



## LEVEL 8 – SUPERIOR

### 0. PROFILE

#### General description:

The C level student is called "a competent user" of the language, which means that he or she is able to use language as a social agent in all kinds of daily social transactions, no matter how delicate and complex they may be, to take part in all types of social, academic and professional interactions, and to understand oral/written texts of every genre, topic or linguistic context.

#### Description from the CEFR:

##### Level C1:

- Can understand a wide range of demanding, longer texts, and recognise implicit meaning.
- Can express him/herself fluently and spontaneously without much obvious searching for expressions.
- Can use language flexibly and effectively for social, academic and professional purposes.
- Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organisational patterns, connectors and cohesive devices.

#### Description from the Language Curriculum of the Insituto Cervantes:

- ⌚ As for **social transactions**, the C-level student can efficiently use language to satisfy his/her needs in all kinds of locations and can even face problems, setbacks or emergencies.
- ⌚ In the course of instruction, the C-level student will develop the strategies and socio-linguistic knowledge necessary to face these transactions outside the classroom. Furthermore, he/she will be able to propose any new transaction he or she is having problems with to las the content of the lessons.
- ⌚ As for **social interactions**, the C-level student can efficiently communicate within all social domains either with interlocutors known or unknown, cooperative or tense, even hostile. These interactions may be about abstract and complex topics the student may not be familiar with.
- ⌚ As for the **texts**, the C-level student is able to understand and produce oral/written longer texts about abstract, technical and specialized subjects, as well literary texts, including all kinds of linguistic register. The information may be conveyed implicitly, and may also contain irony and humorous connotations, which may mean relying on cultural references and knowledge shared between the writer and the reader. The layout of the texts may be confusing and may call for extra effort when identifying their structure.
- ⌚ Oral texts may include colloquialisms, set phrases and idioms. These linguistic features will be of paramount importance during in-class instruction, by means of activities and tasks that will allow the student to become familiar with frequent formal texts (applications, complaint forms, academic registration forms, etc.), as well as more non-formal linguistic registers. Due to the immersion setting of CLM, these tasks will be carried out by students partially or completely outside the class.

#### CLM specific characteristics:

- ⌚ Due to the fact that the CLM operates in an immersion learning setting, in-class instruction is always connected to real life outside. This is achieved by providing the student with the strategies and socio-linguistic knowledge necessary to face real-life social transactions, social interaction and texts.
- ⌚ Moreover, students carry out tasks both in the classroom and outside that help them develop the strategies and socio-linguistic knowledge necessary to be a successful proficient user of the language when interacting with native speakers.
- ⌚ Therefore, in-class instruction will primarily focus on students' needs. For instance, C-level students may face academic situations such as the need to validate their previous Spanish courses in order to become part of the academic life at the University of Granada. They may also need to apply for a job or respond to a job offer. Likewise, they may need to cope with other problems arising in situations such as renting a flat, complaining about household problems or making requests in more formal situations.



**UNIVERSIDAD  
DE GRANADA**



**CENTRO DE  
LENGUAS  
MODERNAS**

## 1. INTERCULTURAL COMPETENCE (Examples)

Names: Meaning. Pet names/diminutives.  
 The animal world: Names of animals for human virtues and faults.  
 Forms of address in Spain and Latin America.  
 Rituals and traditions (christenings, weddings, first communions, funerals).  
 Expressing emotions and cultural contexts.  
 Gestures and cultural misunderstandings.  
 Festivities: the sacred and profane.  
 Almodóvar's films.  
 Adverts and job interviews.  
 Bullfighting.  
 Jokes.

