

# To the Instructor



McGraw-Hill World Languages is pleased to bring you an exciting new intermediate-level textbook, *Metas: Spanish in Review, Moving Toward Fluency*. *Metas* is based on the best-selling brief intermediate-level text, *Punto y aparte*. To instructors familiar with the *Punto y aparte* program, we hope you will find *Metas* to be even more useful for your two-semester intermediate Spanish programs. To those using *Metas* for the first time, we hope you'll find it to be a unique and exciting intermediate-level program worthy of the enthusiastic responses that *Punto y aparte* has received from both instructors and students since its debut in 1999.

## A Brief History of the *Metas* Program

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

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

Drawing on extensive work with oral proficiency testing and training, we recognized that the next level of proficiency was characterized by three main factors: (1) an expanded vocabulary, (2) increased grammatical accuracy, and (3) paragraph-length discourse. (This third factor was the inspiration for the title of *Punto y aparte*: The Spanish expression used to indicate the beginning of a new paragraph is **punto y aparte**.) It was with these factors in mind that the concept of “moving toward fluency through review” came about. First, we would offer each chapter's vocabulary items in thematic groupings to facilitate association and then continually recycle and expand the active vocabulary from one chapter to another.

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

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

The end result of all this was the highly successful First Edition of *Punto y aparte*. We are now pleased to offer you this expanded version, *Metas*, and we sincerely hope it will assist you in moving your second-year students forward in their language acquisition process.

## Spanish in Review

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

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

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

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

## Moving Toward Fluency

Another goal of the *Metas* philosophy is to give students a tangible feeling of accomplishment by

providing ample communicative activities so that they acquire the ability to use what they have learned in a variety of contexts. By focusing on and recycling seven communicative goals, we intend not to intimidate students, but rather to give them the feeling that they can successfully accomplish these goals. To ensure that students move forward in their understanding of the forms that make their messages more accurate, consciousness-raising activities serve as an indirect way of helping them see how all of these goals work together. These activities require students to identify statements that exemplify the seven communicative goals and explain their use or purpose. To this end, consciousness-raising activities are integrated throughout the program.

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

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

## A Few More Words About Grammar

Although the *Metas* program promotes communicative language development, we want to stress that grammatical accuracy is very important to the success of this approach. From the very beginning we emphasize that learning grammatical structures and rules is different from acquiring the ability to use those structures and rules in real-world situations. We have created a variety of tasks designed to elicit the communicative goals



identified by marginal icons. These icons also serve to draw students' attention to the grammatical rules needed to perform those tasks. For example, when students see the **Describir** icon next to an activity, they know that they will be generating descriptions and that, in order to do so well, they must keep in mind the rules for gender/ number agreement, the appropriate uses of **ser** and **estar**, and perhaps the use of past participles as adjectives. (See the chart on the inside front cover.) With the aid of this consciousness-raising device, students can begin to see more clearly that the grammatical structures represent the linguistic tools needed to express the seven communicative goals with accuracy. As students become more aware of this relationship between grammar and communicative goal, they may notice the gaps in their grammatical knowledge that impede them from expressing themselves with ease. These are the "teachable moments" when a quick grammar review can take on new meaning for students. To aid you in such moments, we provide the "yellow pages" section at the back of the main text. It contains grammar explanations that you can use to review specific structures with students at any time throughout the course. (See the **Explicación gramatical** section of the Guided Tour for further discussion of this resource.)

## Multimedia Supplements for *Metas*

Several exciting multimedia supplements are available for *Metas*.

