



To the Instructor

Welcome to the Third Edition of *Punto y aparte: Spanish in Review, Moving Toward Fluency!* To instructors already familiar with the *Punto y aparte* program, we hope you will find this new edition to be even better than the Second. To those using *Punto y aparte* for the first time, we hope you'll find it to be a unique and exciting intermediate-level Spanish program worthy of the enthusiastic responses received from both instructors and students since its debut in 1999.

A Brief History of the *Punto y aparte* Program

The idea for the First Edition of *Punto y aparte* came in response to the need for a new instructional approach for the intermediate level. Instructors experienced in teaching a second-year, college-level language course can recognize one of the challenges inherent for both them and their students: After relatively quick progress through the novice and lower-intermediate levels of proficiency, students are commonly faced with the phenomenon of the “second-year plateau.” They often become frustrated and lose the necessary motivation to continue on into the intermediate-high and advanced levels. Thus, our initial challenge was to identify learning strategies that would motivate students and help them move forward in the language acquisition process.

Many textbooks for this level tend to review the grammatical structures covered in the first two or three semesters of college-level Spanish and provide practice with each structure in communicative contexts; however, they address grammatical structures one at a time and in a predetermined order. Real-life communicative situations are never that predictable. Other second-year texts require students to perform communicative tasks at a proficiency level that they have not yet attained, again leading to frustration and diminished motivation.

Drawing on extensive work with oral proficiency testing and training, we recognized that the next level of proficiency was characterized by three main factors: (1) an expanded vocabulary, (2)

increased grammatical accuracy, and (3) paragraph-length discourse. (This third factor was the inspiration for the title of the program: The Spanish expression used to indicate the beginning of a new paragraph is **punto y aparte**.) It was with these factors in mind that the concept of “moving toward fluency through review” came about. First, we would offer each chapter’s vocabulary items in thematic groupings to facilitate association and then continually recycle and expand the active vocabulary from one chapter to another.

Next, instead of providing the grammar-centered review that can be found in some second-year texts, we would take a communicative approach but still stress the importance of grammatical accuracy. To ensure success in this approach, we would define seven major communicative functions and then focus on the key grammatical structures (**los puntos clave**) needed to perform those functions. By doing so, it was hoped that students would begin to view the grammatical structures as the linguistic tools needed to successfully accomplish each of the communicative functions and realize that by increasing their grammatical accuracy they could ultimately communicate more effectively. To further emphasize the importance of grammar within a communicative approach, we would integrate consciousness-raising exercises and icons that would help draw students’ attention to the grammatical structures.

Finally, we would provide students with ample tasks that require them to continually use their expanding vocabulary and to practice the grammatical structures within the context of the seven communicative functions. By doing so, we hoped that students’ mastery of the vocabulary and the grammatical structures associated with the communicative functions would result in more paragraph-length discourse.

The end result of all this was the highly successful First Edition. We are now pleased to offer you this Third Edition of *Punto y aparte*, and we sincerely hope it will assist you in moving your

second-year students forward in their language acquisition process.

Spanish in Review

One aspect of the philosophy behind *Punto y aparte* is the concept of *review* or, more specifically, *task repetition* and its positive effects on language learning. *Punto y aparte* focuses on and recycles seven major communicative functions:

- **Descripción**
- **Comparación**
- **Reacciones y recomendaciones**
- **Narración en el pasado**
- **Hablar de gustos**
- **Hacer hipótesis**
- **Hablar del futuro**

The uniqueness of this approach to intermediate-level language acquisition lies in the fact that it not only deals with a limited number of linguistic functions, but also requires students to work with those functions simultaneously, thereby exposing them to the full range of natural language. Once students understand that the same seven communicative functions continually resurface even though the themes and cultural content of each chapter change, they will come to see the positive effects of task repetition.

Task repetition is also a central focus of the text's reading strategies. It is important to remember that even when reading in their first language, students may have problems comprehending a text. For this reason, *Punto y aparte* emphasizes three specific reading strategies to help students gain a better overall sense of what's happening in the second-language texts of our program. We like to refer to these reading strategies as "the three V's": learning *vocabulary* in context, *visualization*, and *verification*. (See the Guided Tour for further discussion of the three V's in juxtaposition with their consciousness-raising icons.)

