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Special Focus in Spanish Language

Building Reading Comprehension

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Special Focus: Building Reading Comprehension

Important Notes:
The following materials are organized around a particular theme that reflects important topics in AP Spanish Language. They are intended to provide teachers with professional development ideas and resources relating to that theme. However, the chosen theme cannot, and should not, be taken as any indication that a particular topic will appear on the AP Exam.

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La Introducción

Marcia Wilbur
The College Board

Estimados Colegas,

Bienvenidos al curso y a este taller para profesores de AP Lengua Española. Este año el manual incluye nuevos materiales pedagógicos que espero sean interesantes y útiles. Con este innovador modelo de manual los participantes en el taller podrán llevarse lecciones prácticas, actividades para el salón de clase, e información sobre el tema de estos materiales: la comprensión de lectura. A partir ya de este año, los materiales se enfocarán cada año en algún aspecto distinto de la enseñanza de la lengua española. En otras ediciones posteriores se cambiará el enfoque con el fin de mantener el dinamismo y la utilidad de los talleres.

En los materiales siguientes, se encontrarán:

- La introducción
  En esta primera parte, los profesores leerán un breve enfoque sobre la pedagogía actual para la enseñanza de la lectura.

- Las actividades
  Las tres próximas secciones presentarán actividades de pre-lectura, pos-lectura, e ideas para actividades durante la lectura misma.

- Las prácticas
  Al final de los materiales, hay dos secciones con algunas selecciones extraídas de exámenes pasados de AP Lengua Española. La meta de la primera práctica es guiar al estudiante hacia una mejor comprensión del texto. La segunda sirve para explicarle al estudiante cómo se ha escogido la respuesta correcta para los pasajes incluidos.

Me agrada mucho compartir con ustedes el excelente trabajo de unos colegas muy talentosos cuyo profundo conocimiento de la enseñanza y del examen de AP se ve en esta rica colección de recursos. Ustedes podrán aprovechar para sus clases los ejercicios e ideas aportados por un distinguido grupo de colegas de nivel secundario y universitario. Estoy muy agradecida a los siguientes colegas por su colaboración en esta

guía para profesores de AP: Penelope Bledsoe, Judson Bridges, Carmen Chaves Tesser, Emily Spinelli, y María Vázquez-Mauricio.

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The Role of Building Reading Comprehension

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All of our teacher standards—from our preservice days (NCATE) through the inductive years (INTASC), through National Board Certification (NBPTS)—guide us to become reflective practitioners who evaluate the ways our choices, as well as our own personal belief systems, affect our students. Therefore, let us reflect on our own second language reading practice. For many of us, reading in a second language came after two or three years of "language" learning through songs, games, and individualized activities. The reading was thrust upon us in the form of literary texts from the countries that we were beginning to understand. Decoding these high-level texts took time, patience, and quite a bit of dictionary use. Even then, after the translation was "complete," we often found it difficult to construct meaning from the texts. It is useless to deny that this kind of personal experience in second language reading has helped shape some of our attitudes toward presenting texts in our language classes. Since the mid-1990s, with the development of the *Standards for Foreign Language Learning in the Twenty-First Century*, our profession has begun to collectively envision what students should know and be able to do after language study. This road map is integrative, and it includes reading all kinds of texts at the very beginning of language instruction.

If we look at developments in reading research, we know that comprehension requires not only the decoding of symbols (cognitive approach) but also the construction of meaning by the reader. Tesser and Long (2000) describe a need to be explicit in teaching reading strategies to our students. Bernhardt (2003) describes the evolution of second language (L2) reading research and the challenges found to date. Cassany (2004) explores the issue of situated literacy and implications for L2 reading. The field of reading comprehension in general, and in particular L2 comprehension, has evolved through three primary stages according to Dubois (1991). The first stage situated reading as a transference of information. The second stage looked at reading as an interaction between thought and language. Finally, the third stage, where we are today, constructs reading as an interaction between thought, language, reader, text, and the context of each of these elements.

For our purposes here, then, we will begin with the following premise: **L2 reading is a complex process that involves knowledge of the language system, the sociocultural context, the type of text, and the objective of the reading.**

The Role of Building Reading Comprehension

Context

Objective

Comprehension

Reader

Text
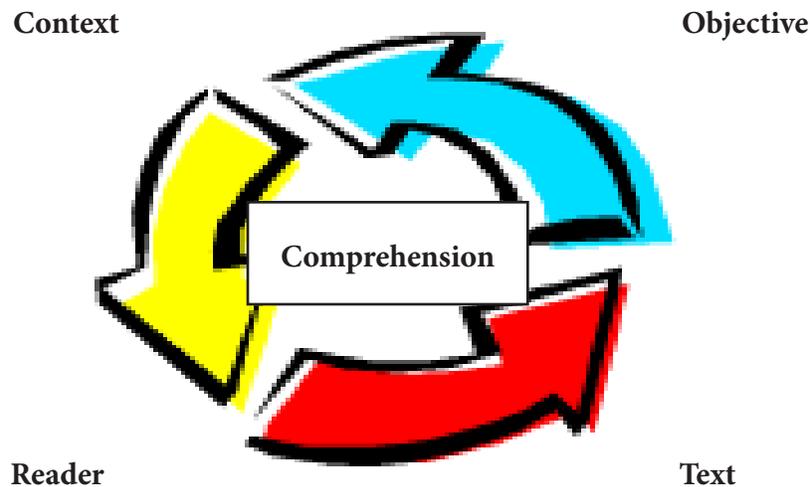
Before we plan a reading lesson, however, we must engage our students in something that is of interest to them. The Student Standards are very specific in pointing us toward age-appropriate materials for our classes. We must, therefore, reflect on what interests our students at their age level. Thus an important part of the "context" both of the reader and of the text must be "interest level." In establishing interest level, we must reflect on our students' age group, interests, knowledge, and linguistic ability. More importantly, we must think of the reading passage, the text, as an integral part of our lesson plan and not as an add-on for the more advanced students. What then are the steps to building a successful reading component into language classes?

• Establish the purpose/objective for the reading.
Cassany (2004) states that "leer es un verbo transitivo" (to read is a transitive verb), and therefore it is not an abstract activity. It has a purpose. We read to gather information, to take instruction, to understand a point of view, to capture criticism, to gather technical knowledge, and so on. In each of these cases, the more we already know about the text, the easier the reading will be. For example, most of our students are familiar with a phone book. If we give them a phone book in the L2, and give them a specific task—"Please find Antonio Santiago's phone number"—it is very likely that many of our students will be successful in this simple reading task. Since they already knew the "schema" for phone book, and they had enough linguistic background to find the sought-after name, they could "read" the passage. To be sure, not all reading passages are this simple. However, knowing what we want the students to do with the passage is a very important first step.

- Once the purpose/objective for the reading is established, choose a text that will align itself to the task.

Choosing authentic material that is age appropriate often presents a challenge to teachers. Graded readers from the countries whose target language we teach often have quite a bit of embedded culture that may not be apparent to our students. We must, therefore, read the text thoroughly ourselves to find what might be missing from our own students' background knowledge in order to understand the text. This part of reading lesson planning comes under "prereading" activities.

- Once the text and prereadings are established, we must think of what strategies to convey to the students for use during reading.

Recent research suggests that reading strategies should be explicitly taught to facilitate students' understanding of L2 texts. Serafini (2003) and Luke and Freebody (1999) present models gleaned from research projects. Tesser and Long (2000) describe some practical information from an experimental course on reading strategies.

- Finally, what will be the postreading activity that will enable us to assess whether our students did, indeed, achieve the objective that we had established at the beginning?

It is important for us to think about what we established as the initial purpose of the reading so that our assessment plans will be guided by our own objectives. In our daily lesson planning, the incorporation of reading will not only help our students in language development, but it will also help them in learning to construct meaning from different texts.

These workshop materials will outline examples of prereading, reading, and postreading activities that you may adapt to your own classroom situation. In all cases, teachers are reminded to consider the amount of time it will take to do some of the suggested exercises in class. Since reading is a primary source of second language acquisition, teachers should not view time spent on reading activities as time taken away from other skills. And because some of the exercises in this collection require a very high level of proficiency, teachers will want to consider their level of tolerance for student errors, especially for beginning language learners. Encouraging students' enjoyment of reading will be key as teachers work to build reading comprehension.

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For samples of reading lessons based on the Student Standards, see http://cvc.cervantes.es/aula/lecturas.

Prereading Strategies, Materials, and Exercises

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I. Introduction

Many present-day instructors of Spanish language and literature no doubt remember their first encounters with the reading of literature in an upper-level Spanish course. Typically, the instructor gave an assignment near the end of the class session and stated something similar to the following: "Next class period we will discuss the short story 'El sur' by the famous Argentinean author Jorge Luis Borges. You'll find the short story in your anthology. Class dismissed." With that statement, the students filed out of class and were left to deal with the assignment on their own. Students generally struggled with the readings that were linguistically, culturally, and intellectually challenging. They often spent so much time decoding words and phrases that they frequently failed to comprehend the reading selection in a global fashion. In addition, their comprehension was impeded because of their lack of the necessary cultural and literary background. The discussion of the readings during the next class period often fell flat because students were usually unable to answer all but the most basic of questions. As a result, the instructor frequently engaged in a monologue-lecture about the literary reading and provided answers to his/her own questions.

Many of the problems cited in the ineffective literature class described above could have been avoided had the instructor provided students with prereading strategies, materials, and activities in order to help them decode the linguistic details and comprehend the meaning of the text in a global fashion. The following description and explanation of prereading strategies offers numerous ideas on how to introduce a literary selection by providing students with appropriate linguistic information to decode the text and the appropriate cultural and literary information to comprehend it with greater facility.

A. Theoretical Background for Prereading Strategies
Much of the research on prereading strategies began with the ideas of the cognitive psychologist Ausubel, who stressed the concept that for meaningful learning to occur, new material must be relatable to what the learner already knows. Ausubel proposed that the introduction of concepts, materials, and exercises prior to the learning task would facilitate the learning and recall of unfamiliar but meaningful verbal material (1960, 267). Ausubel labeled these introductory materials provided in advance of the

learning task "advance organizers" and explained that the "principal function of the organizer is to bridge the gap between what the learner already knows and what he needs to know before he can successfully learn the task at hand" (1968, 148).

