

## III. Teaching Techniques

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This section provides detailed explanations of the parts of each chapter in *Puntos de partida*—what is found in each of them and why—as well as general suggestions for using, elaborating upon, and adapting the text materials and *Instructor's Edition* glosses.

### A. PRELIMINARY LESSON: ANTE TODO

The preliminary lesson has three purposes: to make students aware of the importance of the Spanish language; to give them a functional introduction to the language and make it possible for them to speak it from the very first day of class, before any grammar has been formally covered; and to set up the organization of the chapters that follow.

**Ante todo** is divided into two parts. **Primera parte** begins with **Saludos y expresiones de cortesía**, a section with three minialogues, a number of useful expressions, and several activities for practicing the new material. It contains the first of the text's **Nota comunicativa** sections. It also provides an introduction to the sounds of Spanish via the alphabet, with a focus on sounds that beginning students need to become aware of immediately to develop good listening and speaking habits. The concept of cognates is presented in **Primera parte**, and cognate adjectives are given simple focused practice with the singular forms of **ser**, set in a functional context. The **Nota cultural** Spanish Around the World is a brief history of the development of the Spanish language, as well as an overview of the importance, wide dispersion, and diversity of modern Spanish, including the Spanish spoken in the United States and Canada. The **Primera parte** closes with **Pronunciación: Las vocales a, e, i, o, u**, in which the vowel sounds are presented and practiced.

**Segunda parte** begins with **Los números del 0 al 30; hay**, which develops the concept of gender and introduces **hay** for both statements and questions. In **Los gustos y las preferencias** only the singular **me/te/le gusta** forms are introduced, and activities with these memorized forms introduce students to the forms of the definite article and to infinitives.

The next section is telling time (**¿Qué hora es?**). The **Lectura: La geografía del mundo hispánico** is a reading that reenters the concept of cognates, stressing contextual guessing and introducing students to a system (the underlining of guessable cognates in cultural readings). The readings will help students build cognate recognition skills throughout the text. Active vocabulary that students should learn before beginning **Capítulo 1** is listed in **En resumen**.

The last page of **Ante todo** is one of the new **Introducción cultural** pages and introduces the first cultural region highlighted in the Eighth Edition: **los Estados Unidos**.

#### 1. The First Day of Class

The first day of class can be the most important day of the course, since it sets the tone for what will happen during the rest of the term. Many language instructors like to use the first class meeting to introduce students to both the course and the language. The first day of class can include an introduction to the course, getting to know students, and beginning an active practice of the Spanish language.

## A. INTRODUCTION TO THE COURSE

You may want to include the following items as you briefly discuss the organization of the course, although many of the details can be left until later in the term.

- Introduce yourself and announce your office number, office phone number, and the hours when you will be available to students for individual consultations.
- State the course goals. Will there be equal emphasis on all four language skills (listening, speaking, reading, and writing), or will there be special emphasis on one or more of them? To what extent will cultural content be required learning?
- Distribute the syllabus and briefly discuss materials the students will need for the course (text, Workbook, Laboratory Manual, and so on).
- Give general information about testing and grading.
- What are your expectations? Is attendance required? Will written exercises be collected and corrected? Will homework exercises be corrected or discussed in class? What do you expect in terms of class participation and lab attendance?
- Discuss the language laboratory and use of the audio program, if appropriate in your program.
- Provide hints on how to study a foreign language. Emphasize the fact that learning a language is learning a skill, more like learning how to swim or ride a bike than like learning history, and that it is important to practice using the language daily. Merely memorizing vocabulary and grammar rules is not enough for learning how to read, write, speak, and understand Spanish.

## B. GETTING TO KNOW STUDENTS

Because language learning is essentially communication practice and requires a lot of risk taking on the part of the learner, it is extremely important for students and instructor to get to know each other and feel comfortable together. There are several ways to establish this kind of rapport.

- Ask students to fill out an information sheet or a file card with whatever information you think would be useful or interesting to know about them: name; high school attended; local address and phone number; language studied previously in high school or college, and for how long; class rank and major; whether they have ever traveled, worked, or studied in another country (if so, where, and for how long); and so on.
- Ask students to wear name tags or put one on their desks, to facilitate the learning of names by all members of the class.
- Plan at least one or two first-day activities in which students practice Spanish with each other and begin to get to know each other. Make an effort to learn as many students' names as you can. This will help subsequent classes run more smoothly and will also demonstrate your interest in your students.

## B. CHAPTER SEQUENCE AND TYPES OF ACTIVITIES

Each of the eighteen main chapters of *Puntos de partida* is organized according to a fixed sequence. This section of the manual follows the chapter sequence.

### 1. Chapter Opening Spread

The first two-page spread of each chapter serves to introduce students to the cultural themes and grammar points to be studied in the chapter. The photographs reflect both the themes of the chapter and the country or countries targeted in many of the chapter's cultural features. Marginal annotations in the *IE* provide suggestions for using the photographs in class.

On the right, is a new brief table of contents of the chapter (**en este capítulo**) that uses plain simple terms employed by dedicated *Puntos de partida* users for years to refer to vocabulary groups and grammar topics.

## 2. *Vocabulario: Preparación*

This section of each *Puntos de partida* chapter presents important vocabulary related to the chapter theme and provides vocabulary-building activities. (Only thematically related words are introduced and practiced in this section. A complete list of all new words for the chapter is in the **En resumen** at the end of each chapter.) It is assumed that the **Vocabulario: Preparación** section will be studied before the other sections of the chapter. This approach establishes the chapter theme and makes it possible to reenter and thus reinforce these important lexical items throughout the chapter. It also minimizes the amount of active vocabulary introduced later in the **Gramática** sections, where emphasis is on the presentation of new grammar. Finally, it ensures that students will have the vocabulary necessary to handle the communicative situations posed throughout the chapter.

Instructors can use the drawing and/or vocabulary list that appears at the beginning of each **Vocabulario: Preparación** section as a vehicle for the introduction of theme vocabulary. Many instructors feel it is useful first to model pronunciation and then to ask for choral repetition. *Modeling pronunciation* means providing an example of the correct pronunciation of the words or phrases that appear in the list. Students listen and imitate your pronunciation. *Choral repetition* means repetition by the whole class, with students speaking in unison. Beginning with choral repetition provides practice for everyone—an especially important factor in large classes—and allows individual students to reach some level of accuracy and confidence before being called on individually. During choral repetition, you can listen attentively for errors in pronunciation and call attention to them. It is best to deal with such errors as a whole-class activity, rather than drawing attention to individual students.

Once theme vocabulary has been presented, you should concentrate on individual words in the **Vocabulario: Preparación** drawings and lists. For example, in the theme vocabulary list in **Capítulo 3** (p. 98 of the student text), you should discuss the differences between a **mercado** and a **tienda**, explain the concept behind the verb **regatear**, and so on.

Certain conventions are observed in the listing of vocabulary, and you will want to bring these to students' attention at the beginning of the course. Nouns are always given with their articles in **Vocabulario: Preparación** and students should be encouraged to learn the article with the noun as a means of learning the gender of nouns. Both masculine and feminine forms are indicated for adjectives—**alto/a**, **trabajador(a)**—and for nouns referring to persons—**chico/a**, **profesor(a)**. The use of a slash (**o/a**) indicates that the **-o** ending of the masculine form is replaced by **-a** in the feminine form. The use of parentheses (**a**) indicates that the **-a** is added to the masculine form to form the feminine.

Practice is just as essential in learning vocabulary as it is in learning grammar, and so vocabulary-building activities have been included in the **Vocabulario: Preparación** section. The most frequently used types of vocabulary activities in *Puntos de partida* include the following.

### A. FILL-IN-THE-BLANK ACTIVITIES

This type of exercise requires students to fill in the blank with the word or phrase that most accurately completes the sentence. For example, in **¿Quién es?** (p. 61), students study the chapter vocabulary list, then complete the sentences with the correct names of members of the family:

1. La madre de mi padre es mi abuela.
2. El hijo de mi tío es mi primo.

There is only one right answer to the items in this activity.

In **Conversación C** (p. 100), some of the items have more than one correct answer, but comprehension of the vocabulary items is still tested. Item 4, for example, can be completed in several ways:

4. Para estar en casa todo el día, me gusta llevar bluejeans / una camiseta...

## B. QUESTION/ANSWER (PERSONALIZED QUESTIONS)

In this type of activity, students practice new vocabulary by answering questions based on general knowledge or shared reality (the classroom environment, for example), or by answering questions about themselves and sharing their own experiences or opinions. For example, the questions in **Entrevista** (p. 131) illustrate the wide range of question-answer sequences. Item 1 requires general knowledge: **¿Qué día es hoy?**, and so on. Item 2 draws on shared knowledge: **¿Qué días de la semana tenemos clase?**, and so on. And Items 3 and 4 are personalized: **¿Estudias mucho durante el fin de semana?**, and so on.

## C. LOGICAL COMPLETION AND PERSONALIZED COMPLETION

In this type of fill-in-the-blank activity, students practice new vocabulary by completing sentences with logical words and phrases, or according to their own opinions, attitudes, or experiences. There is, of course, no single right answer to this type of activity, but you can gauge students' command of and understanding of vocabulary items by the appropriateness of their responses.

