

To the Instructor

*Are your students simply learning **about** language or are they learning to **use** language?*

This simple question is fundamental to a key objective of the intermediate Spanish course: to help students improve their communicative skills in Spanish. Yet instructors often struggle to achieve this goal. While their course materials may provide a review of grammatical rules, they do not always provide ample opportunities for students to develop their language use. By the time students have reached their second year of language study, their needs as learners are beginning to shift. While second-year students need to continue refining their knowledge of grammatical rules, learning to use those functions in real-life in a variety of communicative scenarios is equally important.

Punto y aparte: Spanish in Review, Moving Toward Fluency places communicative goals at the forefront of the course so that students are encouraged to look at grammar in a different way. Grammar becomes the tool that allows students to express themselves with increasing fluency and accuracy. As such, students begin to see how mastery of specific grammar points is necessary for communicating most effectively. The activities in *Punto y aparte* require that students use language in meaningful contexts, such as expressing feelings, opinions, and speculations. They also use multiple communicative functions simultaneously (such as description and narrating in the past), which is closer to the real-life scenarios in which they will use their developing language skills.

A Unique Approach

The idea for the first edition of *Punto y aparte* came in response to a commonly expressed need at the intermediate level. Experienced instructors know that 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 high-intermediate and advanced levels. Thus, the goal was to identify learning strategies that would motivate students and help them move forward in the language acquisition process. By focusing on seven core communicative functions and the grammatical structures that support them, *Punto y aparte* helps students develop the ability and confidence to communicate and to think critically about language and culture. Since this is not the typical linear march through grammar one structure at a time, students are able to begin using language in a more authentic and natural way. As the title suggests, *Punto y aparte** puts students on a successful path from simple utterances to more extensive discourse, from sentence-level to paragraph-length expression.

A Visual System for Mastering the Functions

How does the *Punto y aparte* program empower your students to communicate with confidence in Spanish? *Punto y aparte* continually draws students’ attention to seven communicative functions via marginal icons that appear continuously throughout every section of the book.



DESCRIBIR

Descripción



COMPARAR

Comparación



PASADO

REACCIONAR

Narración en el pasado



RECOMENDAR

Reacciones y recomendaciones

*In Spanish, *punto y aparte* is the expression used to indicate the beginning of a new paragraph.



Hablar de los gustos



Hacer hipótesis



Hablar del futuro

Each chapter highlights a separate communicative function and explicitly links it with the grammatical structures students will need for that function. At the same time, from the very beginning, all seven communicative functions are recycled constantly and often used simultaneously, as they are in natural language production. For example, after reading an anecdote in the past tense, a natural follow-up would be offering advice, thus the communicative value of the subjunctive becomes obvious. This also means that students don't run the risk of forgetting the structures they mastered in the previous chapters, because they *continue* to use them throughout the book.

Tools for Monitoring Accuracy

Three aspects of the *Punto y aparte* program help students improve their grammatical accuracy:

- **Diagnostic Tests:** After each communicative function is presented, an activity called **Prueba diagnóstica** helps students and instructors to identify the problem areas that need to be reviewed.
- **Grammar Explanations:** Students can find clear and thorough grammar explanations of any formal rule that they need to review in the “green pages” that appear after **Capítulo 6** in the main text. Each grammar structure comes with a self-correcting practice activity (**¡A practicar!**), whose answers can be found in **Apéndice 1**.
- **Extensive practice:** The student *Manual* allows for extensive practice of the grammar structures presented in the green pages. In every chapter of the *Manual*, there are verb charts to practice all tenses and moods, as well as **Los otros puntos clave**, which allows students to practice all of the structures, regardless of which chapter they are working on.

Windows into Spanish-Speaking Cultures




The cultural content of *Punto y aparte* enriches students' experience of language learning and

introduces them to people and places outside their realm of experience.

- **Lugares fascinantes** sections cover four specific places within each of the six major geographical regions of the Spanish-speaking world. New to the Fourth Edition is a magnificent video program, produced by McGraw-Hill with footage provided by BBC Motion Gallery that corresponds to these **Lugares fascinantes**. The vibrant cultural segments of the **Lugares fascinantes** video program are presented as video blogs made by two traveling videographers who are sharing their travel experiences with friends and family. These videos are available online in CENTRO, and instructors may also request a complimentary DVD.
- **Un artista hispano** presents an artist who is from each featured region. In the new edition, the artists include, among others, the visionary Spanish architect Antoni Gaudí and the famous contemporary comic strip artist Maitena Burendarena from Argentina.
- **La música...** sections, new to the Fourth Edition, introduce songs written by musicians from the featured regions, along with accompanying comprehension and discussion questions. Students may listen to songs on the CD or in CENTRO, and instructors may request a complimentary copy of the CD.

Active Learning through Reading

Punto y aparte encourages students to become more active learners of Spanish as they read, teaching them useful skills that they can transfer into all of their encounters with the language. In each **Lectura** reading, three icons appear at intervals in the margins.

