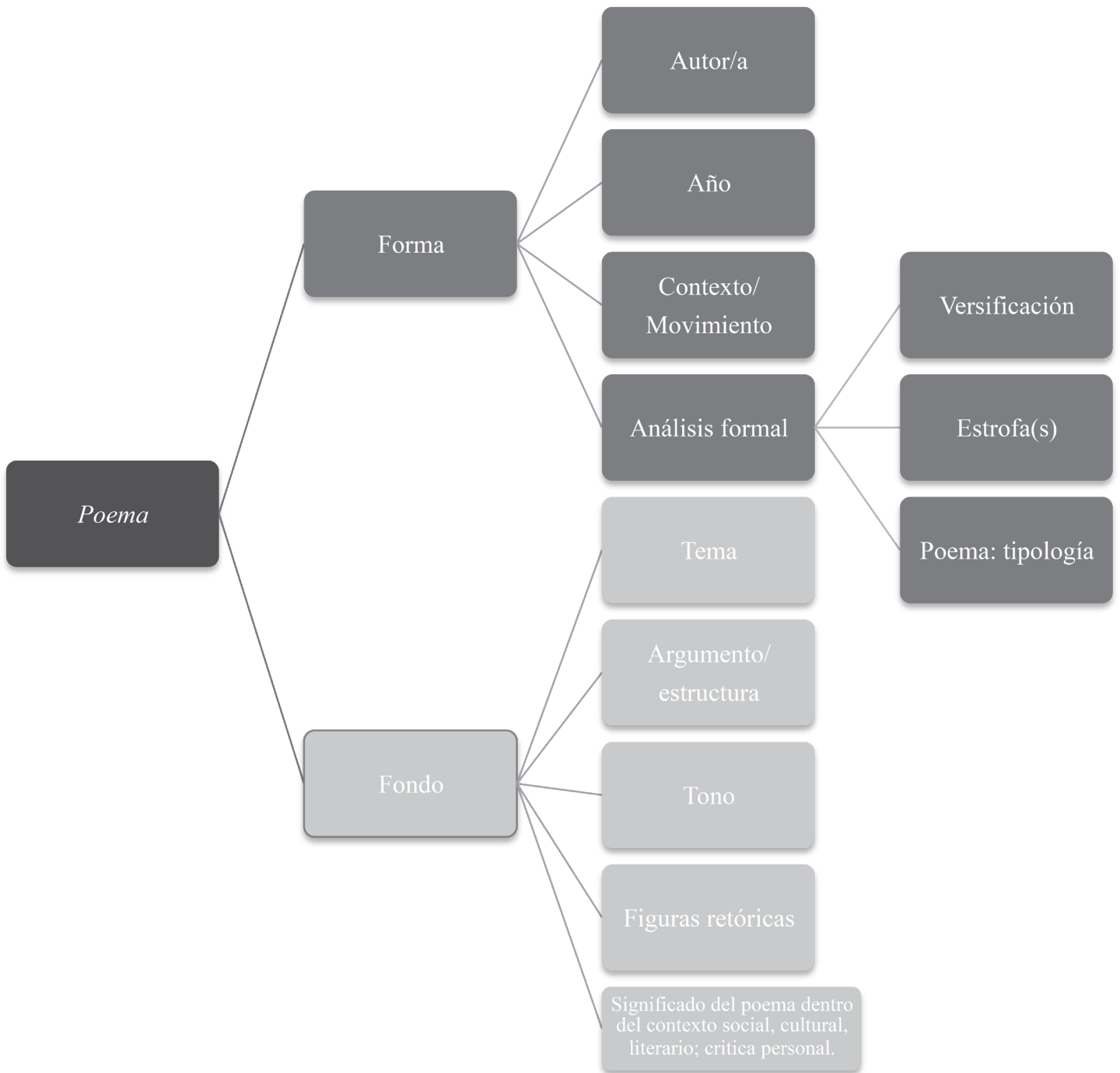
## Esquema de análisis: cómic



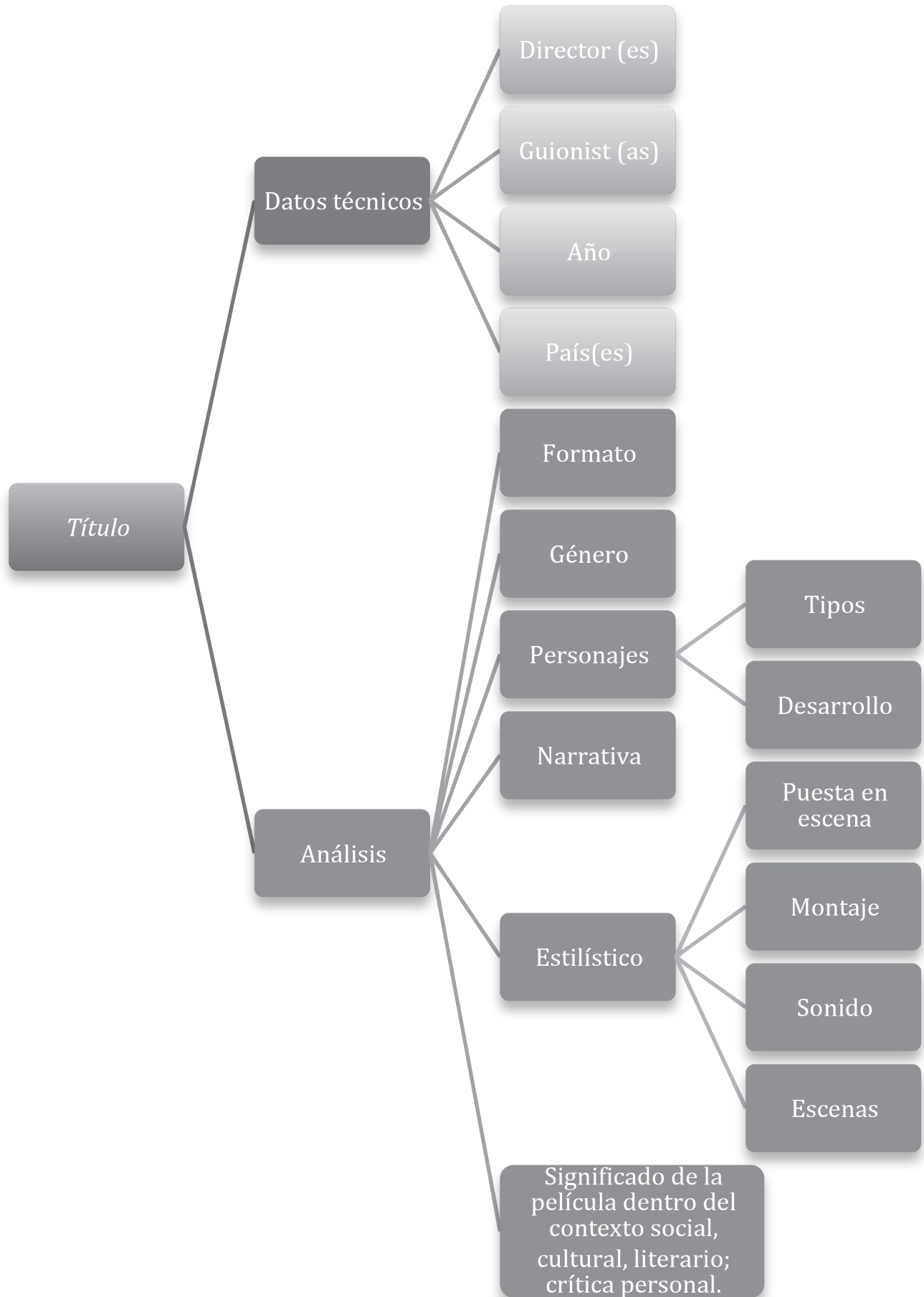
## Esquema de análisis: narrativa



## Esquema de análisis: poesía



## Esquema de análisis: series televisivas



## Esquema de análisis: teatro