**Conversación B** (p. 100) shows the whole range of possibilities for this type of activity. There is only one logical answer to items 1 through 5, based on the vocabulary list on the previous page. In items 6 through 8, the context is quite controlled and students' answers will be predictable but varied.

8. La ropa de seda/lana es muy elegante.

Many items are almost completely personalized.

## D. ASSOCIATIONS

In this type of activity, students indicate what words or phrases they associate with other words or phrases. Thus, they make associations between vocabulary items and review vocabulary clusters, for example, **Conversación B** (p. 65): **¿Cómo es?** Here, students answer the question that serves as the title of the exercise by telling the characteristics they associate with a famous personality, such as Bill Gates.

## E. DEFINITIONS

In the first chapters of *Puntos de partida*, definition activities are passive in nature; students are given a definition or paraphrase of a vocabulary item and respond only with the item defined. Sometimes only the definitions are given and students must supply words on their own, for example, **Conversación B** (p. 202):

### B. Definiciones.

**Paso 1.** Dé las palabras definidas.

1. un plato de lechuga y tomate
2. una bebida alcohólica blanca o roja

In the later chapters of *Puntos de partida*, definition activities become more active, and students are asked to give simple definitions of new vocabulary items. By this point, they will have a large enough vocabulary to create reasonable definitions, as in **Conversación B** (p. 447). In other definition activities a matching format is used (**Conversación C**, p. 525).

## F. VISUAL-BASED ACTIVITIES

Students complete sentences, answer questions, or make statements based on line drawings in the text. This type of activity cues vocabulary items without the use of translation, and without the cue's telling the students the word you want them to practice. Sometimes these exercises are very structured, allowing for only one correct answer. Generally, however, they are more open, allowing for increased student creativity while providing a structure for it. In such open-ended activities, students should be encouraged to produce as many answers as possible. Often, several students may express the same idea in very different ways, and that type of repetition should be encouraged, since the goal of the activity is vocabulary practice. Examples of this type of activity include **Conversación B** (p. 37): **¡Ojo alerta! Paso 1**. Here students identify and contrast the two drawings by using a simple formula:

En el dibujo A / En el escritorio del dibujo A, hay \_\_\_\_\_.

Various answers are possible, but the activity itself is quite controlled by the particular items in the drawing and by the formula given. Or **Conversación D** (p. 236):

En parejas, nombren o describan las cosas y acciones representadas en este dibujo.

In this activity, the only limits are the student's creativity and vocabulary. Since no formula is given, any answer is appropriate.

## G. ¿CIERTO O FALSO? (AGREE OR DISAGREE)

In this type of activity, students indicate whether statements are true or false, or whether they agree or disagree with them. In many cases, students know enough vocabulary and grammar to correct false statements or change statements to ones with which they do agree, for example, **Conversación A** (p. 61). In this activity, correcting false statements is quite simple to do, since students need change only the name in question or the word that describes the relationship. A more complex example of this type of exercise is **Conversación D** (p. 526):

**D. Ud. y los medios de comunicación.** En parejas, expresen y justifiquen su opinión sobre las siguientes ideas.

Here, students express personal opinions and attitudes about television, the media, and the Internet by reacting to a series of statements. All items are well within simple correctable range by changing a word or phrase in the statements, by adding or deleting **no**, or by transposing elements. For example:

1. El interés por los reality shows demuestra (*shows*) que el público se interesa en la realidad del mundo.
2. La prensa de los países democráticos es con frecuencia irresponsable y parcial.

## H. MATCHING (MULTIPLE CHOICE)

This type of activity focuses on the recognition of new vocabulary. Students are asked to match new words with their definitions or with their opposites, questions with appropriate answers, or statements with appropriate rejoinders. An example of this kind of activity is **Conversación B, Paso 1** (p. 235), in which students match a situation with an appropriate response. You may want to extend this kind of activity by having students continue the conversation initiated by the linking of situation with response:

2. Ud. tiene miedo de viajar en avión, pero necesita ir desde Nueva York a Madrid. ¿Qué alternativa tiene? —un vuelo sin escalas— ¿Qué va a hacer si no hay vuelos sin escalas?...

## I. SITUATIONS/LOGICAL CONCLUSIONS

In this type of activity, the text provides the situation or context within which to use vocabulary. Students respond to the situation by telling what they would do or say, for example, **Conversación B** (p. 165): **El clima en el mundo, Paso 1**. This activity is structured enough to lead students in the direction of the use of particular vocabulary items (in this case, weather words and phrases).

## J. SURVEY/SELF-TESTS

In the category of the input-based activities described in Section I is a type of activity best described as a Survey/Self-Test. In these activities, which frequently occur in the **Vocabulario: Preparación** sections as well as in **Gramática** and **Un poco de todo**, students check off the answers to a series of questions or responses to items. Typical surveys ask for yes/no answers or for students to rate the frequency with which they do a particular activity.

An example of this type of activity is **Conversación B, Cuando Ud. viaja...** (p. 551):

**Paso 1.** Lea la siguiente lista de acciones que típicamente hacen los viajeros. ¿Hace Ud. lo mismo cuando viaja? Indique las acciones que Ud. hace.

1. Hago una reservación en un hotel (motel) o en una pensión con un mes de anticipación.
2. Confirmo la reservación antes de salir de viaje.

and so on.

The activity offers structured input with the new vocabulary of the chapter (**En un viaje al extranjero**) and, at the same time, is highly personalized, since students respond according to their own experiences.

The advantages and benefits of this type of activity are obvious. Although on the surface the activity seems relatively passive, it is quite engaging and will maintain students' interest. Furthermore, the follow-up activity (**Paso 2. En parejas, hagan y contesten preguntas para comparar lo que Uds. hicieron en su último viaje...**) guides students toward productive use of the vocabulary and grammar. With this type of activity, students *can* produce a brief narrative of their last trip because the texts provide a supportive framework for such an activity. Compare what students can do in this type of activity with the results instructors typically achieve when they ask the class questions like **¿Quién quiere hablar de su último viaje?**

## K. ESTUDIO DE PALABRAS ACTIVITIES

The purpose of this type of activity is to make students become more aware of word families and word morphology—the forms of related nouns and verbs, for example, **Conversación A** (p. 325): **Estudio de palabras**.

Here, students give the nouns or verbs that correspond to the cue words, indicated by italic letters in the student text (here shown with **respiración...** → **respira**). You may want to use this type of exercise far more often than it occurs in the student text, simply by giving students vocabulary items for which they know related words. In particular, it is a good idea to practice word families when you are presenting the theme vocabulary for a chapter. In this way, students relate new words to words they have already learned, and the new material may seem easier to learn.

## L. LOGICAL SEQUENCE ACTIVITIES

In this type of activity, students are given—out of sequence—a series of statements about an event. They demonstrate comprehension of the vocabulary items by putting the sentences into logical or sequential order, for example, **Conversación A** (p. 235):

Imagine que Ud. va a hacer un viaje en avión. El vuelo sale a las siete de la mañana. Usando los números del 1 al 9, indique en qué orden van a pasar las siguientes cosas.

## M. CLASSROOM-BASED ACTIVITIES

The people and objects in the classroom provide the basis for this type of activity, for example, **Conversación D** (p. 103):

### ¿De qué color es?

**Paso 1.** Tell the color of things in your classroom, especially the clothing your classmates are wearing.

**MODELO:** El bolígrafo de Anita es amarillo. Roberto lleva calcetines azules, una camisa de cuadros morados y azules, *jeans*...

**Paso 2.** Now describe what someone in the class is wearing, without revealing his or her name. Can your classmates guess whom you are describing?

Here, colors are practiced in a natural context. The activity is at once controlled (by the model) and open-ended, since on any given day there will be many interesting kinds of clothing to describe.

## N. ENTREVISTAS

In most interview activities in the **Vocabulario: Preparación** sections, the structure of the **Entrevista** is provided by the activity items, for example, **Conversación D, Paso 4** (p. 203):

Entre todos, comparen las listas. ¿Cuáles son los platos, lugares para comer y cocinas favoritas de la clase? ¿Cuáles son los ingredientes más necesarios para cocinar sus platos favoritos?

In **Pasos 1–3**, students were requested to make up their own lists.

Often interview activities will end with the suggestion that students share the information they have learned with the class. This need not be done each time an interview activity is done, nor is it necessary to go around the class and have every student report what he/she has learned. However, instructors who frequently use this type of activity find that a brief share-back phase helps to validate the activity in students' eyes and that it often provides the stimulus for lively conversation.

In addition to the vocabulary activities in the student text, many more activities are provided in the suggestions on the oversized margins in the *Instructor's Edition*. If those suggestions and the listening-passage model of vocabulary presentation are followed, the following sequence will be observed.

1. Students first hear vocabulary in meaningful contexts.
2. Students verify comprehension of vocabulary and use vocabulary in one-word answers during a meaningful interchange with the instructor.
3. Students incorporate vocabulary into prefabricated sentences (that is, sentences given in the student text).
4. Students use vocabulary in original sentences for communication.

## O. ROLE PLAYS/STORY INVENTION

This open-ended activity allows a great deal of freedom on the part of the students, while providing a highly focused context. After students have had a chance to practice in small groups or pairs, they can act out the text with the rest of the class as an audience. The following example (**Conversación C**, p. 498) focuses on careers.

