

# To the Instructor

## A Few Words about *Dos Mundos: En Breve*

This text is a new, shorter version of the Seventh Edition of *Dos mundos: Comunicación y comunidad*. It is identical to that edition of *Dos mundos*, except that the last four chapters have been omitted to create a more compact yet still comprehensive first-year Spanish text that is ideal for programs with fewer than four contact hours a week. References to the omitted chapters from the Seventh Edition have been eliminated from the Student Edition, but such references may still appear in the accompanying supplements. A special *Dos mundos: En breve* Instructor's Edition, *Cuaderno de actividades*, and sold Audio Program have been created for use with this Student Edition; all other Seventh Edition supplements are available as well and will “work” with *Dos mundos: En Breve*. You should feel free to use the materials from Chapter 12–15 in those supplements, as needed.

We suggest the following breakdown for use of *Dos mundos: En breve* in different academic setting.

First Semester: **Paso A–Capítulo 5**

Second Semester: **Capítulo 6–11**

First Quarter: **Paso A–Capítulo 3**

Second Quarter: **Capítulos 4–7**

Third Quarter: **Capítulos 8–11**

What follows is the preface for the Seventh Edition of *Dos mundos* (the complete text)

Welcome to the Seventh Edition of *Dos mundos*! Those of you already familiar with our textbook know that this is a special kind of text. Through its communicative methodology, *Dos mundos* offers an exciting alternative to the many Spanish-language textbooks available today. Our program allows instructors to do what they have always wanted to do as educators: help students enjoy the process of learning to communicate in a second language.

Our main objectives have not changed since the First Edition. The **Actividades de comunicación** continue to play a primary role, while grammar serves as an aid in the language acquisition process. The core of our program is communication. But over the years, we have made several changes to *Dos mundos*. With each new edition we bring in fresh, practical ideas from the field of second-language teaching. And we listen to you, the instructors who use *Dos mundos*.

We are excited about the expanded cultural content and the literature in *Dos mundos*. Before going any further, we invite you to flip through the pages of our textbook. Note the variety of photos, authentic materials, and literary selections. Every chapter opens with a work of fine art and a new section called **¡Conozca...!**, both tied to one or more of the twenty-one Spanish-speaking countries. We are pleased with our renewed emphasis on the art, history, and cultures of the Hispanic world as the textbook we envisioned with Tracy Terrell continues to evolve. It is our hope that you continue to benefit from all that *Dos mundos* has to offer.

## Fourth Edition: An Overview

The subtitle of our book—*Comunicación y comunidad*—reflects the main goals of the program: achieving communicative competence in Spanish and establishing community connections both inside the classroom and within the larger Spanish-speaking world.

The Seventh Edition of the main text and its accompanying *Cuaderno de actividades* both begin with three preliminary **Pasos** and have fifteen regular chapters. These chapters are divided into three main sections:

### **Actividades de comunicación y lecturas:**

Communicative activities and readings

**Vocabulario:** Vocabulary introduced in the communicative activities

**Gramática y ejercicios:** Grammar explanations and verification exercises

We have kept the cultural magazine, **Vida y cultura**, which appears after **Capítulos 4, 9, and 15**. The first magazine now features an article on Paraguayan harp music, and there is also a new article on **son jarocho**, the traditional music of Veracruz, Mexico, in the third magazine. We have expanded the cultural readings in the regular chapters with new **Ventanas culturales** and **Ventanas al pasado**. Several of the literary selections from the previous edition continue to appear in the Seventh Edition, now under the heading **Enlace a la literatura**. But we have added two new types of **Enlace** on music and film: **Enlace a la música** and **Enlace al cine**.

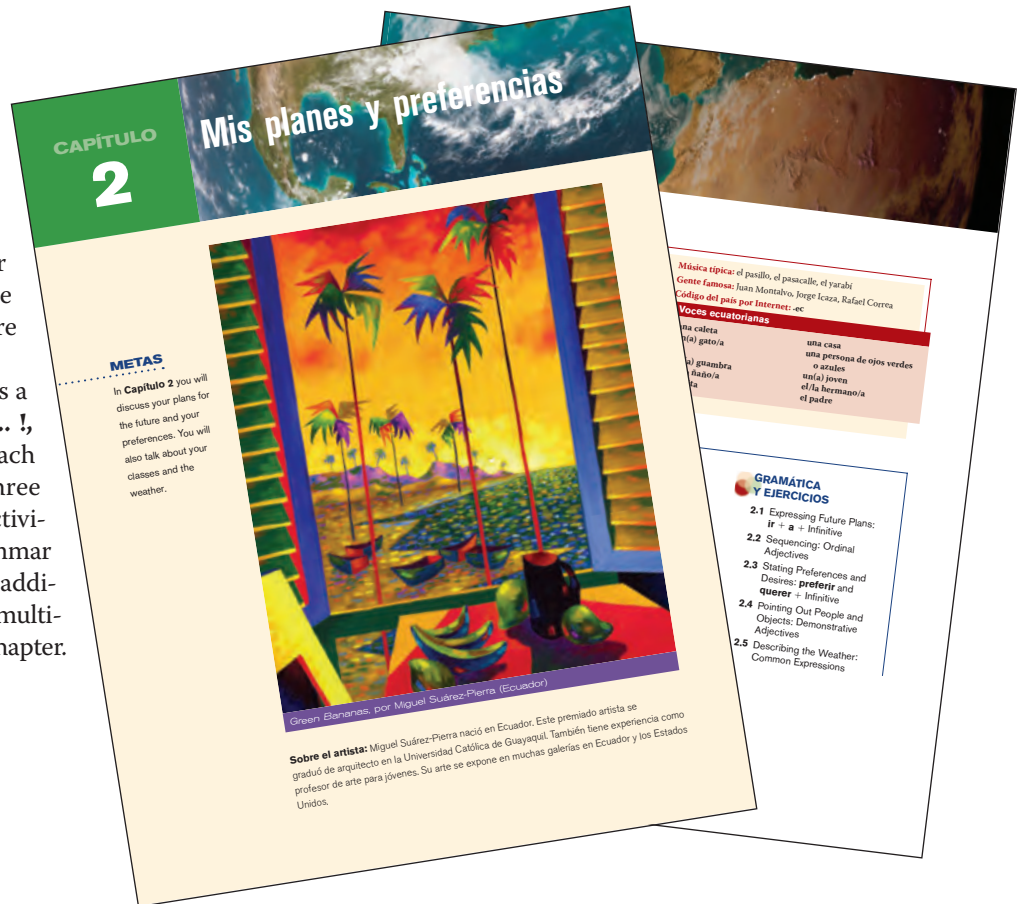


# Guided Tour

## Entrada al Capítulo

Each regular chapter begins with two pages that orient you to the themes and activities of the chapter. On the left-hand page, a **Metas** feature provides a brief overview of the objectives, and fine art from the Spanish-speaking world illustrates the chapter theme. **Sobre el artista** introduces the artist and his or her place in the culture of the Spanish-speaking world.

At the top of the right-hand page is a new feature in this edition, **¡Conozca...!**, with interesting information about each Spanish-speaking country. Next, three columns detail the communicative activities, readings, culture topics, and grammar exercises included in the chapter. In addition, icons on this page highlight the multimedia materials that accompany the chapter.



### Actividades de comunicación y lecturas

**Los planes**

★ Lea Gramática 2.1.

Andrea Ruiz habla de los planes de su familia para el fin de semana.

El sábado Pedro y las niñas van a lavar el carro.

El sábado por la tarde, Pedro y yo vamos a dar una fiesta.

El domingo por la mañana, vamos a ir a misa con las niñas.

El domingo por la tarde Pedro va a escribir una carta.

Luego vamos a almorzar en un restaurante.

El viernes por la noche Pedro y yo vamos a ver una película.

También vamos a bailar en un club de jazz.

86

## Actividades de comunicación y lecturas

These activities and readings are the core of *Dos mundos*. Each chapter is divided into three or four themes, each introduced with color art illustrating structures and vocabulary. At the top of each art display you will see the instructions **Lea Gramática...**, directing students to read or review the grammar point that corresponds to that particular theme. Following the display are the communicative activities. Students participate in these activities with their instructor and/or their classmates in order to develop listening and speaking skills.

## Reading and Cultural Materials

Every chapter contains a variety of reading and cultural materials: **Ventanas culturales**, **Ventanas al pasado**, **Enlaces** and **Lectura**.

### Ventanas culturales

These cultural readings focus on four aspects of life in the Spanish-speaking world: **Nuestra comunidad**, **Las costumbres**, **La vida diaria**, and **La lengua**. Students should review the new vocabulary in the **Vocabulario útil** box before they begin to read. The brief questions in **Comprensión** can also stimulate general class discussion.

### Ventanas al pasado

These cultural readings focus on aspects of the social, cultural, or political history of the Spanish-speaking world. Again, the **Vocabulario útil** box acquaints students with unfamiliar vocabulary, and the **Comprensión** questions test students' understanding of the material.


The **Ventanas culturales** and **Ventanas al pasado** readings may be assigned for homework, but their cultural content makes them ideal for in-class reading and cultural discussion.

