



PREFACE

We are delighted to publish the Fifth Edition of the innovative and communicatively oriented textbook *¿Sabías que...?* When we wrote the First Edition, we were responding to what we saw as a real need in the field: a package of materials that was truly oriented toward communication in the classroom and that broke away from traditional presentations and practice of grammar. We wanted to demonstrate that classrooms could be places where the language was used to talk about real things without sacrificing coverage of basic grammatical points that most instructors have come to expect from beginning Spanish textbooks. We also wanted to create a book that incorporated the ideas behind the roles of both input and output in language learning and fashioned them into a coherent approach. Our concern was simply this: Without new materials and with severe constraints on their time, how could instructors move classes toward the kinds of instructional interactions that theory and research were showing to be beneficial to language learning? We believed that without a change in approach, there could be no change in language instruction.

Now, sixteen years later, we find that the description of the First Edition of *¿Sabías que...?* is still appropriate for this Fifth Edition.

Are you looking for a Spanish textbook that

- encourages students to concentrate on exchanging real-life information about each other and the world around them?
- makes as much use of class time as possible to communicate ideas?
- is at times provocative?
- is filled with engaging activities?

Are you looking for a textbook that is all those things but doesn't sacrifice basic grammar? Then welcome to *¿Sabías que...?* and the world of information-based instruction! *¿Sabías que...?* is an innovative package of materials for introductory Spanish courses. It weaves together content language learning and interactive tasks in which information is exchanged—and it gives a complete package to instructors who want to develop

students' communicative proficiency in all four skills from the first day of instruction.

Are you also looking for a textbook that can help you focus on the five Cs of the Standards for Foreign Language Learning: *Communication, Cultures, Connections, Comparisons, and Communities*? In as much as a beginning university level textbook can reflect the spirit of the Standards, *¿Sabías que...?* does an excellent job.

- **Communication:** *¿Sabías que...?* is ideal as a starting point in terms of communication for learners of Spanish because of the meaningful and communicative tasks that form the core of its pedagogy. Communication in *¿Sabías que...?* occurs in all skills and pushes learners to use what they have learned in a purposeful manner.
- **Cultures:** *¿Sabías que...?* introduces learners to both *big C* and *little c* cultural information through the **¿Sabías que...?** boxes, the **Vistazos culturales** sections, and elsewhere.
- **Connections:** Learners frequently make connections with other disciplines through the readings as well as through tasks that ask them to bring in knowledge from other areas.
- **Comparisons:** Learners compare and contrast aspects of grammar, vocabulary, and usage not only between English and Spanish but also between dialects of Spanish.
- **Communities:** Finally, learners are encouraged to use Spanish outside the classroom with assignments that get them to interview people and use the Web. In this way, they are pushed to use Spanish in a non-academic setting and to seek connections with communities beyond classroom walls.

Both instructors and students will find *¿Sabías que...?* to be a *real* book. It contains universal topics and contemporary themes that are meaningful to students. Many of its readings were culled from magazines that were written for Spanish speakers and not contrived for grammar or vocabulary practice. Spanish is actually used, not just talked about. We hope that you'll share our enthusiasm for these materials, and that you

and your class will enjoy many hours of both learning Spanish and learning about each other.

The Information-Based Task Approach

The information-based task approach is a communicative approach. It springs from the idea that languages are best learned when real-world information becomes the focus of student activities. The organization of an information-based approach is simple:

1. Formulate a question or set of questions for the student to answer.
2. Give the student the linguistic tools necessary to get the answer.
3. Provide the student with a source or sources for the information.

For more on this unique and innovative approach, please consult the *Instructor's Manual*.

Organization of the Text

¿Sabías que...?, Fifth Edition, consists of a preliminary lesson (**Lección preliminar**) and six units of three lessons each. Each unit presents a general theme that is explored in its three lessons.