## 2. LEARNING COMPETENCE (examples of strategies)

- Conversational strategies to check understanding (Do you understand what I mean?) ask for partial clarification (What do you mean by ...?) etc. required for cooperative work.
- Keeping a learning journal.
- Analyzing the progress of learning through self-assessment questionnaires provided by the teacher, created by the group or from published documents (such as the European Language Portfolio).
- Creating a personal dictionary of expressions, vocabulary, conversational resources, etc. learnt in interactions outside the classroom.
- Using reference works (dictionaries, glossaries, grammar, etc..) to manage independent learning of gaps from previous levels.
- Using internet tools to support independent learning or to practice the language.
- Note taking in class.
- Strategies for lexical enrichment of written texts using thesauri, collocations, etc.
- Self-correction of own production with the teacher's guidance and reference works.
- Correction of classmates' production.
- Search for real life situations similar to those in class to put into practice what has been learnt.

## 3. COMMUNICATIVE COMPETENCE

### 3.1. LANGUAGE ACTIVITIES LANGUAGE

#### **Listening Comprehension.**

##### Overall CEFR descriptor:

- Understands enough to follow a long speech on abstract and complex topics outside his/her speciality, although he/she may have to confirm some or other detail, especially if unfamiliar with the accent.
- Recognizes a wide range of idiomatic and colloquial expressions and appreciates changes in register.
- Is capable of following extended speech even when it is not clearly structured, and when relationships are only implied and not signalled explicitly.

##### Descriptor developed according to the CEFR and the Instituto Cervantes:

- Understands long speeches from any Spanish speaking country, on abstract or complex topics outside his/her speciality, although he/she may have to confirm some or other detail, even when they are not clearly structured and when the relationships are only implied and not signalled explicitly.
- Understands without great effort television programmes and films, given that he/she recognizes a wide range of idiomatic and colloquial expressions and can appreciate changes in register.
- Is capable of easily following long and complex conversations between third parties, long debates, conferences and presentations on complex and unfamiliar subjects.



**UNIVERSIDAD  
DE GRANADA**



**CENTRO DE  
LENGUAS  
MODERNAS**

### **Reading comprehension.**

#### Overall CEFR descriptor:

- Understands completely extensive and complex texts, both when they are related to his/her field and when they are not, provided he/she can re-read the difficult parts.

#### Descriptor developed according to the CEFR and the Instituto Cervantes:

- Quickly understands long and complex factual and literary texts, from any Spanish speaking country, appreciating distinctions of style.
- Understands specialized articles and longer technical instructions, even when they do not relate to his/her field provided he/she can re-read the difficult sections.
- Catches the implied meaning of what he/she reads, since he/she understands the connotative sense of idioms, set phrases and colloquial expressions.

### **Spoken interaction.**

#### Overall CEFR descriptor:

- Expresses him/herself fluently and spontaneously without any effort.
- Controls a wide repertory of vocabulary which allows him/her to make up for any deficiencies easily with circumlocutions. There is hardly any obvious search for avoidance expressions or strategies; only a conceptually difficult topic can obstruct fluent and natural speech.

#### Descriptor developed according to the CEFR and the Instituto Cervantes:

- Expresses him/herself fluently, spontaneously and naturally, without any effort, without much obvious searching for the right expressions as he/she has a sufficiently wide and rich linguistic and non linguistic repertory.
- Uses language flexible and effectively for social, academic and professional purposes, including emotional, allusive and humorous uses.
- Can negotiate difficulties, reformulate his/her speech without interrupting and skilfully relates his/her contribution with that of the other speakers.
- Formulates ideas and opinions with precision and relates his/her contribution skilfully to those of other speakers, enabling him/her to develop effective reasoning in case of damage and compensation, using persuasive language to claim compensation and clearly establishing the limits of any concession he/she is prepared to make.
- Uses the correct register in each type of situation and speaks coherently and consistently in different registers (familiar, formal, colloquial, even vulgar).

### **Oral production .**

#### Overall CEFR descriptor:

- Makes clear and detailed descriptions and presentations on complex subjects, integrating other topics, developing specific ideas and ending with an appropriate conclusion.