**VENTANAS CULTURALES** Nuestra comunidad

**Edward James Olmos, actor y activista**

Edward James Olmos nació en un barrio de Los Angeles, California. Hijo de inmigrantes mexicanos, Olmos es un hombre de múltiples talentos. Empieza su carrera en la música, luego trabaja de actor en el teatro, el cine y la televisión. Ganador de un Emmy y un Golden Globe, lo conocemos como el maestro Jaime Escalante en la película *Stand and Deliver* y el padre y representante de Selena Quintanilla-Pérez en la película sobre la famosa cantante mexicanoamericana. El famoso actor también hace el papel del teniente Castillo en la serie de televisión *Miami Vice* y del capitán de una nave espacial en el programa de ciencia ficción *Battlestar Galactica*.

Además de ser un actor muy versátil, Olmos es productor y director de cine. Pero también tiene otros intereses que ocupan su tiempo, como por ejemplo su trabajo social en la comunidad hispana y en su fundación, Latino Public Broadcasting, y su participación en ferias del libro. Olmos visita muchas escuelas al año para llevar su mensaje a los jóvenes: es importante estudiar. Además, él opina que debemos transformar la imagen negativa de los latinos en la televisión, el cine y las noticias. Porque entre los hispanos de este país hay doctores, maestros, escritores, políticos, deportistas, astronautas y muchos más que contribuyen de manera positiva a nuestra sociedad.



**VOCABULARIO ÚTIL**

|                  |                           |
|------------------|---------------------------|
| el representante | manager                   |
| el papel         | part (in a play or movie) |
| el teniente      | lieutenant                |
| la nave espacial | spaceship                 |
| las ferias       | fairs                     |

**Comprensión**


- Edward James Olmos es un actor muy versátil. ¿Qué papeles hace?
  - deportista
  - maestro
  - doctor
  - capitán
  - político
  - teniente
- ¿Cuál es el mensaje que Olmos lleva a los jóvenes?

68 :: CAPÍTULO UNO Los datos personales y las actividades


**VENTANAS AL PASADO**

**Frida y Diego**

Diego Rivera (1886–1957) es fundador del muralismo mexicano junto con David Alfaro Siqueiros y José Clemente Orozco. Rivera estudia pintura en México y París, donde vive doce años. Muchos de sus murales celebran la victoria sobre los conquistadores españoles y también la Revolución Mexicana. Otros temas frecuentes son las costumbres mexicanas, el obrero, la educación y la historia. Influye en Rivera la escultura de los mayas y los aztecas, pero Rivera combina también el estilo y los colores brillantes del arte popular en sus murales.



Frida Kahlo (1907–1954), esposa de Diego Rivera, es una artista extraordinaria por su persistencia en situaciones difíciles. A la edad de seis años sufre de poliomielitis; a los 18 años sufre un serio accidente en un autobús. Mientras se recupera del accidente, aprende a pintar. En su obra predominan los autorretratos, por razones obvias: las consecuencias de su accidente afectan su movilidad. Los símbolos de Frida son sencillos y revelan sus sufrimientos y su relación con Diego.



**VOCABULARIO ÚTIL**

|                             |                            |
|-----------------------------|----------------------------|
| los temas                   | themes                     |
| las costumbres              | customs, habits, practices |
| el obrero aprende la obra   | worker learns work of art  |
| los autorretratos sencillos | self-portraits simple      |


**Comprensión**

- ¿Cuáles son los temas frecuentes en la obra de Diego Rivera?
  - las costumbres
  - la educación
  - los accidentes
  - la historia
  - las relaciones personales
- Frida Kahlo persiste en situaciones difíciles. ¿Cuáles son estas situaciones?
  - la poliomielitis
  - un accidente en su casa
  - la Revolución Mexicana
  - un accidente en un autobús

Actividades de comunicación y lecturas :: 183

**Enlace a la música**

**El rock en español**



La frase «rock en español» se refiere a grupos de gran diversidad, pero todos con una característica en común: cantan en español. Muchos críticos y fans opinan que los rockeros hispanos tocan la música más innovadora hoy en día. Esto se debe en parte a los estilos tan diversos que estos grupos incorporan. El grupo argentino Los Fabulosos Cadillacs, por ejemplo, combina salsa, reggae y rock. Y el grupo mexicano Maldita Vecindad ofrece una fusión de ska y rock. Pero también se escucha en algunos la influencia de los estilos rap, punk, soul, y de la música tradicional hispana, como el mariachi de México, el tango de Argentina y el bolero de Cuba.

Además de su fusión musical, varios de estos grupos tienen un mensaje social importante, pues sus canciones exploran cuestiones urgentes: la pobreza,<sup>1</sup> la inmigración y la represión política. En efecto, varios grupos se forman durante los años 80 en Chile, Argentina y México con el impulso de denunciar los abusos del gobierno.<sup>2</sup> Hay muchos, como Serú Girán y Maná, que ya tienen dos décadas de triunfos; otros, como el grupo cubanoamericano Tango 36 y el español El Canto del Loco triunfan en tiempos recientes. Y entre los más populares están La Ley, Soda Stereo, Mokotov, Café Tacuba, El Tri, Plastilina Mosh, Los Enanitos Verdes, Los Skarnales y Cadena Perpetua. A todos los une su pasión por el rock y su deseo de cantar en español.


**Comprensión**

- ¿De qué manera son innovadores los grupos de rock en español?
  - cantan en inglés
  - se forman recientemente
  - incorporan estilos diversos
- ¿Qué estilos musicales incorporan estos grupos?
 


<sup>1</sup>a... the most innovative music    <sup>2</sup>Esto... This is because "poverty" government

**Las carreras y las actividades del trabajo**


★ Lea Gramática 5.3–5.4.




El ama de casa está planchando.



La cajera está contando el dinero.



El trabajador social está escribiendo un informe.



El peluquero está cortando el pelo.

## Enlace a la literatura / a la música / al cine

This segment is a link to Hispanic literature, music, and cinema, thus the name **Enlace**. The **Enlace a la literatura** consists of poetry and fiction by well-known Spanish, Latin American, and U.S. Latino writers. New to this edition are the **Enlace a la música** and **Enlace al cine**, short readings that present exciting information about the music and cinema of the Spanish-speaking world. New or difficult vocabulary is glossed, and each **Enlace a la literatura** is followed by a creative writing activity, allowing students to develop their writing skills in Spanish and encouraging them to associate the reading of literature with active participation in the creative process. All **Enlaces a la música** and **al cine** are followed by a comprehension activity. The **Enlace** segments are also available in audio format on the Audio Program. You can also find a link to an iTunes iMix on the *DOS Mundos* Online Learning Center: [www.mhhe.com/dosmundos7](http://www.mhhe.com/dosmundos7).

## Lectura

The **Lecturas** present a variety of topics, such as sports, leisure activities, regional foods, and interesting cities or regions of the Spanish-speaking world. These materials may be read in class or may be given as homework. Students should review the reading hints in **Pistas para leer** and the new vocabulary words in the **Vocabulario útil** box before they begin to read. Follow-up questions include **Comprensión**, which assesses general understanding of the material, and either **Un paso más... ¡a escribir!**, a creative writing activity related to the topic of the reading, or **Un paso más... ¡a conversar!**, a whole-class discussion activity. Selected readings from the **Lectura** sections are also available in audio format on the Online Learning Center and also on a special audio CD that is part of the Audio Program.

## En resumen

This section includes activities that summarize the chapter material. **De todo un poco** features one or more communicative activities for students to do in groups. **¡Dígalo por escrito!** is an individual writing activity that requires students to use chapter themes and grammar in a creative

**PISTAS PARA LEER**

- Skim the **Lectura**. Can you tell what its topic is?
- Scan the last paragraph: What words of nationality are used to describe Hispanics in the United States? Which words do you find useful?
- When you read, use context to figure out words you don't know and try to guess their meaning. But remember: guessing the exact meaning is not crucial to overall comprehension!

**LECTURA**

**La presencia vital de los hispanos**



**L**a palabra *Hispanic* se usa en los Estados Unidos con frecuencia para describir a todos los latinos. Pero en la **comunidad** hispana hay personas de varios países que forman grupos diferentes; cada uno de estos grupos tiene una historia interesante y muy particular. Hay hispanos en casi todas las ciudades estadounidenses. Algunos son emigrantes de España, otros de la América Latina. En su totalidad, los hispanos contribuyen de manera importante a la vida cultural y económica de los Estados Unidos.

El primer grupo grande es el de los mexicanoamericanos o chicanos, que viven principalmente en el oeste y suroeste: en los estados de California, Nuevo México, Arizona, Texas y Colorado. Entre los hispanos de este grupo hay muchos escritores, actores, músicos, artistas y políticos. Usted seguramente reconoce el nombre de Edward James Olmos, actor de cine y televisión, y el del famoso guitarrista Carlos Santana. Una de las escritoras más estimadas de los Estados Unidos es Sandra Cisneros, autora chicana de la novela *The House on*

**VOCABULARIO ÚTIL**

|                       |                              |
|-----------------------|------------------------------|
| la comunidad          | community                    |
| los ciudadanos        | citizens                     |
| Estado Libre Asociado | Commonwealth                 |
| los neoyorquinos      | Nuyoricans (New York Ricans) |

way. **¡Cuéntenos usted!** gives students a series of guided questions related to the chapter theme and then asks them to tell their own story.