The organization of the major sections of each lesson allows instructors to organize class meetings better and develop course syllabi (see the *Instructor's Manual* for ideas on lesson and syllabus planning). Each of these major sections is described in the Guided Tour Through *¿Sabías que...?* on the following pages. The first two lessons of every unit include:

- three **Ideas para explorar** sections
- vocabulary (**Vocabulario**) and grammar (**Gramática**) presentations within each **Ideas para explorar** section
- **Intercambio**
- **Vistazos culturales**

The third lesson of each unit includes:

- two **Ideas para explorar** sections
- **Vocabulario** and **Gramática** presentations
- **Vamos a ver**
- **Composición***
- **Vistazos culturales**

***Lección 3** contains an **Intercambio** activity instead of **Composición**.

A Guided Tour Through ¿Sabías que...?

Lesson-Opening Page Each lesson-opening page contains an advance organizer that informs students about what they will be focusing on in the current lesson. Another feature included on each lesson-opening page is a stop-sign icon that references the **Intercambio** or **Composición** activity at the end of the lesson. This offers students a preview of what they will learn in the lesson and gives them a task to work toward.

Ideas para explorar Each **Ideas para explorar** section introduces a subtopic of the lesson theme through the **Vocabulario** and **Gramática** presentations.

Vocabulario Each **Vocabulario** presents new active vocabulary related to the lesson theme and is followed by activities that encourage students to use the new vocabulary in context.

Some **Vocabulario** sections include **Vocabulario útil** boxes. These boxes highlight additional active vocabulary that students can use in the activities of the lesson.

Gramática A highlighted box accompanying many **Gramática** sections focuses on the presentation material in an easy-to-follow format. Grammar explanations are succinct and the activities that follow allow students to use the grammar in meaning-based exchanges.

¿Sabías que...? does not offer purely mechanical grammar practice, such as transformation and substitution drills. Grammar is presented bit by bit, with points explained only as necessary for students to perform the various tasks in the lesson.

LECCIÓN 1

Check out the following media resources to complement this lesson:

- Online Manual
- Video on CD
- Online Learning Center
- ActiviPak

¿Cómo es tu horario?

In this lesson, you'll focus on daily routines and schedules. You will also

- describe, ask, and answer questions and make comparisons related to people's daily routines
- talk about time and the days of the week
- learn how to form the singular forms of present tense verbs
- learn to express when and how often you do something

AYO Before beginning this lesson, look over the **Intercambio** activity on page 49. This is the activity you will be working toward throughout the lesson.

En una cafetería en México, D.F. (Quercas = Querquillas)

IDEAS PARA EXPLORAR

La vida de todos los días

VOCABULARIO

¿Cómo es una rutina?

El horario de Elena Chávez, estudiante de biología en la Universidad de Miami. Talking about daily routines

- Elena se levanta temprano.
- Hace ejercicio aeróbico.
- Desayuna café con leche.
- Asiste a clase.

Vocabulario útil

¿Cuándo?	When?		
por la mañana	in the morning	temprano	early
por la tarde	in the afternoon	tarde	late
por la noche	in the evening, at night		
Otros términos	Other Terms		
enviar (envío), mandar	to send	recibir	to receive
navegar la Red	to surf the Net	los mensajes	(e-mail) messages

GRAMÁTICA

¿Y tú? ¿Y usted?

Addressing others

(yo)	-o	(nosotros/as)	-amos, -emos, -imos
(tú)	estudias te levantas lees asistes	(vosotros/as)	-áis, -éis, -ís
(Ud.)	estudia se levanta lee asiste	(Uds.)	-an, -en
(él/ella)	-a, -e	(ellos/ellas)	-an, -en

—Pepo, tú sales de la universidad a los dos, ¿no?
—Sí, ¿por qué preguntas?

—Profesora, ¿es Ud. del Perú?
—No, Eva. Soy de Bolivia.
¿Y tú?