#### Descriptor developed according to the CEFR and the Instituto Cervantes:

- Has an extensive and exact range of vocabulary which enables him/her express nuances in meaning almost completely eliminating ambiguities and confusions.
- Makes clear, well structured and detailed presentations on complex topics, at some length, emphasizing the main ideas and defending points of view.

### **Written production.**

#### Overall CEFR descriptor:

- Writes clear and well structured texts on complex subjects highlighting the main ideas, at some length and defending points of view with supplementary ideas, appropriate reasons and examples, and rounding up with an appropriate conclusion.

#### Descriptor developed according to the CEFR and the Instituto Cervantes:

- Can write about complex subjects in letters, essays or reports, underlining what he/she considers to be the important issues.
- Selects the appropriate style for the reader in mind.



**UNIVERSIDAD  
DE GRANADA**



**CENTRO DE  
LENGUAS  
MODERNAS**

- Can convey the content of what has been heard to other people in great detail, in notes, paraphrase or summaries.

### 3.2. TEXTUAL PRODUCTS

#### **Written production: (C=Comprehension, E=Expression)**

- Proper structuring of different text types through appropriate mechanisms for coherence and cohesion. (E)
- Answers to letters and e-mails of an unpleasant nature or with delicate pragmatic characteristics. (C/E)
- Curriculum Vitae. (C/E)
- Reports based on different data. (E)
- Letters and messages protesting or making claims on social issues. (C/E)
- Written memos for business and commercial transactions. (C/E)
- Texts of a specific technical type (art, sciences, history, philosophy...). (C/E)
- Forums of different sorts. (C/E)

#### **Oral production: (C=Comprehension, E=Expression)**

- Precise description of real or imaginary people and objects, real situations, scenes or sequences in films, adverts, etc. (C/E)
- Anecdotes and past experiences. (C/E)
- Jokes. (C/E)
- Telling stories. (C/E)
- Greetings and responding to greetings in different registers paying special attention to the pragmatic features of the situation. (C/E)
- Reformulations of what has been said by oneself or by another person. (C/E)
- Quotations (C/E)
- Debates. (C/E)
- Formal presentations, academic and/or professional. (C/E)
- Forms of address in the different varieties of Spanish. (C/E)

### 3.3. ADDITIONAL IMMERSION TASKS (Examples)

- Writing complaints and claims to the CLM Director's Office, Townhall, Faculty...
- Making a formal application to change group, validate subjects, permission to miss class, repair disruption...
- Work interview practice.
- Recopilation outside the classroom of marked colloquial words and expressions including vulgar vocabulary to prepare a colloquial class dictionary.
- Preparation of a tapas tour by all the students in the class from their own experiences.
- Other tasks suggested by the students in view of the socio-cultural offer in Granada at the time they are taking the course (Navidad, Romería de San Cecilio, Día de Andalucía, Día de la primavera, Semana Santa, Día de la Cruz, Feria del Libro, Fiestas del Corpus, Festival Internacional de Música y Danza, Día de la Virgen de las Angustias... and the festivities in the Realejo and Zaidín neighbourhoods).
- Learning about these and other national festivities and rituals, religious or not, with an international impact, such as the Carnivals in Cádiz and Tenerife, the Fallas de Valencia, Día del Libro en Cataluña, la romería del Rocío in Almonte, noche de San Juan, Camino de Santiago, la tomatina, etc.
- Doing fieldwork on subjects of interest to the students which involve the compilation of information from interviews with experts, visits to institutions, consulting bibliographic sources, etc.
- Preparing and recording short films, scenes from films, adverts, episodes from TV series and soap operas, alternative endings for films, etc.
- Linguistic mediation activities between Spanish speakers and speakers of another language.