Ausubel's concept of the advance organizer soon found its way into the teaching and learning of foreign languages, where the concept evolved into prereading strategies. Building on Ausubel's principles, later researchers such as Bernhardt (1991), Carrell (1984), Carrell and Wise (1998), Omaggio Hadley (1979), and Swaffar, Arens, and Byrnes (1991) further developed the concept of prereading strategies and exercises and advocated for their use. Like Ausubel's advance organizers, effective prereading strategies are designed to enhance the learning and retention of new material by awakening the learners' background knowledge. By providing students with information, materials, and/or exercises prior to actually engaging in reading a selection, the student can better decode (assign meaning to individual words and phrases) and comprehend (assign global meaning to a text) the reading selection under study.

B. Main Categories of Prereading Strategies for Literary Selections

Prereading strategies for literary selections can be divided into three main categories according to the type of knowledge they are designed to develop. These three main categories include linguistic information, cultural information, and literary information.

1. Linguistic information includes the teaching and/or review of vocabulary, grammar structures, and sentence structure and syntax.
2. Cultural information includes the teaching and/or review of cultural products, practices, and perceptions, that is, the three Ps of the National Standards, as they relate to the literary selection under study. Cultural products can include items of daily use such as clothing and food, features of geography and climate, and historical events as well as other works of art and architecture mentioned within the literature. The practices include daily activities, work, games and sports, and festivals and events of a religious or patriotic nature. The perceptions are the institutions, values, concepts, and beliefs that make up the point of view of the characters and/or author.
3. Literary information includes the teaching and/or review of the characteristics of literary genres; description of literary themes, devices, and movements; and biographical material about the author.

II. Selecting and Preparing Prereading Strategies, Materials, and Exercises

Since every literary work is unique, no one formula for prereading strategies, materials, and exercises can be applied to all reading selections. In the literature course, it is up to the instructor to decide which linguistic, cultural, and literary information to focus on prior to having the students read the selection. The instructor will first need to read the literary work under study and anticipate the types of information students need to learn or review in order to activate their background knowledge and provide them with organizers for learning the new material. The following strategies and exercises can be adapted to a variety of authors, genres, and literary works.

A. Using the Title to Predict Content

An effective way to begin the introduction of a literary selection is to have students predict and guess content. Have students look at the title of the selection and brainstorm the possible content. Ask them questions such as the following:

Given this title, what topics might be covered in the reading?

What do you think this work is about?

What do you think some of the important themes of this work might be?

At this point, there are no correct or incorrect answers; students are forming hypotheses about the literary selection that they will confirm or discard as they later read the selection. As students form these hypotheses, they are generating and reviewing vocabulary that they will possibly encounter in the reading. After students have formed hypotheses based on the title, have them look at any art or drawings that might be part of the anthology or textbook you are using for the reading selection. The artwork might also help them form additional hypotheses. This activity is an important step in the reading process and is similar to what readers of newspapers do automatically on a routine basis. Newspaper readers glance at the headlines and photos of the front page of the paper, form a hypothesis that a particular article is interesting or important, and then read the article (or not) based on that hypothesis. As they begin to read the chosen article, they will confirm their hypothesis that the article is interesting or discard the hypothesis and go on to a different article in the paper.

Examples

1. García Márquez: "Un señor muy viejo con unas alas enormes"
   As students look at the title for the first time, ask them: En su opinión, va a ser realista este cuento? ¿Qué actividades puede hacer un hombre con alas? ¿Cuál va a ser la reacción de otras personas frente a una persona con alas? (In your opinion, will this short story be realistic? What types of activities can a man with wings engage in? What will the reaction of others be when they observe a man with wings?)

2. Vodanovic: "El delantal blanco"
   As students look at the title for the first time, ask them: ¿Qué tipo de personas o trabajadores llevan un delantal blanco o un uniforme? ¿Por qué lo llevan? ¿Les gusta llevarlo? ¿Puede ser el delantal o el uniforme un símbolo? Explique. (In our culture, what types of people/workers wear a white apron/uniform? Why do they wear it? Do they like wearing the uniform? Can the wearing of a white apron or uniform be a symbol? Explain.)

3. Neruda: "Oda a la alcachofa"
   As students look at the title, ask them: ¿Cuáles son las características de una alcachofa? ¿Les gustan? ¿Por qué? (What are the characteristics of an artichoke? Do you like them? Why or why not?)

Predicting content from the title is particularly effective when the title relates directly to the literary work, as is the case with most essays or journalistic-style articles. However, at times the title will offer few clues as to the content. In those cases, the title may need further explanation or another prereading exercise, or the instructor may need to begin the prereading in a different way.

B. Selecting and Preparing Linguistic Strategies
Vocabulary: Cognate Recognition
Many literary selections contain numerous cognates, and the ability to recognize cognates will improve students' ability to decode individual words without resorting to a dictionary. The first step toward cognate recognition is to provide students information on cognates and word formation such as those in the following list.

1. The easiest cognates to recognize are those that are exactly alike in Spanish and English, such as the nouns *el animal* and *la crisis* or the adjectives *general* and *rural*.

2. Many cognates are based on an English word + *-a*, *-e*, or *-o*: *económica*, *importante*, *tímido*.

3. The prefix *esp-* = sp-: *espléndido*; the prefix *est-* = st-: *el estilo*.

4. The suffix *-ción* = -tion: *la composición* = composition.
   Nouns ending in *-ción* are always feminine: *la investigación*.
5. The suffix *-dad* = -ty: *la eternidad* = eternity.
6. The suffix *-ia* = -e or -y: *la historia* = history, *la familia* = family.
7. It is important to learn to recognize cognates even when endings are embedded within a word, such as *-ción* embedded within *generaciones* or *-dad* embedded in *sociedades*.

Note: It is not necessary to provide students with all of the above information for any individual reading selection; choose only those examples that have application in the reading selection under study.

Example
Darío: "Canción de otoño en primavera"
Ask students: ¿Qué quieren decir las siguientes palabras en inglés? Todas las palabras aparecen en el poema "Canción de otoño en primavera". (What do the following words mean in English? All the words appear in the poem "Canción de otoño en primavera.")

1. Cognates exactly like the English word: *plural*, *síntesis*
2. Cognates based on an English word + *-a*, *-e*, or *-o*: *divino*, *sensitiva*, *pretexto*, *expresiva*, *exceso*, *violenta*, *la princesa*
3. Cognates with the suffix *-ción*: *aflicción*
4. Cognates with the suffix *-ia*: *la historia*

Vocabulary: Teaching New Vocabulary for a Particular Work
The comprehension of a work of literature may depend on understanding very specialized vocabulary. Such vocabulary can be taught with the aid of photos or drawings.

Example
García Márquez: "Un día de éstos"
The short story is about a dentist working in a small rural community. The short story contains a description of the dentist's office and its old-fashioned equipment. In order to teach the vocabulary, find a photo or drawing of an old-fashioned dentist's office with a pedal drill. Label the items in the photo/drawing with the Spanish equivalent of the words and use it to teach the new vocabulary. You can also use the labeled photo/drawing as an advance organizer to predict the content of the short story.

Prereading Strategies, Materials, and Exercises

Grammar

Knowledge of grammar structures will greatly improve the students' ability to decode words and phrases. While students may have been exposed to most of the grammar structure in the language by the time they enroll in an AP course, they may not remember the forms or what they mean. After reading the selection, the instructor should teach or review any grammar forms that students may not be able to decode. Use grammar textbooks or workbooks for the grammar explanations and exercises.

Examples

1. Teach/review *vosotros* forms.
   Bécquer: "No digáis que agotado su tesoro"
   Sor Juana Inés de la Cruz: "Hombres necios que acusáis"
2. Teach/review future tense.
   Bécquer: "Volverán las oscuras golondrinas"
3. Teach/review commands.
   Larra: "Vuelva Ud. mañana"
4. Teach/review imperfect versus preterit.
   Cortázar: "La noche boca arriba"

Note: Since many short stories contain a narration in the past, it would be beneficial to teach/review the imperfect versus preterit prior to reading almost any short story.

C. Selecting and Preparing Cultural Strategies
Geographical References

Many literary works mention countries, cities, geographical features, and place names and describe the climate of the places mentioned. In order for students to comprehend the setting of the literary work, it is necessary to provide them with the ability to understand the geographical references prior to reading the work.

The instructor needs to read the work and discover the geographical references. In class the instructor should assign the students the following tasks in order to activate and expand their background knowledge about geography and/or climate.

1. Have students work individually or in pairs to locate on a map the countries, cities, regions, and other geographical references mentioned in the reading.
2. Remind students to use their cognate recognition strategies to guess the meaning of words related to geography: *los* Andes → *andino*; Madrid → *madrileño*.
3. Have students discuss the relationship between geography/climate and lifestyle: What do people wear in a given region? How do they earn a living? What do they eat?

Example

Martí: *Versos sencillos*, "Yo soy un hombre sincero"

Have students locate Cuba on a map. Have them discuss the probable climate of the island, the types of plants and trees that would be located on the island, and the type of lifestyle that people would have.

Historical References

Authors frequently mention dates and historical periods in order to help the reader establish the chronology of events mentioned in the reading and to help the reader evoke the characteristics of an era and mentally picture the setting and characters. The instructor first needs to read the work and discover the historical references. In class the instructor should assign the students the following tasks in order to activate and expand their background knowledge about historical periods.

Make the students aware of the dates and historical periods mentioned in the work. Have students provide a description of that period by describing the clothing, art, architecture, modes of transportation, types of recreation, music, and dance. Review the descriptions with the students. Finally, have students associate important persons with the period under study.

Example

Palma: "El alacrán de Fray Gómez"

Have students research the colonial era of Peru using the Internet or other sources. Ask them to describe: *el virreinato*, *el virrey*, *Lima*, *los frailes*, *los conventos*, and *las celdas*. Have them compare the colonial era of Peru with the colonial period in the United States.

D. Selecting and Preparing Literary Strategies
Identifying Symbols

When approaching literature for the first time, students tend to read selections as they would a journalistic article, that is, they look for concrete ideas presented in a logical, chronological fashion. Students need to learn how to read on a more abstract level involving figurative language and symbols.