## Vocabulario

At the end of every chapter, before the blue grammar pages, is a one- or two-page list of all the new vocabulary words from the **Actividades de comunicación**. All vocabulary words are available in audio format on the Online Learning Center and on special audio CDs in the Audio Program.

## En resumen

**De todo un poco**

**La curiosidad**  
Trabaje con otros estudiantes. Escriban dos o tres preguntas para estas personas famosas o interesantes.

- el presidente de los Estados Unidos
- un actor de cine muy famoso
- una actriz bonita
- una mujer atractiva en una fiesta
- un chico muy guapo en la clase de español
- su profesor(a) de español

**¡Dígalo por escrito!**

**Descripción de personas**  
De su revista favorita, seleccione una foto de una o más personas y tráigala a clase. Describa la foto a sus compañeros. ¡Use su imaginación!

- ¿Cómo se llama?
- ¿Dónde nació?
- ¿Dónde vive ahora? ¿Con quién(es) vive?
- ¿Cuántos años tiene?
- ¿Qué deportes le gustan?
- ¿Qué idioma(s) habla?
- ¿Cómo es?
- ¿Qué ropa lleva?
- ¿Qué le gusta hacer?
- ¿?

Ahora, escriba una descripción de la foto. Incluya la información básica (vea las preguntas de arriba) y otros detalles interesantes/descriptivos.

**Palabras útiles**

¿Cuál... ?  
¿Cuándo... ?  
¿Cuántos... ?  
¿Cómo... ?  
¿Dónde... ?  
¿Por qué... ?  
¿Qué... ?  
¿Quién... ?

**¡Cuéntenos usted!**

Cuéntenos sobre su pariente favorito. ¿Qué relación tiene con usted? ¿Es su tío/a, primo/a, abuelo/a... ? ¿Cómo se llama? ¿Dónde vive? ¿Cuántos años tiene? ¿Cómo es? ¿Qué le gusta hacer en su tiempo libre? ¿Qué le gusta hacer a ustedes juntos?

**MODELO:** Mi prima es mi pariente favorito. Se llama Isabel y vive en Chicago. Isabel tiene 24 años y es estudiante en la universidad. Es muy inteligente, generosa y optimista. Le gusta mucho montar en bici. Nos gusta ir a museos de arte juntas.

## Vocabulario

These words come from the *Actividades de comunicación*. You are not expected to memorize the entire list. Your instructor may tell you which sections he or she wants to emphasize. Be patient; you will be familiar with most of these words by the end of the chapter.

**Los meses del año**

Months of the Year

|       |         |
|-------|---------|
| enero | January |
|-------|---------|

**PALABRAS SEMEJANTES:** febrero, marzo, abril, mayo, junio, julio, agosto, septiembre, octubre, noviembre, diciembre

---

**Las estaciones**

Seasons

|              |              |
|--------------|--------------|
| la primavera | spring       |
| el verano    | summer       |
| el otoño     | fall, autumn |
| el invierno  | winter       |

---

**Los días de la semana**

Days of the Week

|                |           |
|----------------|-----------|
| (el) lunes     | Monday    |
| (el) martes    | Tuesday   |
| (el) miércoles | Wednesday |
| (el) jueves    | Thursday  |
| (el) viernes   | Friday    |
| (el) sábado    | Saturday  |
| (el) domingo   | Sunday    |

---

**¿Cuándo?**

When?

|                            |   |
|----------------------------|---|
| (ante)ayer                 | (day before) yesterday                          |
| hoy                        | today   |
| luego                      | then, later                                     |
| (pasado) mañana            | (day after) tomorrow                            |
| por la mañana/ tarde/noche | in the morning / afternoon (evening) / at night |
| temprano                   | early   |
| todo el día                | all day (long)                                  |

---

**Los datos personales**

Personal Data

|                                      |                                |
|--------------------------------------|--------------------------------|
| la calle                             | street                         |
| la ciudadanía                        | citizenship                    |
| ¿Cómo te llamas (tú)?                | What is your name?             |
| el correo electrónico                | e-mail                         |
| ¿Cuál es su dirección electrónica?   | What is your e-mail (address)? |
| Es agomez arroba micorreo punto com. | It's agomez@micorreo.com.      |
| ¿Cuándo es el día de su cumpleaños?  | When is your birthday?         |

**¿Cuándo (Dónde) nació/ nacióse?** When (Where) were you (was he/she) born?  
Nací el (en)... I was born on (in) ...

**la dirección** address  
**¿Dónde vive usted (vives tú)?** Where do you live?  
Vivo en... I live in/at ...

**el estado civil** marital status  
**la fecha (de nacimiento)** date (of birth)  
**el lugar (de nacimiento)** place (of birth)

**PALABRAS SEMEJANTES:** el pasaporte, el sexo  
**REPASO:** el apellido, casado/a, divorciado/a, soltero/a, viudo/a

---

**La hora**

Time; Hour

|                                     |                              |
|-------------------------------------|------------------------------|
| la medianoche                       | midnight                     |
| el mediodía                         | noon                         |
| ¿Qué hora es?                       | What time is it?             |
| Es la una y media.                  | It is one-thirty.            |
| Son las nueve menos diez (minutos). | It is ten (minutes) to nine. |

**¿A qué hora es la película?** What time is the movie?  
Es a las 8:30. It's at 8:30.  
Oye, ¿qué hora tienes? Hey, what time do you have?  
Perdón, ¿qué hora tiene? Excuse me, what time do you have?

y cuarto / menos cuarto quarter after / quarter till  
y media half past

---

**Los deportes**

Sports

|                            |                         |
|----------------------------|-------------------------|
| el básquetbol (baloncesto) | basketball              |
| el equipo                  | team                    |
| el estadio                 | stadium                 |
| el fútbol (americano)      | soccer (football)       |
| jugar (al tenis)           | to play (tennis)        |
| nadar (en una piscina)     | to swim (in a pool)     |
| el partido                 | game (in sports), match |
| patinar (en el hielo)      | to skate (on ice)       |
| pescar                     | to fish                 |
| practicar un deporte       | to play a sport         |

**PALABRAS SEMEJANTES:** el bate, el beisbol, la competición

---

**Las actividades del tiempo libre**

Leisure Time Activities

|                              |                                   |
|------------------------------|-----------------------------------|
| acampar                      | to camp (go camping)              |
| andar en bicicleta/ patineta | to ride a bicycle / to skateboard |
| bañar                        | to bathe                          |
| cenar                        | to dine, have dinner              |



## Gramática y ejercicios

The blue grammar pages include explanations of the basic grammar and follow-up exercises. **¿Recuerda?** sidebars call attention to previously relevant grammar points. Brief margin notes provide additional information about Spanish grammar. The explanations and the exercises are designed to be done as homework, using the Answer Key in Appendix 4 to make corrections.

## Gramática y ejercicios

**ir** = to go  
**¿Qué vas a hacer esta noche?** (What are you going to do tonight?)  
**Voy a estudiar.** (I'm going to study.)

### 2.1 Expressing Future Plans: *ir + a + Infinitive*

The most common way of expressing future plans is to use the verb **ir** (*to go*) plus the preposition **a** (*to*) followed by an infinitive. This construction is commonly referred to as the *informal future*, because Spanish has another future tense, generally reserved for talking about longer term future plans.

- ¿Qué vas a hacer mañana? —What are you going to do tomorrow?
- Voy a esquiar. —I am going to ski.
- ¿Qué van a hacer ustedes este fin de semana? —What are you going to do this weekend?
- Vamos a ir al cine. —We're going to go to the movies.
- ¿Qué van a hacer Esteban y Alberto después de la clase? —What are Esteban and Alberto going to do after class?
- Van a jugar al básquetbol. —They're going to play basketball.

Here are the forms of the irregular verb **ir**:

**Vamos a salir a cenar!** (Let's go out to eat!)  
 The expression **Vamos a + infinitive** is frequently used to express **Let's . . .**

| ir (to go)          |              |   |
|---------------------|--------------|---|
| (yo)                | <b>voy</b>   | I am going; go  |
| (tú)                | <b>vas</b>   | you (inf. sing.) are going; go                        |
| (usted, él/ella)    | <b>va</b>    | you (pol. sing.) are going; he/she is going; go; goes |
| (nosotros/as)       | <b>vamos</b> | we are going; go                                      |
| (vosotros/as)       | <b>vais</b>  | you (inf. pl., Spain) are going; go                   |
| (ustedes, ellos/as) | <b>van</b>   | you (pl.) are going; they are going; go               |

### Ejercicio 1

Lea esta conversación sobre los planes de algunos compañeros de clase. Complete las oraciones con las formas correctas del verbo **ir**.

**MODELO:** Luis va a hacer ejercicio en el parque.

- ¿Qué \_\_\_\_\_ a hacer tú después de la clase?  
 —(Yo) \_\_\_\_\_ a ir de compras con una amiga.

<sup>1</sup>You will learn how to form the future tense in *Gramática* 15.1.  
<sup>2</sup>Recognition, vos vas

## VIDA Y CULTURA

### El Día de los Muertos

¿Una fiesta que celebra la muerte? ¡Así es! En México, el primero y el segundo día de noviembre son días dedicados al recuerdo de los familiares y amigos fallecidos.<sup>1</sup> El primero de noviembre es el Día de Todos los Santos y se dedica a los niños muertos. El 2 de noviembre es el

Día de los Muertos y en ese día la gente honra a sus familiares: un tío, una esposa, una prima o un padre muerto. La tradición de honrar a los difuntos<sup>2</sup> es una mezcla de tradiciones católicas europeas con tradiciones de las culturas indígenas<sup>3</sup> de América.