### 4. PRAGMATIC COMPETENCE: NOTIONS AND FUNCTIONS

All functions of previous levels with more complex exponents, as they involve specific values, differences in register or specific communication strategies. Examples:



UNIVERSIDAD  
DE GRANADA



CENTRO DE  
LENGUAS  
MODERNAS

### Giving and requesting information

- Identifying: *Este/ese/aquel* with a derogatory value, SN + *cuyo*; Explanatory clauses.
- Asking for information: Expressing curiosity: *¿Y eso?*, *¿Cómo es eso?* Or asking for an explanation: *¿Cómo es que...?* *¿A qué viene/se debe...?*
- Presenting information.
- Confirming information.
- Commenting and evaluating information.
- Connecting ideas.

### Expressing opinions, attitudes and knowledge

- Expressing ignorance.
- Requesting, questioning and expressing opinions.
- Emphasizing an opinion or assessment.
- Softening an opinion or assessment.

### Expressing likes, wishes and feelings

- Valuing actions, achievements and personal qualities: *Fue un buen pintor/Era un buen pintor*.
- Expressing likes.
- Forming wishes and objectives.

### Influencing the interlocutor

- Making a request with different degrees of familiarity.
- Asking a favour.
- Pleading.
- Requesting in a covert or soft way.

### Social interaction

- Expressing approval and disapproval.
- Showing scepticism.
- Expressing embarrassment.
- Agreeing to compliance with an order without caution or with caution.
- Refusing to comply with an order while avoiding a predicament.
- Avoiding obligation.
- Asking for help in delicate socio-linguistic situations.
- Formal and informal greetings.
- Asking to be introduced.
- Answering an apology.

## 5. GRAMMATICAL COMPETENCE

### Nouns

- Changes of gender with change in meaning: *el leño / la leña, el orden / la orden...*
- Ambiguous gender: *el mar / la mar, el azúcar / la azúcar...*
- Change in number with change in meaning: *el celo / los celos, el resto / los restos...*
- Plural of foreign words: *carnés, clubes...*
- Word families with the same lexical root.
- Forming antonyms. Prefixes: *anti-, a-, in-, i- im-, ir-, des-*.
- Forming words: composition and derivation mechanisms (e.g. nouns derived from verbs: *-ción, -te, -miento, -ado...*, verbs derived from adjectives: *-ecer, -ear, etc.*)

### Adjectives

- Placement before the noun with quantifying value: *en raras ocasiones*.
- Exclamatory clauses: *¡Qué bonitos zapatos!*
- Learned irregular superlatives: *óptimo, pésimo, mínimo, paupérrimo, celeberrimo...*
- Absolute superlatives with prefixes *supe-r, extra-, re-, archi, ultra-*.
- Placement of adjective before the noun: change in meaning and nuances.





### Articles

- Definite articles: nominalizing (*El idiota de tu hermano*); in exaggerations: *la cara que tiene, con lo tonto que es; la de* to exaggerate quantity: *la de discos que tiene...*
- Indefinite articles: *una de* to exaggerate quantity (*¡Me dijo una de cosas...!*); *una maravilla de coche, Un cielo de niño*.
- No article: nomination or mention (*Lo han declarado parque natural, Me gusta más "murciélagos"*); subject without article: press headlines, sayings, literary register.

### Demonstratives

- *Este / Aquel* discourse anaphorics: *Acudieron el alcalde y el presidente. Este recriminó a aquel...*
- Emphatic values applied to people: *Este no sabe quién soy*.

### Possessives

- Quantifier value: *El coche tiene ya sus años, Con ella yo pasé lo mío*.
- In deliberative exclamations: *¡Qué coche el suyo!*

- In fixed expressions: *hijo mío, vida mía, salirse con la suya, cada uno a lo suyo, es muy suyo...*

### Quantifiers

- Distributive *sendos/sendas*.
- *Todo* generalizing: *toda persona necesita...*
- *Todo* modifying nouns: *esta chica es todo corazón*.
- *Todo / Nada* modifying adjectives: *toda mojada, nada difícil*.
- Relative *cuanto (-a-os-as)*: *Toma (todo) cuanto quieras*.
- *Muy, mucho* + noun: *muy hombre, mucho coche para ella*.
- *Más, tan, tanto* in exaggerations with elided comparative term: *es más tonta..., me gusta tanto...*

### Pronouns

#### Subject:

- Presence in absolute constructions of infinitive and gerund: *Al llegar él, Sabiéndolo yo*.
- Personification: *Tenemos que aceptar la verdad. Ella nos hará libres*.
- Emphatic reduplication: *Quiero hablar yo con él, Mi abuelo no puede vestirse él ('él solo')*.
- Anaphoric discursive "ello" in formal register: *Estalló la guerra, y ello condujo al país al desastre*.