Provide students with a definition of a symbol: a word or object that can be used to signify or represent something else. Have students explain what the following words can symbolize or represent:

1. Animals: eagle, lion, snake, bull
2. Colors: red, white, black, yellow
3. Seasons of the year: spring, fall, winter, summer
4. Weather: rain, sunshine, fog

Examples
1. García Lorca: *La casa de Bernarda Alba*
   Have students read the stage settings and character descriptions for the first act of the play. Ask them if any symbolic colors are used. Ask them what the repetitive actions of the characters (the use of fans, the repetitive sewing) symbolize or represent.
2. Vodanovic: *El delantal blanco*
   Have students discuss the symbolism of the *delantal blanco*.

Identifying Literary Genres: The Short Story

When students enroll in their first literature course, they generally do not understand the concept of literary genre or how to read and interpret the different genres. At first students tend to refer to all literary works as a "story," and while reading they look for a traditional plot. Students need to learn the names of the various common genres in Spanish and then understand the characteristics or elements of these genres. This understanding of the elements of the various genres will help them read and comprehend the literary works in question. It is only after understanding the main genres that they can appreciate and interpret variations on the genres such as the *tradición* of Ricardo Palma or the *cuadro de costumbre* of Mariano José de Larra.

Instructors could provide students with the following list of elements of a short story so that students can learn about the characteristics of this particular genre.
1. *Los personajes* = characters. The characters can include human beings, animals, and even things and objects. Sometimes the characters play an important role throughout the entire story; sometimes the characters are not even present but are simply talked about or alluded to.
2. *El escenario* = setting. The setting includes the geography, weather, environment, and living conditions, as well as the year and time in which the story takes place.
3. *La estructura* = structure. A traditional short story or novel is generally structured chronologically, that is, the author begins with the earliest incident in the plot and proceeds to tell the story as the events happened. However, in more modern fiction the structure often breaks with tradition. Chronological order may not be important, and at times there is no tale or plot. Many short stories simply paint a moment in time, describe an emotion or feeling, or portray a scene.

4. *El punto de vista* = point of view. Each literary selection has a particular point of view. We, the readers, see the characters and the action of the story through the eyes of someone else, generally a character in the story or possibly the author. Thus, we read and react to the story based on the mentality and personality of that other person. Sometimes the point of view is very biased, and we must try to find the truth in the situation.

5. *El tema* = theme. The theme of a literary work is its main idea. The theme frequently represents an author's philosophy or view of life.

6. *El tono* = tone. The tone is the emotional state of the literary work. The tone is generally expressed using adjectives such as happy, sad, melancholy, angry, mysterious, or satirical (Spinelli, García, and Flood 2005, 65).

Example

Rulfo: "No oyes ladrar los perros"

1. Provide students with a list of the elements of a short story.

2. Have students read the opening paragraphs of the story. Then students should describe the setting, identify the main characters, and determine if the structure is chronological or not.

3. As students read the remainder of the story, have them complete the descriptions of the other elements of the story and expand or modify their original descriptions of the setting, characters, and structure.

Identifying Other Literary Genres

Instructors can use literary anthologies for descriptions and definitions of other literary genres and use them as prereading exercises as each new genre is introduced into the course.

Identifying Point of View

Authors frequently present their own ideas and try to convince the reader to accept these same ideas or point of view. Students need to learn to identify these points of view in order to comprehend and interpret the selection. Have students use the following techniques to aid them in understanding point of view.

1. Identify the main theme. Using prereading techniques, identify the main theme of the reading. Decide if the author is merely relaying information or is trying to present an idea and persuade you to his or her point of view.

2. Identify the point of view. If the author is trying to present a point of view and convince you of its worth, you as reader must identify that point of view using some of the following techniques:

    a.   Find out information about the author that will provide clues as to his or her beliefs. Ask yourself: Who is the author? Where is the author from? Where and for whom does the author work? With what political/religious/social groups is he or she associated?

    b.   As you decode, make a mental list or outline of the main points or ideas of the literary work.

3.   Evaluate the point of view. As a reader, you need to decide if the author's point of view is valid.

    a.   Decide if the main points are presented logically and clearly.

    b.   Decide if the author is trying to convince you through emotional appeal or logic and reasoning.

    c.   Ask if the main points are supported with legitimate examples, statistics, or research.

4.   Agree or disagree with the point of view.

    a.   Does the author's point of view depend upon special circumstances or cultural background?

    b.   Does the author's point of view correspond to your background, experience, and beliefs?

    c.   Does the article reinforce or change your opinion? (Spinelli, García, and Flood 2005, 358)

Example

Larra: "Vuelva Ud. mañana"

1.   Have students research the author using the Internet or other sources. Find out where he is from, what is his profession, what type of writing he publishes.

2.   Have students look at the title and brainstorm the types of people who might be stating the command "Vuelva Ud. mañana" and in what types of situations they might say it.

3.   Have students read the first few paragraphs of the story in order to decide if the author is simply informing the reader or if he is attempting to convince the reader to arrive at his own point of view.

4.   Have students follow the steps listed above in order to arrive at an understanding of the point of view of the author.

5.   While reading, students should keep in mind the cultural beliefs, values, and practices that are being described in the work.

III. Sample Lesson Plan of Prereading Strategies, Materials, and Exercises

The following lesson plan involving prereading strategies and exercises is for use with "Un día de éstos" by García Márquez but can be adapted to other short stories and literary works. To complete the entire list of exercises in class would take approximately two 50- to 60-minute class periods.

1. Predict content from the title. Ask students:

    ¿En que situaciones se puede usar la frase "un día de éstos"? ¿Qué implica el uso de esta frase? (In what situations can the phrase "one of these days" be used? What does the phrase imply?)

2. Learn about the author's background and biography as possible clues to identifying point of view.

3. Have students research García Márquez using the Internet or other sources. As students do their research, have them answer the following questions:

    ¿Dónde nació Gabriel García Márquez? ¿Qué géneros literarios utiliza el autor? ¿Cuáles son sus temas principales? ¿Cuál es la opinión del público y de los críticos literarios acerca de sus obras? (Where was the author born? What literary genres does he generally use? What are his main themes? How is his work accepted by the public and critics?)

4. Identify geographical references.

    Have students locate Colombia on a map. Have them identify the main cities and the main geographical features of the country. Have students brainstorm a description of a small town in Colombia in the mid-1950s.

5. Identify historical references.

    Have students research *La violencia*, the Colombian conflict that began in 1948 and lasted for some 10 years.

6. Teach/review vocabulary that is necessary for understanding the story.

    a. Vocabulary related to a dentist and dentist office

        Use a drawing or photograph of a dentist's office from the early 1900s to point out the various items mentioned in the story. Provide the corresponding vocabulary items.

    b. Vocabulary related to the local government and military personnel

        Use a photograph of a military office and provide the vocabulary word for the clothing and equipment.

7. Teach/review preterit and imperfect verb forms so students can better read the narration in the past.

8. Teach/review the elements of a short story.

    Have students read the first two or three paragraphs of the short story and describe the main character, the setting, and the structure of the story. As they read

the remainder of the story, have them describe the other elements typically found in a short story.

IV. Conclusion

This article began with a description of a traditional literature classroom of the past in which students were given a reading assignment to complete outside of class. Students were given little help or preparation for their reading but were expected to be able to discuss the literature and provide a sophisticated analysis of what they had read. In-class time was supposed to be spent in a discussion of what had been read, but generally the students were able to say little, and the instructor provided the literary analysis and interpretation in a lecture format. There was little enjoyment of the literature class on the part of the student or instructor.

The new approach to the teaching of literature changes the order and nature of the reading assignment. Prereading strategies and tasks prepare students in advance of the reading by explaining what they need to know in order to decode and comprehend the reading selection. In-class time is devoted to the presentation of prereading strategies, materials, and exercises that will help the student with the reading task. Following the reading, real discussion and analysis of the literary work can take place since the students have been prepared to do that. As a result, the literature class should be more enjoyable for both the student and the instructor.

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Encouraging Active Reading: Strategies for AP Spanish Language Students

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The activities below represent ideas for teachers on how to more actively engage students in the reading process itself. Completing prereading activities appropriate for the students' level of language learning and calibrating to the piece of text is the first and best step to a successful and enjoyable reading experience. In the "during reading" step of the process, focusing students on overall sense and meaning rather than on word-for-word translations of any text can serve to ease student anxiety about their noncomprehension of any particular word. Of course, arming students with solid "word decoding" skills based on the context, word root, part of speech, the sound of the word, and so on can be very valuable. Have students share their own decoding skills for difficult vocabulary with their classmates.

Activity 1: Multiple-Choice or Free-Response Questions

To help students with comprehension of *any* reading material, one of the most basic methods is to write questions that the students can answer as they read the passage. To stay in sync with the method used on the AP Examination, the teacher may write questions in the multiple-choice format with four different answer choices. These questions may focus on many different aspects of the reading: the story line, the perspective of the author, the purpose of the passage, the tone of the passage, predictions or deductions about the passage, or the meaning of certain lines from the passage. The teacher should be careful not to repeat the actual vocabulary used in the reading passage but instead use synonyms. Otherwise, the student would be able to simply search for answers by finding the same words within the passage. After students have completed the reading, they can discuss why they chose their answers, and the teacher can clarify correct answers for the students and why those answers are correct.

Although multiple-choice questions are best (because they follow the format of the AP Examination), free-response questions are also appropriate.

Activity 2: Questions Around the Classroom

Before students begin reading any type of passage in class, the teacher may write

several questions pertaining to the reading on large pieces of paper and hang them all around the classroom. The questions can be similar to those outlined in activity 1 above. The teacher advises the students to consider the questions as they read, searching for the answers. As the students find the answers to the questions, they walk over to the piece of paper on the wall and write the answer to the question. As this happens, other students will see each answer on the wall. If other students find other answers, disagree with an answer, or simply wish to add to the answers, they also write their answers on the paper. As students finish reading the passage, a discussion can be held about the different answers written on the paper. The teacher can ask each student why he or she wrote a particular answer or to read aloud the section of the passage where they found the answer. This creates a ready-made discussion guide that will help students more fully understand the reading material. This is especially helpful for longer reading passages. The teacher may break the passage into sections and do this activity with each section of the reading.

Activity 3: Student-Created Questions and Vocabulary Lists

Students are directed to read a passage and write their own questions. These questions may be general uncertainties they have about the reading, which can be discussed in class the next day; they can be specific questions that students have about the meaning of certain lines or passages in the reading; or they can be questions formulated by the students, which the teacher may compile to hand back out to students to check for comprehension.