**C. ¿Qué preparación se necesita para ser... ?** Imagine que Ud. es consejero universitario / consejera universitaria. Explíquelo a un(a) estudiante qué cursos debe tomar para prepararse para

las siguientes carreras. Use el **Vocabulario útil** y la lista de cursos académicos del **Capítulo 1**. Piense también en el tipo de experiencia que debe obtener.

1. traductor(a) en la ONU (Organización de las Naciones Unidas)

In this activity, students should be encouraged to move from merely providing a list of courses and to try to imitate the speech and manner of an academic counselor.

It is a good idea to spread the presentation and practice of vocabulary over two class meetings. A typical sequence to follow would be to present vocabulary during the second half of one class (listening passage or modeling with choral repetition, focus on individual words), and then practice the vocabulary (using the *IE* and student text activities) on the following day. This brief preview of material the day before will prepare students to work on the vocabulary exercises as a homework assignment.

In the **Vocabulario: Preparación** sections of the *IE*, a note is included explaining that a model for presenting vocabulary and other material can be found in the “Chapter-by-Chapter Supplementary Materials” in the *IM*.

Also, the new Digital Overhead Transparencies with all the new **Vocabulario: Preparación** art are available to instructors on the Online Learning Center.

### 3. *Pronunciación*

**Ante todo** and each of the first three main chapters of *Puntos de partida* include a **Pronunciación** section. These sections focus on vowel sounds that are particularly difficult for native speakers of English as well as stress and written accent marks.

CHAPTER	TOPIC
<b>Ante todo</b>	Las vocales (vowels): <b>a, e, i, o, u</b>
1	Diphthongs and Linking
2	Stress and Written Accent Marks (Part 1)
3	Stress and Written Accent Marks (Part 2)

Similar pronunciation practice with the sounds of the Spanish consonants is available in **Capítulos 4–7** of the Laboratory Manual.

CHAPTER	TOPIC
4	<b>b</b> and <b>v</b>
5	<b>r</b> and <b>rr</b>
6	<b>d</b> and <b>t</b>
7	<b>g, gu,</b> and <b>j</b>

Additional activities and suggestions for methods of presenting sounds are included in the on-page suggestions in the *IE*. Some chapters of the Workbook contain additional pronunciation and writing exercises that focus on spelling problems.

The authors of *Puntos de partida* believe pronunciation is best studied bit by bit, and that students should not be overwhelmed with more pronunciation details than they easily can handle during the first days of class, although many instructors find a detailed presentation of Spanish pronunciation at the beginning preferable. If you choose the latter approach, you can cover as many of the pronunciation sections as you wish, in or out of sequence, during the first days of the semester or quarter.

However you choose to teach pronunciation, it is important to remember that different students learn to pronounce correctly in different ways. Some students will learn best by imitation; others will benefit most from a brief but careful explanation of how to produce a sound, while still others make the greatest amount of progress by combining analysis and practice. Several types of practice are provided in the student text, in the *Instructor's Edition*, and on the audio program.



## A. LISTENING DISCRIMINATION EXERCISES

Many theorists believe students cannot produce sounds accurately unless they can distinguish between similar sounds—sounds that are similar in the native language and in the foreign language, and sounds that are similar to each other in the foreign language. Listening discrimination practice can be a first step toward helping students hear themselves and know when they are pronouncing properly. And, obviously, listening discrimination skills enable students to distinguish between similar but very different words in the target language—for example, **pero** and **perro**. Here is an example of the sound discrimination exercises found in the *Instructor's Edition of Puntos de partida*. This exercise is on p. 12.

Preliminary Exercise: Pronounce these words in random order and have students tell whether each word is **español** or **inglés**. You may wish to translate unfamiliar words for students.

ENGLISH	SPANISH	ENGLISH	SPANISH
me	<b>mi</b>	may	<b>me</b>
Fay	<b>fe</b>	no	<b>no</b>

## B. REPETITION DRILLS

Most of the pronunciation activities in the student text are of this type. You model (provide) the correct pronunciation of words or phrases, and your students imitate your pronunciation. As with the presentation of new vocabulary items, it is possible to begin pronunciation practice with choral repetition, which allows students to gain confidence, and then to proceed with individual repetition. This chorus-individual sequence is particularly important with the practice of Spanish sounds that have no equivalent in English, for even college-level students may be hesitant to try out in front of the entire class what initially appear to be strange sounds.

## C. RECOMBINATION ACTIVITIES

This type of activity recombines the words of the student text to form new phrases or sentences—sometimes a serious and useful phrase, sometimes a humorous phrase, and sometimes a tongue-twister (**un trabalenguas**) that will challenge the best students. Again, you should usually begin with choral repetition, followed by individual repetition.

Break longer sentences into meaningful breath groups (groups of words that naturally go together). Here are two sentences broken into meaningful breath groups:

**Estos errores / son raros.**  
**Soy el primo / de Roberto Ramírez.**

## D. DICTATIONS (FOLLOW-UPS)

Although dictations do not give pronunciation practice per se, they do reflect a student's knowledge of the correspondences between Spanish sounds and their spellings—that is, the relationship between the spoken and the written word. An awareness of sound-symbol correspondences, especially in the early stages of language learning, will help students sound out new words in later lessons.

Say the dictation item clearly, being careful not to pronounce unnaturally or too slowly in your attempt to be clear. Allow students to begin writing after this first repetition, and then repeat the item. This procedure lets students write down what they catch on the first repetition and fill in the gaps when they listen the second time. Some instructors like to give a third repetition of dictation items to allow students to do a final check. You should experiment to determine which procedure works best with a given class.

If you use dictations on tests, it is wise to establish ahead of time the number of repetitions you will give; otherwise, students may try to get you to repeat various items “just one more time.”

Finally, remember that every instructor must consider these questions about pronunciation: What role does pronunciation have in our language program? Most instructors will want to dedicate some class time to pronunciation, especially in the early period of language study, since they can diagnose and help correct individual problems in ways that an audio program never can. Still, students’ greatest opportunity to practice pronunciation as much as they need to lies in the audio program, which provides an authentic linguistic model for students, either in the privacy of a booth, if they work in the language lab, or at home, if they are permitted to borrow or copy tapes for home use.

#### 4. Gramática

In *Puntos de partida*, grammar is presented in three phases—introduction, explanation, and practice. Each phase has a separate function. In this edition, the introductory phase is always called **Gramática en acción**, followed by a subtitle, and there are many changes in the content of this phase in the Eighth Edition. **Gramática en acción (GEA)** sections introduce the grammar point of the section with a mini-dialogue or brief narrative with a follow-up activity (as in previous editions) or—more frequently—with a grammar presentation device of another kind: linked examples in the form of a short bulleted list or a visual (realia, drawing, cartoon, and so on) and an activity or questions. Then, grammar explanations present and define grammatical terms and give English examples before presenting Spanish forms, functions, and rules. The word ¡OJO! (“Watch out!”) calls students’ attention to areas where they should be especially careful when speaking and writing Spanish, since these are areas in which beginning students frequently make mistakes or have special difficulties. The practice phase of each section is divided into two parts—**Práctica** (more controlled practice) and **Conversación** (more open-ended practice).

Early chapters contain more grammar points than do later chapters, to provide for more rapid development of linguistic skills at the beginning of the course and to permit increased use of the supplementary skill-based activities in later chapters. The number of grammar points per chapter is as follows:

CHAPTERS	GRAMMAR POINTS
1–2	4 points
3–13	3 points
14–18	2 points

In general, individual grammar sections do not actively practice grammar from any other section in that chapter. Therefore, within most chapters, you can present the individual grammar sections in any convenient order. Most instructors will choose to follow the sequence of grammar points as presented in the text. On occasion, however, increased flexibility may be useful—when you have less than the usual amount of time, for example, or when you have 10 minutes left and had anticipated 30, you may want to present and begin practice on one of the shorter grammar points in the chapter, rather than beginning the longer, more complex one you had planned to do. You will also appreciate this flexibility of presentation when your own style or philosophy requires it.

All grammar points, however, are practiced together later in the chapter—in the **Un poco de todo** review section. Thus, the overall organization of *Puntos de partida* has a focused, single-emphasis presentation cycle (**Vocabulario, Pronunciación, Gramática**) and a recombined or synthesis-application cycle (**Un poco de todo**).

##### A. GRAMÁTICA EN ACCIÓN (GEA) SECTIONS

The **GEA** sections in the **Gramática** sections have several purposes: (1) to introduce new grammatical structures in a meaningful context; (2) to add a light touch to the classroom interaction; and (3) to occasionally provide short dialogues that can serve as models of conversation. Forms that illustrate a new grammar point are set in colored text.

Because the **GEA** sections are short and introduce only one new grammar point, they lend themselves to oral practice. Since they relate to either practical or humorous situations, they are easy to introduce in class and are fun to work with.

A sequence of classroom activities to follow when using the **GEA** sections is: (1) presentation, (2) practice, (3) comprehension check, and (4) use of the **GEA** to introduce a new grammar structure.

**(1) Presentation** You can assign preparation of the **GEA** sections as homework geared to the presentation of a new grammar section during the next class meeting. Since a **GEA** contains only one new grammar point, it should be possible for students to understand it on their own. (The English equivalents of the **GEAs**, which appear at the bottom of the page, will be helpful in this regard.) All **GEAs**, including those that are dialogues (formerly known as **minidiálogos**), also appear on the audio program.