#### Direct and indirect object:

- Leísmo – use of 'le' as a direct object (thing): *¿\*El dinero te le pago ahora?*
- Presence / absence with change in meaning: *Si te gusta, llévate ('a part') / llévatelo ('all')*.
- Double position with verbs of physical perception: *Lo he visto hacer / He visto hacerlo*.
- Fixed expressions: *arreglárselas, tomarla con alguien, dárselas de...*
- Laísmo and loísmo: *\*La dije / \*Lo dije que me dejara en paz*.
- *Le* for *les* in reduplication (informal): *No le dije nada a sus hermanas*.
- Ethical dative: *Esta niña no me come*.
- Thematizing locatives: *Se le acercó, Le van detrás*.

#### Relative:

- *Quien / (el) que*: preference for *que*.
- *El cual, la cual, los cuales, las cuales, lo cual / el, la, los, las que*.
- *Cuanto* with indicative and subjunctive: *cuanto sabes, cuanto quieras*.

### Adverbs

- Adverbs in *-mente*: discursive uses (*esencialmente, precisamente, etc.*)
- *Aquí/ahí/allí* in contrast with *acá/allá* (Hisp.)
- *Tampoco* as intensified *no*: *Quédatelo, tampoco me gusta tanto*.

### Personal forms of verbs

- Imperfect: in reference to present-future (*¿Qué decías?, ¿No te ibas hoy?, Si pudiera, me iba, etc.*)
- Past simple: value of present-future (*¡Ya se puso rojo!*)
- Future imperfect: use in reference to present in objections (*Será muy guapa, pero...*), exaggerations (*¿Será idiota?, Si lo sabré yo...*).
- Simple conditional: use in reference to the past in objections (*Sería muy guapa, pero...*) and



UNIVERSIDAD  
DE GRANADA



CENTRO DE  
LENGUAS  
MODERNAS

exaggerations (*¿Sería idiota?, Si lo sabría ella...*); “journalistic” conditional (*Según la embajada, habría cuatro heridos*)

- Past perfect: use in Latin America and in Northern and Southern Spain.
- Past anterior: archaism, form and illustrative use
- Pluperfect: courtesy (*¿Me habías dicho algo?*)
- Future perfect: use in reference to the past in objections (*Habrás estudiado mucho, pero...*), exaggerations (*¿Te lo habré dicho ya veces?, Si lo habrá intentado ya ella...*).
- Conditional perfect: use in reference to the past anterior in objections (*Habría estudiado mucho, pero...*) and exaggerations (*¿Te lo habría dicho ya veces?, Si lo habría intentado ya ella* “journalistic” conditional (*Según la embajada, habría habido cuatro heridos*).

### Impersonal forms of the verb

- Colloquial form of the imperative with infinitive: *Callaros, Haberos callado*.
- Diminutive in gerunds: *corriendito*.