Students may also be directed to create lists of unknown vocabulary as they read a passage. The teacher instructs students to take note of unfamiliar words, some of which might impede their understanding of the passage. Normally this type of vocabulary is not learned for mastery but simply for recognition.

Activity 4: Character Analysis

Many times the descriptions of the characters in a story are one of the most important facets of understanding the reading passage. To help students understand the story more completely, the teacher may want to have the students create an analysis of the characters as they read, especially as they read the beginning of a story when the characters are introduced. This can take many different shapes and forms. The teacher can have the students begin by reading just the section of the story that most fully describes the characters and then hold a class discussion about the different characters in the story. The students may make a list of all the different adjectives used to describe the characters and then generate a class list on the board. Or the teacher may ask the

students to draw a picture of what they think the characters would look like after having read the characters' descriptions and then to describe why they drew them in a certain way. After having a better understanding of the characters and their function in the beginning of a story, the students will be able to more fully understand the rest of the passage and how the characters shape the story line.

Activity 5: The Dr. Carmen Tesser Method

A teacher who is technology savvy can create a Web site with the text of any type of reading passage. A hot link can be created from unknown words in the story that may impede understanding. When a student clicks on the word, the definition of the word will come up on the screen. The definition should be given as a cognate, synonym, explanation, or description in Spanish whenever possible so as to avoid using English. This way a student can quickly see the definition of a word without having to pull out a dictionary and look up the word. Many times when students read a passage with a dictionary in hand, they spend so much time looking up words that they lose their comprehension of the passage. Minimizing the time students use to find the meaning of individual words maximizes the chances of their understanding the entire passage.

Activity 6: The Drama Approach

When reading longer, more difficult stories, especially plays and dramatic works, it helps if students can see the action to better understand the plot. The teacher may divide the class into different groups that are in charge of different sections of a story. Within each group, each student is assigned a character on which he or she will focus his or her attention when reading that particular section of the story. While reading the story, each student will take notes on the characteristics of that particular character and be sure to understand what that character does or that character's function in the story line. That "expert" group will then discuss what they have learned about their characters and compile all of their notes into a short "skit" that they present to the class. This can be very informal; it is simply meant to help the whole class understand the story line in each section of the story. It also allows the students a chance to internalize what they have read, summarize it, and then rewrite it in more simple terms. The ability to rewrite what they have read in a simpler, dramatic form shows great interpretive and presentational language skills. After the presentation and possibly a class discussion about the authenticity of the dramatization, the students can read the next section of the story, with another small group of students preparing to do the same activity the next day in class. Therefore, all students have a chance to dramatize the story that the class is reading.

This activity also works very well as a puppet show. Sometimes students have an aversion to speaking and performing in front of the class. If this is the case with some students, they may have the option to create simple puppets to use as the characters. Students can make a simple puppet stage by turning a table on its side and hiding behind it. They can make puppets from papers plates (the faces), and if bodies are necessary, they can attach them to the plates. If the appearance of a character is especially important in the understanding of a story, then puppets may work even better than having the students dramatize the characters themselves.

If the scenery in the story is especially important for understanding, the students can create a backdrop to go along with their section of the story. This can be hung on the wall behind the students when they present their drama or puppet show.

Activity 7: Comic Strips

These may be either teacher or student generated. One method is for the teacher to create a simple comic strip that follows the plot of a story, using stick figures for each of the characters. In the comic strip, the teacher can draw speech bubbles for each of the boxes but leave them blank. As the students read the story, they fill in the bubbles with appropriate speech from the different characters. The pictures help the students follow the story line, and as they read what the characters say, the students summarize what the characters say in the speech boxes. This shows that the students understand what the characters are doing in the story. Then the students can share their comic strips in class, and any discrepancies between students can be discussed, bringing together what each student understood from reading the story.

Another method is to have students draw their own stick-figure comic strips as they read, complete with speech bubbles. Again, these can be shared in class and discussed.

Activity 8: Timeline

For epic stories or stories that describe a journey, a wonderful way to show student understanding is to have them create an illustrated timeline of the plot. As the students read different sections of the story, they can use large pieces of paper to illustrate different scenes in the story line. As the students finish reading each section of the story, the class can describe and discuss the most important action in the story from that scene. On a large piece of white butcher paper, the students can then draw and paint the scene and hang it on the wall. Next, the students can write an explanation in the target language describing what happens in the scene that they have illustrated. As the students finish reading each section, they add another section to the timeline.

When the students finish the story, they will have created a masterpiece describing the epic.

Activity 9: Literature Circles

This activity is best used with the most advanced stories that are the most difficult for students to understand. Students are split into groups of six. As the students read a story in their small groups, each student has a different role. The "discussion director" identifies the most important aspects of the text being read and creates questions that the group will discuss at certain points during the reading. This role is best suited for a more advanced student. The "illuminator" finds passages in the story that the group should read aloud together and discuss. These may be passages that are especially important, difficult to understand, or simply interesting. The "illustrator" draws what he or she is reading. This can be one picture or a series of pictures, and its purpose is to help the others to understand the plot of the story. The "connector" has the job of finding some kind of connection between what is being read and what is being studied in other subjects in school or what is going on presently in the community, in the news, or in pop culture. An excellent connection would be with other stories that have been read in class or in other classes. The "word watcher" picks out words that he or she thinks are most worth remembering. These are words that possibly have never been studied formally but are useful terms to know outside of simple recognition within the story. Finally, the "summarizer" writes a brief summary of what is being read to share with the rest of the group.

When the students have finished reading, each student presents his or her findings to the group and discusses them within the group. After all of the groups have completed their own discussions, a class discussion can be held to describe the most important findings of each group as well as their own interpretations of the story.

(This activity is adapted from *Literature Circles: Voice and Choice in the Student-Centered Classroom* by Harvey Daniels. York, Maine: Stenhouse Publishers, 2001.)

Activity 10: Reading Response Journals

This activity is best used as a long-term project while reading several different genres of reading materials. The simplest format is for students to have a spiral-bound notebook that they use solely for their reading journal. For more advanced students, there does not necessarily have to be any structure whatsoever to the journal. As they read, they may simply write reactions to what they read. For example, a student may write, "That's terrible that his dog died," or "I don't understand why Juan did that." Or the teacher

may wish to give prompts to the students, to which they would respond as they read, such as, "Why do you think Jaime does that?" or "Is this a typical reaction for someone in this situation?" These journals can be discussed in class, having students read aloud their journal entries, or they can be turned into the teacher at certain intervals. By using these journals, teachers can check for understanding and ensure that students are thinking about what they are reading, and students can see how their writing, reading comprehension, and critical thinking all improve.

For those teachers who are computer savvy and have access to computer labs or whose students have access to the Internet at home, this works even better as an electronic "bulletin board" or as an email group. Students post their journal entries for each other to read, inviting further comments and virtual discussions.

Postreading Activities

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When reading lessons become incorporated and integrated into daily lesson planning, postreading activities will also become part and parcel of a language lesson. Postreading activities may become part of the lesson assessment, or they may be part of a cooperative learning process for the students. The questions in preparing postreading activities should always be, "What do the students know and what can they do now after the reading lesson?" Keeping in mind that even in a reading lesson we should always emphasize language and communicative skills, we should be cognizant of developing activities that engage the students at their linguistic level. Even as we try to illustrate that "reading" is an "active" skill and should be thought of as such, many students are able to interpret texts that are above their productive skills in the language. Therefore, it is essential that we concentrate on using the readings to develop these skills without unduly frustrating the students. For example, if we ask them to rewrite a text "in their own words," we need to know that the linguistic level and register may be quite different from that of the text itself.

Here are some ways to conduct postreading activities.

Specific Comprehension Questions

Although students may be able to answer "comprehension questions" without really understanding the lesson, some postreading questioning is an easy way to check comprehension. Questions may relate back to the text, or they may open the text for the student. For example, the question may deal with the who, what, when, and where of a news story for a quick check. However, more interesting and perhaps more actively engaging to the students may be asking them to rewrite the story from a different perspective. If this is a news story, they can rewrite it from the perspective of the victim or of a bystander. Having students understand that different people see different things opens critical reading skills as well as practices different verb forms in writing. Even more challenging (and many students seem to like this type of rewriting) may be to ask them to rewrite the text from the perspective of an inanimate object: a table, a chair, a window.

Small Group Newspaper/Journal/Book Editing

This type of postreading activity brings together a group of three or four students who will be responsible for putting together a newspaper (or any other type of publication) using the text as the main source of information. If they have read a longer text, such as a short story or a novel, they may discuss among themselves what they should present in their own publication: the context of the story (descriptive narrative), the characters and their personalities (evaluative narrative), the plot and subplots (the "intrigue"), and so forth. By getting involved "in" the text so that they must present it in another format, students will demonstrate whether or not they have understood the piece.

Enactment of the Story

Whether the reading is a news item, a short story, a poem, or an ad, reenactment allows students to show understanding as well as creativity in comprehension. Students may be asked to act out the story for different audiences, to emphasize the fact that different audiences require different vocabulary. For example, students may want to act out the story for their younger siblings. In trying to think of a way to get the point across, students will begin to understand that they must rely on previous knowledge on the part of the audience for comprehension.

Illustrations of the Text

Students may be asked to illustrate the text either through cartoonlike frames or one picture. After the illustration is complete, they may be asked to provide captions in the target language for each of the frames or for the picture itself. In so doing, they will be creatively using some of the vocabulary learned through the story.

Rewrite the Ending, the Beginning, or the Characters

This type of activity again reinforces vocabulary learned in the reading as a way of rethinking the story itself.

Rewrite the Story by Changing All Nouns and Using Synonyms

This is an excellent postreading activity that helps build vocabulary as well as critical thinking, since it requires that students choose synonyms that do not alter meaning in a significant way. A variation of this type of activity may be to ask them to change the register of the text. This will require showing students different registers: a diplomatic text, a personal letter, an email, a telegram. After they understand the concept of different registers, have them rewrite the text in several registers.