Los preparativos para estos días empiezan a fines de<sup>4</sup> octubre y en algunas regiones las celebraciones duran hasta mediados de<sup>5</sup> noviembre. En los mercados se vende papel picado,<sup>6</sup> flores de compassúchil,<sup>7</sup> calaveras y atarúdes de cañaca<sup>8</sup> decorados de colores vivos. Juguetes<sup>9</sup> de papel maché en forma de esqueletos y un pan<sup>11</sup> especial: el pan de muerto. En las casas y en edificios públicos se construyen ofrendas<sup>12</sup> que recuerdan a los amigos o familiares fallecidos.

Las ofrendas se adornan con velas,<sup>13</sup> papel picado, flores y pan de muerto. Es costumbre poner objetos quemados<sup>14</sup>

del difunto: por ejemplo, una comida o bebida favorita, o un recuerdo de sus gustos: un collar,<sup>15</sup> un libro, un instrumento musical y, si es posible, una foto.

También es costumbre dejar un vaso de agua en el altar. ¿Sabe por qué? Porque los espíritus tienen sed después de su largo viaje al mundo de los vivos.<sup>16</sup> Se forma una senda<sup>17</sup> de pétalos de compassúchil que guía al espíritu del muerto de la puerta hasta la ofrenda.

En muchos pueblos, por la mañana las familias van al panteón o cementerio y limpian las tumbas de sus seres queridos<sup>18</sup> en preparación para la celebración de esa noche. De noche encienden<sup>19</sup> velas, ofrecen flores y comen comidas tradicionales en honor a los difuntos. Esa misma noche por las calles del pueblo hay desfiles de gente enmascarada<sup>20</sup> que pasa por las calles tocando música. El Día de los Muertos les permite a los mexicanos recordar y honrar a aquellas personas que siempre viven en el corazón de sus amigos y familiares. ■



<sup>1</sup>death <sup>2</sup>deceased <sup>3</sup>people who have died <sup>4</sup>indigenous <sup>5</sup>to... at the end of <sup>6</sup>floral... but until the middle of <sup>7</sup>paper... decorative cut paper <sup>8</sup>flowers... marigold flowers <sup>9</sup>calaveras... skulls and coffins made of sugar <sup>10</sup>toys <sup>11</sup>bread <sup>12</sup>altars, offerings <sup>13</sup>candles <sup>14</sup>objects... charred objects <sup>15</sup>rocklike <sup>16</sup>mundo... land of the living <sup>17</sup>path <sup>18</sup>series... loved ones <sup>19</sup>they light <sup>20</sup>desfiles... parades of masked people

## Vida y cultura

Vida y cultura follows Capítulos 4, 9, and 15. This cultural magazine section includes articles on various aspects of Hispanic culture from several countries. Footnotes are provided to clarify unfamiliar vocabulary.

## Features and Changes in the Textbook

- **Chapter Themes:** We have retained all communication themes from the previous edition, while updating activities and cultural information.
  - **Chapter Openers:** Each two-page opener features a piece of fine art from one of the twenty-one Spanish-speaking countries and a new feature called **¡Conozca... !** that provides country-specific data on holidays, typical food and music, famous people and other areas of interest.
  - **Actividades de comunicación:** The communicative activities have been updated to reflect current issues and student interests. Each of the **Actividades de comunicación** is categorized under one of seventeen different types (see under **Dos mundos Methodology: Specifics**, toward the end of this *To the Instructor* section). All activities are sequenced from input to output in order to promote comprehension before production. The **Diálogo** activities are included only in the **Pasos** and in **Capítulo 1**. Their purpose is to provide controlled practice in using formulaic conversational expressions.
  - **En resumen:** These review sections support the chapter themes. The **¡Dígalo por escrito!** sections are individual writing activities suitable for assigning as homework or extra credit. The **¡Cuéntenos usted!** activity is designed to develop oral narrative ability and may be used at the end of a chapter or later in the course as a review activity. **Capítulos 12, 13, 14, and 15** also include a service-learning activity called **Conexión a la comunidad**, which encourages students to use their Spanish in real-life volunteer settings.
  - **Vocabulario:** The end-of-chapter vocabulary lists include all the vocabulary from the **Actividades de comunicación**.
  - **Reading Materials:** The Seventh Edition of *Dos mundos* continues to emphasize reading and literacy. It features a wide variety of cultural topics, exciting literature, and realia-based materials. The two main categories of readings are **Lecturas** and **Enlaces**.
    - **Lectura:** This reading segment focuses on many aspects of Hispanic culture such as sports, holiday celebrations, leisure activities, and regional foods. The **Pistas para leer** box provides pre-reading questions, clues, and useful strategies such as scanning and cognate recognition.
    - **Enlace:** This material is presented in the segments **Enlace a la literatura**, **Enlace a la música**, and **Enlace al cine**. As in the previous edition, the **Enlace a la literatura** consists of poetry and fiction selections by well-known Spanish, Latin American, and U.S. Latino writers. Some of the writers featured are José Martí, Octavio Paz, María Elena Walsh, Rosario Castellanos, Tomás Rivera, and Federico García Lorca. Each selection is preceded by an introduction to the author.
- Students will be encouraged by their enjoyment of these literary works; we are confident that literature can be understood and appreciated early in the language acquisition process. New to the Seventh Edition are the **Enlace a la música** and **Enlace al cine**, short readings that present exciting information about the music and cinema of the Spanish-speaking world. Some of the topics highlighted are Andean and Cuban music, as well as Mexican, Spanish, Argentine, and Chilean cinema.
- **Culture:** In addition to the cultural content described in the preceding section on reading materials, the Seventh Edition includes other cultural features.
    - **Vida y cultura:** An attractive magazine section (after **Capítulos 4, 9, and 15**) that presents articles on high-interest topics such as music, history, cuisine, and art.
    - **Ventanas culturales:** As the title suggests, these are windows into the culture and society of the Hispanic world. There are four categories of **Ventanas culturales: Nuestra comunidad, La lengua, La vida diaria, and Las costumbres**. The Seventh Edition features topics such as **flamenco** music, the **Diablada de Oruro** celebration in Bolivia, and the **Ballet Folklórico de México**.
    - **Ventanas al pasado:** Focus on some historical aspect of Hispanic culture. Some of the topics include the art of Diego Rivera and Frida Kahlo, Arabic contributions to the field of medicine, and the work of Spanish architect Antoni Gaudí.
    - **¡Ojo!** Brief descriptions of customs in and points of interest about the Hispanic world.
    - **¡Conozca... !:** This feature, new to the Seventh Edition, includes country-specific data on cities, population, holidays, typical foods and music, famous people, and colloquial language. This information can serve as a starting point for a more in-depth discussion of many aspects of daily life and culture in Spanish-speaking countries.
  - **Grammar:** Here are features of note in the Seventh Edition.
    - **Explanations:** Clear and concise explanations and the Answer Key provided in Appendix 4 allow the grammar component to be used by students outside the classroom. A simple overview of basic grammar, **Some Useful Grammatical Terms**, introduces the grammar of **Paso A**. A simple introduction to direct object pronouns has been added to **Capítulo 3**. This concept is re-entered in more detail in **Capítulo 6, Capítulo 8 and Capítulo 13**. **Gramática 11.2, Softening Commands, The Present Subjunctive following querer**, has been expanded to include the verb **sugerir**. This will allow students to practice the use of the present subjunctive in more contexts before

additional uses of the subjunctive are presented in subsequent chapters.

- **Margin Notes:** These give students quick hints and brief overviews of grammar points for review purposes.
- **Illustrations:** Many complex grammar concepts are illustrated with a drawing, called **Gramática ilustrada**, to help students visualize the grammatical structure.
- **Review:** The **¿Recuerda?** feature reminds students to review previous relevant grammar sections.
- **Helpful Hints:** **¡Ojo!** and other marginal boxes in the grammar section provide helpful hints for doing the grammar exercises.
- **Verbs:** Simple presentations of **-ar** and **-er/-ir** verbs are in **Paso C** and **Capítulo 1**. The present tense is reexamined more completely in **Capítulos 3** and **4**.

### Features and Changes in the *Cuaderno de actividades* (Workbook / Laboratory Manual)

The *Cuaderno de actividades* is intended for use primarily outside the classroom. This combined workbook / laboratory manual features **Actividades escritas**, **Actividades auditivas**, **Resumen cultural**, **Pronunciación y ortografía**, **Videoteca**, and **Lecturas**. The Preface in the *Cuaderno de actividades* provides a detailed description of all sections and types of activities.

- **Actividades escritas:** These writing activities echo the chapter themes and allow students to express themselves more freely than in the verification exercises of the **Gramática y ejercicios**.
- **Actividades auditivas:** These listening passages correspond to the chapter themes and give students the opportunity to hear Spanish speakers interacting using the vocabulary and structures featured in the chapter. Brief comprehension questions accompany these passages.
- **Resumen cultural:** These questions review the cultural content of the main text.
- **Pronunciación y ortografía:** Explanations of pronunciation and spelling are followed by audio exercises.
- **Videoteca:** Includes **Los amigos animados** and **Escenas en contexto**. Each section contains corresponding comprehension questions.
- **Lecturas:** New readings have been added, including several **Notas culturales**.