### Subordinate clauses

Recap and consolidation of opposition modal INDICATIVE/SUBJUNCTIVE:

1. Use of the subjunctive with intencional matrix clauses (*quiero que..., con la finalidad de que..., para que...*).
  - Matrix clauses with double meaning (intentional/informative): *gritar, repetir, recordar, sugerir...*
  - Isolated subjunctive: *todo sea por ella, ¡que se vaya!...*
  - Use of the subjunctive in conditional structures: *si + indicative, a menos que, excepto que, en caso de, con que, como + subjunctive, de + infinitive*.
2. Use of the subjunctive with veritative matrix clauses (*veo que..., creo que... / es posible que..., no creo que...*)
  - Declaring (affirming, supposing) vs. questioning (considering the possibility, refusing).
  - Intentional uses of mood: *Yo no me daba cuenta de que querías, Sospecho que lo sepa...*
3. Use of the subjunctive with valorative matrix clauses (*es estupendo que..., me gusta que...*)
  - Matrix clauses with double meaning (valorative/informative): *entender, sentir, comprender...*
  - Use of the subjunctive with ambiguous matrix clauses (*aunque, porque...*)
  - Declarative use in indicative (*aunque llueve, por si no lo sabes*), and questioning use (*aunque llueva, que no creo*) and commentary (*aunque llueva, como se ve*) in subjunctive.
4. Use of the subjunctive with limiting matrix clauses (*la chica que..., donde..., como..., cuanto..., tanto que..., menos de lo que..., cuando...*)
  - Adjective or relative clauses, adverbial clauses of place, manner, quantity, consecutive clauses, comparative clauses: connectives and use of mood.
  - Use of mood in adverb clauses of time: indicative in reference to the future (*Cuando viene es en marzo*).
  - Election of mood with interrogative matrix clauses: *No sé cómo lo hizo / No me importa cómo lo hiciera*
  - Concessive formula verb in subjunctive + *relative pronoun* + verb in subjunctive: *sea como sea, venga de donde venga...*

### Other topics

- Recapitulation and reinforcement of the opposition *ser – estar*.
- Periphrasis with *estar*: *estar para (está para salir / está para comérselo); Estar por (estar por salir / estoy por irme / estoy por tu propuesta); Estar que (estoy que muerdo)*.
- Aspectual periphrasis: with infinitive (*llegar a, acabar por, no alcanzar a, echar a, echarse a, romper a + infinitivo*), with gerund (*ir, venir, andar, terminar... + gerund*), with participle (*tener, dejar, llevar... + participle*)
- Modal periphrasis: with infinitive (*venir a, acertar a, tardar en, haber de + infinitive*).
- Discursive organizers: *ni siquiera, incluso, en cuanto a, en lo que se refiere a, esto es, es decir, es por esta razón (por la) que, por el contrario, a pesar de ello, en concreto, en particular, con respecto a, etc.*
- Discursive markers: *mientras que, en cambio, lo que pasa es que, no es que + subjunctive, sino que + indicative, etc.*



UNIVERSIDAD  
DE GRANADA



CENTRO DE  
LENGUAS  
MODERNAS

## 6. PHONOLOGICAL AND ORTOGRAPHIC COMPETENCE

The C stage involves perfecting the student's general articulatory disposition in his/her statements so that it becomes very similar to that of a native Spanish speaker. Thus, pronunciation nuances will be polished so that the learner simulates a native speaker exactly. The intonation should be adequate not only to the mood, but also to the pragmatic intentions (irony, courtesy...) and the student should be able to adapt the tempo and the articulation in accordance with the communication situation and the register.

### Intonation

1. Segmentation of discourse in melodic units:

In reading, the student is able to pick up the influence of style and register in the text and the author's implicit intention.

He/she can also identify and produce melodic patterns corresponding to certain syntactical structures, such as clauses with a marked order: "A María la atendieron muy bien" (topicalization); "Mucho pides tú" (focalization).

2. Identification and production of melodic patterns corresponding to expository intonation: Initial inflection, emphatic tone.

Wider movements in the body of the expository unit, the greater the degree of semantic intensification.

Subtle degrees of differentiation and opposition between the tonemes at the end of the expository unit in enumerations (interior, acumulative, intensifier, descriptive, valorative and emphatic).

3. Identification and production of melodic patterns corresponding to interrogative intonation:

Intonation of restrictive interrogative, reiterative, exclamatory, hypothetical clauses and those made up of various melodic groups.