Postreading Activities

Teach the Class

University-level teaching assistants and beginning teachers often confess that they never really knew the grammar of the languages they teach until they began their teaching careers. An ideal postreading activity for any text is to have the students individually or in groups "teach" that text to the class, create review activities about the piece to share with classmates, and so on. In so doing, they will be required to engage actively in understanding the text in order to make it accessible to their classmates in a way that is stimulating to their intellect.

Conclusion

Many of the postreading activities are quite similar to the reading exercises. The primary difference is one of emphasis on the completion of the process, rather than on the process itself. Whereas in the prereading portion of the lesson, students are using the language in the interpretive mode, and in the reading activities students are primarily using the interpersonal mode, in the postreading they are more often using language in the presentational mode.

The possibilities are endless. What is important at this point in lesson planning, as we have emphasized before, is to envision what the student should know and be able to do after completing this activity. Once we have a picture in mind, we must engage in "backward" planning. As the "College Board Framework for World Languages" has outlined, we need to understand that any "claims" made about our students must be backed by "evidence." Therefore, if we claim that students know how to differentiate between the protagonist of a story and the narrator of that same story, what evidence do we need to sustain that claim? When we start thinking in terms of claims and evidence, we are forced to plan our lessons in a way that requires more careful consideration of activities that engage students and allow them to provide us with the necessary evidence.

Reading Comprehension Practice

Reprinted from Vickie Mike's contribution to the *Spanish Language APCD*, published by the College Board in 2001.

Reading Comprehension

Part of the AP Spanish Language Examination contains a number of reading passages and associated questions. Try to answer all the questions for each passage before choosing your answer. If you answer one question at a time, the feedback on your answer to one question may provide a hint for another question.

Test-Taking Strategies

- Make educated guesses when you can.
- Mark questions you're not sure about.
- Practice with each of the question types.
- Use your time effectively.
- Read the question and all of the answer choices carefully before choosing your answer.
- Use all the time available.
- Brush up on your listening skills.
- Practice taking notes as you listen.
- Review basic Spanish grammar.

How to Read Passages

Reading, especially in a second language, is always a process; that is, just going over a text once is not enough to ensure full comprehension. It is helpful to first read through a passage completely, without pausing, just to determine the topic, setting, and people involved. Although much of this information will often appear at the beginning of a text, you should scan the entire passage for familiar words and the who, what, where, and when.

Read the practice passage now, concentrating on these generalities. Please see **boldfaced** words and phrases for an explanation of what general information they provide.

Postreading Activities

Instrucciones: Lee con cuidada cada uno de los pasajes siguientes. Cade pasaje va seguido de varias preguntas u oraciones incompletas. Elige la mejor respuesta or terminación, de acuerdo con el pasaje.

Directions: Read the following passages carefully for comprehension. Each passage is followed by a number of incomplete statements or questions. Select the completion or answer that is best according to the passage.

Column A

Todas las **mañanas**, lo primero que hacía **don Augusto** después de levantarse era saludar a **Bernardo**. **"Buenos días, hijo,"** gritaba, asomándose a la **habitación del niño**, y sin aguardar respuesta, se iba por el **pasillo** tarareando viejos cuplés, canciones de su época. Luego se **afeitaba** en el **cuarto de baño**, operación cuidadosa y reposada, tan reposada que el viejo nunca **llegaba** al **comedor** antes de que **doña Magdalena** y Bernardo hubiesen concluido el **desayuno**. Así es que siempre le tocaba desayunar solo, entre las tazas y platos sucios. No obstante, despachaba su taza de cacao y su panecillo metódicamente, con toda calma, **como si no oyera** los furiosos golpes del sacudidor con que doña Magdalena inauguraba la limpieza del cuarto.

Column B

mañanas: This is the first indication of the setting, morning.

don Augusto: don Augusto is the first character introduced.

Bernardo: A second person, Bernardo, is now mentioned.

"Buenos días, hijo": Someone saying "Good morning" is confirmation that this passage describes the beginning of a day.

gritaba: Although the subject of this verb is not specified explicitly, since the "Good morning" is addressed to Bernardo, the subject continues to be don Augusto.

habitación del niño: This mention of Bernardo's room is the first explicit indication of where the passage is set.

pasillo: This mention of another part of the house confirms that the scene is set at home.

afeitaba: Since no other subject has been specified, it continues to be don Augusto.

cuarto de baño: This mention of another part of the house confirms that the scene is set at home.

llegaba: Here, and throughout, don

Augusto is the subject of almost all the verbs; he is certainly the main character of the narration.

comedor: This mention of another part of the house confirms that the scene is set at home.

doña Magdalena: Magdalena, a third person, is now mentioned. The title *doña*, coupled with the earlier reference to Augusto as *don*, explains that doña Magdalena is the wife of don Augusto and the mother of Bernardo.

desayuno: Breakfast is yet another reference to morning.

como si no oyera: Here the narrator states something about don Augusto's behavior that would be difficult for a real observer to know, namely that he hears doña Magdalena cleaning and ignores her. By this point, it should be clear that this passage is literary in nature; that is, it is likely not a recounting of actual events but rather a fictional narration.

After this preliminary reading, summarize for yourself what you know so far by identifying who, what, where, and when. Compare what you know so far with the adjacent list of general information about the passage.

Texto: narrativa ficticia
Quiénes: don Augusto (protagonista, padre), doña Magdalena (madre), Bernardo (hijo)
Qué: la rutina diaria de don Augusto
Dónde: varias partes de la casa
Cuándo: todas las mañanas

Furthermore, predict what information you are likely to find out when you read for more details. Although the passage will not contain specific answers for everything you might wonder about, it will be helpful to

¿Cómo es don Augusto? ¿Qué edad tiene? ¿Cómo se podría describir su manera de ser?
¿Por qué es así?
¿Cómo es doña Magdalena?
¿Bernardo?

have in mind the kinds of details you will encounter. On the AP Exam, you have a ready-made set of questions whose answers are contained in the text: the comprehension questions that follow the passage. Before rereading a passage on the exam, you can read the corresponding questions (skipping reading the answer choices) to know what information you should anticipate finding. Think of questions you expect might be answered on a detailed reading of the practice passage here and compare your list to the cited possibilities.

¿Cómo se llevan los miembros de esta familia entre sí?
¿En qué consiste la rutina de don Augusto cada mañana? ¿Qué hace? ¿A dónde va?
¿Qué impresión quiere el autor que el lector tenga de don Augusto?
¿Qué estilo o tono predomina en el pasaje?

Now, during a second, more thorough reading, you should already have a context in which to place the details you come across. Keep in mind as you read that there may, of course, be several words you have never seen before, or at least that are not part of your active vocabulary. Do not get hung up on these words. You can usually infer the meaning or at least establish the overall gist of the surrounding phrase by applying several strategies. First of all, recall what you gathered about the context on your first read-through; think about what actions and descriptions would make sense given the setting and the people concerned. Also, pay attention to cognates; Spanish words that look or sound similar to an English word often have a meaning similar to the English. Finally, even if you do not recognize an entire word, take notice of any part that you do understand; you may be familiar with the word's root or with its prefix or suffix. By focusing on what you do know, you can surmise a great deal about what you do not happen to know with complete certainty. Always remember that you can have a good understanding of the text without specifically understanding every word.

Read the practice passage again to assemble details you can use to fill out the broad sketch you drew during the first reading. Look at the **boldfaced** words and phrases for an explanation of:
1. Inferences to be drawn
   or
2. How to apply specific reading strategies in order to enhance your comprehension

Column A

Al acabar el desayuno, recogía el periódico de la mesita del recibidor y, llevándolo bajo el brazo, se **daba** unas vueltas por el **jardín** con objeto—decía—de activar la circulación. Después, según fueran las indicaciones de la veleta, colocaba su sillón de mimbre arrimado a tal o cual muro, el que mejor le amparase del viento. Una vez acomodado, no abría el periódico inmediatamente, sino que continuaba sentado allí, casi entre los geranios, mirando alrededor con ojos entornados, de paisajista.

Todas las mañanas, lo primero que hacía don Augusto después de levantarse era saludar a Bernardo. "Buenos días, hijo," gritaba, asomándose a la habitación del niño, y **sin aguardar respuesta**, se iba por el pasillo **tarareando viejos cuplés**, canciones **de su época**. Luego se afeitaba en el cuarto de baño, operación **cuidadosa** y **reposada**, **tan reposada** que **el viejo** nunca llegaba al comedor antes de que doña Magdalena y Bernardo hubiesen concluido el desayuno. Así es que siempre le tocaba desayunar **solo**, entre las **tazas** y platos sucios. No obstante, **despachaba** su **taza** de cacao y su **panecillo metódicamente**, con toda calma, como si no oyera los **furiosos golpes** del **sacudidor** con que doña Magdalena inauguraba la limpieza del cuarto.

Column B

Al acabar el desayuno, recogía: Note the slight shift in scene; what follows takes place after don Augusto has finished breakfast.

daba: This verb, like almost all the others in the passage, is conjugated in the imperfect tense. (Note all the other verbs that have the same ending, even if you do not recognize every root.) This indicates that the description is not of a single morning, but rather of a typical morning routine. In fact, the passage begins with "every morning..."

jardín: Although don Augusto is still at home, this mention of the garden indicates he has moved outside.