Although the **Actividades escritas** and the **Actividades auditivas** are in separate sections, they coordinate with the chapter themes. We suggest that instructors assign the **Actividades escritas** as they are working through the chapter and that they assign the **Actividades auditivas** toward the end of the chapter, when students have had

ample exposure to comprehensible input in class. Additional advanced grammar concepts, along with verification exercises, are in a section of the *Cuaderno* called **Expansión gramatical**. These additional grammar topics and others are also available on the Online Learning Center.

### 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, video, 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 *Dos mundos: Comunicación y comunidad*.

### For Instructors and for Students




McGraw-Hill has partnered with Quia™, the leading developer of online tools for foreign language instruction and learning, to create CENTRO, 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 Digital Transparencies and PowerPoint™ slides, as well as the ability to customize or add your own content.

- CENTRO includes a fully interactive digital version of the textbook that has 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.
- CENTRO is also home to the Quia™ online *Cuaderno de actividades*. This digital alternate version of the printed *Cuaderno* 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 *Cuaderno* contains the full Audio Program as well as segments from the DVD. The online *Cuaderno* also provides students with automatic feedback and scoring of their work.
- Also featured in CENTRO is a new collection of mini-documentaries and interviews from Yabla™, delivered in a player that allows students to view a transcript of the clips as well as to slow down the pace of the speaking, if they so desire. Interactive games are embedded in the player for additional comprehension and practice.

Please contact your local McGraw-Hill sales representative for more information. (<http://dosmundos.mhcentro.com>)

- The *Cuaderno de actividades*, described earlier, offers additional practice with vocabulary, grammar, and skill development.




- The Audio Program, coordinated with the **Actividades auditivas** from the *Cuaderno de actividades*, is available in audio CD format and also on the Online Learning Center. Additionally, an audio recording of the **Enlace a la literatura** passages and selected **Lecturas** from the textbook are included in special audio CDs as part of the Audio Program. The audio recordings for the **Lecturas** can also be found on the Online Learning Center. An audio icon identifies these readings in the textbook.
-  Each chapter of the DVD consists of two animated dialogues (**Los amigos animados**), and the **Escenas en contexto** (a two- to three-minute functional vignette filmed on location in Costa Rica, Ecuador, Mexico, Peru, and Spain). The Yabla™ videos, mentioned on the previous page, are also available on the DVD. The activities for these two segments are found in the **Videoteca** sections of the *Cuaderno de actividades*.
- The Online Learning Center ([www.mhhe.com/dosmundos7](http://www.mhhe.com/dosmundos7)) provides students with a wealth of activities specially created for use with *Dos mundos*. The Online Learning Center includes additional vocabulary and grammar practice quizzes, cultural activities (including new cultural PowerPoint™ slides), the Laboratory Audio Program, the Textbook Audio recordings, the Flash Grammar Tutorials, and more.
- A downloadable musical playlist, designed by the *Dos mundos* authors to coordinate with the text, is available for purchase through iTunes®. See the Online Learning Center for details.

### For Instructors Only

- The annotated *Instructor's Edition* of *Dos mundos* 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 Instructor's Resource Kit.
  - Instructors have password-protected access to all portions of the Online Learning Center, which includes such resources as the Instructor's Manual and the Instructor's Resource Kit, Digital Transparencies, Cultural PowerPoint™ presentations, the Testing Program, the Audioscript, and more. For password information, please contact your McGraw-Hill sales representative.
  - The Picture File contains fifty color photographs, designed to stimulate conversation in the classroom.
  - The Instructor's Manual provides a general introduction to communicative language teaching and to the types of activities found in the program. It also offers step-by-step instructions for teaching the **Pasos** and **Capítulo 1**. There are suggestions for pre-text activities, TPR (Total Physical Response) sequences, and many additional activities for each chapter.
  - The Instructor's Resource Kit contains supplementary activities and games that correspond to chapter themes.
- The Seventh Edition also includes Internet activities (also available on the *Dos mundos* Online Learning Center) and a **Lotería cultural** for each chapter.
- A set of Digital Transparencies displays drawings, color maps, and other illustrations, mostly from the main text.
  - The Testing Program contains listening comprehension (with Testing Audio CD), reading, vocabulary, and grammar tests. It also includes suggestions for testing oral production and writing skills. The Seventh Edition provides nine sample exams (one for each two-chapter segment), as well as a variety of alternative activities/exercises for all three **Pasos** and fifteen chapters that can be recombined to create different versions of the tests.
  - The Audioscript is a transcript of all recorded materials in the Audio Program.

### Other Materials Available

- The *¡A leer! Easy Reader Series* features two short readers, *Cocina y comidas hispanas*, on regional Hispanic cuisines, and *Mundos de fantasía*, which contains fairy tales and legends.
- The *Storyteller's Series* offers high-interest fiction designed for advanced beginning or intermediate students. Three books are available: *Viajes fantásticos*, *Ladrón de la mente*, and *Isla de luz*.
- The *El mundo hispano* reader features five major regions of the Hispanic world, as well as a section on Hispanics in the United States.
-  CourseSmart is a new way find to and buy eTextbooks. At CourseSmart you can save up to 50 percent 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](http://www.coursesmart.com).

### Second-Language Acquisition

*Dos mundos* is designed to work well with a variety of communicative approaches. The program is primarily based on Tracy D. Terrell's research, James Asher's Total Physical Response (TPR), and elements of Stephen D. Krashen's theoretical model of second-language acquisition.<sup>1</sup> Krashen posits that we have two ways of developing language ability: acquisition and learning. *Language acquisition* is a subconscious or automatic process; that is,

<sup>1</sup>Portions of this section (and the next) are quoted by permission of Stephen D. Krashen, *Fundamentals of Language Acquisition*, Laredo Publications, 1992.

we are not focused on form and we are usually not aware that it is happening. Research supports the view that adults can and do acquire language subconsciously, even if not as naturally as children do. *Language learning* is a conscious or controlled process: it occurs when we are focused on form and aware that we are learning. When you talk about grammar rules, you are usually talking about learning.

We normally produce language using our acquired or implicit linguistic competence, whereas we use our learned system—our knowledge of explicit rules—to monitor or edit our output. Current theories of language acquisition posit that we acquire language best when we understand messages or receive *comprehensible input*, either aural or written: reading is an excellent source of comprehensible input.

These theories also suggest that attitudes and feeling can influence language acquisition. If students are overly anxious or do not perceive the target culture in a positive light, they may understand the input but a psychological block (the Affective Filter) will prevent their acquisition of the new language.<sup>2</sup>

### Dos mundos: From Theory to Action

Our goal is to make language acquisition theory work in the classroom. Here is how we do it.

#### 1 Aiming for Meaning

The primary goal of the *Dos mundos* classroom is to provide aural and written input that is both interesting and comprehensible. This input helps students take in meaning and integrate it within their developing language system. *Dos mundos* helps students create meaning from the new language through both comprehensible input (listening) and guided output (speaking).

#### 2 I'm Listening!

Comprehension precedes production in both first- and second-language acquisition. Thus, students' ability to use new vocabulary and structures is directly related to the opportunities they have had to interact aurally, orally, and visually in meaningful and relevant contexts with the new language. Students need many opportunities to interact in meaningful contexts before they can express their own meaning successfully.

#### 3 Taking Our Time

Because speech emerges in stages, *Dos mundos* allows for three stages of language development: comprehension, early speech, and speech emergence.

The activities in **Paso A** are designed to give students the opportunity to develop initial comprehension ability while producing only minimal fixed expressions (see **Diálogos** in the section **Los saludos** in **Paso A**). The activities in **Paso B** encourage the transition from comprehension to the ability to respond naturally in single words. By the end of **Paso C** and through **Capítulo 1**, most students are making the first transitional steps from short answers to longer phrases and complete sentences. This is accomplished through guided output activities such as **Diálogos abiertos**, **Descripción de dibujos**, **Intercambios**, and **Entrevistas**. Students will continue to pass through these same three stages with the new material of each chapter. It is important to keep in mind that the vocabulary and structures presented in **Capítulo 1** may not be fully acquired until **Capítulo 5** or later.

The pre-text activities, the **Actividades de comunicación**, and the **Actividades auditivas** in the *Cuaderno de actividades* all provide opportunities for understanding Spanish before more developed production is expected. The Instructor's Manual includes additional activities for each chapter to provide further opportunities for comprehensible input and guided production. As students gradually become more fluent listeners and speakers, *Dos mundos* challenges their skills with higher level language and more open-ended output activities: **Entrevistas**, **Narración**, **¡Cuéntenos usted!** This process helps students continue to acquire higher level lexical and grammatical structures.

#### 4 We All Make Mistakes

Errors in form are not corrected in classroom activities that are aimed at communication. We anticipate that students will make many errors as speech emerges. Given sufficient exposure to Spanish, these early errors do not usually affect students' future language development nor do they impede basic interpersonal communication with native speakers. While doing the **Actividades de comunicación** in class, we recommend correcting only factual errors and responding naturally to students' communication, expanding or restating when it feels normal and natural to do so and when the correction or expansion can be woven easily into the conversational thread.