Moving Toward Fluency

Another goal of the *Punto y aparte* philosophy is to give students a tangible feeling of accomplishment by providing ample communicative activities, so they acquire the ability to use what they have learned in a variety of contexts. By focusing on and recycling seven communicative functions, we intend not to intimidate students, but rather to give them the feeling that they can successfully

accomplish these goals. To ensure that students move forward in their understanding of the forms that make their messages more accurate, consciousness-raising activities serve as an indirect way of helping them see how all of these functions work together. These activities require students to identify statements that exemplify the seven communicative functions and explain their use or purpose. To this end, consciousness-raising activities are integrated throughout the program.

Another tangible indicator to students that they are moving forward is acquiring an expanded vocabulary. Therefore, *Punto y aparte* stresses vocabulary acquisition as another of its main goals. New vocabulary items are presented in thematic groupings in each chapter but are also constantly recycled throughout the program. In this way, students continually use the vocabulary they have acquired from preceding chapters when discussing new topics related to the current chapter's theme.

It is very important that students understand from the outset how this program differs from previous programs they may have used. As they focus on the seven communicative functions, recycle and expand their vocabulary, and see *themselves* moving toward fluency, they should progress from studying grammatical structures in a vacuum to studying grammar as a support for expressing language functions, from memorizing isolated words to learning and using groups of thematically related words, and from being list makers to being paragraph makers.

A Few More Words About Grammar

Although the *Punto y aparte* program promotes communicative language development, we want to stress that grammatical accuracy is very important to the success of this approach. From the very beginning we emphasize that learning grammatical structures and rules is different from acquiring the ability to use those structures and rules in real-world situations. We have created a variety of tasks designed to elicit the communicative functions identified by marginal icons. These icons also serve to draw students' attention to the grammatical rules needed to perform those tasks. For example, when students see the D icon next to an activity, they know that they will be generating descriptions and that, in order to do so well, they must keep in mind the rules for gender/number

agreement, the appropriate uses of **ser** and **estar**, and perhaps the use of past participles as adjectives. (See the chart on the inside front cover.) With the aid of this consciousness-raising device, students can begin to see more clearly that the grammatical structures represent the linguistic tools needed to express the seven communicative functions with accuracy. As students become more aware of this relationship between grammar and communicative function, they may notice the gaps in their grammatical knowledge that impede them from expressing themselves with ease. These are the “teachable moments” when a quick grammar review can take on new meaning for students. To aid you in such moments, we provide the “green pages” section at the back of the main text. It contains grammar explanations that you can use to review specific structures with students at any time throughout the course. (See the **Explicación gramatical** section of the Guided Tour for further discussion of this resource.)

What’s New in the Third Edition?

In response to feedback from many instructors and students who used the Second Edition, we have implemented a number of changes for the Third Edition of the *Punto y aparte* program.

- New chapter openers now include fine art and discussion questions that instructors can use as advance organizers to help introduce students to the themes of the chapter.
- New interior design elements, such as special color coding in grammar tables and within certain activity types, improve the pedagogy of the materials.
- The **Cara a cara** (in **Para empezar**) and **La historia** dialogues have been updated and now also appear in exciting new video animations available on the *Interactive CD-ROM* and as Premium Content on the *Online Learning Center*. These animations bring to life the characters (**los cinco amigos**) and the story line from the book.
- The **Ampliación léxica** sections have been moved to the *Manual*, and the **Problemas repentinos** activities formerly found in the *Instructor’s Manual* now appear in the **Vocabulario del tema** section of the main text.
- Activities in the **Vocabulario del tema** and **Puntos clave** sections have been revised to

integrate cultural themes related to the geographic region highlighted in each chapter.