- The **Vocabulario** icon  invites students to speculate on the meaning of a term by having them look at the context as well as the word itself.
- The **Visualizar** icon  asks students to try visualizing what is being described.
- The **Verificar** icon  accompanies three questions that appear within the text. Here, students are encouraged to step back from the reading briefly to monitor their comprehension: **¿Quién(es)? ¿Dónde? ¿Qué pasó?**

The Fourth Edition contains five new readings, based on reviewer suggestions. These include a

wider variety of genres and a more representative cross-section of the Spanish-speaking world:

- **Capítulo 2:** “Entrevista: Benito Zambrano, director de *Habana Blues*” (interview)
- **Capítulo 3:** “Peregrina,” the tragic, true story of Alma Reed and the Yucatán governor Felipe Carrillo Puerto (historical account)
- **Capítulo 4:** “Chile: Las tribus urbanas, rostros que buscan una identidad” (human interest article)

- **Capítulo 5:** “El candidato” (short story by Colombian writer José Cardona-López)
- **Capítulo 6:** “Los portadores de sueños” (poem by Nicaraguan author Giaconda Belli)

For those who would like more readings, the companion reader *Lecturas literarias* is also available.

What’s New in the Fourth Edition?

Digital Resources

- **Interactive eBook:** The textbook is now available as an interactive eBook, which integrates all the multimedia content seamlessly into each chapter: the new video and audio components as well as recordings of the **La historia** dialogues and the active chapter vocabulary.
- **CENTRO:** McGraw-Hill has partnered with Quia, the leading developer of online tools for foreign-language instruction and learning, to create CENTRO (www.mhcentro.com). CENTRO is a comprehensive learning management system that allows you to manage your course with robust communication tools, record-keeping that can be imported to Blackboard and other CMS platforms, integration of instructor resources such as the Instructor’s Manual and the Testing Program, as well as the ability to customize or add your own content.
- **Lugares fascinantes video program:** The new videos are presented in a video blog format and provide stunningly beautiful footage (provided by BBC Motion Gallery) of each of the twenty-four locations featured in the **Lugares fascinantes** readings, along with engaging and informative narration. Each chapter of the *Manual* contains an activity to accompany the video. The video is available in CENTRO and on a complimentary DVD for instructors.
- **Music CD:** The *Estampillas musicales* CD allows students to listen to songs featured in the new **La música...** section of each chapter.
- **Spanish Grammar Tutorials:** Animated online grammar tutorials allow students to brush up on a wide range of Spanish grammar points on their own.

Print Components

The Fourth Edition of the *Punto y aparte* main text contains the following new features, which respond to concerns expressed by reviewers:

- **Dialogues:** New **La historia** dialogues bring the dialogues up to date and provide excellent models of natural language exchanges. Audio recordings of these dialogues are available on the Online Learning Center and on CENTRO.
- **Sequencing of Grammar:** Past tenses are introduced a chapter earlier, in **Capítulo 2**, to allow for more practice of this challenging aspect of Spanish grammar.
- **Lugares fascinantes:** These sections contain a new feature called ¡**Viaje conmigo a...**!, which includes a film still from the new video. An accompanying activity in the *Manual* invites students to give their personal reaction to the places they see in the video. The video is available in CENTRO and on a complimentary DVD for instructors.
- **La música...:** This new feature of the **Rincón cultural** section introduces students to music from each of the six Spanish-speaking regions covered in *Punto y aparte*. A short introduction to the featured musical genre is followed by pre- and post-listening activities, which include the full lyrics to each song. Students may listen to songs on the CD or in CENTRO, and instructors may request a complimentary copy of the CD.
- **Readings:** Five new **Lectura** readings include a wider variety of genres and a more representative cross-section of the Spanish-speaking world.
- **Communicative activities:** The last section of each chapter, **Hablando del tema**, has been expanded to allow for better synthesis of the chapter material in a communicative context.

- **Icons:** Clearer icons help students understand the application of the seven communicative functions throughout each chapter.
- **Photos:** Brand-new photos of the five friends give the book a modern, up-to-date look.

Instructor Resources

The following new or expanded instructor resources are available online on CENTRO and on the *Online Learning Center* (Instructor Edition). For password information, please contact your local McGraw-Hill sales representative.

- **Testing Program:** The tests and quizzes that were previously located in the Instructor's

Manual have been consolidated and expanded in a separate Testing Program, which is available online.

- **Image Bank:** Designed to stimulate conversation in the classroom and to expose students to more visual images of the Spanish-speaking world, this online resource contains photos from the twenty-one Spanish-speaking countries.
- **Cultural PowerPoint™ Presentations:** These presentations contain beautiful images and allow instructors to do cultural presentations on all Spanish-speaking countries. Extensive notes on the images appear on each slide to facilitate presentation.