Todas las mañanas: Beginning with this absolute phrase implies don Augusto's routine was invariable.

sin aguardar respuesta: This phrase implies, on one hand, that don Augusto does not let anyone else affect his routine and, on the other hand, that his family does not pay much attention to him.

tarareando viejos cuplés: Even if you are not familiar with the word *cuplés*, the term is explained by the following phrase; it is a song. Even if you are not familiar with the word *tarareando*, once you realize *cuplés* are songs, you at least know it is an action related to a song.

de su época: This phrase, along with the prior reference to old songs, implies don Augusto is older.

cuidadosa: Even if *cuidadosa* is not part of your active vocabulary, you are

likely very familiar with the related word *ciudado*.

reposada: *Reposada* is a cognate of the English word *reposed*. Even if you are not familiar with either of these words, you know *reposada* is at least compatible in meaning with *cuidadosa* since they both describe the same action.

tan reposada: *Reposada* is a particularly apt description for don Augusto's action since it is immediately repeated here, along with the intensifier *tan*, for emphasis. Whatever the meaning, it is clear from the rest of the sentence that the consequence of don Augusto's having this characteristic is that he never gets to breakfast in time to sit with the rest of his family.

el viejo: Here is an explicit reference to don Augusto's age.

solo: Here and throughout, don Augusto is described as alone. This constant solitude shows he keeps to himself and does not relate closely with his family.

tazas: Even if you are not familiar with the word *tazas*, it is clear from the rest of the sentence that it is something on the breakfast table that is dirty along with the dishes.

despachaba: Although you may not be familiar with the word *despachaba*, you may recognize it is a cognate of the English word *dispatched*. If this meaning does not immediately make sense to you in this context, you can get the gist by simply thinking about

what don Augusto might possibly be doing with his breakfast.

taza: Even if you are not familiar with the word *tazas*, the context provided here, along with its mention in the previous sentence, makes it clear that it is something used in eating breakfast.

panecillo: Even if *panecillo* is not part of your active vocabulary, you are likely familiar with the related word *pan*.

metódicamente: Even if you have not seen the word *metódicamente* before, you should recognize it is as related to *método* and as a cognate of the English word *methodically*. This is another characteristic of don Augusto's behavior to complement the previous descriptions (*cuidadosa* and *reposada*).

furiosos golpes: This intense, vivid terminology implies that doña Magdalena is not pleased by don Augusto's solitary, fixed routine.

sacudidor: Even if you are not familiar with the word *sacudidor*, it is clear from the surrounding sentence that it is something doña Magdalena makes noise with while cleaning.

Al acabar el desayuno, recogía el periódico de la mesita del recibidor y, llevándolo bajo el brazo, se daba unas vueltas por el jardín con objeto— **decía**—de **activar la circulación**. Después, según fueran las indicaciones de la veleta, colocaba su **sillón** de **mimbre arrimado** a tal o cual muro, el que mejor le **amparase** del viento. Una vez **acomodado, no abría el periódico inmediatamente**, sino que

decía: This satirical interjection implies that don Augusto rationalizes his behavior, perhaps in an attempt to counter his family's disapprobation.

activar la circulación: This reference to don Augusto's getting his blood flowing is ironic given that his entire routine is slow and relaxed.

sillón: Even if *sillón* is not part of your active vocabulary, you are likely very familiar with the related word *silla*.

continuaba sentado allí, **casi entre los geranios**, mirando alrededor con ojos entornados, de **paisajista.**

mimbre arrimado: Even if you are not familiar with the phrase *mimbre arrimado*, it is clear from the context that it describes a kind of chair.

amparase: Even if you are not familiar with the word *amparase*, it is clear from the rest of the sentence that don Augusto moves his chair around in order to best achieve something with respect to the wind. Think about what don Augusto might want to do with his chair in relation to the wind.

acomodado: Even if you are not familiar with the word *acomodado*, you may recognize it as a cognate of the English word *accommodated*. In any case, you should realize it is the end result of don Augusto adjusting the placement of his chair.

no abría el periódico inmediatamente: Even at the conclusion of this morning routine, don Augusto still does not do anything quickly.

continuaba: This indication that don Augusto continues in the same manner, even once his morning routine is apparently complete, implies that he is equally aloof all the time.

casi entre los geranios: This phrase literally states that don Augusto is seated among the geraniums, but also implies that he practically exists as just another flower, that is, as a static part of the scenery as opposed to a man who interacts with his family.

paisajista: Even if *paisajista* is not part of your active vocabulary, you are likely very familiar with the related word *paisaje*. You are also likely familiar

with the suffix *ista*, which indicates a person. The word might be interpreted as having a double meaning here, to indicate not only that don Augusto is a person contemplating the landscape, but also that he is a person who is little more that just a part of the landscape.

Did the passage contain the kind of information you expected? Did you find out something you did not expect, but now realize could have been anticipated? Keep these things in mind as you follow this process in reading other texts.

Here are some sample comprehension questions to go with the practice passage. Try to think of an answer yourself before reading the choices; you will then only need to recognize the correct choice. As you consider the answer choices, be sure you are answering the questions and not just selecting a choice that reflects something that was mentioned somewhere in the passage. See the **boldfaced** words and phrases for guidance in determining the correct answers.

Column A

1. ¿Cuál es **el tema** del pasaje?
   a. La vida de una típica **familia** española
   b. **La rutina matutina de un anciano**
   c. La hora del **desayuno**
   d. La vida en el **campo**

Correct answer: **B**

Column B

el tema: Ask yourself how many lines/sentences/paragraphs in the passage actually deal with each of the choices. This will lead you to the main theme.

a. **familia:** The passage very much focuses on just don Augusto, not the entire family. Doña Magdalena and Bernardo are mentioned only in passing.

b. **la rutina matutina de un anciano:** The passage is precisely a description of an old man's morning routine.

c. **desayuno:** Breakfast is yet another reference to morning.

d. **campo:** The passage does not mention the country at all.

Postreading Activities

2. ¿Cuál era la actitud de don Augusto **mientras se desayunaba**?
   a. Parecía **ajeno** a los quehaceres domésticos.
   b. Fingía una **calma** que no sentía.
   c. Asumía una postura de **desdén.**
   d. Se ponía **furioso** con doña Magdalena.

Correct answer: **A**

mientras se desayunaba: This question references a specific part of the passage. Make sure you base your answer on just this part; that is, be careful to answer only this particular question and not a broader one that might apply to more of the passage.
a. **ajeno:** This description of don Augusto as detached fits very well with the aloofness he shows throughout the passage.
b. **calma:** Be careful not to choose an option only because it includes wording from the passage. The text does describe don Augusto as calm, but this option says he feigns calmness, and there is no indication of this.
c. **desdén:** Disdain is only implied in the passage, and then only on the part of don Augusto's family.
d. **furioso:** Be careful not to select a choice only because it includes wording from the passage. Doña Magdalena's dusting, not don Augusto, is described as furious.

3. Una vez en el jardín, don Augusto **colocaba su sillón** de forma que pudiera
   a. **aprovechar el sol**
   b. apreciar sus **flores**
   c. **protegerse** de la **brisa**
   d. disfrutar del **paisaje**

Correct answer: **C**

colocaba su sillón: This question references a specific part of the passage. Make sure you base your answer on just this part; that is, be careful to answer only this particular question and not a broader one that might apply to more of the passage.
a. **aprovechar el sol:** Be careful to consider answer choices only within the context of the passage. While it is completely plausible that some people would adjust the placement of their chairs in order to get more sun, this

possible motive is not mentioned in this passage.

b. **flores:** Be careful not to select a choice only because it refers to something mentioned only after don Augusto has his chair situated.

c. **protegerse de la brisa:** If you were not familiar with the word *amparase* when you came to it in the passage but you inferred its meaning from the context, this synonym should confirm your inference. The sentence describing don Augusto adjusting the placement of his chair is also the point in the passage where the wind is mentioned.

d. **paisaje:** Be careful not to select a choice only because it includes wording from the passage. The garden is only characterized as a landscape at the very end, after Don Augusto has his chair situated.

4. **El autor describe a don Augusto** como un hombre
   a. ágil
   b. malhumorado
   c. pretencioso
   d. tranquilo

Correct answer: **D**

El autor describe a don Augusto: Since the passage is all about don Augusto, there is much information on which to base the answer for this question. If you find descriptions in the passage that correspond to the options below, be sure to determine whether they apply to don Augusto.

5. El estilo de la selección es **principalmente**
   a. didáctico
   b. **humorístico**
   c. **descriptivo**
   d. **satírico**

principalmente: Be sure to think about the impression made by the overall passage, not just a part of it.

b. **humorístico:** Be careful not to select a choice only because it applies to part of the passage. Although some lines in the text may be humorous, the passage overall is not humorous.

Postreading Activities

Correct answer: **C**

c. **descriptivo:** The passage is full of description.

d. **satírico:** Be careful not to select a choice only because it applies to part of the passage. Although some lines in the text may be satirical, the passage overall is not satirical.

Even in your normal everyday reading, you can sharpen your understanding of a text by posing and answering for yourself these same kinds of comprehension questions. As you read, ask yourself about the main topic, a character's motives, the author's style and intent, and so on.

This practice passage and the questions are typical of the kinds that appear on the AP Spanish Language Exam. On the actual exam, you will be asked to read several such passages, each followed by a number of multiple-choice questions. The texts may be prose fiction, like this practice passage, or journalistic articles, or essays.

In preparing for the reading part of the AP Spanish Language Exam, remember that you should be enhancing your reading skills not only to be successful on the examination, but also for your mastery of Spanish. Keep in mind that reading is a receptive skill, but it is in no way a passive skill, nor is it a skill in isolation. As you enhance your listening, writing, and speaking abilities, you will be improving your reading.

Reading Selections from the *2003 AP Spanish Language Released Examination* with Answer Explanations

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Directions: Read the following passages carefully for comprehension. Each passage is followed by a number of incomplete statements or questions. Select the completion or answer that is best according to the passage and fill in the corresponding oval on the answer sheet. There is no sample for this part.

Instrucciones: Lee con cuidado cada uno de los pasajes siguientes. Cada pasaje va seguido de varias preguntas u oraciones incompletas. Elige la mejor respuesta o terminación de acuerdo con el pasaje, y rellena el óvalo correspondiente en la hoja de respuestas. No hay ejemplo en esta parte.

	El atuendo típico de la mujer panameña es un traje de origen popular conocido como pollera, conformado por dos piezas—falda y blusa—integradas en un tono
Línea	armonioso. La parte superior es una camisa de cuello
5	abierto adornada con trencillas[1] y diversos diseños, y la parte inferior es una falda con adornos que reflejan la variedad de colores de la flora del lugar, entrelazada con exóticos arabescos.
Línea	Los expertos en folclor panameño consideran que
10	la pollera tiene un origen hispánico, especialmente en la amplia falda que utilizaban las gitanas en sus faenas diarias. Esas telas de algodón ricamente estampadas de colores fueron, sin duda alguna, el principio de la
Línea	actual pollera campesina.
15	La pollera panameña llegó al istmo en los grandes galeones españoles y se adornó con encajes, cintas y varios artículos elaborados en diversas naciones europeas, de donde provenían las telas que inundaron
Línea	la España de la Conquista y la colonización. Tejidos de
20	algodón y lino, lencerías, sedas, listones y encajes

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[1] *trencillas*: braiding, braided embroidery

llegaban al istmo procedentes de Inglaterra, Francia, los Países Bajos e Italia.