- *Metas* is supported by an online *ActivityPak*, an exciting new format that replaces the stand-alone interactive CD-ROM found with most intermediate Spanish programs. This online component, available for student purchase, provides a unified learning experience for students through the *Online Learning Center*. Flash-based activities, games, and video animations all provide review of vocabulary, grammar, and culture in a fun and accessible online format. With the online *ActivityPak*, students won't have to worry about lost CDs and operating system incompatibilities. It's all online, it's easy to access and use, and it helps students get the most out of their study of Spanish!
- The music CD, *Estampillas musicales* is an impressive new resource for intermediate Spanish. Although it was created with the *Metas* program in mind, it can enhance any McGraw-Hill Spanish program. This unique supplement contains one song from each of the six Spanish-speaking regions featured in *Metas*. Pre- and post-listening activities to accompany each song are available in the main text. The six songs are:
  1. «Matemáticas» (*Spanish flamenco*)
  2. «Hermanos» (*typical Cuban pregón*)
  3. «La Mariquita» (*traditional Mexican folk song*)
  4. «Candombe del Piedras» (*Uruguayan candombe*)
  5. «Himno al Inca» (*typical Andean flute*)
  6. «Monseñor Mario Molina» (*Guatemalan marimba*)
- McGraw-Hill has been proud to collaborate with **Quia**™ in developing the *Online Manual que acompaña Metas*. Carefully integrated with the main text, this digital version of the printed *Manual* is easy for students to use and great for instructors who want to manage students' coursework online. Identical to the print version in terms of practice material, the *Online Manual* contains the full audio program and provides students with automatic feedback and scoring of their work. The Instructor's Workstation contains an easy-to-use gradebook and class roster system that facilitates course management.
- The *Online Learning Center* offers students more practice with the vocabulary, grammar, and culture presented in the main text. It also contains the *ActivityPak* (described earlier), audio renditions of the **La entrevista** interviews from the main text, Interactive Verb Charts, and Flash Grammar Tutorials (short descriptions of key grammatical points of the Spanish language that students can review for additional help). The Instructor's Edition of the *Online Learning Center* contains the following resources to assist instructors in getting the most out of the *Metas* program:
  - Instructor's Manual* (Word files)
  - Testing Program* (Word files)

*ActivityPak Scripts* (transcripts for **Cara a cara**,  
**La historia** and **Hablando del tema**  
sections of the *ActivityPak*)  
*Audioscript* (transcript of the *Audio Program*)  
*Audio Program Tracklisting*

## Basic Structure of *Metas*

*Metas* is divided into six units (**Unidades**), and each unit is divided into two chapters (**Capítulo A** and **Capítulo B**), yielding twelve manageable chapters. Each chapter is further divided as outlined below. Former users of *Punto y aparte* will note that the bulk of the content for A chapters comes from *Punto y aparte*, Third Edition.

### Capítulo A

La historia  
Vocabulario del tema  
Nota cultural

Puntos clave  
Rincón cultural  
Lugares fascinantes  
Lo hispano en los Estados Unidos  
Lectura  
¡A escribir!

### Hablando del tema

#### Capítulo B

La entrevista  
Vocabulario del tema  
Puntos clave  
Rincón cultural  
Un momento histórico  
Un artista hispano  
La música  
Lectura  
Yo experto/a



## Guided Tour of Metas

### Unit Opener

Each unit opener includes a photo highlighting the geographical region or themes of the unit as well as a list of supplements where students can further study the vocabulary, grammar, and cultural themes presented in the unit.

### Chapter Opener

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

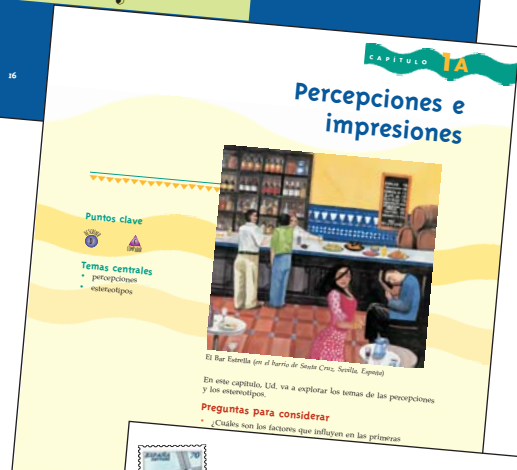
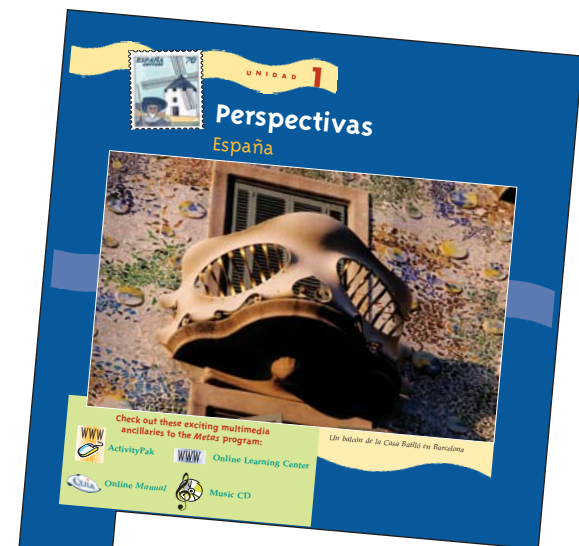
### La historia