You may have noticed that Spanish has several ways of expressing you. **Tú** implies less social distance between the speakers. **Usted** (generally distance). The rules of usage vary from country to country and even within countries, but you can follow this rule of thumb: Use **tú** with your family, friends, anyone close to your own age—and with your pets. Use **Ud.** with everyone else.

For example, to ask a classmate about something, use **tú**. To get the **tú** verb form, add an **s** to the final vowels **-a** or **-e** of the third person forms.

¿Miras la televisión todas las noches?
¿Cenas en restaurantes frecuentemente?

VAMOS A VER

ANTICIPACIÓN

Paso 1 The reading on page 94 is adapted from a magazine for general readership. Look at the title and the photo without reading anything else. Can you guess the meaning of the word **superestrella**? Select from these two options: (a) *superhit*; (b) *superstar*. Read the first paragraph of the reading to see if you're right.

Paso 2 By now you know the article is about Desi Arnaz. What do you know about him already? Thinking about this will help you better guess words in context as well as comprehend more of what you read. Look at the following statements and select the correct answer for each. Share with the class.

- Desi Arnaz nació en _____.
 - Puerto Rico
 - Cuba
 - México
- Se mudó (*He moved*) a los Estados Unidos por razones _____.
 - políticas
 - económicas
 - personales
- Comenzó su carrera profesional con _____.
 - la música
 - el teatro
 - la televisión

Desi Arnaz
La primera superestrella latina



¿En quién piensas cuando oyes la frase «superestrella latina»? ¿Piensas en Jennifer López? ¿en Ricky Martin? ¿en Selma Hayek? ¿en Gloria Estefan? Aunque es cierto que estas personas y muchas otras de ascendencia latina tienen gran fama hoy en día, el primer latino de gran fama en la música, el cine y la televisión de los Estados Unidos fue Desi Arnaz de la serie *I Love Lucy*.

Desi Arnaz con Lucille Ball

De Cuba a Hollywood

Arnaz nació con el nombre de Desiderio Alberto Arnaz de Acha III, en Santiago, Cuba, en 1917. Debido a la revolución de Batista en 1933, la familia Arnaz huyó de Cuba para instalarse en Miami. Puesto que tuvieron que abandonar sus propiedades y dinero, los Arnaz llegaron a Miami con muy poco. Aceptaron trabajos mínimos y uno de los primeros trabajos de Desi fue limpiar jaulas de canarios. Pero la música siempre fue su pasión y decidió lanzarse a la carrera de músico y cantante, siguiendo las huellas de Xavier Cugat, «el rey de la música latina». Formó su propio grupo musical y con éxitos como «Babalú» hizo muy popular la conga entre el público norteamericano. Su carrera lo llevó a Broadway y después a Hollywood.

De las películas a la televisión

En 1940 conoció a Lucille Ball durante la filmación de *Too Many Girls*. Se casó con ella y en diez años los dos fundaron la compañía «Desilu». La serie *I Love Lucy* se estrenó en 1951 y aunque Lucy era la estrella, el genio creativo de esa y muchas otras producciones televisivas era Desi. Gracias al personaje de Ricky Ricardo, la presencia latina en la televisión y la cultura norteamericana en general se estableció. Pero el matrimonio entre Desi y Lucille no duró y se divorciaron en 1960, después de tener dos hijos. En 1976, Arnaz publicó su autobiografía, *A Book*, y diez años más tarde murió de cáncer. Muchos críticos contemporáneos dicen que las superestrellas latinas de hoy le deben mucho a Desi, quien abrió la puerta para los latinos que llegaron después.

INTERCAMBIO

¿Cómo es la familia de... ?

Propósito: dibujar (*to draw*) el árbol genealógico de alguna persona en la clase.

Papeles: una persona entrevistada; el resto de la clase dividido en cinco grupos.

Paso 1 El profesor (La profesora) le va a asignar a cada grupo una de las siguientes categorías.