Guided Tour of Punto y aparte

Chapter Opener

Each 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 presents a new dialogue between some of the five friends. Words that represent active vocabulary (those found in the **Vocabulario del tema** listing) appear in boldface. Following the dialogue are activities designed to introduce students to the themes presented in the dialogue and the rest of the chapter. Each new dialogue can be read as a sequel to the original dialogue from the last edition, but it can also stand on its own. The animation to the dialogue from the previous edition is available on the Online Learning Center.

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

Puntos clave

- Temas centrales
 - percepciones
 - estereotipos
- Zona de enfoque
 - España



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.

La historia

Las primeras impresiones

Situación: Javier y Sara hablan sobre los eventos relacionados con España que ocurren esta semana en Austin y de la diversa clientela que atrae el café Ruta Maya. Lea el diálogo y preste especial atención al uso del vocabulario nuevo que está en **negrita**.



Javier y Sara en Ruta Maya

SARA: Hay mucha **marcha**¹ en Ruta Maya para ser **mibrocóles**. ¿Qué pasa?

JAVIER: Hoy abre una exhibición fotográfica sobre la arquitectura de Antoni Gaudí y esta noche aquí al lado hay un espectáculo de flamenco.

SARA: Es **atracante** que haya tanto interés en la cultura española. Parece que la mitad de la ciudad está aquí. Hay mucha gente que no conozco. ¿Tiene mala **pinta** de Diana? ¿Quién es ese tipo sentado al lado?

JAVIER: ¡No lo reconozco! Es su hermano, David. Lo **conoce** hace dos años cuando visitaba a Diana.

SARA: ¡No puede ser! Era un chico tan **agradable** y **chisoso**. Recuerdo que nos hablaba de que quería ponerse su primer **tatuaje**.

JAVIER: Pues, es él. Llegó ayer de Barcelona.

SARA: Pues se ve ridículo con el **bigote** y las **patillas** y esa ropa tan cursi. Mucho el estilo de su hermano y creo que su ropa está de moda.

JAVIER: Oye, mira a esa **muchacha** con el pelo **rizado**, sentada sola en la esquina. ¿Qué guapa! ¿No te interesa?

SARA: Sara, no seas **alcahueta**! Las **apariencias engañan**. A pesar de su aspecto de niña **dulce** y **educada**, es muy **arrogante**. Ha venido aquí un par de veces y apenas habla con nadie.

JAVIER: Sara, no seas **alcahueta**! ¿No te interesa?

SARA: Bueno, ¿no será simplemente **timida**? Es posible que sea buena y —tí

Vocabulario del tema

Para describir cualidades positivas o neutras*

| | |
|-------------|---------------|
| agradable | pleasant |
| atrevidora | daring |
| callada | quiet |
| chistosa | funny |
| culta | well-educated |
| dulce | sweet |
| educada | polite |
| encantadora | charming |
| habladora | talkative |
| llamativa | showy, flashy |
| reservada | reserved |
| sensible | sensitive |
| seria | serious |
| timida | shy |

Para describir cualidades negativas*

| | |
|--------------|--------------------------------|
| bruta | stupid, brutish |
| cursi | tastelless, pretentious, corny |
| despistada | rude |
| grosera | tedious, annoying |
| peñada | conceited |
| presuntuosa | strange |
| rara | strange |
| taciturna | stingy |
| testaruda | stubborn |
| tiquismiquis | picky |
| vagosa | lazy |

Para hablar del cuerpo

| | |
|--------------|-----------|
| el arete | earring |
| el pendiente | wrinkle |
| la arruga | heard |
| la barba | moustache |
| el bigote | eyebrow |
| la ceja | scar |
| la cicatriz | |



—Piensa que soy su mamá.
¿Cómo son otras personas? Describe hasta el más mínimo detalle.

| | |
|------------------------|-----------------------|
| las gafas / los lentes | eyeglasses |
| el lunero | beauty mark, mole |
| el ombligo | navel |
| la oreja | ear |
| la patilla | sideburn |
| la peca | freckle |
| el pelo | hair |
| canoso | gray |
| liso | straight |
| rizado | curly |
| teñido | died |
| el piercing | piercing |
| el rasgo | trait, characteristic |
| el rostro | face |
| el tatuaje | tattoo |
| calva | bald |
| pelirroja | red-headed |

*These adjectives are usually used with ser to describe inherent characteristics. In Capítulo 2, you will learn another list of adjectives that are most often used with estar to express emotional states or physical conditions.

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

Vocabulario del tema 17

xiv To the Instructor

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. The conversation questions and the communicative activity require students to use the new vocabulary from the chapter. We have chosen cultural themes for each **Nota cultural** based on the vocabulary themes in the chapter.

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 **Prueba diagnóstica** 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. **¡Viaje conmigo!** is a new feature that invites students to watch the new video footage of the places featured in the **Lugares fascinantes** readings before doing the follow-up activities to those readings.