Each **La historia** section presents a dialogue between some of the five friends. Words that represent active vocabulary (those found in the **Vocabulario del tema** listing) appear in boldface. Following the dialogue are activities designed to introduce students to the themes presented in the dialogue and the rest of the chapter. Each dialogue has also been rendered as an exciting video animation (**dibujo animado**), available in the online *ActivityPak*. These animations bring to life the five friends and the story line from the book.



### La entrevista

Each **La entrevista** section presents an interview conducted by Sara for her radio broadcast at the University of Texas in Austin. Each interview touches on the themes that will be presented in the chapter. Words that represent active vocabulary appear in boldface. Following the



## Vocabulario del tema

**Para describir cualidades positivas o neutras\***

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

**Para describir cualidades negativas\***

bruto/a	stupid, brutish
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—Piensa que soy su mamá.  
¿Cómo son estas personas? Describidas hasta el más mínimo detalle.

**Para conversar mejor**

¿Qué barbaridad!	Fenomenal!
¿Qué bien!	¿De veras?
¿Qué chévere! /guay/ padre!	(No) Estoy de acuerdo.
¿Qué horror!	No lo puedo creer.
¡Bah! Bah!	Tiene(s) razón.

## Nota cultural ■ Los apodos

En el mundo hispano es muy común ponerle apodos a la gente. A veces un apodo puede indicar el cariño o amistad especial que se siente por una persona. El apodo puede ser una forma corta del nombre de uno o se puede formar con una forma del diminutivo. Ud. habrá notado, por ejemplo, que los amigos le dicen «Juan» a Javier; por otra parte, los padres de Sara le dicen «Sara».

Sin embargo, el apodo de una persona frecuentemente viene de alguna característica física sobresaliente de esa persona y, a veces, de una característica física que no posee. Por ejemplo, cuando Diego estaba en el colegio, sus amigos me- nos de Sergio lo llaman «Gordo», aunque no tiene nada de gordito. A una persona con la nariz corta la pueden llamar «Chata», y a un pelirrojo le pueden poner el apodo de «Zanahoria». Una amiga cubana de Sergio recuerda que los chicos la llaman «Bacalá» porque tenía las pierdas muy delgadas. Pero es importante entender que aunque para un nohispanico este tipo de apodo puede parecer cruel, en la cultura hispana se entiende que es simplemente una manera de demostrar la estrechez\* de las relaciones entre parientes o amigos.

## Puntos clave

### Descripción y comparación

En esta sección, Ud. va a practicar las descripciones y comparaciones de personas y lugares. Para hacerlo bien, hay que utilizar las estructuras gramaticales (los puntos clave) de la siguiente tabla que pertenecen a cada meta comunicativa. Antes de continuar, estudie las explicaciones de estas estructuras gramaticales en las páginas amarillas (306-316).