4. Identification and production of melodic patterns corresponding to speech acts:

Intonation as an exponent of different speech acts: directed at the speaker (assertive, exclamatory and expressive) and directed at the listener (interrogatives and imperatives).

Different types of articulatory emphasis (intensity, intonation, interrogative, gravity, ironic and with a high degree of affectivity or emotion).

Proper use of greetings and more elaborate expressions of courtesy: "Que sea enhorabuena", "Que lo paséis muy bien"...

### Syllable and accent

1. Recognition, identification and production of the syllabic structure. "Resilabeo": Cases which affect the meaning: como las-aves / como la-sabes.

Cases containing morphological information (prefixes): *sub-lunar* and not *su-blunar*, but *su-bordinado* and not *sub-ordinado*.

2. Recognition, identification and production of accent:

Forms which experience accentual changes in plural (*carácter / caracteres*) or have two ways of pronunciation (words ending in *-íaco/-iaco* and others such as *políglota/poliglota*).

Grammatical categories which can be stressed or unstressed depending on their syntactical function or the structure they are in:

- unstressed nouns: *buen hombre, boca arriba...*
- stressed prepositions: *Según tus necesidades.*
- unstressed adverbs as relatives: *Este es el lugar donde lo vi.*

Elements accentuated for emphasis:

- Nouns habitually unstressed: *Hermano Juan, Señor Enrique...*
- "Pero" with emphatic value: *Pero ¿qué dices?*
- Terms which mark a contrast: *Es MI casa, no TÚ casa.*
- Articles with an emphatic value: *Es EL profesor.*

### Rhythm, pauses and time

Reproduction of regular rhythmic models (sayings, proverbs, poems, reading prose).

Use of paralinguistic breaks to provide an emotional charge to a sequence (*coge el cuchillo // se acerca a ella // se oye un grito // y // se acaba la película*).

Adapting rhythm and tempo to structures: calm at the beginning of a conference (*Señoras, señores, público en general...*), fast tempo in parenthetical clauses (*Tu madre -QUE ES TREMENDA PARA ESTAS COSAS- tomó enseguida la decisión*).





UNIVERSIDAD  
DE GRANADA



CENTRO DE  
LENGUAS  
MODERNAS

### Phonemes and variations

Ceceo and Seseo.

Dystopian and diastratic variations in the pronunciation of the final /-s/.

Dystopian and diastratic variations in the pronunciation of "ch", la "ll" y la "y".

Neutralization of /l/ and /r/. Dystopian variations of the /r/ and emphatic pronunciation of the final /-r/:  
(¡Qué dolorrrr!)

Linking sounds in the phonic group:

2 identical unstressed vowels in the same word (*alcohol*, *zoológico*),

2 identical vowels in different words: both unstressed (*la almohada*); one stressed (*la alta*),

2 different vowels in different words, one stressed: (*vendrá entre la una y las dos*). Other variations due to fast, slow or emphatic pronunciation.

### Ortographic competence

Correct use of upper case (names of constellations, Stars and planets, trademarks, first word of a title, prize names, names of periodicals; after a colon when quoting direct speech, etc.) and lower case (days of the week, months or musical notes, after ellipsis; dialectal, social or affective uses of toponyms, such as *los madriles*, *las américas*, etc.).

Correct use of different types of lettering (italics, bold, small and large print...).

Learning common abbreviations in articles and official documents (*PD or PS, p. e., Rte., vid., vs., Vº Bº, etc.*).

Spelling of words which can be written in different ways: *porque/porqué; por qué/ porqué; porque/ por que. De*

*más/demás. Con qué/con que/con que. Así mismo/asimismo. Sobre manera/Sobremana.*

Command of the rules for written accentuation, including the accute accent (*aún/aun, más/mas*).

Correct use of punctuation (fullstop, comma, colon, semicolon) graphic signs (parentheses, brackets, quotation marks, indent, line, bar, asterisk, umlaut).