The **GEAs** that are actual dialogues also lend themselves quite well to in-class presentation and practice. You may want to begin the presentation by explaining briefly the communicative focus of the dialogue. For example, the one on p. 45 can be introduced by your saying, "This dialogue expresses some of the frustration we all feel during registration," or words to that effect. Or, instead of focusing on the communicative content of the dialogue, you can introduce it by previewing its grammar content: "This dialogue will help you learn about forming questions in Spanish."

Another way to develop the **GEAs** in class is to model them yourself. First, read it through once aloud, pausing for student comprehension. Next, model each line, breaking longer sentences into shorter phrases.

Students can repeat the shorter phrases after you and imitate your rhythm, pronunciation, and intonation as closely as possible. As with the presentation of new vocabulary or in pronunciation practice, initial student repetitions should usually be choral. Choral repetition may be followed by half-class, partial-class, or single-row repetition of phrases or lines from the **GEA** before you move on to repetition by individual students.

**(2) Continuing Practice** As a prelude to individual repetition of the **GEAs** that are dialogues you can divide the class into groups (according to the number of speakers in the **GEA**) and have students practice choral reading, with each group reading the lines of one speaker. Next, assign individual roles to read aloud, or ask for volunteers; the rest of the class listens, perhaps with books closed, as individuals read. As an alternative, students can be assigned specific roles to rehearse out of class and then present in class as a dramatization.

**(3) Comprehension Check** Most **GEAs** are followed by a series of comprehension questions that test students' understanding of it. Typically, these comprehension questions also guide students toward using the new grammar point being introduced, but without requiring its active manipulation. For example, in the **GEA** in **Gramática 9** (p. 107), students gain passive practice with the forms and uses of demonstrative adjectives and pronouns via the dialogue itself and by answering the **Comprensión** questions, but students are not required to manipulate those forms or decide which ones to use in a given context. Note also that the *Instructor's Edition* frequently contains additional comprehension exercises and personalized questions based on the topic of a **GEA**.

**(4) Introduction of New Grammar Structures** Phrases from the **GEAs** can be used to initiate formal grammar presentation in a more focused way than would be achieved by manipulating new grammar in comprehension questions. Draw students' attention to grammatical patterns by asking several questions of the *¿Cómo se dice \_\_\_\_\_?* or *¿Qué significa \_\_\_\_\_?* type.

You may want to use phrases from the **GEAs** to stimulate inferences about grammatical structures. The **GEA** in **Gramática 30** (p. 327) can be used in that way to help students start to think about the different uses of the preterite and imperfect. In fact, the **Comprensión** activity asks them to do just that. (See "Presenting Grammar" that follows for a more thorough discussion of this kind of presentation.)

## B. NON-DIALOGUE GRAMÁTICA EN ACCIÓN (GEA) SECTIONS

The presence of short dialogues to introduce grammar in context has been a feature of *Puntos de partida* since its First Edition. This use of “minidialogues” reflects a long tradition in language instruction in which dialogues (long and short) have been an integral part of the language-learning process. But also since its First Edition, *Puntos de partida* has used other vehicles for introducing grammar. Those grammar presentation devices include bulleted lists, cartoons, realia, line drawings, and so on, all of which show the grammar point of focus in a natural language context (but just not in a dialogue or narrative form).

The Eighth Edition of *Puntos de partida* is characterized by a much more extensive use of these non-dialogue **Gramática en acción** strategies. We believe that instructors will find that, because these devices are shorter and much more direct than the Seventh Edition’s **minidiálogos**, students’ attention will be more easily and efficiently focused on the grammar point in question. As with dialogue **GEAs**, examples of the grammar point of focus are set in colored text. The techniques discussed in the preceding section for using dialogue **GEAs** can easily be used with all **GEAs**.

Examples of the use of bulleted lists to present grammar in **GEA** sections abound in all chapters of the text, even the first ones. An example of a more sophisticated list occurs in **Capítulo 4, Gramática 13** “Present Tense of Stem-Changing Verbs” (Part 2) (p. 142). In this **GEA**, the sentences in five short bullets give students examples of all of the types of stem-changing verbs they will encounter in the grammar explanation and **Práctica** and **Conversación** activities. The **¿Y Ud.?** follow up gives students the scaffolding they need to begin to use the verbs for self-expression. At this point in the text, students can easily figure out that they need to use **-o** endings to create the **yo** forms, to talk about themselves. The infinitives in the **¿Y Ud.?** items neatly correspond, in order, to the highlighted items in the bulleted lists, and the use of color highlighting emphasizes that point should students not make the connection. With all of that help (and remembering that students just learned the basic concept of stem-changing verbs in the preceding chapter), students should be able to infer that **dormir** becomes **duermo**, **jugar** → **juego**, and so on. In this way, grammar learning becomes a much more active process than if students just started the grammar topic by reading the grammar explanation.

Another example of a non-dialogue **GEA** (one from previous editions) occurs in **Gramática 14** (p. 147). Here a series of line drawings introduces the grammar topic (reflexive pronouns) and leads students toward an understanding of the grammar point before reading the grammar explanation or hearing your explanation of it. Each numbered drawing illustrates an aspect of Diego’s daily routine with a corresponding numbered statement (**1. Me despierto a las siete y media...** ). In the **¿Y Ud.?** follow up, the items provide the structure within which students can describe their own daily routines, with the appropriate reflexive pronoun provided and the line drawings above as a point of reference for making the meaning of the new verbs clear.

Not all of the techniques outlined in this section of this Instructor’s Manual will be appropriate for your course goals. For example, you may not have time to use every **GEA** by following the four-point sequence described here. You may want to cover only one **GEA** thoroughly in each chapter and do only brief in-class coverage. In that case, it would be most logical to focus only on the **GEA** for the most important grammar point in the chapter in class. You can assign coverage of others for homework with full confidence that most students will be able to handle them on their own because most are translated at the foot of the page and because great care has been taken to make these **GEAs** simple, direct, and transparent.

## C. PRESENTING GRAMMAR

Grammar sections in the Eighth Edition of *Puntos de partida* are designed to clearly mark what students are supposed to learn. The two-column design separates prose grammar explanations (in the left-hand column) from Spanish examples (in the right-hand column). Spanish charts and paradigms are now contained within an easily identifiable shaded box and placed either in the right-hand column or centered across the page, depending on the space available. Students can therefore, on a first reading, work through the explanations on the left plus examples in the shaded boxes and on the right, then simply scan for the examples when reviewing for a test.

The grammar sections all have single emphases; that is, only one grammar point is presented and practiced in a grammar section. Thus, within each chapter, a step-by-step sequence of grammar-practice, grammar-practice, and so on, is repeated as many times as there are grammar sections. This single-emphasis presentation and sequence breaks chapter grammar down into manageable chunks, allowing students to absorb difficult concepts bit by bit.

For example, **Gramática 18** “Expressing *what* or *who(m)*—Direct Objects (Part 2): The Personal **a**; Direct Object Pronouns” (pp. 207–209) is divided into a number of parts: in the first main section, the concept of the direct object (A) and the personal **a** (B); in the second main section, the forms of the direct object pronouns and their general placement (A), the attachment of direct object pronouns to infinitives and present participles (B), and the meaning of the neuter pronoun **lo** (C). The bracketed indications throughout the explanation tell students that they are now prepared to do the indicated exercises in the **Práctica** section. In this way, students are guided through a long explanation and given opportunities to practice what they are learning at several stages along the way. In this example, note that point C has no bracketed indication since there is no explicit practice of this point in the student text.

In the student text, grammar presentations are done in English to ensure maximum student comprehension and to enable students to study material on their own. Because many students are not familiar with or have forgotten grammatical terms and concepts (subject, infinitive, adjective, direct object, and so on), each new concept is introduced and defined, with examples in English as well as in Spanish and with brief activities for some of the more difficult concepts. Spanish equivalents of all grammatical terminology (parts of speech, names of verb tenses, and so on) are provided, so that these terms can be used in Spanish directions for exercises and as an aid to students whose instructors prefer to make grammar presentations in Spanish.

One of the best ways to organize clear grammar presentations is to follow the example of the grammar presentations in the text. First, read through the entire explanation of a grammar section to get an overview of the material covered and how the presentation is developed. Next, read the *Instructor’s Edition* comments (on the margins of the *Instructor’s Edition*) to see what supplementary information, suggestions, and activities are provided. Jot down the entire sequence of presentation if there is a lot of material. For example, part of the grammar presentation for **Gramática 3**, “Present Tense of **-ar** Verbs,” (pp. 38–41) can be outlined as follows:

Step 1.	Grammar Explanation: infinitives and personal endings	[student text]
Step 2.	Suggestions: model, conversational exchange; <b>bailar</b> and personal endings; translation exercise	[ <i>Instructor’s Edition</i> : Supplementary Materials]
Step 3.	Preliminary Exercises: oral rapid response drill, listening exercise, pattern practice (explanation of exercise type, exercise)	[ <i>Instructor’s Edition</i> ]
Step 4.	<b>Práctica A, B</b>	[student text]
Step 5.	Suggestion	[ <i>Instructor’s Edition</i> ]

and so on. Some instructors prefer to follow grammar presentations exactly as they are given in the text. Others prefer to vary presentations somewhat so that their students have two slightly different presentations to help them understand new material.