LAS METAS COMUNICATIVAS DE ESTE CAPÍTULO		PUNTOS CLAVE
ICÓNICO	META COMUNICATIVA	PUNTOS CLAVE
1	Descripción	<ul style="list-style-type: none"> <li>• la concordancia de género y número</li> <li>• ser/estar</li> <li>• los participios como adjetivos</li> </ul>



## Rincón cultural

### Lugares fascinantes

**Desafío**  
Paso 5 Hay en día los avances en el campo de la genética son asombrosos. Es posible que en el futuro disiermos a nuestros hijos. ¿Disearia Ud. a su hijo/a si pudiera? Escriba por qué sí o por qué no. Si lo hiciera, qué características tendría? ¿En qué aspectos se parecería a Ud.? ¿En qué aspectos sería diferente?

### El Caribe

1. **La Habana, Cuba** Antes de la Revolución Cubana, La Habana era la ciudad más cosmopolita del Caribe. Hoy, aunque muchos de los edificios necesitan reparaciones, hay museos y monumentos de gran interés y belleza. El capitolio, por ejemplo, es casi igual en estilo y tamaño al de Washington, D.C. El Museo Árabe, de estilo mudéjar, tiene una réplica exacta de un mercado del Oriente Medio. Otros museos fascinantes incluyen el Museo de la Revolución, el Museo de Carros Antiguos y el Museo Nacional de Música, que tiene una colección impresionante de tambores\* africanos y que muestra la historia y el desarrollo de la música cubana. La ciudad, de hecho, es un centro

El Milico, La Habana

interview are activities designed to introduce students to the themes they will explore more in depth in the rest of the chapter. Recorded versions of each interview are available for students to listen to on the *Online Learning Center*.

WWW

## Vocabulario del tema

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

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

## Puntos clave

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

In B chapters, this section highlights more of the communicative goals, not just the one or two stressed in the preceding A chapter.

## Rincón cultural

In A chapters, this unique cultural section contains two parts. **Lugares fascinantes** presents points of interest in the unit's country or region of focus.

**Lo hispano en los Estados Unidos** presents information about interesting Hispanic people, cultural events, and/or community services found in the United States. In B chapters, **Un momento histórico** presents a historic event that has implications today in the country or region of focus. **Un artista hispano** profiles a Hispanic artist from the region. **La música** presents a short introduction to the featured musical genre and pre- and post-listening activities to go with the songs that are available on the *Estampillas musicales* music CD. Finally, in addition to the **Actividad de Internet** for the **Lo hispano en los Estados Unidos** section, there are corresponding activities for these **Rincón cultural** sections with lists of key words and links to Spanish search engines on the *Online Learning Center* that students can use to further explore the themes.



## Lectura

Each chapter contains a reading that addresses the chapter theme. Pre- and post-reading activities emphasize reading strategies, comprehension, and expansion of the ideas presented in each reading for individual homework and small-group classroom discussion.

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



### Lo hispano en los Estados Unidos

#### La influencia española en la historia estadounidense

¿Quién le sorprende saber que los primeros europeos en pisar lo que hoy es territorio estadounidense no fueron los ingleses sino los españoles? Juan Ponce de León llegó con una expedición a Florida en 1513, y el primer pueblo establecido en los Estados Unidos fue San Agustín, Florida, en 1565. Cuando los ingleses trasladaron sus asentamientos en 1607, los españoles ya habían estado allí más de 40 años. Durante las negociaciones entre San Agustín y Jamestown, el primer asentamiento inglés en Virginia, los españoles ya habían sido descubiertos por el explorador español Juan Ponce de León. Los españoles ya habían sido descubiertos por el explorador español Juan Ponce de León. Los españoles ya habían sido descubiertos por el explorador español Juan Ponce de León.



### Rincón cultural


#### Un momento histórico

##### La Guerra Civil Española

### Un artista hispano

#### Francisco de Goya y Lucientes

Francisco de Goya y Lucientes (1746-1828) nació en Fuendetodos, un pueblo de la provincia de Zaragoza. Se trasladó a Madrid para trabajar como «cartonista» para la Real Fábrica de Tapices, fundada por el rey Carlos III. Goya copió más de 50 cartones describiendo la vida de Madrid, todos los cuales se copiaron sobre tapices en la Real Fábrica. Los tapices retratan escenas de la vida diaria y a menudo enfocan con ojo crítico la vida trivial de la aristocracia española. *La gallina ciega* es una de estas obras.