- Without losing their rich cultural content, the **Rincón cultural** sections have been streamlined to contain only four **Lugares fascinantes**, but with a photo and more robust explanation of each.
- Several new readings help develop students’ reading skills while also providing an engaging connection to the chapter theme and cultural coverage.
- Writing activities in **¡A escribir!** sections are more structured, offering students more guidance in preparing coherent compositions.
- The **Hablando del tema** sections have been revised. Students now converse, debate, and offer reactions to questions and situations based on chapter themes.
- The **hace... que** explanation in the green pages has been expanded and now appears as one of the **puntos clave** of **Narración en el pasado**.
- In the *Instructor’s Edition*, on-page annotations have been expanded to help you, the instructor, even more in the classroom and in your lesson planning. For example, answers to fill-in-the-blank activities are now superimposed over the blanks as annotated text.
- A new literary reader, *Lecturas literarias: Moving Toward Linguistic and Cultural Fluency Through Literature*, has been added as an ancillary to the Third Edition. It contains twelve literary readings that pertain to the chapter themes and geographic regions found in *Punto y aparte*. Each reading is supported by pre- and post-reading activities that reinforce the **metas comunicativas**.
- Activities, photos, realia, and art have been updated and revised throughout the entire program to keep it fresh and relevant.

Multimedia Supplements for the Third Edition

Several exciting new or redesigned multimedia supplements are available for the Third Edition of *Punto y aparte*.

- McGraw-Hill has been proud to collaborate with **Quia™** in developing the new *Online Manual que acompaña Punto y aparte*. Carefully integrated with the main text, this digital version of the printed *Manual* is easy for students to use and great for instructors who want to

manage students' coursework online. Identical to the print version in terms of practice material, the *Online Manual* contains the full audio program and provides students with automatic feedback and scoring of their work. The Instructor's Workstation contains an easy-to-use gradebook and class roster system that facilitates course management.

- A new *Interactive CD-ROM* features exciting new animations of the five friends' interactions, corresponding to the dialogues in the **Cara a cara** and **La historia** sections of the main text. It also includes audio recordings and a wealth of games and activities that students can use to review the vocabulary, grammar, and cultural topics presented throughout *Punto y aparte*.

- An updated *Online Learning Center* provides more practice with the vocabulary, grammar, and culture presented in the main text. In addition, it offers the new character animations as Premium Content, along with helpful teaching resources for instructors.
- A new *Instructor's Resource CD* contains electronic files of the *Instructor's Manual*, *Audio-script*, and *Tracklisting for Audio Program* to help you in your lesson planning. The *Instructor's Manual* is delivered as MS Word files, which allows you to easily access a specific activity, quiz, or sample test and customize it to suit the specific needs of your class.

Guided Tour of Punto y aparte

Chapter Opener

Each new chapter-opening page includes a piece of fine art, discussion questions that instructors can use as an advance organizer to move students into the chapter themes, and bulleted points listing the communicative functions, central themes, and country or region of focus for the chapter.

La historia

Each **La historia** section continues to present a dialogue between some of the five friends. Words that represent active vocabulary (those found in the **Vocabulario del tema** listing) appear in bold-face. Following the dialogue are activities designed to introduce students to the themes presented in the dialogue and the rest of the chapter. Note that each dialogue has also been rendered as an exciting new video animation, available on the *Interactive CD-ROM* and as Premium Content on the *Online Learning Center*. These new animations bring to life the five friends and the story line from the book.

Vocabulario del tema

This section begins with a list of vocabulary items arranged thematically and/or semantically for easier association and reference.



Capítulo 1

Perspectivas:

Percepciones e impresiones

El Bar Estrella en el barrio de Santa Cruz (Sevilla, España)

En este capítulo, Ud. va a explorar los temas de las percepciones y los estereotipos.

Puntos clave

- descripción
- comparación

Temas centrales

- percepciones
- estereotipos

Zona de enfoque

- España

Preguntas para considerar

- ¿Cuáles son los factores que influyen en las primeras impresiones que Ud. forma de una persona?
- ¿Es lógico pensar que existe un norteamericano típico o un hispano típico?
- ¿De dónde viene la información que se utiliza para crear la imagen de una persona?

Watch the **dibujos animados** related to this section on the **Interactive CD-ROM**.

La historia

Las primeras impresiones

Javier y Sara en Ruta Maya

Situación: Javier y Sara están hablando en Ruta Maya de la diversa clientela que frecuenta el café y de las primeras impresiones que se producen al conocerse los días. Lea el diálogo y conteste las preguntas que lo siguen. Preste atención particular al vocabulario nuevo en **negrita**.