In addition to brief, straightforward presentations of the material to be covered, most instructors point out areas of English interference with Spanish—that is, areas in which English-language structures are likely to interfere with mastery of a new pattern in Spanish. For example, English puts object pronouns after conjugated verbs, whereas Spanish places them before conjugated verbs. It is also a good idea to point out areas of Spanish interference, such as cases in which previously mastered Spanish grammar concepts can interfere with learning new Spanish concepts. For example, many students confuse the first and third persons singular of the preterite of regular **-ar** verbs, using **habló** for the **yo** form, since they are used to producing a **yo** form that ends in **-o**.

Brief, simple discrimination exercises are also often helpful for students learning to distinguish differences that exist in Spanish but not in English; for example, **saber** versus **conocer**, **ser** versus **estar**, indicative versus subjunctive, and so on. Many such discrimination activities are provided in the *Instructor's Edition*.

A new grammar feature has been added to some **Gramática** sections in this edition: brief summaries at the end of the explanation (and next to the **Autoprueba** feature) that highlight, in chart form, the essence of the grammar topic that students need to master. This feature can be found in **Gramática 1** (p. 34), for example. Most **Gramática** sections that highlight verb forms do not have this new feature, as we believe that the highlighted verb charts in those grammar explanation serve students well, giving them all they need to know in one place. In contrast, the summary charts condense information contained in the subpoints of longer grammar explanations.

**Autoprueba** quizzes allow students to do quick self-assessments of their understanding of key grammar points in every chapter, before they begin the exercises and activities. When the **Autoprueba** occurs it is always at the end of the grammar presentation, before the activities. It is suggested that students take these quizzes at home in preparation for class the following day.

Whenever new grammar structures are based on previously learned material, it is crucially important to review the “old” material before beginning the new. The **¿Recuerda Ud.?** boxes in the student text will alert you to these situations in the grammar sequence and provide students with brief, focused activities with which to review; since answers to the **¿Recuerda Ud.?** boxes are provided on the Online Learning Center, students can prepare at home and correct their own answers. It is a good idea to follow up their review in class with a quick conversational review of the same material. For example, before presenting **-er** and **-ir** verbs in **Gramática 8** (p. 80), you might review the **-ar** infinitives that students already know with this brief exercise:

**¿Qué verbo asocia Ud. con... ? ¿una tienda? ¿la biblioteca? ¿el dinero? ¿la ropa? ¿una fiesta? ¿la boca (touch your mouth)? ¿la casa? ¿la oficina? ¿el laboratorio de lenguas? ¿la clase?**

Emphasizing review and reentry in this way, when appropriate, will help students to see the grammar structures they are learning as part of a coherent system, *not* as discrete items.

#### D. A NOTE ABOUT SPIRALING

A careful scan of the contents of *Puntos de partida* or of its Index will reveal the extent to which major grammar topics are introduced gradually, or spiraled, throughout the text. Topics treated in this way include **ser** and **estar**, the preterite and the imperfect, the subjunctive, and so on. A hallmark of *Puntos de partida* since the First Edition, this spiraling technique has many benefits for language learners.

- Students—especially true beginners—are not overwhelmed with all of the details of a major grammar point all at once.
- When topics are spread out over the entire book, and thus over the entire course, review and reentry of them is automatically built into the syllabus.
- Furthermore, with major topics of a more difficult nature, like the subjunctive, students have multiple opportunities to “catch” or gain some functional control of the topic. Thus, when the topic is introduced for the second time, students have a base of knowledge on which to build and can be more successful with difficult material the second time around.

The actual amount of spiraled grammar has not changed in this edition of *Puntos de partida*. However, we have changed or enhanced the way that spiraling is called to the attention of students and instructors in the following ways.

- All grammar topics that are spiraled are indicated as such in the student text with Part 1 (Part 2, Part 3, and so on) in the grammar section and subsection titles.
- More **¿Recuerda Ud.?** boxes have been added so that *all* grammar sections that rely on previous knowledge are preceded with the focused review that this feature offers.

- Additional instructor's annotations that review and recycle grammar and vocabulary have been added, and all such new and existing material from previous editions is called out with the **Reciclado** title as well as its accompanying icon.
- An *Instructor's Edition* note for each **Lengua y cultura** activity in **Un poco de todo** explicitly lists the content of the cloze passage so that instructors can quickly see what is covered.

## E. PRÁCTICA AND CONVERSACIÓN

*Puntos de partida* provides a two-phase sequence of grammar practice—form-focused practice (**Práctica**) and communicative practice (**Conversación**). The **Práctica** activities come first, providing drills and basic, easy activities with new constructions. These precommunicative drills tend to be more mechanical and less personalized than the activities in the **Conversación** sections, which are intended to be exactly that—stimuli for speaking. The **Conversación** activities, although still carefully structured, are more communicative and open-ended so that students can express their thoughts and opinions by answering questions, describing pictures and cartoons, completing sentences, and so on. It is never assumed that all material from either **Práctica** or **Conversación** sections will be used. A variety is provided so that instructors can choose activities that best suit the needs and goals of a class, as well as the tastes and preferences of students.

One of the goals of the more open-ended **Conversación** sections is to help students get to know one another as well as practice Spanish. The authors of *Puntos de partida* hope that these activities, together with the activities in the **Práctica** sections, will ease the process of language acquisition and lead to spontaneous interactions and a relaxed atmosphere in class. *Puntos de partida* assumes that such communication is both necessary to and the ultimate goal of language learning and that students have not learned Spanish if they do not progress beyond manipulating the mechanical drills in the text.

**(1) The Pasos Concept** The use of **Pasos** (1, 2, 3, and so on) in *Puntos de partida* organizes the steps or stages of more complex activities. In essence, the **Pasos** break down an activity into its component parts. A **Pasos** sequence might evolve as follows: **Paso 1** = answer these questions about yourself; **Paso 2** = use them to interview a classmate; **Paso 3** = compare your answers with those of your classmate; **Paso 4** = report what you learned to the class. Most activities organized into **Pasos** are not as complex as that, but the advantage of the **Pasos** approach is clearly demonstrated with this four-step activity. Most students (and instructors, for that matter) would be overwhelmed by direction lines that asked for all that activity. However, when broken down into short, doable stages, the activity not only appears more doable, it *is* in fact easier to implement in the classroom. Experienced instructors who have tried activities that did “too much” will welcome the simplicity of the **Pasos** approach, and neophyte instructors will gain confidence in implementing communicative activities by doing them.

The **Pasos** concept is used in **Vocabulario: Preparación** activities, and it occurs frequently in materials in both the **Práctica** and **Conversación** phases of grammar practice.

**(2) Types of Activities in the Práctica Sections** Although most of these drills and exercises require the manipulation of Spanish as opposed to meaningful communication, their role in language learning is fundamental. Once students have completed the required manipulations, many of the drills can be personalized, extended, or transformed in other ways to extend the usefulness of these relatively simple activities. Suggestions of these kinds of variations are found in the student text or in the *Instructor's Edition*. (Note: Also found in the **Práctica** sections are many of the activity types already described for the **Vocabulario: Preparación** sections.)

(a) **¡Anticipemos!** When the **¡Anticipemos!** activity occurs in a chapter, it is always the first activity in the **Práctica** section that follows a grammar presentation. These are activities that require the student to recognize a grammar point rather than produce it actively. The student is eased into use of the grammar point with activities such as answering **sí/no** questions, checking responses off on a list, etc. Thus, these activities “anticipate” the active use of the grammar point.

(b) *Substitution (Pattern) Drill (Instructor's Edition)*. This type of drill requires the substitution of one word or phrase for another, plus the production of other changes made necessary by the substitution.

The word that is substituted can be a noun, adjective, verb, or any other part of speech. In *Puntos de partida*, these drills are always presented within a context: a general situation that serves as the “umbrella” for several patterns or a two-line conversational exchange that shows the pattern in a natural conversational setting. This is done to make the drill more realistic and to encourage students to think about what they are saying as well as about the forms they are producing. Substitution drills are most frequently used in *Puntos de partida* to practice new verb forms. For example, (p. 82, *Instructor’s Edition*):

**En el salón de clase**

1. Yo asisto a clase todos los días. (tú, nosotros, Ud., todos los estudiantes, Carlos, vosotros)
2. Aprendes español en clase, ¿verdad? (nosotros, yo, Ud., la estudiante francesa, Uds., vosotros)

These pattern drills practice the present tense of regular **-ar** verbs in sentences that might naturally be said in Spanish class, the “umbrella” that serves as the context for the drill items. The individual items are the base sentence in which substitutions are to be made: **Ud. estudia mucho**. The cues are given in parentheses:

Cue: *nosotros*

Response: **Estudiamos mucho**.

Cue: *yo*

Response: **Estudio mucho**.

(c) *Rapid Response Drills (Instructor’s Edition)*. As its names suggests, the primary purpose of this type of drill is to give students practice in responding very quickly to a stimulus. The drill can be very mechanical in nature, or it can stimulate a conversational situation.