En 1786 Carlos III, reconociendo el talento del aragonés, lo nombró pintor oficial de cámara. Durante su vida, Goya pintó para cuatro reyes, y sus retratos reales son de interés especial. Explorando la psicología de sus sujetos, los retratos revelan la arrogancia, el ego, la estupidez, la nobleza, la avaricia<sup>2</sup> o la lascivia en todas sus manifestaciones.

A los 46 años Goya empezó a perder el oído, hecho<sup>3</sup> que coincidió con el comienzo de la invasión napoleónica. Por su situación personal y la de su país Goya se deprimió profundamente, y su arte reflejó la depresión y desolación. *Los fusilamientos del tres de mayo* (página 40) es un cuadro extraordinario que describe el horror que el pueblo de Madrid sufrió por la invasión napoleónica.


*Porray 'grad Venet Mispaintor*

### La música española

El flamenco «clásico» viene de la cultura gitana en el sur de España. En reuniones familiares y fiestas particulares, se reúnen los gitanos andaluces para tocar guitarra, bailar y cantar canciones de temas melancólicos o dolorosos. Hoy en día sigue siendo una música muy social tocada en fiestas que empiezan a las 10:00 de la noche y terminan al día siguiente. Varios guitarristas se turnan cantando y tocando mientras que el público acompaña a los músicos y bailadores, haciendo ritmo con las palmas.<sup>1</sup> Hay de lamentos o tristeza.



A mediados de los años 70, con la llegada del Camaron de la Isla y del guitarrista Escmo Licia, empezó lo que se conocía como «flamenco contemporáneo». A través de los años, el contacto con géneros diferentes ha provocado una fusión que hoy en día vemos en flamenco-blues, flamenco-pop, flamenco-rock, flamenco-jazz, flamenco-salsa y flamencorap. Son estilos que han captado el interés de las nuevas generaciones. La canción



### Lectura

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

#### Nota histórica

Salvador Dalí fue uno de los pintores más importantes del arte moderno. Pero captó la atención del mundo no sólo por su gran arte sino por su personalidad y su vida. Era un hombre muy peculiar, muy original, muy creativo. Su arte era una mezcla de lo real y lo imaginario. Su arte era una mezcla de lo real y lo imaginario. Su arte era una mezcla de lo real y lo imaginario.

«El surrealismo soy yo. Soy el único surrealista perfecto y trabajo dentro de la gran tradición española. Tuve la certeza de que yo era el salvador»

### Los siete pecados capitales en USA

Recuerdo una fiesta a la que me invitó uno de mis estudiantes. Empezó a circular la bebida y la conversación se animó. Noté a un muchacho yendo<sup>1</sup> de un lado para otro con dos latas<sup>2</sup> de cerveza, una en cada mano ambas abiertas y de las que tomaba alternativamente sorbos.<sup>3,4</sup> Resulta evidente que nadie necesita beber dos botellas de cerveza antes de empezar otra. Pero en el caso americano<sup>5</sup> no se trataba de beber sino de impresionar. Y lo conseguía. Las chicas lo miraban con un aire entre asustada<sup>6</sup> y admirado. ¿Qué fue? ¿Cómo era? La mirada iría hacia el igualmente, pero el comentario sería de sincera pena.<sup>8</sup> ¿Qué pasa? ¿Está mal de la cabeza? Porque el beber constituye en el Mediterráneo un acto natural que acompaña a la comida, es el compañero de la alimentación. Mientras que

#### Ojo

A lo largo de las lecturas de Miras, Ud. verá



**¡A escribir!**

A. Lluvia de ideas Apunte sus ideas sobre los siguientes temas.

- ¿Qué adjetivos utilizarían los extranjeros para describir a las familias estadounidenses? ¿Y para describir a la gente joven? ¿Y para describir a las mujeres estadounidenses?
- ¿De dónde cree que viene la información que se utiliza para crear la imagen de la vida en los Estados Unidos?
- ¿Cuáles son algunos de los programas de televisión más populares que probablemente se ven en el extranjero también?