In contrast, students can and should correct their responses to the self-study **Gramática y ejercicios** using the Answer Key in Appendix 4 and to the **Actividades auditivas** and the **Actividades escritas** using the Answer Key at the back of the *Cuaderno de actividades*.

#### 5 Relax and Let it Happen!

Students acquire language best in a low-anxiety environment and when they are truly engaged with the material. Such an atmosphere is created when the instructor: (1) provides

<sup>2</sup>For more detailed information, see the section on Second-Language Acquisition Theory in the Instructor's Manual.

students with truly interesting, comprehensible input; (2) does not focus excessively on form; and (3) lets students know that communicating in a new language is possible. Student motivation to acquire Spanish will be higher if he/she has enjoyable and meaningful experiences in the new language. The *Dos mundos* program creates a positive classroom atmosphere by sparking student interest and encouraging involvement in two sorts of activities: those that relate directly to students and their lives and those that relate to the Hispanic world. Hence, the **dos mundos** referred to in the title. Input and interaction in these two areas—along with the expectation from the instructor that students will be able to communicate their ideas—create a classroom environment wherein the instructor and the students feel comfortable listening and talking to one another.

## 6 It Takes a Community

People acquire both first and second languages as part of a larger language community. Group work in a *Dos mundos* classroom provides valuable oral interaction in Spanish and creates a classroom community that facilitates communication. Students are also encouraged to integrate themselves into the larger Hispanic community through cultural readings, Internet activities, and service opportunities.

## 7 Speak Your Mind!

Speaking helps language acquisition in several ways. It encourages comprehensible input via conversation, and it provides feedback on communicative accuracy (Was the

listener able to understand the speaker?). Speaking also allows students to engage in real language use as the instructor and students share opinions and information about themselves. *Dos mundos* provides students with many opportunities for meaningful production in Spanish.

## 8 A Place for Grammar

Although *Dos mundos* focuses on acquiring communicative competence through oral, listening, and written activities, there are also practical reasons for grammar study. Formal knowledge of grammar helps students edit their written work; it also gives students confidence about their progress with the new language. Some language students derive great satisfaction when they learn about what they are acquiring and when they are able to utilize grammatical knowledge to make the input they hear and read more comprehensible. In addition, a gentle focus on form may help some students to recognize gaps in their developing language and thereby achieve more accuracy in their output.

## 9 Language with a Purpose

The goal of a *Dos mundos* Spanish class is proficiency in basic communication skills: listening, reading, speaking, and writing. Proficiency is defined as the ability to understand and convey information and/or feelings in a particular situation for a particular purpose. Grammatical accuracy is one part of communicative proficiency, but it is not the primary goal. The activities in *Dos mundos* support different aspects of language acquisition.

| COMPREHENSIBLE INPUT   | OUTPUT  | EXPLICIT KNOWLEDGE OF RULES                     |
|--|---|---|
| Pre-text activities<br><b>Actividades de comunicación</b>                                    | <b>Actividades de comunicación</b>  | <b>Gramática y ejercicios</b>                   |
| <b>Ventanas culturales</b><br><b>Ventanas al pasado</b><br><b>Enlaces</b><br><b>Lecturas</b> | <b>¡Dígalo por escrito!</b><br><b>¡Cuéntenos usted!</b><br><b>Un paso más...<br/>ia escribir!</b><br><b>Un paso más...<br/>ia conversar!</b><br><b>Actividad creativa</b> | <b>Ejercicios de pronunciación y ortografía</b> |
| <b>Actividades auditivas</b><br><b>Videoteca</b>   | <b>Actividades escritas</b>   |   |

*Dos mundos* materials fully support the National Standards for Foreign Language Education.<sup>3</sup>

| STANDARD      | DOS MUNDOS MATERIALS  |
|---------------|---|
| Communication | <b>Actividades de comunicación, En resumen, ¡Cuéntenos usted!, Actividades auditivas</b>  |
| Cultures      | Opener page fine art, <b>Sobre el artista, ¡Conozca... !</b> sections on opening pages, <b>¡Ojo!</b> side bars, <b>Ventanas culturales, Ventanas al pasado, Video (Escenas en contexto)</b> |
| Connections   | <b>Ventanas culturales, Ventanas al pasado, Enlaces literarios, Lecturas, Video (Escenas en contexto)</b>   |
| Comparisons   | <b>Gramática y ejercicios, Pronunciación y ortografía, Ventanas culturales, Ventanas al pasado, Lecturas, Video (Escenas en contexto)</b>   |
| Communities   | <b>Ventanas culturales, Conexión a la comunidad, Video (Escenas en contexto),</b><br>Internet activities from the IRK   |

### **Dos mundos Methodology: Specifics**

Each of the fifteen regular chapters of *Dos mundos* opens with the **Actividades de comunicación y lecturas**, which stimulate the acquisition of vocabulary and grammar. The following types of communicative activities appear in most chapters.

Student-centered input (pre-text oral activities in Instructor's Edition)

Photo-centered input (Pre-text oral activities in Instructor's Edition)

Definitions (**Definiciones**)

Association activities (**Asociaciones**)

Discussions (**Conversación, Un paso más... ¡a conversar!**)

Realia-based activities (**Del mundo hispano**)

Description of drawings (**Descripción de dibujos**)

Interactions (**Intercambios**)

Narration series (**Narración**)

Dialogues (**Diálogos, Diálogos abiertos**)

Identification activities (**Identificaciones**)

Personal opinion activities (**Preferencias**)

Interviews (**Entrevistas**)

Polls (**Encuestas**)

Culminating activities (**En resumen**)

Storytelling activity (**¡Cuéntenos usted!**)

Creative writing activities (**Un paso más... ¡a escribir!, ¡Dígalo por escrito!, Actividad creativa**)

In addition, the Instructor's Manual contains TPR (Total Physical Response) and additional activities, all of which provide comprehensible input.

The **Vocabulario** list that follows each **Actividades de comunicación y lecturas** section contains most of the new words that have been introduced in the vocabulary displays and activities. Students should recognize these words when they are used in a clear, communicative context. Many will also be actively used by students in later chapters and as the course progresses.

The readings in *Dos mundos* are by no means exhaustive; we recommend that instructors read aloud to students and when students are ready for independent reading, allow them to select material of interest to them. The *¡A leer! Series*, the *El mundo hispano* reader, or the *Storyteller's Series* are appropriate for second-, third-, or fourth-semester accompaniment to *Dos mundos*.

The **Gramática y ejercicios** sections (the blue pages) at the end of each chapter are designed for quick reference and ease of study. The purpose of the grammar exercises is for students to verify that they have understood the explanation: we do not believe that students acquire grammar by doing exercises. Students may self-check their work using the Answer Key found in Appendix 4 of the textbook.

Most new topics in the **Actividades de comunicación y lecturas** sections begin with references (marked **Lea Gramática...**) to the pertinent grammar section(s) of the chapter. The **Actividades de comunicación** are designed to be done in a purely communicative way, with both instructor and students focusing on the message being conveyed. Although all activities can be done without previous grammar study, most students will find it helpful to review the associated grammar points before doing the **Actividades de comunicación**.

<sup>3</sup>See the Instructor's Manual for more detail.



## Acknowledgments

A special note of gratitude is due to Stephen D. Krashen for his research on second-language acquisition theory. Dr. Krashen has given us many valuable insights into creating more natural activities and providing comprehensible input for students. We also remain grateful to Dr. Joseph Goebel for his help in writing the section **¡Dígalo por escrito!**

We would like to thank Dr. Karen Christian for her contributions to the first Instructor's Resource Kit (with the Third Edition). And our heartfelt thanks go to Beatrice Tseng (Irvine Valley College) for her creative work on the Fourth, Fifth, Sixth, and Seventh Editions of the Instructor's Resource Kit and for her tireless quest to update the Internet activities.

The authors would like to express their gratitude to the many members of the language-teaching profession whose valuable suggestions through reviews and user diaries contributed to the preparation of the Seventh Edition. The appearance of their names here does not necessarily constitute an endorsement of the text or its communicative methodology.