SARA: Las personas que hay en Ruta Maya me parecen muy simpáticas cada vez que vengo aquí.

JAVIER: Sí, me encanta trabajar aquí porque tengo muchos clientes diferentes. Nunca me aburro.

SARA: Siempre me ha gustado observar a la gente e inventar su historia personal.

JAVIER: Con esa imaginación tuya... no quiero ni pensar!

SARA: Pues, mira... ¿Me a esa muchacha del pelo verde, llamativo?

JAVIER: Sí.

SARA: Pues, tiene que ser artista o algo parecido... y seguramente es **extrovertida**, **radiante**, **segura**, y **de buen humor**. Es **encantadora**. Te va a **caer muy bien** cuando te la veas.

SARA: ¿De verdad? Pues sí que las **apariencias engañan**. Por ejemplo, cuando yo te conocí, me pareció que eras menos agradable. ¿Recuerdas esas **patillas** y el **bigote** que llevabas?

JAVIER: Sí. ¿Qué guapo estaba!

SARA: Bueno, a mí me parecías un **bandido** o algo así, aunque no me asustaste lo más mínimo. Lo que sí me dio miedo fue tu aire¹ de **mal humor**.

For more resources and practice with the vocabulary presented in this section, check out the **Manual**, **Interactive CD-ROM**, and **Online Learning Center** (www.mhhe.com/puntoyaparte3).

Vocabulario del tema

Para describir cualidades positivas o neutras*

agradable	pleasant
atrevido/a	daring
callado/a	quiet
chistoso/a	funny
culto/a	well-educated
dulce	sweet
educado/a	polite
encantador(a)	charming
hablador(a)	talkative
llamativo/a	showy, flashy
reservado/a	reserved
sensible ²	sensitive
serio/a	serious

Para describir cualidades negativas*

bruto/a	stupid, brutish
curso	tasteless, pretentious, corny
despistado/a	rude
grosero/a	tearful, annoying
pesado/a	conceited
presumido/a	strange
raro/a	singsy
tacaño/a	stubborn
testarudo/a	stubborn
tiquismiquis	picky

Para hablar del cuerpo

el arete / el pendiente	earring
la arruga	wrinkle
la barba	beard
el bigote	moustache
la ceja	eyebrow
la cicatriz	scar
el codo	elbow

—Piensa que soy tu mamá.
¿Cómo son estas personas? Describe las hasta el más mínimo detalle.

las gafas / los lentes	eyeglasses
el lunar	beauty mark, mole
el ombligo	navel
la oreja	ear
la patilla	sideburn
el pelo canoso	hair
liso	gray
rizado	straight
lenido	curly
la peluca	dyed
el raso	wig
el rostro	trait, characteristic
el tatuaje	face
calvo/a	face
peirrojo/a	tattoo
	red-headed

*These adjectives are usually used with ser to describe inherent characteristics. In **Capítulo 3**, you will learn another list of adjectives that are most often used with estar to express emotional states or physical conditions.

¹be content when using these words. They are false cognates.

To the Instructor **XV**

Para conversar mejor

¿Qué barbaridad!
¿Qué chévere (Carib.) /
guay (Sp.) / padre (Mex.)!
¿Qué lee!
¿Qué mala onda! (Mex.)
¿Qué mala pata!
¿Qué suerte!
¿Qué vergüenza!
¿De veras?
¿En serio?

How awful!
(How) Awesome!

What a mess!
What a bummer!
What bad luck!
What (good) luck!
How embarrassing!

Really?

NOTA CULTURAL • ¿Somos tan sensibles?

La manera de hablar de los demás varía mucho de cultura a cultura. En este país, la gente tiende a evitar expresiones que describen de manera directa y cruda la apariencia física de una persona. Por ejemplo, en vez de decir que una persona es *jota*, tal vez le diga que es *largo*. O en vez de llamarle *old* o *elderly* a alguien, se diría que es a *big* o *old*.