Categoría 1: miembros de la familia nuclear
Categoría 2: abuelos
Categoría 3: tíos, incluyendo a los esposos y esposas
Categoría 4: primos
Categoría 5: características particulares de los diferentes parientes (por ejemplo, la persona más loca [*craziest*]; ver **Así se dice**) y sus pasatiempos especiales

Cada grupo debe hacer las preguntas necesarias para obtener toda la información sobre su categoría. Por ejemplo, se puede preguntar sobre los nombres de los parientes, su edad, dónde viven, etcétera.

Paso 2 Los grupos deben entrevistar a la persona seleccionada. Toda la clase debe escuchar sus respuestas y apuntar (*jot down*) toda la información. ¡OJO! Si no entiendes algo, debes pedir aclaración.

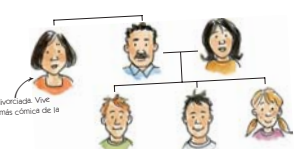
Paso 3 En casa, dibuja el árbol genealógico de la persona entrevistada. Incluye todos los detalles. A continuación hay un ejemplo de cómo se puede poner el nombre de un pariente en el árbol genealógico.

Si hay tiempo, uno o dos voluntarios deben presentar su dibujo a la clase y dar una descripción de dos o tres minutos de varios miembros de la familia.

Así se dice

To say the biggest, the smartest, and so forth, Spanish uses the definite article + más + adjective. To say the least intelligent, the least shy, and so forth, Spanish uses the definite article + menos + adjective. Two exceptions are mayor and menor.

ella más inteligente the smartest
ella menos tímida/la the least shy
ella mayor the oldest
ella menor the youngest



Mario Sheryl, divorciada. Vive en Florida. Es la más cómica de la familia.

Vamos a ver The reading selections in **Vamos a ver** are based on authentic materials.

Pre- and postreading activities help students learn such strategies as reading for content, summarizing information, and guessing contextually. Practice in recognizing cognates is often an important part of these activities.

In **Anticipación** students think about the topic they are to read, make predictions about the content of the reading, preview vocabulary, and perform other activities that will help maximize their comprehension.

In **Exploración** students read and gather information—a process accomplished by scanning for specific information, verifying predictions from the **Anticipación** section, skimming for general meaning, and so forth. Students also begin to read for detail, usually by tackling the reading a section at a time.

In **Síntesis** students pull together the information that they have gathered from the reading. Typical activities include completing information grids, creating outlines, creating semantic maps, and writing compositions.

In **Trabajando con el texto** (not included in every **Vamos a ver** section) students go back to the reading to examine features of language or discourse, such as recurring grammatical forms or structures, the organizational structure of the text, or the author's purpose in writing the text.

In **¡Sigamos!**, which concludes **Vamos a ver**, students work further with the themes and topics of the reading.

Intercambio **Intercambio** is the culminating activity found in most lessons. Designed for partner/pair or small group work, **Intercambio** draws upon the vocabulary and grammar structures presented within the lesson to summarize the material in an exciting and engaging lesson-ending task.

Composición The third lesson of most units culminates in **Composición**, a guided writing assignment that integrates vocabulary and grammatical structures of the lesson.

In **Antes de escribir**, students think about the writing topic through brainstorming and organize the information in their composition.

Al escribir helps students draft their compositions. In this section, students not only write, but they also reflect upon what they have written and seek feedback from peers.

In **Después de escribir**, students edit their final draft for vocabulary and grammar, and they create a clean, final version to hand in to their instructor.

Comunicación These activities are done with a partner or in small groups. Although all activities in *¿Sabías que...?* are meaning-based in nature, **Comunicación** activities involve more interaction with classmates. A **Comunicación** icon in the margin signals the beginning of the **Comunicación** activities for each **Vocabulario** and **Gramática** section.

¿Sabías que...? *¿Sabías que...?* boxes highlight facts about Hispanic cultures as well as the world around us. All *¿Sabías que...?* boxes are accompanied by an activity or appear as part of the new **Vistazos culturales** sections.