As a preliminary exercise prior to pattern practice in a context, the rapid-response drill can help reinforce the verb stem/personal ending, as in the following drill, which precedes the regular **-ar** verb pattern drills (p. 40):

Explain the purpose of a rapid response drill. Have students give corresponding forms.

yo: bailar, estudiar, tocar, escuchar

tú: buscar, hablar, pagar, tomar

and so on.

Here, in a very focused drill situation (one person at a time), students give answers as quickly as possible. Speedy response is important, since students need to learn to respond quickly in common conversational situations. This same technique also works in conversation-oriented drills. For example, **Conversación A** (p. 6):

**A. Expresiones de cortesía.** How many different ways can you respond to the following greetings and phrases?

1. Buenas tardes.
2. Adiós.

and so on.

Here, the rapid response technique might best be used the second time you do this drill in class, perhaps as a review on the following day.

(d) *Chain Drill*. This type of drill provides very focused question-answer practice. It has the additional advantage of increasing student practice and minimizing the amount of speaking the instructor does. To begin, the instructor indicates the question to be asked and asks a student to initiate the drill sequence. This student asks the question of another student, who answers it. That student then asks the same question of another student, and so on. The chain continues for as long as seems appropriate. The instructor then provides a second question, and the chain continues. Examples of questions that might work well in this framework include: **¿De dónde eres tú?**, **¿Cuántos hermanos (tíos, primos, etcétera) tienes?**, and so on.



(e) *Transformation Drills.* In this type of activity, one type of sentence or structure is changed into another—affirmative sentences into negative sentences, declarations into questions, present tense to past (future, present perfect, and so on). For example, **Práctica B** (p. 215):

**B. ¡Por eso no come nadie allí!** Expresa negativamente, usando la negativa doble.

1. Hay algo interesante en el menú.

As students perform the indicated transformation, **No hay nada interesante...**, their attention is focused mainly on the grammar point at hand—in this case, the formation of the negative. This kind of drill, along with pattern drills, is an excellent type to use in the initial stages of practice with new material.

(f) *Input-based Activities.* Input-based activities occur with all major vocabulary and grammar topics in the student text (and in the Workbook and the Laboratory Manual as well). In these activities, all or part of a grammar topic is embedded in the items of an exercise that has a content focus. For example, in Activity B (p. 273), which occurs in the irregular preterites section, students are asked to tell if a series of statements about **la última Noche Vieja** is true for them or not. Here are some sample items.

1. Fui a una fiesta en casa de un amigo / una amiga.
2. Di una fiesta en mi casa.
3. No estuve con mis amigos, sino (*but rather*) con la familia.

and so on.

The items provide focused input with irregular preterite verbs, yet the exercise for all intents and purposes does not have a grammar focus; rather, students are drawn into the items and answer based on their own experiences.

(g) *Sentence Builders.* In this type of activity, students create original sentences by selecting one word or phrase from each of the columns provided. Since the verb is usually given in the infinitive form, students must produce the required form according to the subject pronoun they select. Semantic (vocabulary) and syntactic (structural) decisions are also needed to produce logical, grammatically sound sentences. For example, see the sentence builder in **Práctica C**, on p. 145 of the student text. In this activity, students demonstrate a knowledge of subject-verb correspondence, the meaning of the infinitives (since not all of the verbs can be combined with all of the suggested predicates), and the conjugated verb/infinitive structure.

In some activities of this type, there will be question marks (¿?) at the bottom of one or more of the columns. This indicates that students should be creative, supplying words and phrases that are not used in the sentence builder in the text. In this way, what is basically a mechanical activity can be personalized, as time and needs permit.

Note that sentence builders are often included in the **Conversación** sections of early chapters, especially **Capítulos 1–3**. In these chapters, where students have so little to rely on in terms of known vocabulary and structures, it is felt that the sentence builder format is in fact “open” enough to warrant placing the activity type in **Conversación**. As students’ language skills and knowledge increase, however, the sentence builder is most commonly found in the **Práctica** sections.

(h) *Dehydrated Sentences.* This type of exercise provides the main elements of a sentence and gives them in the proper order, but the verb is given in the infinitive form or omitted, articles and prepositions are usually omitted, and adjectives are given in their base (masculine singular) form, for example, **Práctica C** (p. 79):

**C. ¿Cómo es la familia de David?**

**Paso 1.** Mira a (*Look at*) la familia de David en el dibujo (p. 79). Complete las oraciones según el modelo.

**MODELO:** familia / pequeño → Su familia es pequeña.

1. hijo pequeño / guapo
2. perro / feo

and so on.

To do this type of activity, students must consider the grammatical and semantic relationships among the words given, add any missing words, and make any necessary changes to supply appropriate verb forms and grammatical agreement. In later chapters, other variables are added, such as giving an adverb based on italicized adjectives, the superlative of italicized adjectives, and so on. Many activities of this type are found in the **Un poco de todo** sections as well.

(i) *Phrase Cues.* This type of activity is similar to dehydrated sentences in that only the base for the sentence or question is given, and students must “flesh out” the item. For example, **Práctica B** (p. 219):

**B. Profesor(a) por un día.** Imagine que Ud. es el profesor o la profesora hoy. ¿Qué mandatos va a darles (*will you give*) a sus estudiantes?

MODELOS: hablar español → Hablen Uds. español.  
hablar inglés → No hablen Uds. inglés.

1. llegar a tiempo
2. leer la lección

Here, students act as the teacher based on the infinitive phrases that are offered as a guide.

(j) *Patterned Conversations.* In this type of activity, students work in pairs to simulate a typical conversation. A model dialogue is given, and substitutions to be made in it are indicated in the activity items, for example, in **Práctica D** (p. 75), students must make logical matches between the items listed and the persons suggested.

**D. Usemos (*Let's use*) la lógica.** ¿De quién son estas cosas (*things*)? En parejas, hagan y contesten (*ask and answer questions*). Las respuestas pueden variar (*can vary*).

MODELO: E1: ¿De quién es el perro?  
E2: Es de...

**Personas:** las estudiantes, la actriz, el niño, la familia con diez hijos, el estudiante extranjero, los señores Schmidt

¿De quién es / son... ?

1. la casa en Beverly Hills
2. la casa en Bombay

and so on.

(k) *Story Sequences.* Exercises in which the items form a logical sequence or tell a story are continued from the Fourth Edition of *Puntos de partida*. At times they are quite simple in format, for example, **Práctica D** (p. 70):

**D. ¡Dolores es igual!** Cambie (*Exchange*) Diego por Dolores.

Diego es un buen estudiante. Es listo y trabajador y estudia mucho. Es estadounidense de origen mexicano, y por eso (*for that reason*) habla español...

When students make the indicated transformation from Diego to Dolores, they will practice adjective agreement. The exercise, however, has its own content. Although on a simple level, it tells a story that can be discussed, continued, expanded, and so on. Note the follow-up comprehension activity in the *Instructor's Edition*.

Story sequences are generally more complex in format, for example, **Práctica C** (p. 254):

**C. El día de tres compañeras**

**Paso 1.** Teresa, Evangelina y Liliana son compañeras de apartamento... Haga oraciones completas para describir lo que hicieron, según la perspectiva de cada una.

TERESA

1. yo / levantarse / a / siete y media
2. salir / de / apartamento / a / nueve

and so on.

When students have completed all items they will have completed a brief narration about a typical day in the roommates' lives. The story has enough content to be accompanied by inferential comprehension items (the **¿Quién lo dijo?** follow-up on p. 254) and can also be repeated with a twist: students retell the story from another point of view, as suggested in **Paso 3**.

In addition, a relatively small number of cloze activities are found in the **Práctica** sections of the Eighth Edition. For a discussion of this type of material, see the **Un poco de todo** section, later on in this section of the Instructor's Manual.

**(3) Types of Activities in the *Conversación* Sections** With the more open-ended activities of the **Conversación** sections, as with many vocabulary-building exercises, students should be encouraged to stay within the structures and vocabulary they have already studied and mastered. Clearly, however, as students try to become more creative in their responses and seek to express themselves, they are more likely to make mistakes. (Note: Also found in the **Conversación** sections are many of the previously discussed activity formats from **Vocabulario: Preparación**. Activities similar in format to some **Práctica** sections also occur, although with a much more open structure.

(a) *Questions (Preguntas)*. Questions in the **Conversación** sections relate to common knowledge (the weather, geography, history, and so on) or to students' personal experiences and opinions. You can use these questions as a guide to asking questions of individual students in the class; you can ask one student to ask a question of another student; or you can have students work in pairs or small groups, asking each other questions. For more ideas along these lines, see "Question/Answer (Personalized Questions)" in the **Vocabulario: Preparación** section, this section, this Manual.

(b) *Games*. Guessing games of all kinds work quite well in beginning language classes. They can be used from quite early on, as demonstrated by **Conversación B** (p. 115):

**B. Entrevista: Las circunstancias personales.** Choose a partner, but before working with him or her, try to predict the choices he or she will make in each of the following cases.

**MODELO:** Tiene muchos / pocos libros. → Mi compañero tiene pocos libros.

1. Tiene mucho / poco trabajo académico este semestre/trimestre.

and so on.

The same activity can be repeated throughout the course. If done later in the term, students' questions will be more complex and interesting.