Por lo general, en la cultura española no se considera ofensivo referirse a la apariencia física de una persona sin usar eufemismos. Al contrario, los españoles suelen hablar de manera directa —muchas veces hasta se refieren a una característica física sobresaliente¹ favorable o no, para describir a alguien.

Esta diferencia cultural puede causar problemas. Los norteamericanos pueden pensar que los españoles hablan con un español meta la pata cuando habla con un norteamericano. Eso es precisamente lo que le pasó a Sara cuando recién llegó a los Estados Unidos. Hablaba de manera directa, natural para ella, y la gente la veía estrañada por² lo que decía. Al principio no entendía lo que pasaba, hasta que Laura le explicó que en los Estados Unidos el uso de algunas descripciones físicas directas de aspectos poco apreciados socialmente, como la gordura³ o la vejez⁴, se considera ofensivo.

¹trendy... tends to ²distinguishing ³fat... people who are fat were teased by ⁴elderly ⁵old age

Conversación en parejas

- ¿Qué le parece la idea de hablarle francamente a otra persona? ¿Lo hace Ud. con frecuencia o es algo fuera de lo común?
- ¿Qué le diría a alguien que critica su apariencia física? ¿Se enojaría o se quedaría callado/a?

Puntos clave

Descripción y comparación

En esta sección del capítulo, Ud. va a practicar las descripciones y comparaciones de personas y lugares. Para hacerlo bien, hay que utilizar las estructuras gramaticales (los puntos clave) de la siguiente tabla que pertenecen a cada meta comunicativa. Antes de continuar, estudie las explicaciones de estas estructuras gramaticales en las páginas verdes (185–189) al final del libro.

LAS METAS COMUNICATIVAS DE ESTE CAPÍTULO		
ICONO	METAS COMUNICATIVAS	PUNTOS CLAVE
	Descripción	<ul style="list-style-type: none"> la concordancia de género y número ser/estar los participios como adjetivos
	Comparación	<ul style="list-style-type: none"> la concordancia de género y número tan... como, tanto/a/osa/as... como más/menos... que

For more resources and practice with the grammar presented in this section, check out the *Manual, Interactive CD-ROM, and Online Learning Center* (www.mhhe.com/punty@parcs).

Rincón cultural

Lugares fascinantes:

El Caribe



El Muelle, La Habana

1. **La Habana, Cuba** Antes de la Revolución Cubana, La Habana era la ciudad más cosmopolita del Caribe. Hoy, aunque muchos de los edificios necesitan reparaciones, hay museos y monumentos de gran interés y belleza. El más reciente es el Museo de Arte Contemporáneo de Cuba, que hay en Washington, D.C. El Museo Arábigo, de estilo árabe, tiene una réplica exacta de un mercado del Medio Oriente. Otros museos fascinantes incluyen el Museo de la Revolución, el Museo de Carlos Amador Ferrer y el Museo Nacional de Música, que tiene una colección impresionante de tambores africanos y que muestra la historia y el desarrollo de la música cubana. La Habana tiene mucho que ofrecer.



Práctica de béisbol, San Pedro de Macoris

2. **San Pedro de Macoris, República Dominicana** Este puerto industrial se conoce sobre todo como el centro del béisbol dominicano y el lugar que produce más jugadores de béisbol profesional. El béisbol es una obsesión nacional y local, y muchos de los jugadores de San Pedro de Macoris terminan en las ligas mayores estadounidenses —como, por ejemplo, Sammy Sosa. Cada año entre octubre y febrero, los aficionados al béisbol acuden a la ciudad para ver los partidos de la temporada de invierno. Pero además de su fama como centro beisbolístico, San Pedro tiene mucha importancia histórica. Fue el lugar donde se instaló la primera estación telefónica del país en el siglo XIX. La producción azucarera ha sido un centro de producción de ascendencia africana, que ha atraído a la zona a trabajadores de ascendencia africana, quienes han contribuido de manera profunda a la cultura, la música, la danza y las prácticas religiosas de la ciudad. Hoy día, San Pedro está experimentando un renacimiento, con la atención que recibe por sus contribuciones al béisbol y por su industria.