Para conversar mejor

¿Qué interesante!
 ¿Qué chévere (Carib.) / guay (Sp.) / padre (Mex.)!
 ¿Qué curioso!
 ¿Qué raro!
 Es igual para mí.
 A mí también.
 (No) Estoy de acuerdo.
 ¿Qué vergüenza!
 ¡En serio!
 ¿De veras?
 ¡Buena idea!

How awesome!
 How odd!
 How weird!
 It's all the same to me.
 Me too.
 I (don't) agree.
 How embarrassing!
 Really?
 Good idea!

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 *fat*, tal vez se diga que es *largo*. O en vez de llamarle *old* o *elderly* a alguien, se diría que es *a la edad*.

Por lo general, en la cultura española no se considera ofensivo referirse a la apariencia física de una persona sin usar eufemismos. Por el contrario, los españoles suelen hablar de manera directa, y muchos voces hasta se refieren a una característica física sobresaliente.

Esta diferencia cultural puede causar problemas. A los norteamericanos les puede parecer que los españoles no tienen pelos en la lengua. Por otro lado, los españoles pueden pensar que los norteamericanos usan demasiados eufemismos o incluso que no son sinceros. Esas diferencias hacen que a veces un español meta la pata cuando habla por lo que decía. Al principio, Sara no entendía por qué la gente se ofendía tanto. Laura le explicó que, por lo general, en los Estados Unidos se suavizan las observaciones sobre algunos aspectos físicos.

Nota: "tonto" is "stating/asking" "tu... people who use too few verbs amazed by "tough"

Preguntas

- ¿Conoce Ud. a alguien que no tenga pelos en la lengua? ¿Quién es y cómo es esa persona?
- Si alguien le preguntara si una prenda de ropa le queda bien, y la verdad es que le queda mal, ¿qué le diría? ¿Por qué?

Puntos clave

Descripción y comparación

En esta sección del capítulo, Ud. va a practicar las descripciones y comparaciones de personas y lugares. Para hacerlos 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 (194-239) que están al final del libro.

| LAS METAS COMUNICATIVAS DE ESTE CAPÍTULO | |
|------------------------------------------|---------------------|
| ICONO | METAS COMUNICATIVAS |
| | Descripción |
| | Comparación |

PUNTOS CLAVE

- la concordancia de género y número
- ser/estar
- los participios como adjetivos
- la concordancia de género y número
- tan... como, tanto/a/los/as... como
- más/menos... que

PRUEBA DIAGNÓSTICA

Paso 1 Descripción Mire el cuadro del Bar Estrella. Luego, lea los siguientes párrafos y escriba la forma apropiada de los verbos y adjetivos que están entre paréntesis, según el contexto.

La gente que frecuenta el nuevo Bar Estrella _____ (ser/estar) muy _____ (impresionado) con todo lo que ha hecho Manolo, el nuevo dueño, para renovar el antiguo Bar Flores. _____ (ser/estar) muy _____ (encantado) y han creado un ambiente perfecto para sus clientes. En primer lugar, los ofrecen una selección _____ (granísimo) de licores, vinos y cervezas, y las tapas _____ (delicioso) y _____ (variado).

Paso 2 Si Ud. pudiera participar en un programa de telerealidad, ¿en cuál participaría? ¿Por qué? ¿Cuáles son las características que Ud. posee que le permitirían ganar en ese programa?

Paso 4 Algunos dicen que la vida privada ya no tiene importancia en nuestra sociedad. Escriba un comentario sobre la popularidad de los programas de telerealidad, explicado por qué nos encanta enterarnos (¿fácil o no) de la vida privada de otra gente.

¡Viaje conmigo a España!




Gabriela y Santiago son dos videógrafos que están pasando un año viajando por el mundo hispano. Son amigos de Javier y Sara y por eso les mandan sus videoblogs. Vea el video para saber lo que Gabriela les mandó sobre su viaje a España.

Video footage provided by **BBC Motion Gallery**

Rincón cultural

Lugares fascinantes:

España



1. Barcelona Localizada en Cataluña, Barcelona es una ciudad bilingüe y cosmopolita con mucha *marché*. Entre sí, los barceloneses hablan catalán, aunque todos dominan también el español. El corazón de la ciudad es Las Ramblas o La Rambla, un paseo muy animado repleto de músicos, vendedores de flores, estatuas humanas, espectáculos improvisados de teatro, especialistas de *fleres* y cafés; todo para el placer de los que pasan por esta zona vibrante. Entre los bares, las discotecas, los clubes de jazz, sus playas y sus prestigiosas universidades, los estudiantes españoles y extranjeros llevan una vida social extraordinaria en esta ciudad que nunca duerme. Destacan también en Barcelona los cocineros profesionales que han ganado mucha fama mundial por sus platos tradicionales combinados con recetas verdaderamente innovadoras. Además, no podemos olvidarnos de los artistas importantes, como Pablo Picasso, Salvador Dalí, Joan Miró y Antoni Gaudí, que han trabajado y desarrollado su talento en esta ciudad fascinante.