   Este traje nacional difícilmente se adquiere en *Línea* los comercios especializados en artesanías para el *25* turismo, que se sigue produciendo de manera artesanal y familiar. Su elaboración fundamental, en particular la de la pollera de gala, depende de manos que se han ido especializando con el tiempo. Los estampados *Línea* recuerdan el rico ambiente panameño donde las flores *30* y las mariposas son de un colorido muy poco usual.

   Se afirma que no es fácil encontrar dos polleras totalmente iguales aunque así lo parezcan a primera *Línea* vista, sobre todo por el hecho de que se confeccionan *35* a mano—el uso de la máquina de coser se considera un pecado—. Es tan delicada su confección que, para mantenerla en buenas condiciones y no dañar las trencillas y el encaje, se exige suma delicadeza al *Línea* momento de lavarla, secarla—a la sombra y al revés *40* —y por supuesto, de plancharla.

   No se puede dejar de lado otros artículos que acompañan a la pollera, como el paño o rebozo,[2] las enaguas,[3] el calzado y las joyas. Los chales son un *Línea* complemento para los diversos tipos de polleras. Una *45* pollera sin enaguas es inconcebible; se llegan a usar dos y hasta tres.

   De acuerdo con el tipo de pollera, suelen usarse ciertas joyas. En el caso de la pollera clásica se colocan *Línea* en la cabeza, el cuello, el pecho y la cintura. En el *50* cuello suelen colocarse gargantillas[4] o simples cintas de seda, terciopelo o satén. El pecho se adorna con una roseta[5] de perlas o corales, monedas de oro y diversas cadenas. Lo que en apariencia es un atuendo sencillo, *Línea* refleja la identidad de un pueblo. La elegancia con la *55* que las mujeres panameñas portan las polleras denota el orgullo que les inspiran sus raíces.

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[1] *trencillas*: braiding, braided embroidery
[2] *rebozo*: shawl
[3] *enaguas*: underskirt, slip
[4] *gargantillas*: necklace
[5] *roseta*: rosette, small rose

64. De acuerdo con la selección; ¿dónde se halla el **origen** de la pollera?
    (A) En la falda gitana
    (B) En la flora del país
    (C) En los exóticos arabescos
    (D) En los atuendos árabes típicos

65. Según el pasaje, ¿qué era necesario para **confeccionar** una pollera en la época colonial?
    (A) Diferentes tipos de algodón
    (B) Varios materiales de origen europeo
    (C) Algunas flores de colorido poco usual
    (D) Unos artículos de joyería

66. ¿Por qué no es fácil comprar polleras en tiendas para turistas?
    (A) Porque solamente se venden en galeones españoles.
    (B) Porque es el traje de las campesinas panameñas.
    (C) Porque su producción es trabajo de artesanía familiar.
    (D) Porque ya no existe mano de obra.

67. ¿Qué significa la expresión "el uso de la máquina de coser se considera un pecado" (líneas 35-36)?
    (A) Es ilegal usar la máquina de coser.
    (B) La pollera tiene gran importancia religiosa.
    (C) Coser las polleras solamente a mano es la tradición.
    (D) Coser a máquina es una actividad **comercial.**

68. ¿Qué hay que hacer para mantener una pollera en buenas condiciones?
    (A) Secarla en cuanto se lava.
    (B) Llevarla con frecuencia a la tintorería.
    (C) Evitar exponerla al sol mientras se seca.
    (D) Quitarle el adorno antes de lavarla.

69. De acuerdo con la información que ofrece esta selección, ¿qué artículo es imprescindible para acompañar a la pollera?
    (A) Las enaguas
    (B) Las cadenas
    (C) Las gargantillas
    (D) Las rosetas

70. ¿Cómo se seleccionan las joyas que acompañan a la pollera?
    (A) Según el tipo de pollera
    (B) De acuerdo a las costumbres locales
    (C) Según los gustos personales
    (D) Por el color del rebozo y el calzado

Answer Explanations

64. (**A**)
    The question asks for the origin of the *pollera*.
    In the first paragraph, we are given a brief history and description of the *pollera*, and in lines 10–12 it is confirmed with the use of the cognate *origen* and the brief definition that follows. The other possible answers do not apply.

65. (**B**)
    What was necessary to make a *pollera* in colonial time? In this question, even if the student does not know the meaning of *confeccionar*, it can be inferred by the preceding words *necesario para*. Lines 16–17 mention that the *polleras* were made in several European nations; lines 19–22 mention several types of *tejidos* from European countries also. There is enough information throughout the article referring to (B) as the most appropriate answer.

66. (**C**)
    Why is it not easy to buy *polleras* in tourist shops? The use of cognates in lines 23–26 tells us that the *polleras* are difficult to acquire (get) in specialty stores

for tourists since they are made (produced). Students should be trained to look for cognates and phrases that lead to selecting the correct answer.

67. (C)
The question is asking for the meaning of lines 35–36. Although no specific answer is given for this question, one can infer from lines 33–36 that (C) is the most logical answer. It is also stated at the beginning of line 35 that they are done by hand (*a mano*). Students can transfer or deduce by the use of *a mano* and the information that follows that it all refers to a tradition.

68. (C)
The question asks what has to be done to maintain the *pollera* in good condition. In lines 37–41, it is mentioned that in order to maintain it in good condition, (cognate) great care is required. *Secarla a la sombra* is the best option; all others do not apply.

69. (A)
What article or item (*artículo*)—cognate—is essential to accompan*y* the *pollera*? The word *imprescindible* might confuse students, but all the other words will help with understanding the question, especially the word *acompañar*. (A) is the most logical answer, since in lines 45–46 a *pollera sin . . . inconcebible* a cognate again leads students to the meaning—unconceiveable.

70. (A)
The question asks how the jewels are selected to accompany the *pollera*.
In lines 47–48, it is stated that certain jewels are used according to the style or type of *pollera*. Students should be taught how to use/look for cognates and word roots; also, the questions are asked (most of the time) in chronological order.

Cómo conocí Estados Unidos

Cuando llegué a Estados Unidos por vez primera
(tenía ya treinta años), yo no le dije a nadie que ya
había estado allí otras veces y bastantes años antes.

Línea

5

Me limité a mirar los diferentes lugares que me
enseñaban, reconociendo en cada ciudad cada esquina
y cada calle—y en cada estado que atravesábamos,
cada rincón del paisaje—, pero ya digo, yo no le dije
a nadie que ya había estado allí otras veces y

Línea

10

bastantes años antes. De haberlo hecho, seguramente
me hubieran tomado por loco o por un farsante.

Pero el asunto no tenía en realidad nada de extraño.
Como tampoco lo tenía el hecho, para ellos
misterioso, de que supiese algunas veces los nombres

Línea

15

de montañas y de ríos que mis propios acompañantes,
nacidos en el país o afincados en él desde hacía años,
ignoraban. Desde que tenía memoria, y sin haber salido
nunca de Olleros—ni por supuesto, de España
—, yo había recorrido aquel país camino por camino

Línea

20

y palma a palmo.

Había empezado a hacerlo en el Minero, en
aquellas butacas destartaladas que acababan
convertidas muchas tardes, a la luz crepuscular de la
pantalla, en los bamboleantes asientos de una carreta

Línea

25

o de una diligencia que cruzaba, acechada por mil
peligros, las polvorientas praderas del Oeste
americano, y había seguido haciéndolo al hilo de
los relatos de aquellas viejas novelas arrugadas y
sobadas por mil manos que compraba en el quiosco

Línea

30

de Chamusca y que cambiaba por otras, después de
haberlas leído, por otras aún más sobadas. Novelas que
devoraba en las largas tardes muertas y amarillas del
verano o a la luz de una linterna, en el invierno, cuando
me iba a la cama.

Línea

35

El proceso era el mismo en los dos casos. Cuando,
en la oscuridad del cine, se encendía al proyector o,
en la de mi habitación, la linterna se abría paso entre
las sábanas, otra luz diferente se encendía ante mis

ojos y me transportaba lejos del lugar en el que
estaba. A partir de ese instante, y hasta que me
despertaba, yo cabalgaba con el protagonista, dormía
Línea   a su lado bajo una manta o me subía en el coche en el
40   que viajaba, compartiendo con él sus aventuras y
afrontando a su lado los múltiples peligros que le
acechaban. Y cuando de repente la luz del cine se
encendía porque la película ya se había acabado, o la
Línea   de la linterna languidecía porque el sueño me vencía
45   o porque la novela o la pila ya se habían agotado, a
veces yo seguía cabalgando o viajando en solitario sin
darme cuenta siquiera de que los protagonistas de
aquéllas ya me habían abandonado. De esa forma,
Línea   película a película y novela tras novela, recorrí
50   Estados Unidos y dormí al menos una noche en cada
una de sus ciudades. Lo que explica que, cuando al fin
tuve ocasión de visitarlas, pudiese andar por ellas con
los ojos cerrados.

79. ¿Qué les extrañó a los acompañantes del protagonista?
    (A) Que supiera identificar tantos sitios de interés
    (B) Que hubiera explorado tantos ríos y montañas
    (C) Que hubiera nacido en los Estados Unidos
    (D) Que hubiera vivido en varias ciudades norteamericanas

80. Para el narrador, ¿cuál fue su primera fuente de información
    sobre la geografía norteamericana?
    (A) El cine
    (B) Un viaje turístico
    (C) Las novelas
    (D) Sus amigos norteamericanos

81. ¿Qué era el *Minero*?
    (A) Un filme del oeste
    (B) Un cine de provincias
    (C) Un libro de aventuras
    (D) Un buque de pasajeros

Línea

40

despertaba, yo cabalgaba con el protagonista, dormía a su lado bajo una manta o me subía en el coche en el que viajaba, compartiendo con él sus aventuras y afrontando a su lado los múltiples peligros que le acechaban. Y cuando de repente la luz del cine se encendía porque la película ya se había acabado, o la

Línea

45

de la linterna languidecía porque el sueño me vencía o porque la novela o la pila ya se habían agotado, a veces yo seguía cabalgando o viajando en solitario sin darme cuenta siquiera de que los protagonistas de aquéllas ya me habían abandonado. De esa forma,

Línea

50

película a película y novela tras novela, recorrí Estados Unidos y dormí al menos una noche en cada una de sus ciudades. Lo que explica que, cuando al fin tuve ocasión de visitarlas, pudiese andar por ellas con los ojos cerrados.