¹original building ²kind of art that combines the christian with the arabic ³creative... Musée d'Art Moderne


A variety of communicative activities follows, allowing students ample opportunity to work with and acquire the new vocabulary. **Para conversar mejor** boxes provide useful idiomatic expressions for use in small-group conversations. **Nota cultural** boxes highlight one or more cultural aspects of the Spanish-speaking cultures. Each **Nota cultural** is followed by conversation questions that students can answer in pairs or small groups.


Puntos clave

This section of the chapter, which highlights at least one of the seven communicative functions, offers a short review of the grammatical structures that support each function. A brief exercise called **Ponerlo a prueba** allows students to check their command of the pertinent grammatical structures before moving on to the communicative activities.

Rincón cultural

This unique cultural section contains three parts. **Lugares fascinantes** presents points of interest in the chapter's country or region of focus.

Un artista hispano profiles a Hispanic artist from the country or region of focus. **Lo hispano en los Estados Unidos** presents information about interesting Hispanic people, cultural events, and/or community services found in the United States. Finally, in addition to the **Actividad de Internet** for the **Lo hispano en los Estados Unidos** section, every cultural point presented in the first two sections of the **Rincón cultural** has a corresponding activity and suggested links on the  **Online Learning Center**.




 **Actividad de Internet**

Busque información en el Internet sobre los nuyoricans para poder contestar las siguientes preguntas.

1. ¿Qué eventos culturales hay en el Nuyoricán Poets' Café este mes? ¿Qué evento le interesa ver más a Ud.? ¿Por qué?
2. Miré la lista de libros que se pueden encontrar en la biblioteca del café. ¿Cuál cree Ud. que le gustaría leer a Javier? ¿Por qué?
3. ¿Cuándo tendrá lugar el desfile del Puerto Rican Day este año? ¿Qué se podrá ver allí?
4. Busque la página Web del Centro de Estudios Puertorriqueños de Hunter College. ¿Qué información le da sobre el censo?
5. Busque información sobre la vida y música de Tito Puente. Si puede, escuche una de sus canciones. ¿Qué le interesa de la música de Tito Puente o qué le molesta? Explique su respuesta.

Lectura

Each chapter contains a reading that addresses the chapter theme and, starting in **Capítulo 4**, there is a second reading in the form of a poem. Pre- and post-reading activities emphasize reading strategies, comprehension, and expansion of the ideas presented in each reading for individual homework and small-group classroom discussion.

Consciousness-raising icons next to each reading highlight specific strategies. A **Vocabulario** icon  in the margin alerts students to make wise strategy decisions about a new vocabulary item, such as deciphering the word based on the context, relating it to similar words they *do* know, looking it up in a dictionary, or ignoring it altogether. **Visualizar** icons  remind students to visualize images of the people, places, things, and situations described at that point. A **Verificar** icon  and a set of short questions, positioned at logical break points within longer readings and at the end of most readings, encourage students to monitor their comprehension up to that point.

Un artista hispano:
José Guadalupe Posada



El artista mexicano José Guadalupe Posada nació en Aguascalientes, en el estado del mismo nombre, en 1852. Desde muy pequeño le gustaba dibujar. A los 19 años, hizo sus primeras caricaturas políticas para una revista local. En 1888, se marchó a la capital y, junto con otro ilustrador, Antonio Venegas Arroyo, empezó a producir miles de grabados que reflejaban los intereses, los miedos y la conciencia del pueblo mexicano.

Posada fue prolífico. Hizo más de 20.000 dibujos a lo largo de su vida. En su día, no tenía la fama que tiene hoy. Gracias a otros artistas como Diego Rivera y José Guadalupe Posada, Diego Rivera dijo: «Analizando la obra de vida social del pueblo de México... Gran parte de su obra artística se centra en el tema de «las calaveras». En este grabado se puede ver que todos los personajes son calaveras o esqueletos que hacen actividades humanas. Posada los usó como reportajes sa-

Lo hispano en los Estados Unidos:
Los «nuyoricans»



Puesto que sus ciudadanos de los Estados Unidos, los puertorriqueños tienen el derecho de mudarse al continente estadounidense. Aunque los que toman la decisión de salir de la isla se van a muchos lugares diferentes, la gran mayoría se muda a la costa este de los Estados Unidos, especialmente a Nueva York. Allí se ha formado una comunidad impresionantemente de casi un millón de puertorriqueños que forman una cultura única y combinan aspectos de las culturas estadounidenses y puertorriqueñas para formar una cultura única.