2. Sevilla Esta ciudad andaluza es famosa por su gente amable, sus fiestas fascinantes, su alucinante vida nocturna y su gran riqueza histórica y arquitectónica. En primavera la ciudad se transforma. Las calles se empañan² del olor de los naranjos en flor y la gente se prepara para los dos eventos culturales más importantes del año.

¡A escribir!

The main composition of each chapter is divided into three sections: a brainstorming activity, a guided composition based on the information gathered from the brainstorming activity, and a dialogue in which students comment on each others' composition. Additional writing activities are found throughout the text and are easily identifiable by the writing icon. ✍️

Hablando del tema

In this final section of each chapter, students converse, debate, and offer reactions to questions and situations based on chapter themes, requiring them to use higher-level speaking skills to support an opinion, discuss advantages and disadvantages, hypothesize, and so on.

Explicación gramatical

Explanations of the grammar structures associated with each communicative function can be found in the green pages near the end of the main text. An improved tabbing system provides easy reference. ¡A practicar! exercises offer additional practice of the grammar points; the answers to all those exercises are provided in **Apéndice 1**. Explanations of additional grammatical structures can be found in the **Referencia de gramática** section at the end of the green pages.

¡A escribir!

A. Lluvia de ideas Entreviste a cinco de sus compañeros de clase en preparación para su ensayo sobre lo más estresante de la vida. Hágales las siguientes preguntas y tome apuntes para su ensayo.

- ¿Cuáles son los aspectos más positivos de su vida este semestre?
- ¿Qué le gusta hacer para aliviar el estrés y relajarse?

B. Composición: Recomendaciones Escriba un artículo para su periódico universitario dirigido a los estudiantes del primer año, en el que describa el estrés que sufren los estudiantes de hoy y ofrezca consejos para aliviarlo.

- escoger un título llamativo
- escribir un párrafo introductorio explicando las cosas positivas que a los estudiantes les gusta hacer durante el semestre
- describir las posibles causas del estrés entre los estudiantes universitarios, incluyendo las que sufren los que trabajan y estudian a la vez

Hablando del tema

Antes de empezar a conversar con sus compañeros de clase sobre los temas de este capítulo, prepare una ficha para la conversación, otra para el debate y otra para la reacción ante la cita. Cada ficha debe tener tres sustantivos, tres verbos y tres adjetivos.

A. Conversación: Cómo relajarse Revise las expresiones en **Para conversar mejor**. Luego, en parejas o grupos de tres, conversen sobre los siguientes puntos.

Para conversar mejor

| | |
|----------------------|--------------------|
| En cambio... | Me encantaba(n)... |
| ¿En serio? | Me fascinaba(n)... |
| Era más/menos... que | Qué bueno que... |
| Es necesario que... | Sería fenomenal... |

• ¿Qué le gusta a Ud. hacer para pasarlo bien? ¿Desempeña la música un papel importante en su tiempo libre? ¿Qué tipo de música le gusta oír?

• Haga una comparación entre lo que hace en su tiempo libre ahora y lo que hacía en su tiempo libre antes.

Explicación gramatical

LOS PUNTOS CLAVE

Descripción

The following grammar summaries on (A) agreement, (B) ser and estar, (C) past participles used as adjectives, and (D) uses and omission of articles will help you give more accurate descriptions in Spanish.

A. Agreement

Although you learned about subject/verb agreement and noun/adjective agreement when you first started to learn Spanish, you may still have problems with agreement (concordancia), especially when the person, place, or thing continues to be alluded to in a longer text. At this point, you are probably able to assign adjectives the correct gender when they are close to the noun they modify, but you may lose sight of the gender if the sentence continues. Note the following examples.

Incorrect: Las rosas amarillas que Javi le dio a Sara eran bonitas.
Correct: Las rosas amarillas que Javi le dio a Sara eran bonitas.

Remember that adjectives agree in number and gender with the nouns they modify. Adjectives ending in -e agree in number only (un chico amable, una chica amable). The plural is formed by adding -s to nouns and adjectives that end in a vowel (la rosa roja, las rosas rojas) and -es to nouns and adjectives that end in a consonant (un joven alto, unos jóvenes altos).
*(See **readlink** to identify masters of agreement in the existence of words that are not obviously matching.)*

¡A practicar!

A. Select the correct word or phrase from those given to complete each of the following sentences.

- La familia de Diego es _____ (en México, cerca de San Antonio, de México, tristes)
- Los padres de Sergio estaban _____ (ricos, de San Francisco, norteamericanos, preocupados)
- Laura creía que Sara era _____ (tomada, en otra tienda, llorando, con ella)
- Sara estaba _____ cuando oyó las noticias. (joven, tomando un café, cruz, una trabajadora)
- Javier es _____ (periodista, en Ruta Maya, frustrado, escribiendo un artículo)

B. Indicate the letter(s) from the list of common uses of ser and estar at the beginning of this section that explain(s) why ser or estar is used in each of the following sentences.