Así se dice, Consejo práctico, Nota comunicativa **Así se dice** boxes provide additional information about Spanish vocabulary and grammar. **Consejo práctico** boxes point out key difference between Spanish and English and offer helpful advice to students. **Nota comunicativa** boxes present words and phrases to help students complete communicative tasks.

Icons Icons identify Web, listening, video, and online *ActivityPak* activities and features as well as classroom activities that require a separate sheet of paper or group work.



COMPOSICIÓN

En esta lección has examinado cuestiones sobre el futuro. En esta composición vas a escribir sobre «La vida diaria en el año 2050».

Antes de escribir

Paso 1 El propósito de la composición es predecir ciertos aspectos del futuro y describir cómo será la vida diaria en 2050. Vas a dirigirte a la clase. El tono que adoptes puede ser cómico o serio. La composición deberá limitarse a unas 250 palabras.

Paso 2 Como se trata de la vida diaria, ¿qué temas vas a tratar? ¿Qué temas vas a excluir? Haz una lista de los aspectos que se pueden considerar «de la vida diaria». ¿Cuántos vas a incluir?

Paso 3 Debes prestar atención al aspecto lingüístico. ¿Sabes usar los puntos gramaticales que estudiaste en esta lección?

- el futuro
- el subjuntivo con expresiones de duda, posibilidad, etcétera

Al escribir

Paso 1 A continuación hay algunas expresiones que pueden ayudarte a expresar tus ideas. No te olvides de tomar en cuenta el tono de tu composición antes de usarlas.

más que nada	above all
se caracterizará por	will probably be characterized by
por _____ que + <i>substantive</i>	as _____ as may _____
(por contenidos que estemos)	(as happy as we may be)

Paso 2 Las siguientes expresiones te pueden resultar útiles al escribir la conclusión.

venga lo que venga	come what may . . .
pase lo que pase	come what may . . .
lo que pasará, pasará, pero...	whatever happens will happen, but . . .

Paso 3 Escribe la composición dos días antes de entregársela al profesor (a la profesora).

COMUNICACIÓN

ACTIVIDAD C ¿Qué prefieres?

Paso 1 Entrevista a tres personas para saber qué bebidas prefieren o les gusta tomar en cada ocasión a continuación. Apunta sus respuestas.

1. para el desayuno (por la mañana)	i1	i2	i3
2. con una hamburguesa	_____	_____	_____
3. para la merienda	_____	_____	_____
4. cuando sale con unos amigos por la noche	_____	_____	_____
5. mientras estudia (trabaja, lee)	_____	_____	_____

Paso 2 La clase debe entrevistar al profesor (a la profesora). ¿Son diferentes sus preferencias de las de tíds o son iguales?

¿Sabías que...?

en España se vive más? Según los nuevos datos, la esperanza de vida* en España es de 78,1 años, mientras que en los Estados Unidos es menos: 76,6 años. Sin embargo, los nuevos cálculos de la Organización Mundial de la Salud** ofrecen un nuevo tipo de dato: esperanza de vida saludable*. Con este cálculo, se establece el número de años que una persona puede esperar vivir en buena salud. En España esta cifra es de 72,8 años, mientras que en los Estados Unidos es de 70 años. En Latinoamérica, el país con mayor esperanza de vida saludable es Cuba: 68,4 años. ¿Y cuál es el país de mayor esperanza de vida saludable en el mundo? El Japón, con unos 74,5 años.

*esperanza... life expectancy **Organización... World Health Organization *healthy

Así se dice

Why are some verbs preceded by **se**? Such verbs are called reflexive verbs, and you will learn about them in **Leción 5**. For now, take note of which verbs are used with **se**. ¡OJO! (*Careful!*) **Se** does not mean *he* or *she*. **El** and **ella** mean *he* and *she*.

(Ella) Se levanta.
She gets up.
(Él) Se acuesta.
He goes to bed.