Al llegar al continente, muchos puertorriqueños y han dejado atrás su «puertorriqueñidad». Al contrario, por medio de diferentes recursos. Para muchos, la guía de la casa sigue siendo el español. Jóvenes y viejos escuchan la música de la isla y de los propios nuyoricans que más atrae a su generación, sea la salsa tradicional de Tito Puente y otros, el rap es-

Lectura

Esta lectura viene de una serie biográfica de la revista popular *Vozidáfono*, titulada «Salvador Dalí: La novela de su vida». En esta sección la autora, Eunice Castro, narra el tiempo que Dalí pasó en la Escuela de Bellas-Artes de San Fernando, en Madrid.

NOTA HISTÓRICA

Salvador Dalí fue uno de los pintores más importantes del arte moderno. Pero captó la atención del mundo no sólo por su genio artístico manifestando en sus cuadros, esculturas, ilustraciones de libros, escarabajos y vestuario de ballet, publicidad y diseño de joyas, sino también por su personalidad provocadora, su apariencia física llamativa y su excéntrica declaración lo siguiente:

Ojo

A lo largo de las lecturas de este libro, Ud. verá los siguientes iconos.

 = Al ver este icono, Ud. debe dejar de leer e imaginarse lo que pasa en esa parte del relato. ¿Cómo son los personajes físicamente? ¿Qué acciones suceden en esta sección? ¿Cómo es el ambiente donde tiene lugar la acción?

 = Para comprender el significado de una palabra, piense en las palabras relacionadas, búsquela en un diccionario o olvídela por completo.

Verificar

¿Quiénes? ¿Dónde? ¿Qué pasó?

Salvador Dalí: La novela de su vida

Es el mismo año de la muerte de doña Felipa, Dalí decidió ingresar en la Escuela de Bellas Artes de San Fernando, en Madrid. En el mes de octubre, vestidos de luto¹ por la reciente muerte de doña Felipa, su padre y su hermana lo acompañaron a Madrid, donde debía tomar el examen de ingreso en San Fernando y resolver el problema de vivienda.

Don Salvador traía una recomendación de un amigo para la Residencia de Estudiantes, adjunta a la Institución Libre de Enseñanza, una escuela elitista progresista y auténtica. Una verdadera excepción en los años 20. En la Residencia, Dalí conocía a García Lorca, a Luis Buñuel y a otras figuras de la incipiente vanguardia artística y literaria de la época.

En esa época, el pintor era un joven apuesto,² de grandes ojos oscuros, alto, pero de constitución más bien frágil. Pero su estilo de arreglarse era insolito.³ Él llevaba pelo largo y frondosas patillas hasta la comisura⁴ de los labios (cosa que no estaba de moda) y le comenzaba a crecer un bigotito de curiosos perfiles.⁵ [...]

—Dalí fue el «hazmerreir» de todos— diría un condiscípulo. —Lo llamábamos el «señor patillas». [...]

A pesar de su aspecto, Dalí fue bien acogido⁶ en la Residencia de las fiestas y las bromas de los jóvenes corrían a la par que las serias tertulias⁶ donde discutían sobre arte, literatura, teatro, poesía, cine y religión. [...]

¹de... in mourning ²handsome ³unusual ⁴comisura... corners of his mouth ⁵welcome ⁶gatherings

*Vocabulario icons in the margin refer to words and phrases that are underlined within the text. Visualizar icons refer to words and phrases that are followed by a superscripted v.



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- **Instructor's Manual**
This useful manual, now available electronically on the *Instructor's Resource CD* and in the Instructor's Edition of the *Online Learning Center*, includes even more helpful suggestions and resources for maximizing the various components of the *Punto y aparte* program.
- **Audioscript**
This complete transcript of the *Audio CD Program* is now available electronically on the *Instructor's Resource CD* and in the Instructor's Edition of the *Online Learning Center*.

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