I = description of inherent characteristics E = event
PO = possession L = location
T = time C = description of state or condition
D = date P = progressive

- _____ Soy de Miami. ¿Y tú?
- _____ ¿Está pensando en mudarse a Puerto Rico?
- _____ Su casa natal está en San Juan.
- _____ Tengo que irme; ya son las 3:30.
- _____ La reunión es en la casa de Cristina.
- _____ Estamos preparados para el examen.
- _____ Era la 1:00 cuando Laura llegó al laboratorio.
- _____ Ellos son de Cuba, pero sus antepasados eran de España.
- _____ La reunión fue en la oficina del presidente.
- _____ Es una mujer muy lista y capaz.
- _____ Manuel está muy contento de oír la voz de su esposa.
- _____ Estoy estudiando durante tres horas.
- _____ Los muebles antiguos son de sus abuelos.
- _____ Hoy es el 30 de abril.

*There are more practice exercises in the Online Learning Center and the Manual.

Explicación gramatical 197

Supplements

As a full-service publisher of quality educational products, McGraw-Hill does much more than just sell textbooks to students. We create and publish an extensive array of print and digital supplements to support instruction on your campus. Orders of new (versus used) textbooks help us defray the cost of developing such supplements, which is substantial. Please consult your local McGraw-Hill representative to learn about the availability of the following supplements that accompany this edition of *Punto y aparte*.

For Instructors and for Students

- Commonly referred to as simply the *Manual*, the *Manual que acompaña Punto y aparte* is a workbook/laboratory manual that contains a variety of exercises and activities that students can use to practice the seven communicative functions with all of the four skills: reading, writing, listening, and speaking.
- McGraw-Hill has partnered with Quia, the leading developer of online tools for foreign-language instruction and learning, to create CENTRO (www.mhcentro.com). CENTRO is a comprehensive learning-management system that allows you to manage your course with robust communications tools, record-keeping that can be imported to Blackboard and other CMS platforms, integration of instructor resources such as the Instructor's Manual and the Testing Program, as well as the ability to customize or add your own content.
- The new edition of *Punto y aparte* is available in CENTRO as a fully interactive eBook with a real-time voice chat feature, integrated audio and video, an integrated gradebook, and many other resources that make this a truly innovative online system for the teaching and learning of Spanish. The *Punto y aparte* eBook seamlessly integrates all the cultural multimedia content described previously, including the video footage of the **Lugares fascinantes** video program and the songs in **La música...**
- Also new to the Fourth Edition is a dazzling video program that corresponds to the **Lugares fascinantes** section of each chapter. With footage provided by BBC Motion Gallery, the videos are presented as video blogs made by two traveling videographers who are sharing

their travel experiences with friends and family. The video is available both online in CENTRO and instructors may request a complimentary DVD.

- CENTRO is also home to the online *Manual*. This digital version of the printed *Manual* is easy for students to use and ideal for instructors who want to manage students' coursework online. Identical in practice to the print version, the online *Manual* contains the full Audio Program. It also provides students with automatic feedback and scoring of their work.
- The *Estampillas musicales* CD, written and recorded for use with this program, corresponds to the **La música...** section of each chapter. The CD contains six songs, one from each of the six Spanish-speaking regions featured in *Punto y aparte*. It is available to students for purchase, and instructors may request a complimentary copy.
- The Student Edition of the Online Learning Center (www.mhhe.com/puntoyaparte4) provides students with a wealth of activities created especially for use with *Punto y aparte*. It includes additional vocabulary and grammar practice quizzes, cultural activities, the complete Audio Program to accompany the *Manual*, the Textbook Audio recordings (**La historia** dialogues and active vocabulary lists), the five friends animations from the Third Edition, and the Spanish Grammar Tutorials.

For Instructors Only


Punto y aparte comes with extensive and high-quality instructor resources.

- The annotated Instructor's Edition of *Punto y aparte* provides notes that offer extensive pre-text activities, teaching hints, and suggestions for using and expanding materials, as well as references to the supplementary activities in the Instructor's Manual and the Testing Program.
- Instructors have password-protected access on the Instructor Edition of the Online Learning Center and on CENTRO to instructor resources such as the Instructor's Manual, the Testing Program, the Audioscript, and the **Lugares fascinantes** Videoscript. For password information, please contact your local McGraw-Hill sales representative.

- The Instructor's Manual is an invaluable resource, containing various syllabi in addition to detailed teaching suggestions and tips for each section of each chapter. Each chapter also provides seven to ten ready-made supplementary activities.
- The tests and quizzes that were previously located in the Instructor's Manual have been consolidated and expanded in a separate Testing Program.
- The Audioscript and Videoscript are transcripts of all recorded materials in the Audio Program and the new **Lugares fascinantes** video program.
- Instructors may request a complimentary copy of the **Lugares fascinantes** video program on DVD and of the *Estampillas musicales* CD.