## User Diarists

Tania Garmy, University of Tulsa  
Nancy Shearer, Cuesta College

## Reviewers

Beatriz Gómez Acuña, Carthage College  
Pilar Ara, Pasadena City College  
Carolina Ávila, Mexican American Cultural Center  
Edward Baranowski, California State University, Sacramento  
Geoffrey Ridley Barrow, Purdue University, Calumet-Hammond  
Luis Belaustegui, University of Missouri, Kansas City  
Linda Burgess-Getts, Thomas Nelson Community College  
Fernando Burgos, University of Memphis  
Rosa Campos-Brito, Loyola College of Maryland  
Lina Castellanos, Carthage College  
An Chung Cheng, University of Toledo  
Candace J. Chesebro, Chapman University  
Edgar Cota-Torres, University of Colorado, Colorado Springs  
Patricia Crespo-Martín, Foothill College  
Michael F. Dillon, Piedmont College  
Concepcio Domenech, Front Range Community College  
Andrés Xavier Echarri, University of West Georgia  
Paul Eckhardt, Mt. Hood Community College

Ezekiel J. Flannery, Purdue University, Calumet-Hammond  
Ruston C. Ford, Indian Hills Community College  
Christina Fox-Ballí, Eastfield College  
Paola Galeano, Carthage College  
Kathleen Gallivan, West Virginia University  
Joseph J. Goebel Jr., The College of New Jersey  
Ana B. Fernández González, West Virginia University  
Bridgette W. Gunnels, University of West Georgia  
Polly J. Hodge, Chapman University  
Alex Idavoy, Brookdale Community College  
Robert Jacques, Georgian Court College  
Barbara Kruger, Finger Lakes Community College  
Linda Elizabeth Lassiter, Southern University and A&M College  
Ornella Lepri Mazzuca, Dutchess Community College  
Ellis B. Long, Thomas Nelson Community College  
Rebecca López, Mexican American Cultural Center  
Teresita López, Camden County College  
Elvia Macías de Pérez, Folsom Lake College  
Richard McCallister, Delaware State University  
Carlos Molina, Mexican American Cultural Center  
Gerry Monroy, Brookdale Community College  
Thelma Montoya, Mexican American Cultural Center  
Regina Morín, The College of New Jersey  
Rebekah L. Morris, Wake Forest University  
Stacie Munger, Cochise College  
Daniel J. Nappo, University of Tennessee, Martin  
Eduardo Negueruela, University of Miami  
Nancy Nieman, Santa Monica College  
Michelle Renee Orecchio, University of Michigan  
Arturo Ortiz, Lenoir-Rhyne College  
Linda Patton, Central Oregon Community College  
Teresa Pérez-Gamboa, University of Georgia  
Loknath Persaud, Pasadena City College  
Jesús R. Pico-Argel, Wake Forest University  
Ana Piffardi, Eastfield College  
Kristina Primorac-Waggoner, University of Michigan  
Kathryn Quinn-Sánchez, Georgia Court University  
Callie Rabe, Finger Lakes Community College  
Alister Ramírez, Hunter College, CUNY  
Elsy Ramírez-Monroy, Brookdale Community College  
Lea Ramsdell, Towson University  
Tony Rector-Cavagnaro, Cuesta College  
Sofía Hurón Reyes, Mexican American Cultural Center

Pascal Rollet, Carthage College  
 Marcos Romero, Aquinas College  
 Leticia Romo, Wake Forest University  
 Linda Ann Roy, Tarrant County College  
 Lilia Ruiz Debbe, SUNY-Stony Brook  
 Eric Sakai, Community College of Vermont, Montpelier  
 Fernando Salcedo, Riverside Community College District  
 Annette Sánchez, Nashville State Community College  
 Elizabeth Buckley Sánchez, University of Tulsa  
 Robert Sanders, Portland State University  
 Arthur J. Sandford, Ventura College  
 Terry D. Sellars, Nashville State Technical Community College  
 Virginia Serna, Texas State Technical College  
 Nancy Shearer, Cuesta College  
 James Smolen, Bucks County Community College  
 Craig Stokes, Dutchess Community College  
 Silvia Teodorescu, Hartnell College  
 Jasmina Terzioska, Purdue University, Calumet-Hammond  
 Beatrice Tseng, Irvine Valley College  
 María-Encarna Moreno Turner, Wake Forest University  
 Titiana Vargas, Carthage College  
 Ferdinand Vélez, Eastern Washington University  
 Clara Vélez-Graham, Phoenix College  
 Gloria Vélez-Rendón, Purdue University, Calumet-Hammond  
 Celinés Villalba, University of California, Berkeley  
 Susan Walter, University of Denver  
 Suzanne Ward, Davidson County Community College  
 Susan Zárate, Santa Monica College

Many other people participated in the preparation of the Seventh Edition of *Dos mundos*. We feel indebted to Dr. Thalia Dorwick for the guidance and opportunities she has given to us throughout the years. We are grateful to Dr. William Glass, our Editorial Director for this project, who encouraged us to strengthen the cultural and literary content of *Dos mundos* and who continues to advise us on aspects of second-language acquisition. Our sponsoring editor, Katie Crouch, helped us to envision the design of this edition and brought a wealth of fresh ideas to our project. Our Seventh Edition editor, Jenni Kirk, was immensely helpful. We thank her for her patience, care, and support for helping us to realize all of our new ideas and for the great photos she found!

We are grateful to the following McGraw-Hill staff for tireless work and assistance on this edition: Scott Tinetti (Director of Development & Media Technology), Janina Tunac-Basey (Editorial Coordinator), Carey Eisner (Production Editor), Nora Agbayani (Photo Research Coordinator), Gene Fitzer (Photo Researcher), Preston Thomas (Design Manager), Richard DeVitto (Production Supervisor), and Allison Hawco (Senior Media Producer).

We would also like to acknowledge the sales and marketing support we have received from McGraw-Hill over the years, and specifically from Jorge Arbuja (Marketing Manager).

Special thanks go to Sally Richardson, the gifted artist who made our Cast of Characters come to life in previous editions and to Daryl Slaton, the artist on the Seventh Edition who also created our exciting animation segments. In addition we would like to thank Laura Chastain (El Salvador) for her help with questions of language usage and cultural content.

Finally, we thank each other for many years of moving *Dos mundos* from idea to print. We hope our contributions continue to be worthwhile in the 21st century.

# To the Student

## A Few Words about *Dos Mundos: En Breve*

This text is a new, shorter version of the Seventh Edition of *Dos mundos: Comunicación y comunidad*. It is identical to that edition of *Dos mundos*, except that the last four chapters have been omitted. What follows is the student preface for the Seventh Edition of *Dos mundos* (the complete text).

The course you are about to begin is designed to help you develop your ability to understand and speak everyday Spanish, and to help you learn to read and write in Spanish.

Researchers distinguish two ways of developing ability in another language: (1) through a subconscious process called language acquisition—like “picking up” Spanish while living in Mexico or Spain; and (2) through a conscious process called language learning, which has to do with memorizing and applying grammar rules. *Language acquisition* gives us our fluency, much of our accuracy in speaking, and our ability to understand language when we hear it. You know you’ve acquired a word when it “feels” and sounds right in a given context. *Language learning* is not as useful in oral communication, but it helps us edit our speech and writing. You know you’ve *learned* a rule when, for example, you can recall it in order to produce the right form of a verb.

The **Actividades de comunicación y lecturas** of *Dos mundos* will help you acquire Spanish through listening to your instructor and interacting with your classmates; the **Actividades auditivas** of the *Cuaderno de actividades* also provide opportunities to practice your listening comprehension skills. The **Gramática y ejercicios** section of the text and many sections of the *Cuaderno* will offer opportunities for learning Spanish and for applying the rules you have learned. Our goal in *Dos mundos* is to make it possible for you to *acquire* the language, not just *learn* it. Keep in mind that language acquisition takes place when we understand messages; that is, when we comprehend what we read or what we hear. The most effective ways for you to improve your Spanish are to listen to it, read it, and interact with native speakers of the language as much as possible!\*

Classes that use *Dos mundos* provide you with a great deal of language you can understand. Your instructor will speak Spanish to you and will use gestures, photos, real

objects, and sound effects to make himself or herself understood. You only need to focus on what your instructor is saying; that is, on *the message*. You do not have to think *consciously* about grammar or try to remember all the vocabulary that is being used.

You will also have plenty of opportunities for reading. The more you read, the better your Spanish will become. When you are reading, pay attention to the message. You don’t have to know every word or figure out every grammatical structure in order to understand what you read!

You will be speaking a lot of Spanish in the classroom, both with your instructor and with your classmates. And when you speak, you will make mistakes. Don’t be overly concerned about these mistakes; they are a natural part of the language acquisition process. The best way to eliminate your errors is not to worry or think hard about grammar when you talk but to continue to get more language input through listening, conversation, and reading. In time, your speech will become more accurate.

## Getting Started with the *Pasos*

Understanding a new language is not difficult once you realize that you can comprehend what someone is saying without knowing every word. The key to communication is *understanding the ideas* and *the message* the speaker wants to convey.

Several techniques can help you develop good listening comprehension skills. First and most important, *you must guess at meaning!* In order to improve your ability to guess accurately, pay close attention to the context. If someone greets you at 3:00 P.M. by saying **Buenas tardes**, chances are they have said *Good afternoon*, not *Good morning* or *Good evening*. You can make a logical guess about the message being conveyed by focusing on the greeting context and time of day.

In class, ask yourself what you think your instructor has said even if you haven’t understood most—or any—of the words. What is the most likely thing to have been said

---

\*For a more in-depth understanding of the terms *acquisition* and *learning* you may wish to read the To the Instructor section of this text.

in a particular situation? Be logical in your guesses and try to follow along by paying close attention to the flow of the conversation. *Context, gestures, and body language will all help you guess more accurately.*

Another strategy for good guessing is to *listen for key words*. These are the words that carry the basic meaning of the sentence. In the class activities, for example, if your instructor points to a picture and says in Spanish, **¿Tiene el pelo castaño este hombre?** (*Does this man have brown hair?*), you will know from the context and intonation that a question is being asked. By focusing on the key words **pelo** (*hair*), **castaño** (*brown*), and **hombre** (*man*), you will be able to answer the question correctly.