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    (C) Un libro de aventuras
    (D) Un buque de pasajeros

82. Según el pasaje, ¿qué compraba el protagonista en el quiosco de *Chamusca*?
    (A) Revistas
    (B) Videos
    (C) Libros
    (D) Pilas

83. ¿Qué hacía el narrador para que las aventuras continuaran aun cuando la pila se acababa?
    (A) Sacaba otra linterna.
    (B) Las seguía imaginando.
    (C) Ponía una pila nueva.
    (D) Se las contaba a los amigos.

84. ¿Qué indica la frase "me habían abandonado" (línea 50)?
    (A) El narrador había dejado de leer o de ver la obra.
    (B) El narrador ya no tenía compatriotas.
    (C) El narrador se había dejado dominar por la adversidad.
    (D) El narrador se sentía solo.

85. ¿Cuál es el tema principal del pasaje?
    (A) La importancia de estudiar la geografía
    (B) La influencia del arte en la vida del individuo
    (C) Las ventajas de viajar al extranjero
    (D) La estrechez de la vida provinciana

Answer Explanations

79. (**C**)

    The question asks, what surprised the protagonist's companions?

    Lines 11–19 mention how mysterious it seems to them that the protagonist knew the names of the mountains, rivers, and so on. They key word here is *los nombres* (the names). Other possible answers do not apply.

80. (**A**)
    For the narrator, what was the first source of information about North American geography?
    Lines 20–23 mention "*butacas . . . pantalla*"; later line 30 goes on to explain his two main sources of getting the information and mentions *el cine* as his first source.

81. (**B**)
    What was the *Minero*?
    Lines 20–26 describe the protagonist's feelings when he was in *el Minero* using vocabulary related to a movie theater: *butacas*, *pantalla*, *asientos*, and later in line 30 *el cine*. Lines 44–45 mention the "light at the movie theater and . . . the movie finishes." All other possible answers do not apply.

82. (**C**)
    The question asks, what did the protagonist used to buy at the kiosk?
    Lines 26–27 read "old novels . . . that I used to buy." Since novels = books, students arrive at the correct answer by process of elimination.

83. (**B**)
    What did the narrator used to do in order for the adventures to continue even though the battery had run out?
    Line 48—"I continued . . . traveling in solitude"—indicates that the narrator continued his actions; also, there is no indication of the other three possible answers.

84. (**A**)
    The question asks for the meaning of line 50: "they had abandoned me."
    Throughout this selection, the narrator tells us that through the characters in the movies and the books, he was able to learn all about the cities that he is now visiting. He mentions his times at the movies and his thirst for reading and learning more.

85. (**B**)

What is the theme/topic of this reading selection?
One can infer that the influence of art in the life of the individual is the best answer (B) because the protagonist did not study geography, he did not travel outside his country before traveling to the United States, and he did not have a sheltered life in his small town because he read constantly and watched movies.

   Olegario no sólo fue un as del presentimiento, sino que además siempre estuvo muy orgulloso de su poder. A veces se quedaba absorto por un instante y luego decía: "Mañana va a llover". Y llovía. Otras veces se rascaba la nuca y anunciaba: "El martes saldrá el 57 a la cabeza". Y el martes salía el 57 a la cabeza. Entre sus amigos gozaba de una admiración sin límites.

   Algunos de ellos recuerdan el más famoso de sus aciertos. Caminaban con él frente a la universidad, cuando de pronto el aire matutino fue atravesado por el sonido y la furia de los bomberos. Olegario sonrió de modo casi imperceptible, y dijo: "Es posible que mi casa se esté quemando." Llamaron un taxi y encargaron al chófer que siguiera de cerca a los bomberos. Estos tomaron por Rivera, y Olegario dijo: "Es casi seguro que mi casa se esté quemando." Los amigos guardaron un respetuoso y afable silencio, tanto lo admiraban. Los bomberos siguieron por Pereyra y la nerviosidad llegó a su colmo. Cuando doblaron por la calle en que vivía Olegario, los amigos se pusieron tiesos de expectativa. Por fin, frente mismo a la llameante casa de Olegario, el carro de bomberos se detuvo y los hombres comenzaron rápida y serenamente los preparativos de rigor. De vez en cuando, desde las ventanas de la planta alta, alguna astilla volaba por los aires.

   Con toda parsimonia, Olegarios se bajó del taxi. Se acomodó el nudo de la corbata, y luego, con un aire de humilde vencedor, se aprestó a recibir las felicitaciones y los abrazos de sus buenos amigos.

Línea
5

Línea
10

Línea
15

Línea
20

Línea
25

Línea
30

86. Olegario tenía la capacidad de:
    (A) Predecir acontecimientos
    (B) Analizar los cambios climáticos
    (C) Acertar el nombre de las calles
    (D) Resolver problemas matemáticos

87. ¿Por qué los amigos llamaron un taxi?
    (A) Para llegar antes a la universidad
    (B) Para verificar lo que Olegario les había dicho
    (C) Para visitar a un amigo en Pereyra
    (D) Para evitar caminar con Olegario a su casa

88. Se puede inferir que "Rivera" (linea 17) se refiere a
    (A) Un amigo de la universidad
    (B) Una estación de bomberos
    (C) Una calle
    (D) Un taxista

89. ¿Cómo salió Olegario del taxi?
    (A) Con agilidad
    (B) Con perplejidad
    (C) Con tranquilidad
    (D) Con autoridad

90. ¿Qué adjetivo describe mejor el estado de ánimo
    de Olegario?
    (A) Angustiado
    (B) Aburrido
    (C) Eufórico
    (D) Satisfecho

Answer Explanations

86. (**A**)
    Olegario had the ability to . . .
    (A) is the best answer. Line 1: "*un as del presentimiento*."
    Then, in lines 4–6: "v*a a llover y llovía; . . . saldrá . . .
    y salía.*" Students here can also use the process of elimination.

87. (**B**)

    Why did the friends call a taxi?
    Using the process of elimination, one can deduce that
    (B) is the best answer because the students are already
    in front of the university and walking with Olegario;
    therefore (A) and (D) are not the answer. There is no
    indication that they have a friend who lives in Pereyra;
    this is just the route that they are following with the
    fire truck; therefore (C) does not apply.

88. (**C**)

    One can infer that "*Rivera*" refers to a street. In lines
    15–17, they called a taxi, "*chófer siguiera . . . tomaron
    por Rivera.*" The use of the preposition *por* (through)
    can also serve as a clue, as well as lines 20–21,
    "*siguieron por . . . doblaron por.*" The entire passage
    refers to their journey through the streets.

89. (**C**)

    How did Olegario get out of the taxi?
    With calmness is the best answer and best describes
    his actions, although students might be looking for
    parsimonious (false cognate from Spanish *deliberate*).
    See line 29. If students know the meaning of
    parsimonia in Spanish, they will be able to select
    (C) for their answer; if not, lines 30–32 also elude to
    feelings of calmness and satisfaction. Here is another
    opportunity to use the process of elimination.

90. (**D**)

    What adjective best describes Olegario's mood?
    (D)—satisfied—is the best answer. Lines 30–33
    describe his actions of being content for once more
    having made the correct prediction or foreseeing
    what was happening. By also using the process
    of elimination, one can select the correct answer.
    Olegario was not at all anxious (A), not bored (B), and
    not elated (C); once more he was correct.

Contributors

About the Editor

Marcia Wilbur has taught high school Spanish and French for 25 years. Her accomplishments include being head of the Foreign Language Department at Athens Academy in Athens, Georgia, and at Gull Lake High School in Richland, Michigan, where she was nominated 1998–1999 Teacher of the Year. Marcia was also involved in the Advanced Placement Program, having served as a Reader and Table Leader for the AP Spanish Language Exam from 1993 to 2002. She has conducted professional development workshops for the College Board and has served on state and national development committees for teacher competency certification. She is currently the head of Content Development for World Languages and Cultures at the College Board and recently earned a Ph.D. in foreign language education.

Judson Bridges holds a B.S.Ed. degree in foreign language education, an M.Ed., and an Ed.S. in teaching additional languages, all from the University of Georgia. He is currently in his seventh year as a Spanish instructor at Collins Hill High School in Suwanee, Georgia, where he has taught Spanish at all levels, from Spanish I to AP Spanish Language. He has also served as the cochair for the Foreign Language Department at Collins Hill High School since 2001. In 2003, Judson was named the Gwinnett County, Georgia, Teacher of the Year and in 2004 was a Top-10 finalist for Georgia Teacher of the Year.

Emily Spinelli received her Ph.D. in romance languages from Ohio State University. Currently, she is professor of Spanish at the University of Michigan: Dearborn, where she teaches courses in all levels of Spanish language, literature, language of business, culture, and civilization as well as foreign language methodology. She is also editor for *Foreign Language Annals* and is the president of the American Association of Teachers of Spanish and Portuguese (AATSP). Professor Spinelli has written several college-level Spanish textbooks, including *Encuentros*, *Interacciones*, and *Mejor dicho*, as well as the manual *English Grammar for Students of Spanish: The Study Guide for Those Learning Spanish*.

Carmen Chaves Tesser currently serves as chair of the Foreign Language Academic Advisory Committee of the College Board Academic Assembly, chair of the Executive Committee on the Teaching of Languages of the Modern Language Association of America, and president of the National Federation of Modern Language Teacher Associations. She is also a director of the Portuguese School at Middlebury College and professor emerita of romance languages at the University of Georgia. Carmen has taught Portuguese and Spanish language, literature, and culture at Mississippi State, University of Pittsburgh, and Ohio State University. She also has done extensive funded research at the University of California at Berkeley as a research associate and as a Fulbright Scholar at the Federal University of Minas Gerais in Brazil.

María Vázquez-Mauricio has been teaching AP Spanish Language for 21 years at Millburn Senior High School in Millburn, New Jersey. For the past 20 years, María has been an AP consultant serving as Table Leader, Question Leader, and most recently Exam Leader for the AP Spanish Language Exam. She has presented numerous workshops on teaching and preparing for the AP Spanish Language Exam. She has also written professional development articles for the College Board. In February 2002, María received the Advanced Placement Recognition Award for her outstanding service and dedication to the AP Program.