Other Available Materials

- *Lecturas literarias: Moving Toward Linguistic and Cultural Fluency Through Literature* is a reader designed to accompany *Punto y aparte*. For those who want to offer an even stronger reading component at the intermediate level, it provides additional readings for each chapter on the chapter themes, along with pre- and post-reading and writing activities in each chapter.

-  CourseSmart is a new way to find and buy eTextbooks. At CourseSmart you can save up to 50% off the cost of a print textbook, reduce your impact on the environment, and gain access to powerful web tools for learning. CourseSmart has the largest selection of eTextbooks available anywhere, offering thousands of the most commonly adopted textbooks from a wide variety of higher education publishers. CourseSmart eTextbooks are available in one standard online reader with full text search, notes and highlighting, and email tools for sharing notes between classmates. For further details, contact your sales representative or go to www.coursesmart.com.

Acknowledgments

We are extremely grateful to be publishing the Fourth Edition of *Punto y aparte* and would like to thank several friends, colleagues, and instructors who have aided us in myriad ways since the first

days of the program. We would like to thank our colleagues Malia Lemond and Gloria Grande from the University of Texas at Austin; Moisés Castillo, Laura Flores, Anne Gebelein, Thomas Harrington, María Silvina Persino, and Gustavo Remedi, from Trinity College; and the graduate students and supervisors Inés Berkquist, Elena Castro, María Mayberry, and Lucía Osa Melero from the Department of Spanish and Portuguese at the University of Texas at Austin, who were so generous with their time and support. We thank the many instructors and friends who have participated in reviews or completed surveys of the Third Edition of *Punto y aparte*, and although we hope that they are pleased with this Fourth Edition, the appearance of their names does not necessarily constitute an endorsement of the program or its methodology.

Austin College

Patrick Duffey

Austin Community College

Tim Altanero

Birmingham-Southern College

Barbara Domcekova

Punto y aparte has been by far the best-conceived text I have worked with. Excellent vocabulary section and organization, great idea to focus on the lives of the **cinco amigos**, practical suggestions in the Instructor's Manual, both teaching strategies as well as assessment.

—Barbara Domcekova

Birmingham-Southern College

Boston College

Christopher LaFond

Catherine Wood Lange

Bowling Green State University

Lynn Pearson

California State University, Monterey Bay

Judy Cortes

Catholic University

Martha Davis

Central Michigan University

James C. Courtad

I find this to be one of the best-conceived books I have taught with.

–James C. Courtad
Central Michigan University

George Mason University

Michelle F. Ramos-Pellicia

Gettysburg College

Dorothy Moore

Grand Valley State University

Hector Fabio Espitia

Hawai'i Pacific University

Tess Lane

Northwest Vista College

Maria Pilar Damron

San Diego State University

Esther Aguilar

Simmons College

Tulio Campos

Smith College

Molly Falsetti-Yu

Texas Christian University

Dr. Bonnie Blackwell

University of Nevada, Reno

Casilde A. Isabelli

This is a winning approach! It is the only textbook out there that addresses the problem of the gap between the second-year and third-year courses [...] By the end of the semester, the student is able to manage seven grammar categories with reading, writing, and conversing.

–Casilde A. Isabelli
University of Nevada, Reno

University of North Texas

Dr. Pierina E. Beckman

Kellye Church

University of Oklahoma, Norman

José Juan Colín

Xavier University

Irene Hodgson

David Knutson

The authors would also like to express our immense gratitude for the following individuals and institutions for their time and professionalism in helping us to “freshen up” the look of the five friends: Joel Blake (Javier), Fidel J. Jr. (Diego), Lindsay Long (Laura), Adam Pérez (Sergio), Natalia Peschiera (Sara); Elena Jurado of Café Qué Tal (San Francisco) and Mía González of Encantada Gallery (San Francisco). Special thanks are due to Jill Braaten for taking the excellent photos of these actors and locations.

It is always a pleasure to work with an organization that values teamwork above all; thus, many thanks are owed to the people at McGraw-Hill who worked behind the scenes on this Fourth Edition of *Punto y aparte*. Katherine Crouch, our sponsoring editor, was instrumental in shaping the revision plan for this edition. Max Ehrsam carefully reviewed the manuscript for matters of style, clarity, and linguistic and cultural authenticity. It was a pleasure to work with Connie Anderson as our development editor. Her conscientious, careful, and respectful approach to guiding us through the revision process was much appreciated. In addition, we are very appreciative of Misha Maclaird for her excellent work on the **Lugares fascinantes** videos. We would also like to thank the rest of the editorial team at McGraw-Hill, especially Scott Tinetti and Erin Blaze for helping guide this edition along the path from manuscript to publication. Many thanks are due to the production team at McGraw-Hill, especially Brett Coker, Natalia Peschiera, and Louis Swaim, as well as our designer, Andrei Pasternak, for the wonderful new cover and updates to the interior design for this edition. We would like to thank Stacy Best Ruel (Executive Marketing Manager), Jorge Arbuja (Marketing Manager), and the entire McGraw-Hill sales staff for their continuing efforts in promoting and making the *Punto y aparte* program such a success.