Remember: *You do not need to know grammar rules to understand much of what your instructor says to you.* For example, you wouldn't need to know the words **Tiene, el,** or **este** in order to get the gist of the previous question. Nor would you have needed to study verb conjugations. However, if you do not know the meaning of the key vocabulary words, **pelo, castaño,** and **hombre,** you will not be able to make good guesses about what is said.

## Vocabulary

Because comprehension depends on your ability to *recognize the meaning of key words* used in the conversations you hear, the preliminary chapters of *Dos mundos*—the **Pasos**—will help you become familiar with many new words in Spanish, probably several hundred of them. *You should not be concerned about pronouncing these words perfectly; saying them easily will come with more exposure to spoken Spanish.*

Review key vocabulary frequently: Look at the Spanish and try to *visualize the person* (for words such as *man* or *child*), *the thing* (for words such as *chair* or *pencil*), *a person or thing with particular characteristics* (for words such as *young* or *long*), or *an activity or situation* (for phrases such as *stand up* or *is wearing*). You do not need to memorize these words; concentrate on recognizing their meaning when you see them and when your instructor uses them.

## Classroom Activities

In the preliminary chapter, **Paso (Step) A**, you will be doing three types of class activities: (1) TPR; (2) descriptions of classmates; and (3) descriptions of pictures.

**TPR (Total Physical Response):** TPR is a technique developed by James Asher, Professor Emeritus, at San Jose State University in Northern California. In TPR activities your instructor gives a command that you act out. This type of activity may seem somewhat childish at first, but if you relax and let your body and mind work together to absorb Spanish, you will be surprised at how quickly and how much you can understand. You do not have to

understand every word your instructor says, only enough to perform the action called for. If you don't understand a command, sneak a look at your fellow classmates to see what they are doing.

**Descriptions of students:** On various occasions, your instructor will describe students in your class. You should try to remember the name of each of your classmates and identify who is being described.

**Descriptions of pictures:** Your instructor will bring pictures to class and describe the people in them. Your goal is to identify the picture being described.

In addition, *you will learn to say a few common phrases of greeting and leave-taking* in Spanish. You will practice these in short dialogues with your classmates. Don't try to memorize the dialogues; just have fun with them. Your pronunciation will not be perfect, but if you are able to communicate with native speakers, then your accent is good enough. Your accent will continue to improve as you listen and interact in Spanish.

## Lecturas

Reading is a valuable activity that will help you acquire Spanish and learn about the Spanish-speaking world. When you read in Spanish, *focus on the meaning*; that is, “get into” the context of the story or reading selection. You do not need to know every word to understand a text. There may be a word or two that you will have to look up occasionally, to aid comprehension. But if you find yourself looking up many words and translating into English, *you are not reading*. As your ability to comprehend spoken Spanish improves, so will your reading ability, and as reading becomes easier you will, in turn, comprehend more spoken Spanish.

You may want to keep the following techniques in mind as you approach all of the reading materials in *Dos mundos*:

1. Look at the title, pictures, and any other clues outside the main text for an introduction to what the reading is about.
2. Scan the text for cognates and other familiar words.
3. Skim over the text to get the gist of it without looking up words.
4. Use context to make intelligent guesses about unfamiliar words.
5. Read in Spanish, picturing the story or information instead of trying to translate it in your mind as you go.

## Gramática y ejercicios

The final section of each chapter is a grammar study and reference manual. The grammar exercises are meant to be completed at your own pace, at home, in order to allow



you time to check the forms of which you are unsure. Your reference tools are the grammar explanations, the Verb Charts, appendices, and the Answer Key to grammar exercises in Appendix 4. We advise you to use your knowledge of grammar when it does not interfere with communication; for example, when you edit your writing. If you do so, your writing will have a more polished feel. Also, some students find that studying grammar helps them understand classroom activities better.

The beginning of most **Actividades de comunicación y lecturas** sections has a reference note (**Lea** [*Read*]

**Gramática...**) that tells you which subsection of grammar in that chapter to read. Keep in mind that grammar explanations teach you *about* Spanish; they do not *teach* you Spanish. Only real comprehension and communicative experiences will do that. Grammar references are there to help you look up any information you may need or to help you clear any doubts you may have.

Remember that your instructor and the text materials can open the door to communicating in Spanish, but you must enter by yourself!

## Tips for Success

Here are some suggestions for a successful experience acquiring Spanish.

### Getting Started

- Familiarize yourself with the *Dos mundos* text and the *Cuaderno de actividades*.
- Do not expect to be able to communicate as clearly in Spanish as you do in your native language.
- Remember that each individual will acquire Spanish at a different rate.
- Be patient; it is not possible to fully acquire a new language in one or two semesters of study.
- Celebrate your accomplishments; it is possible to communicate with native speakers even though your Spanish is not yet fluent.

### Listening

- Focus on understanding the general meaning.
- Listen for key words.
- Use contextual clues and body language to understand native speakers.
- Listen to the **Actividades auditivas** four or five times each before checking the Answer Key.
- Listen to the feedback you get from your instructor and native speakers.

### Reading

- Concentrate on the topic and the main ideas.
- Use context to make logical guesses at meaning.
- Read in Spanish as much as possible.

### Speaking

- Go over the **Actividades de comunicación** before going to class.
- Don't rush through activities; use them to develop natural conversations in Spanish with your classmates.
- Use gestures and act out ideas and messages.
- Ask: **¿Cómo se dice \_\_\_\_\_ en español?**
- Speak Spanish to your instructor and classmates whenever possible.
- Don't be afraid to make mistakes; beginners are not expected to speak perfectly.
- Don't be overly concerned about your pronunciation.
- Use the Audio Program that accompanies the *Cuaderno* to listen for correct pronunciation of vocabulary and do the pronunciation exercises included in each chapter.

### Writing

- Keep your sentences simple and direct.
- Refer back to the grammar points you have studied to edit and refine your writing.
- Use the reference tools in the appendices: Verb Charts; Grammar Summary Tables; Syllabication, Stress, and Spelling.

### Spanish Outside the Classroom

- Watch Spanish-language movies, video, and television.
- Listen to Spanish-language radio.
- Read newspapers in Spanish (available on the Internet).
- Talk with native speakers.
- Use the *Dos mundos* website at [www.mhhe.com/dosmundos7](http://www.mhhe.com/dosmundos7) to review grammar and vocabulary, take practice quizzes, listen to audio components, and explore links to other Internet sites in Spanish.

# The Cast of Characters and *Los amigos animados*

Many of the activities and exercises in *Dos mundos* are based on the lives of a Cast of Characters from different parts of the Spanish-speaking world. Additionally, these characters are brought to life through Flash™ animation technology in the **Los amigos animados** segments. The animations are found on the Video, within CENTRO, and on the Online Learning Center.

**Los amigos estadounidenses** (U.S. friends) are a group of students at the University of Texas at San Antonio. Although they are all majoring in different subjects, they know each other through Professor Adela Martínez's 8:00 A.M. Spanish class.



**Los amigos hispanos** (Hispanic friends) live in various parts of the Spanish-speaking world. In **México** you will meet Silvia Bustamante and her boyfriend, Ignacio (Nacho) Padilla.

You will also get to know Raúl Saucedo and his family. Raúl lives with his parents in Mexico City but is currently studying at the University of Texas at San Antonio; he knows many of the students in Professor Martínez's class. You will meet Raúl's grandmother doña María Eulalia



González de Saucedo, as well as other members of his extended family: his three older siblings, Ernesto, Andrea and Paula (who are twins), and their families.



doña María Eulalia y Raúl

Raúl's older brother Ernesto is married to Estela Ramírez. They have three children, Amanda, Guillermo, and Ernestito. Andrea is married to Pedro Ruiz, and they have two young daughters, Marisa and Clarisa. Paula is a single travel agent who lives and works in Mexico City.



The Saucedo children have school friends. Amanda's best friend is Graciela Herrero, whose brother is Diego Herrero. Amanda has a boyfriend, Ramón Gómez, and Graciela's boyfriend is Rafael Quesada.



There are also friends and neighbors of the Saucedo and Ruiz families: don Eduardo Alvar and don Anselmo Olivera; doña Lola Batini; and doña Rosita Silva and her husband, don Ramiro.



In **Puerto Rico** you will meet Carla Espinosa and her friend Rogelio Varela, students at the University of Puerto Rico in Río Piedras. You will also meet Marta Guerrero, a young Mexican woman living in Puerto Rico.

In **España** (Spain) you will accompany an American student, Clara Martin, on her travels. Her friends in Spain are Pilar Álvarez and Pilar's boyfriend, José Estrada.



You will get to know Ricardo Sícora in Caracas, **Venezuela**. He is 19 years old and has recently graduated from high school.

In **Argentina** you will meet Adriana Bolini, a young woman who works for a computer company, and her friend, Víctor Ginarte.

On the radio you will listen to Mayín Durán, who is from **Panamá**. Mayín works as an interviewer and reporter for KSUN, Radio Sol de California, in Los Angeles.



You will meet the Yamasaki family in **Perú**: Susana Yamasaki González and her two sons, Armando and Andrés.

In **Miami** you will meet Professor Rubén Hernández Arenas and his wife, Doctora Virginia Béjar de Hernández.

