

## Spa 2225

### Areas of study for the Final Exam

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#### Morphology:

1. Are you able to identify the grammatical components (parts of speech) and grammatical structure (morphology) of a sentence in Spanish?
2. Can you distinguish between simple, compound, and complex sentences? Can you identify each type of sentence? Can you diagram these sentences?
3. What is the difference between a complex clause, a prepositional phrase, an adverb, and a circumstantial complement?

#### Adjectives:

1. What special rules and relationships have you learned about adjectives and nouns as they are used in context in Spanish? In particular, how important is agreement in Spanish and how does it work?
2. Which nouns and adjectives have genderless forms?
3. What editing methods have you learned that are geared to finding agreement errors?

#### Verbs:

1. Can you identify the various verb tenses used in Spanish (present, preterit, imperfect, present perfect, pluperfect, future, conditional, etc.)?
2. When do you use a "gerund" in Spanish versus English? How do you use the gerund in sentences with simultaneous actions?
3. Can you create an adjective from a verb (past participle)?
4. What are the irregular forms of the past participle?
5. Can you identify how the past participle is being used in a sentence (as a noun, as an adjective, or part of a compound verb structure)?
6. When the past participle is used with the HABER helping verb, does it function like an adjective?
7. Can you conjugate "haber" in its many verb tenses?
8. When do you use the verb HABER as "hay", "hubo", "habrá", "habría", or "había"?
9. How is "haber" used with the past participle to form the perfect tenses?
10. Can you form/use the present perfect and past perfect (or pluperfect) tenses?
11. When the past participle is used with the ESTAR/SER helping verbs, does it function like an adjective?
12. When should you use "ser" versus "estar"?
13. How does SER or ESTAR change the meaning of adjectives like "verde"?
14. Have you been drilling your present tense and preterit tense verbs?

15. Does this include all of the stem-changing and irregular verbs?
16. How many semi-irregular and irregular forms of the preterit tense are there?
17. What are the semi-irregular preterit stems? ([list](#))
18. How do you form the present subjunctive?
19. How do you form the past subjunctive?
20. What conditions in the independent clause will force the nominal clause to be conjugated in the subjunctive tense?
21. Which verbs will usually be found in the independent clause that precedes a nominal subjunctive clause?
22. What conditions in the independent clause will force the adjectival clause to be conjugated in the subjunctive tense?
23. Which words are important to identify in the independent clause that precedes an adjectival subjunctive clause?
24. How many subordinate conjunctions have we learned that create adverbial clauses?
25. Can you translate all of the adverbial conjunctions we have learned into English?
26. Under what conditions do you use the subjunctive in an adverbial clause?
27. How do you convert a present tense indicative verb into a present tense subjunctive verb?
28. How do you convert a preterit tense verb into a past subjunctive verb form?
29. Is it possible to create a subjunctive expression using mixed periods of time?
30. What are the general rules used to create mix-time subjunctive sentences?
31. What is the passive voice?
32. How many different forms exist in Spanish?
33. When do you use each of them? Why?
34. What do you need to do to create a passive sentence from an active sentence for each form of the passive voice?
35. What happens to these sentences if the active verb is in the preterit or the imperfect?
36. Can you create passive sentences in all the verb tenses?
37. What is the difference between the passive voice and the impersonal voice?
38. How do they differ in grammatical form?
39. What is the “no fault” verb structure?
40. When would you use this in real life?
41. What are reflexive verbs and how do you conjugate them ([1](#), [2](#))?
42. How do you create a reciprocal reflexive verb?
43. Can you use reflexive verbs in a non-reflexive sentence?

#### Pronouns:

1. What are “transitive verbs” and how do they limit when you can use a “direct object pronoun”?
2. When and why do we use “direct object pronouns”?
3. What are the “direct object pronouns” in Spanish and where do we place them?

4. Which questions can we use so as not to mistake which object in a sentence is the direct object?
5. What is the difference between a direct and an indirect object?
6. What questions do we use to identify an indirect object pronoun?
7. What are the “indirect object pronouns” in Spanish and where do we place them?
8. How are they related to backwards verbs (verbs like *gustar*)?
9. How many other “backwards verbs” have we studied?
10. When do we use double object pronouns?
11. In what order do the DOP and IOP appear in a double object pronoun sentence?
12. When can you hook the pronouns to the end of a verb?
13. When do you use “se” as opposed to “le” or “les”?

Las prepositions:

1. When do you use “por” versus “para? Why?
2. Do you remember the square paradigm for these prepositions?
3. How is the preposition “a” related to time?
4. How is the preposition “en” related to time?
5. How are the prepositions “hasta” and “desde” related to time?
6. Which preposition can be combined with the infinitive to create expressions like “on /upon seeing”?
7. Which preposition means “as a”, “because of”, “about” and shows possession?
8. What is the personal “a”? When do we use it? Why is it important?
9. How many compound prepositions did we study? Which ones are new to you? Which ones are the hardest to remember?

Reading Comprehension:

1. Can you recall and summarize the chapter readings and video clips:
  - a. “Del segundo diario de Colón”
  - b. “El accidente”
  - c. “El atraco en Euskera”
  - d. “El cuervo y el zorro”
  - e. “En la policía”
  - f. “La Nochebuena de 1836”
  - g. “Le dije—es la vida—y no la vi más”
  - h. “Un paseo por la tierra de los anamitas: Los cuatro ciegos”
  - i. “Una carta a Dios”
  - j. Sleep Dealer