Finally, a very special thanks goes to Frank for being a source of unending support and encouragement on every level, to Guillermo for believing in us and for putting in many hours of overtime, and to our parents, who taught us the value of hard work.


To the Student

Welcome to the Fourth Edition of *Punto y aparte: Spanish in Review, Moving Toward Fluency*, a unique and exciting intermediate Spanish program! As second-year students of college Spanish, you have already studied verb tenses, the subjunctive mood, pronouns, a lot of basic vocabulary, common idioms, and so on. The goal of this course is to help you acquire the ability to use what you have learned by focusing on seven major communicative functions (**metas comunicativas**) in Spanish: describing, comparing, narrating in the past, reacting and recommending, talking about likes and dislikes, hypothesizing, and talking about the future. All your written and oral practice will involve topics that require you to demonstrate an ability to communicate those functions.

Another goal is for you to become a paragraph maker in Spanish. (In fact, the Spanish expression **punto y aparte** is used to indicate the beginning of a new paragraph!) You will also achieve greater cohesion in your speaking and writing abilities by including transition words and sentence connectors as you move toward fluency in Spanish. (Please see the list of common connectors and transition words in **Apéndice 2**.)

A third goal is for you to increase your vocabulary by adding new words to your active vocabulary and by acquiring strategies that will help you understand the meaning of unfamiliar terms. You will also notice that all the vocabulary is presented in groups of words that are thematically related. We suggest that you study the vocabulary in these thematic groups rather than as single, isolated words. You will find a consistent recycling of vocabulary throughout the text so that you will not forget vocabulary studied in **Capítulo 1** by the time you reach **Capítulo 6**.

What is unique about *Punto y aparte* and its approach is the idea of narrowing the focus of instruction to seven major communicative functions, all of which appear in every chapter from

the beginning of the course. This focus on the communicative functions is supported by constant recycling of the grammatical structures needed to accurately and successfully perform those functions. In other words, the content or themes will change with each new chapter, but the seven functions will be repeated throughout the program. To facilitate your growing abilities to communicate effectively in Spanish, icons are used to remind you with which function you are working. For example, when you see the D icon  next to an activity, you know that you are working with *description* and that, in order to describe well, you 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. (Please see the inside back cover for a full display of the icons, the communicative functions, and the grammatical structures [**los puntos clave**] that accompany the functions.)


To accomplish each of these communicative functions, certain grammatical structures must be mastered. Therefore, *Punto y aparte* offers a wide variety of interactive tasks that allow you to practice the functions throughout the text. By doing so, you will increase your grammatical accuracy and strengthen your ability to express yourself effectively in Spanish.

Besides concentrating on the seven functions and increasing your vocabulary, we want to help you enjoy reading in Spanish. Although many reading strategies can help guide you as you approach texts written in Spanish, *Punto y aparte* concentrates on three. We like to refer to these reading strategies as “the three V’s”: learning *vocabulary* in context, *visualization*, and *verification*. To aid you in acquiring these strategies we have placed consciousness-raising icons next to each reading in the **Lectura** sections.

A **Vocabulario** icon  in the margin alerts you to make wise strategy decisions about a new

vocabulary item, such as deciphering the word based on the context, relating it to similar words you *do* know, looking it up in a dictionary, or ignoring it altogether.

Visualizar icons  remind you to visualize images of the people, places, things, and situations described at that point.

Finally, a **Verificar** icon  and a short set of questions, positioned at logical break points within longer readings and at the end of most readings, encourage you to monitor your comprehension up to that point. The goal of these strategies is to help you get the overall gist of the passage.

It is also very important to understand from the outset how this course differs from previous courses you may have taken. As you move toward fluency in Spanish, you should progress from being a list maker to a paragraph maker, from memorizing isolated words to learning and using groups of thematically related words, and from studying grammar structures in a vacuum to

studying grammar as a support for expressing the seven communicative functions that serve as the core of the *Punto y aparte* methodology. Finally, you should also attain a deeper understanding and appreciation of Hispanic cultures through the rich and diverse **Rincón cultural** sections and through the lives of the five characters (**los cinco amigos**) who appear throughout *Punto y aparte* in their daily lives and interactions at the Ruta Maya café in Austin, Texas. The five friends are Sara Carrillo Jiménez, a Spanish graduate student; Javier Mercado Quevedo, a Puerto Rican journalist who also works at Ruta Maya; Laura Taylor, an American graduate student of Pharmacy and Health Administration and Sara's roommate; Diego Ponce Flores, a Mexican shop owner; and Sergio Wilson Flores, a Mexican-American concert promoter and Diego's cousin.

Above all, we hope that you enjoy this course and that you find yourself moving toward fluency in Spanish!



Los cinco amigos