(c) *Encuesta (Survey) Activities*. Survey activities are similar to **Entrevistas** in that students work one-on-one with others to obtain information. The survey, however, adds the twist of interviewing a number of students. Survey activities, although conversational in tone, are still relatively structured, and students can make of them what their language abilities and interest level permit. See, for example, the survey activity **Conversación B, Una encuesta** (p. 309):

**Paso 2.** Ahora túrnense para entrevistarse sobre los mismos temas del Paso 1 pero hablando de sus preferencias de niño/a. Deben obtener detalles interesantes y personales de su compañero/a.

**MODELO:** Estaciones del año →

E1: ¿Qué estación preferías (entre todas) de niño/a?

E2: Prefería el invierno.

E1: ¿Por qué?

E2: Porque me gustaba jugar en el nieve.

and so on.

Since a good deal of information about the class as a whole is collected in a survey activity, surveys lend themselves to whole-class discussions as a follow-up.

(d) *Situation Activities*. Many **Conversación** section activities simply set up a situation or situations to be discussed. For example, the activity on page 338:

**C. Lo que debes hacer es...** Imagine que Ud. está hablando con un amigo o una amiga que está en las siguientes situaciones. Dele consejos (*advice*) sobre lo que debe hacer o dígale con quién debe hablar. Siga el modelo.

**MODELO:** —Me duele la cabeza. →  
—Lo que debes hacer es tomar dos aspirinas y llamarme por la mañana.  
or  
—La persona con quien debes hablar es tu mamá. Ella va a saber lo que debes hacer.

1. —Tengo un resfriado horrible.
2. —Necesito descansar, y tengo tres días libres la semana que viene.

and so on.

The activity can be done by asking individuals to supply **consejos** orally or in writing, by students working in pairs or groups to come up with as many **consejos** as possible, and so on.

Frequently occurring **Conversación**-type activities previously discussed in this Manual include the following:

- **Entrevistas**, frequently containing the suggestion that students report to the class what they have learned during the interview
- Visual-based exercises, with *Instructor's Edition* suggestions that encourage students to expand the focus of the activity by telling stories based on the drawings, inventing histories for the persons depicted, and so on
- Personalized completions, many of which can serve as the basis for brief class presentations
- **Preguntas** activities, which can serve as the basis for whole-class discussions or partner/pair work

## 5. *Un poco de todo*

The exercises in this section combine and review the grammatical topics of the chapter as well as much of the vocabulary, thus providing a chapter review. This section, then, forms part of the synthesis-application cycle.

Some of the **Un poco de todo** exercises are best done orally in class; others are more suited to writing practice; and many can be done either way, depending on course goals, time limitations, and so on.

Activity types from the **Vocabulario: Preparación, Práctica, and Conversación** sections occur here as well. Other formats that are used frequently include the following.

### A. DEHYDRATED SENTENCES

This type of activity has already been discussed (see “Types of Activities in the **Práctica** Sections”), but it bears mentioning again since it occurs so frequently in the **Un poco de todo** sections, and with a somewhat different format and purpose.

The dehydrated-sentence activities in the recombinative **Un poco de todo** sections are more complex, requiring decision making not only about correct forms but about tenses and moods, for example, **Activity A** (p. 372):

#### A. **Causa y efecto**

**Paso 1.** Form complete sentences with the cues given. Pay attention to the various clues given as to whether you will need to use the present, the preterite, or the imperfect in your sentences. Change words and add additional words when necessary.

Here students must decide whether to speak of actions in the present, what tense to use to tell about a completed action (preterite), and what tense to use to describe background circumstances (imperfect).

## B. CLOZE EXERCISES

Although cloze procedures are more commonly used for testing purposes than for language practice, it is believed that a modified cloze procedure has great utility for activity formats as well. The technique is used in many of the **Un poco de todo** sections. Rather than deleting every *n*th word as is common cloze procedure, deletions have been made to focus student attention on current chapter and previous chapter grammar points. A choice is generally offered (**el/la, algo/nada**, and so on), or a base word is given which the student must then supply in the appropriate form to fit the context (an infinitive, an adjective, and so on).

The topic of these cloze activities is cultural, related to the chapter's cultural theme. Thus when completed, the paragraphs not only demonstrate the language proficiency of the student but also form a complete discussion that adds to students' information about the cultural topic.

Conversely, the cultural information in the paragraph provides the context within which students process language. Care has been taken to ensure that no previously unrepresented cultural information is needed for students to be able to complete the exercise.

The advantages to the format as a synthetic activity are as follows:

- Instructors who have used these and similar paragraphs in their classes report that student interest is maintained by the content of the paragraph, thus taking attention away from the grammatical and vocabulary processing that occurs as students complete the items.
- Systematic review/reentry of particularly troublesome grammatical material is made possible, with relatively little class time spent for the benefits involved. Topics systematically reentered in this way in the **Un poco de todo** cloze paragraphs include **ser/estar**, preterite/imperfect/subjunctive/indicative, gender and gender agreement, and so on.

Although "correct" answers are offered for these cloze activities on the Online Learning Center, instructors are encouraged to accept as correct any response that is grammatically and contextually accurate.

An example of this type of activity is found on p. 257 of the student text. The two brief paragraphs in **Lengua y cultura: Mi abuela dominicana** provide contextual practice with the following grammar topics (review-synthesis topics are marked with an \*) while conveying information about a Dominican grandmother visiting her family in the United States.

direct/indirect object pronoun	<b>ser/estar*</b>	present indicative*
discrimination*	impersonal <b>se</b>	
gender*	<b>gustar</b>	
<b>saber/conocer*</b>		

## 6. *En resumen*

**En resumen** lists active vocabulary—that is, all new words in the chapter that are to be learned. The list includes the theme vocabulary presented and practiced in the **Vocabulario: Preparación** section, as well as active vocabulary introduced in the **Gramática** section. Thus, it serves as a ready reference for both students and instructors. Words are listed in the categories of **Los verbos** and **Las palabras adicionales** and by semantic group.

In all chapters of *Puntos de partida* there are some vocabulary items—either cognates or glossed words—that are used to provide humor or establish the context for an activity. These words are usually not considered to be active vocabulary and are therefore not listed in the chapter **En resumen**, since students do not actively manipulate them. However, instructors who carefully follow the introduction

of vocabulary will discover that such background vocabulary often becomes active in a later chapter, especially if it has appeared passively in a number of chapters.

You should also note that in most **Vocabulario: Preparación** sections, a few words are listed that have already been learned as active vocabulary in previous chapters. For example, the verb **comprar** relates to the shopping theme of **Capítulo 3**, but it was learned as active vocabulary in **Capítulo 1**; such vocabulary is listed with no definition, in an appropriate semantic category, under the heading **Repaso...** This feature makes explicit one of the ways in which vocabulary is consistently reviewed throughout the chapters of *Puntos de partida*.

When the same word is introduced with a new meaning, it is listed, along with the new definition, in the **En resumen** lists. Thus, the verb **sacar** is listed in **Capítulo 9** with the meaning *to take out* (and listed as **sacar la basura**) and in **Capítulo 10** with the meanings *to extract; to extract someone's tooth/molar (sacarle un diente / una muela)*; and *to stick out one's tongue*.

The Spanish-English vocabulary at the back of the text lists all words used in *Puntos de partida*, including both active and passive vocabulary. To help instructors prepare tests or supplementary exercises, this vocabulary indicates the chapter in which active vocabulary items are first used as active vocabulary; chapter numbers are not given for passive vocabulary.

## 7. *Un paso más*

Although there are numerous reading and writing opportunities throughout the entire chapter in the **Notas culturales**, *realia*, **Minidiálogos**, and so on, the optional **Un paso más** section focuses specifically on the reading and writing skills. The section also serves as a thematic corollary to the chapter. Each **Un paso más** includes the following sections:

- **Literatura de...** Short literary readings or fragments of literature by a well-known writer from the chapter's target country, accompanied by information about the author.
- **Lectura** A lengthier section that develops reading skills. Each **Lectura** section is broken into the following subsections:
  - **Estrategia**
  - The reading itself
  - **Comprensión**
- **Redacción** A guided writing exercise, related to the chapter theme.

### A. *LITERATURA DE...*

The purpose of the **Literatura de...** readings is to heighten students' awareness of the rich literary tradition of the Spanish-speaking world and spark their interest in the study of literature. This section is *not* intended to be comprehensive or lengthy.

- All readings are either complete, short poems or fragments of longer poems and narrative works.
- All readings are reproduced exactly as written by the author. Difficult words or concepts are glossed.
- The readings were selected based on the following criteria: 1) The author must be from the country targeted in the corresponding chapter. 2) If possible, readings were selected that represent very well-known authors, in most cases, historically significant authors. 3) Every attempt was made to select readings that were accessible to students at the introductory level, though some selections may require assistance from the instructor.

Instructors will find a variety of helpful suggestions in the marginal annotations of the *IE*. These annotations are designed to provide instructors and students with ways to approach these literary fragments and make them more accessible to the students.

## B. LECTURA

Readings in the **Lectura** sections are both author-written and authentic. In this case, “authentic” indicates that a previously published text was intended to be read by native speakers and that prior to this appearance, it had no didactic purposes for language learning. Other examples of authentic materials in *Puntos de partida* are realia (typically newspaper and magazine ads) and poetry. The authors of *Puntos de partida* believe that students should be exposed to authentic readings as early as possible. For this reason, readings are author-written in the early chapters and realia-based or completely authentic thereafter.