Consejo práctico

Although learning how to speak is the goal of many students of Spanish, acquisition of a language is actually dependent on opportunities to hear or read language in context. For this reason, in *¿Sabías que...?* you always begin learning new vocabulary or grammar by listening to or reading the new items in context.

Nota comunicativa

Here are two expressions you may find useful in the classroom. To ask a question, you can say

Tengo una pregunta, por favor.
I have a question, please.

To ask how to say a particular word in Spanish, you can ask

¿Cómo se dice _____ en español?
How do you say _____ in Spanish?

Vistazos culturales

This informative and colorful two-page cultural section appears near the end of each lesson and addresses a specific theme as it applies to a variety of Spanish-speaking countries. Each **Vistazos culturales** is followed by comprehension questions in **¿Qué recuerdas?** and a **Navegando la Red** activity in which students complete a project and present their findings to the class. This complete **Navegando la Red** activity is available in the Student Edition of the *¿Sabías que...?* Online Learning Center at www.mhhe.com/sabiasque5.

Vistazos culturales
El folclor en el mundo hispano

¿Sabías que... El mundo hispano tiene una tradición folclórica muy rica? El folclor en el mundo hispano se manifiesta en sus mitos y leyendas, en el arte, en las artesanías, en las canciones y en muchas otras expresiones artísticas. En España se puede notar la influencia árabe, gitana, romana y de otras culturas. En Latinoamérica, el folclor refleja algunas tonadas y de otras culturas. Pero también se ve la influencia de otros mitos que nada que el mestizaje, pero también se ve la influencia de otras culturas europeas y africanas que llegaron después de los españoles. En la Guineá Ecuatorial, la influencia africana en el folclor es más fuerte que en cualquier otro país del mundo hispano. ¿Por qué? Porque es un país africano!

La religión

La santería es una religión afrocaribeña basada al vudú y tiene sus raíces en la cultura yombú del occidente de África. Aunque la santería es una religión principalmente africana, tiene una gran influencia católica. La santería se practica en Brasil, Cuba, Haití, Trinidad, Puerto Rico y en partes de los Estados Unidos donde viven inmigrantes de estos países.

leyendas y mitos del mundo hispano

La Llorona
 La Llorona es una leyenda mexicana que cuenta la historia de una mujer bella y vanidosa llamada María. María se casa con un ranchero, tienen varios hijos y todos están felices. Pero un día el ranchero comienza a presentarse más distante a los hijos que a María. María se enfada y echa a sus hijos en el río. Cuando María va a buscarlos al río, los encuentra muertos. María se desespera y llora tanto que se ahoga. Al día siguiente la gente del pueblo encuentra a María muerta cerca del río. Desde ese día en adelante la gente dice que el espíritu de María va por el río de noche llorando en voz alta. Es por eso que la llaman «La Llorona».

El Popol Vuh
 El Popol Vuh es el libro sagrado de los mayas quichés. Parte de este libro cuenta la historia de la creación del mundo. Según este mito, los dioses intentaron crear al hombre de varios materiales, pero nunca quedaron satisfechos con su creación. Al final, hicieron al hombre de maíz y quedaron satisfechos.

La artesanía

El pueblo de San Juan de Oriente en Nicaragua se conoce por su alfarcón, un arte que se ha practicado aquí desde la época colonial. Los pirras representan temas precolombinos como temas modernos con diseños geométricos.

GRAMMAR SUMMARY

UNIDAD UNO For Lección preliminar-Lección 3

The Verb ser

(yo)	soy	(nosotros/as)	somos
(tú)	eres	(vosotros/as)	sois
(Ud.)	es	(Uds.)	son
(él/ella)	es	(ellos/ellas)	son

The verb **ser** is used to:

- express origin with **de**: **¿De dónde eres?**
- describe a person's qualities: **Tomás es muy inteligente, ¿no?**
- state who or what a person is: **Es profesor. Soy estudiante.**
- tell time: **Es la 1.00. / Son las 2.00.**

Remember that subject pronouns are not always required in Spanish. It is fine to say **soy estudiante**. If you say **yo soy estudiante**, you are adding emphasis or making a contrast.

The Verb estar

One of the uses of **estar** is to describe variable conditions:

Tomás **está** muy contento con su trabajo.
 Estoy aburrida de mi clase de inglés.

Present Tense of Regular Verbs

	-ar	-er	-ir
(yo)	me levanto	como	asisto
(tú)	te levantas	comes	asistes
(Ud.)	se levanta	come	asiste
(él/ella)	se levanta	come	asiste
(nosotros/as)	nos levantamos	comemos	asistimos
(vosotros/as)	os levantáis	coméis	asistís
(Uds.)	se levantan	comen	asisten
(ellos/ellas)	se levantan	comen	asisten

Remember that even though **Ud.** and **él/ella** share the same verb forms, **Ud.** means you singular (formal, socially distant) and **él/ella** refers to a third person (he/she). Likewise, **Uds.** means you plural and **ellos/ellas** refers to some other persons (they).

106 ciento seis

Grammar Summary for Lección preliminar-Lección 3

Grammar Summary A grammar summary concluding each unit highlights the major grammar points presented in the preceding lessons and offers students a handy summary guide to help them improve upon their knowledge of grammatical structures in Spanish.

What's New in the Fifth Edition?

We have made the following changes to *¿Sabías que...?* in response to instructor feedback on the Fourth Edition.

- Some of the **Vamos a ver** reading selections have been updated or replaced. The reading in **Lección 3** continues the theme of Latin superstars in North America, but now discusses the first one ever, Desi Arnaz. The theme of “something good turning into something bad if abused” has been retained in **Lección 12**, but now the reading addresses cell phone addiction instead of addiction to computers.
- Many of the **Vistazos culturales** spreads now contain more visuals and fewer text boxes to make them more intelligible and meaningful to beginning students.
- More production-based activities provide students with additional opportunities to speak and interact from the first lesson. Beginning with **Lección 7**, three new recurring activity types that allow for open-ended discussion and interaction begin to appear.
 1. **En tu opinión:** Students read about a situation and then offer their reactions to it.
 2. **¿Qué haces?:** Students read about a situation and explain how they would react or respond.
 3. **En el escenario:** Students role-play different situations.
 4. **Una historia:** Students examine a series of drawings and create a story based on what they see. They are encouraged to go beyond the drawings and add background information on the characters and settings.
- New on-page annotations in the early lessons serve to explain some of the philosophical and methodological aspects of *¿Sabías que...?* to first-time instructors. For example, annotations for activities in **Lección 1** are now flagged with “Input Activity” or “Production Activity” to help familiarize first-time instructors with the natural progression from input to production activities within each **Vocabulario** or **Gramática** section that is a key element of the *¿Sabías que...?* methodology.



- The **Los hispanos hablan** testimonials have been renamed **Videoteca** and moved to the student *Manual*. Audio-only versions of these testimonials are included in the *Audio*

Program, and the video segments can still be seen on the *Video*, *Video on CD*, or *Online Learning Center*.



- The *Interactive CD-ROM* from the Fourth Edition has been updated and redesigned and is now an online product called the “*ActivityPak*,” which is available on the *Online Learning Center*.

- Finally, activities and other proven features have been revised to keep the program fresh and up-to-date for the many loyal users of *¿Sabías que...?*

Supplements

As a full-service publisher of quality educational products, McGraw-Hill does much more than just sell textbooks to your 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 to defray the cost of developing such supplements, which is substantial. Please consult your local McGraw-Hill representative to learn about the availability of the supplements that accompany this Fifth Edition of *¿Sabías que...?*

For Instructors and for Students

- The *Manual que acompaña ¿Sabías que...?*, Volumes 1 and 2, offers additional practice with vocabulary, grammar, and listening comprehension. A distinguishing feature of the *Manual* is the **Vamos a ver** section near the end of every third lesson that provides non-conversational listening practice. Students listen to a short presentation about a topic related to the unit themes, thus practicing the skills needed to comprehend a lecture. The *Manual* also offers a **Videoteca** activity at the end of every lesson. Formerly the **Los hispanos hablan** from the Fourth Edition, these activities offer video interviews with Spanish speakers from around the world as well as pre- and post-viewing activities.