- The author-written readings are what their name implies: commentaries written by the authors of the text about various aspects of the chapter cultural themes. This approach produces reading texts written by language teachers for language learners (rather than material written by and for native speakers of Spanish). The author-written readings contain reentry of vocabulary and chapter grammar points. For this reason, they are written approximately at students’ reading level at any point in the text and thus should be relatively easy for students to read.

As always, special attention has been dedicated to improving the overall quality of the content of the **Lectura** and other cultural sections, as well as their language in the Eighth Edition. It is hoped that these commentaries present Hispanic peoples and values as nonstereotypically as possible. However, instructors should keep in mind at all times the variety of Hispanic cultures throughout the world. Few generalizations about any culture are valid 100% of the time, and the readings in *Puntos de partida* will of necessity contain inaccuracies for some Hispanic cultures. At no time is the content invented or capricious. If individual instructors have no personal experience with a phenomenon described in the materials, it is suggested that they present the information they *are* familiar with as an alternative to the point of view taken by the text’s authors.

- Authentic readings are further expanded in the Eighth Edition. Initial contact with authentic materials of this kind can be intimidating to students, since vocabulary and grammar are *not* controlled or “at” student level in reading texts written by native speakers for other native speakers. However, it is hoped that the comprehension activities that accompany these readings set appropriate tasks for students that will enable them to confront and enjoy the authentic-reading experience. It is critical that instructors convey to students the fact that they should not expect to understand the readings word for word and that if they can complete the comprehension activities, they have understood enough. Although beginning students cannot understand everything in readings of this kind, they *can* perform skimming (for general meaning) and scanning (for specific information) kinds of activities. They should be made aware of the fact that such activities are a valuable part of the language-learning process.

Another aspect of the readings is the inclusion of reading-strategy sections. The goal of the **Estrategia** sections is to make students aware of reading strategies that they already use in their native language and that they should learn to apply to reading in Spanish. (Occasionally an **Estrategia** section will also focus on an aspect of language that is particular to a given reading: how to recognize derivative adjectives [past participles, for example], and so on. Poetry **Estrategias** help students recognize some of the formal elements of the genre.) Thus the readings can become a vehicle for learning how to read, as well as a source of cultural information.

In all cases, the content of the **Estrategia** sections is geared to the specific reading that it precedes. Instructors should also note that the strategy of guessing words through context is encouraged throughout the book by means of words that are underlined in the readings. As explained in the **Estrategia** section in the **Capítulo preliminar** (p. 20), underlined words should be guessed from context, and students should resist the urge to look them up.

Certain **Estrategia** sections review strategies learned in previous **Lecturas**. These **Repaso de estrategias** sections may use one or more previous strategies appropriate to the current reading to help students review what they already know and to use that knowledge to help them become better readers in Spanish.

Following the **Estrategia** is a section entitled **Sobre la lectura**. Here, information is given on the source of the reading passage: whether author-written or authentic. Information on the type of source

used also helps students to understand the audience for whom the piece was written (scientific magazine, popular magazine, and so on). The section that corresponds to **Sobre la lectura** in the poetry **Lecturas** is **Sobre el escritor / la escritora**. This section presents biographical information.

The **Comprensión** sections ensure that the activities really help beginning students “get the gist” of the readings, especially the more challenging authentic readings. Instructors familiar with previous editions will note the inclusion of inferential and chart-completion activities.

### C. REDACCIÓN

The **Redacción** sections are guided writing activities related to the cultural content of the **Lectura**. Whereas the first activity in the **Redacción** relates directly to the reading, the second usually ask students to write about their own lives and experiences. For example, in **Un paso más 4** (pp. 158–161), where the reading consists of real estate ads, students are asked to identify which of the ads are best suited to different groups of people, listed in the first activity. Then in the second activity, students are asked to compare and contrast the house or apartment in which they live with that of their ideal dwelling.

Writing sections in *Puntos de partida* are guided to give students models and examples when necessary, yet provide them with enough open-ended ideas and suggestions that they can truly express themselves in Spanish. The value of such guided writing activities, as opposed to free composition, is that the questions or paragraph models lead students toward using vocabulary and structures they already know. Provocative questions can also suggest ideas or thoughts about cultural contrasts.

## 8. *Perspectivas culturales* and Other Culture Sections

The cultural goals of language study generally lie in two areas, knowledge and attitude. It is important for students to gain some knowledge of the everyday customs of Spanish speakers, as well as knowledge about Hispanic geography, history, and contributions to art, literature, film, and so on. In addition, however, most language instructors are concerned with helping their students come to the realization that “different” is not the same as “dumb,” and that all cultural phenomena make sense within the context of the cultures where they occur.

All main chapters of the Eighth Edition of *Puntos de partida* contain at least one free-floating **Nota cultural**, a brief cultural note about a limited aspect of the chapter’s cultural theme and one that is usually stimulated by something specific in the chapters. The **Notas culturales** are offered in Spanish or in English, depending on the complexity of the information they convey. Key words or concepts in Spanish are included in boldface type for pre-reading scanning and to facilitate comprehension. The **Notas culturales**, however, represent only a small part of the cultural content offered in the Eighth Edition.

The updated **Perspectivas culturales** section highlights the country or countries of focus of each main chapter. This two-page spread appears at the end of the chapter, immediately before the **En resumen** vocabulary listing. The purpose of the **Perspectivas culturales** section is to deepen students’ understanding of the different countries that make up the Spanish-speaking world, as well as come to understand the great diversity in cultures that these countries represent. To that effect, each **Perspectivas culturales** section includes: demographic information, a map, and up to five photos with extended captions. Each also contains a new **Música de...** feature that presents a brief introduction to the unique musical style of the country or countries of focus. In most chapters, this new **Música de...** feature is augmented by a new music CD, *Ritmos y sonidos*, described later in this Instructor’s Manual (VI. Using *Puntos de partida* with the ActivityPak and Other Multimedia Components).

The **Perspectivas culturales** sections are intended to offer students a glance at the vast expanse and diversity of the Spanish-speaking world. Instructors should use their knowledge of their program’s priorities to assign these cultural capsules the proper weight and amount of time in their curriculum. Treatment options include covering all the **Perspectivas culturales** materials briefly, selecting those that seem relevant for particular reasons, assign them in part or in whole as reading outside of the class, and so on. When teaching **Perspectivas culturales** in class, you may wish to accompany your lesson with cultural footage about the focus country from the DVD to accompany *Puntos de partida*.



Another new cultural feature for the Eighth Edition are the **Introducción cultural** sections. This one-page feature appears just before **Capítulos 1, 2, 7, 12, 14, and 17**. Each contains an introductory paragraph, a map that highlights the region, and up to four photos that explain some of the cultural features that help give each geographical region its cultural identity. Because these **Introducción cultural** sections introduce one or more countries associated with each region, the country focus of some chapters in the Seventh Edition had to be changed for this edition. The following table shows the country focus of each main chapter and the location of the new **Introducción cultural** sections.

COUNTRY FOCI AND LOCATION OF INTRODUCCIÓN CULTURAL PAGES FOR THE EIGHTH EDITION	
<b>Introducción cultural: Los Estados Unidos</b>	
Capítulo 1	los Estados Unidos
<b>Introducción cultural: México y Centroamérica</b>	
Capítulo 2	México
Capítulo 3	Guatemala y Honduras
Capítulo 4	El Salvador y Nicaragua
Capítulo 5	Costa Rica
Capítulo 6	Panamá
<b>Introducción cultural: El Caribe</b>	
Capítulo 7	la República Dominicana
Capítulo 8	Cuba
Capítulo 9	Colombia
Capítulo 10	Venezuela
Capítulo 11	Puerto Rico
<b>Introducción cultural: Los países andinos</b>	
Capítulo 12	el Perú
Capítulo 13	Bolivia y el Ecuador
<b>Introducción cultural: El Cono Sur</b>	
Capítulo 14	la Argentina
Capítulo 15	Chile
Capítulo 16	el Uruguay y el Paraguay
<b>Introducción cultural: España y la comunidad hispana global</b>	
Capítulo 17	España
Capítulo 18	Other Spanish-speaking Areas of the World (includes: Equatorial Guinea, the Philippines, and the Hispanic influence in Canada)

Note that in some cases there is *not* necessarily a clear-cut association between a given country and the regional identity we've chose for it in the Eighth Edition. For example, we grouped Colombia with the Caribbean countries because a large part of that country has a clear Caribbean identity (e.g., Cartagena, Barranquilla). However, another large part of Colombia has a clear high-mountain identity (e.g., Bogotá), and thus it could also be grouped with the Andean countries. The point here is that cultural identity does *not* neatly correspond to political borders of our modern world. Geography, climate, migratory patterns, language, influences from nearby and even far away cultures, as well as many other factors can play as much of a role in the development and dissemination of cultural identity as the political borders of a country. At the same time, there *are* still obvious similar cultural tendencies between the countries of a given region. It is these similar cultural tendencies that we hope to highlight in the new **Introducción cultural** sections.

The *Puntos de partida* Online Learning Center offers new "Cultural PowerPoints" with text and photos that you can use in a mediated classroom to augment your cultural presentations, or that you can assign as homework or even a point of departure for students, from which they can further explore one or more cultural aspects of a country on the Internet and then report back to the class.