- McGraw-Hill is proud to partner with **Quia™** in the development of the *Online Manual que acompaña ¿Sabías que...?*, Fifth Edition Volumes 1 and 2. Carefully integrated with the textbook, this robust digital version of the printed *Manual* is easy for students to use and great for instructors who want to manage students' coursework online. Identical in practice material to the print version, the *Online*

Manual contains the full audio program, as well as the **Videoteca** video segments, and provides students with automatic feedback and scoring of their work. The Instructor's Workstation contains an easy-to-use gradebook and class roster system that facilitates course management.



■ The *Audio Program* that accompanies the *Manual* provides additional listening comprehension practice outside of the classroom.



■ The new online *ActivityPak*, available on the *Online Learning Center*, offers students opportunities to review the grammar, vocabulary, and cultural topics presented in the textbook, all in an engaging multimedia environment.



■ Through the new online *ActivityPak* as well as other discrete-point exercises, the *Online Learning Center* provides practice with the grammar and vocabulary presented in the textbook. It also helps students bring the Spanish-speaking world into their language-learning experience through a variety of cultural resources.



■ The *Video Program* contains the **Videoteca** interviews as well as six exciting segments shot on location that examine particular themes within each unit and include interviews with Spanish speakers.

■ *Sin falta* is a powerful Spanish writing program on CD-ROM with the following features: a word processor, a bilingual Spanish-English dictionary with over 250,000 entries, an online Spanish grammar reference, basic grammar check functions, and more!

■ Three *cultural and literary readers* are available to supplement first- and second-year Spanish instruction. Written in Spanish, these readers offer the chance for students to broaden their knowledge of the richness of the cultures of the Spanish-speaking world as well as to increase their developing reading skills.

1. *El mundo hispano: An Introductory Cultural and Literary Reader* contains cultural information on the six major regions of the Spanish-speaking world, including the United States, as well as excerpts from Spanish-language literary classics with accompanying comprehension questions.
2. *Mundos de fantasía: Fábulas, cuentos de hadas y leyendas* contains popular Hispanic fables, fairy tales, and legends.

3. *Cocina y comidas hispanas* highlights favorite recipes from around the Hispanic world.

For Instructors Only

- The annotated *Instructor's Edition* contains detailed suggestions for carrying out activities in class. It also offers options for expansion and follow-up.
- The combined *Instructor's Manual and Testing Program* expands on the methodology of *¿Sabías que... ?* Among other things, it offers suggestions for carrying out the activities in the textbook and suggests ways to provide students with appropriate feedback on their compositions. The *Testing Program* includes sample quizzes for each lesson as well as unit tests.



■ The Instructor's Edition of the *Online Learning Center* contains the following resources to assist instructors in getting the most out of the *¿Sabías que... ?* program.

1. *Instructor's Manual* (Word files of the print version)
2. *Testing Program* (Word files of the print version)
3. *Audioscript* (transcript of the *Audio Program*)
4. *Videoscript* (transcript of the *Video Program*)
5. *Digital Transparencies* (line art from the textbook)

- *Making Communicative Language Teaching Happen*, Second Edition, by James F. Lee and Bill VanPatten presents and explains current theories and research in the field of Second Language Acquisition. It is a natural companion volume for instructors using *¿Sabías que... ?*
- *From input to output*, edited by James F. Lee and Bill VanPatten, explains in everyday, non-academic language the progression from input to output that is central to the methodology of *¿Sabías que... ?*

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