B. Composición: Descripción Imagíname que Ud. es una persona española que solo conoce los Estados Unidos a través de las películas y los programas de televisión estadounidenses que ha visto. Escriba un breve artículo sobre una de las imágenes que Ud. tiene de los siguientes grupos: (1) las familias estadounidenses, (2) la gente joven y (3) las mujeres estadounidenses. Incluya ejemplos de películas o programas que apoyen su punto de vista. Haga lo siguiente:

- esoger un título preliminar
- escribir una oración introductoria usando dos adjetivos como mínimo
- describir a las familias estadounidenses, a la gente joven estadounidense o a las mujeres estadounidenses dando ejemplos específicos tomados de ciertos programas y películas.

**Hablando del tema**

Antes de empezar a conversar con sus compañeros de clase sobre los siguientes temas, prepare una ficha para la conversación, otra para el debate y otra para la reacción ante la clase. Vea la explicación de las fichas en el Apéndice 1.

A. Conversación: Los programas de televisión. Revise las expresiones de Para conversar mejor. Luego, en parejas o grupos de tres, conviensen sobre los siguientes puntos.

**Para conversar mejor**

Al público le encanta ver... ¡Es fascinante! Fue altamente curioso en un episodio... Me fascinó(n)...	Me molestó(n)... No lo podía creer. Pero sí, es evidente que... Y tú, ¿qué opinas?
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**Yo experto/a**

Escriba una persona, un lugar o un tema cultural mencionado en esta unidad para investigar más a fondo. Debe incluir en su repertaje por lo menos cuatro de las metas comunicativas. Puede presentar su investigación en un informe escrito o hacer una presentación oral delante de la clase. Siga las indicaciones en el Apéndice 2. Yo experto/a como guía para su repertaje.

PERSONAS	LUGARES	TEMAS
Salvador Allende Roberto Ampaero Cayetano Brulé «Martin Piorno»	la Argentina La Boca, Buenos Aires Buenos Aires las Calceñas de Iquiza	el condonome las contribuciones de los inmigrantes a una sociedad los desaparecidos

**Explicación gramatical**

**LOS PUNTOS CLAVE**

**Descripción**

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

**A. Agreement**

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

Incorrect: Las rocas amarillas que lavé le dio a Sara con bonitos.  
Correct: Las rocas amarillas que lavé en número and gender with the nouns they modify. Adjectives ending in -a agree in number only (un chico

4. Most nouns that end in -a, -o, -r, and -s are masculine.

el fin	el mes
el amor	el papel
el árbol	el perfil
el camión	el lector
el color	

5. Even though they end with -a, many words ending in -ma, -pa, and -ta are masculine.

el drama	el planeta	el programa
el clima	el poema	el sistema
el cuento*	el problema	el tema
el diploma	el mapa	

6. Feminine nouns that begin with a stressed a- or stressed ha- use masculine articles when they are singular, but feminine articles when they are plural. Remember that these feminine nouns always use feminine adjectives.

las aguas frías	unas almas gemelas
unas aguas frías	unas hermanas largas

\* Note that this rule applies only when the stress is on the first syllable, hence: la atmósfera, la audición.

\* Also note that the word arte is generally masculine when it appears in the singular and feminine when it appears in the plural, hence: el arte moderno, las artes gráficas.

7. Some common words are shortened from their original feminine form. Although the shortened form ends in -o, the gender is still feminine.

la fotografía → la foto	la motocicleta → la moto
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8. Many nouns ending in -e don't follow any specific gender rules. The gender of these nouns must be memorized. Most nouns ending in -ante or -ente that refer to a person can be masculine or feminine, depending upon the gender of the person to whom they refer.

el café	el/la estudiante
la gente	el/la gerente

9. Nouns and adjectives ending in -ista can be either masculine or feminine, depending on the gender of the person to whom they refer.

el presidente	el presidente progresista
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## ¡A escribir!

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

## Hablando del tema

In this two-page intermediary section between A and B chapters, students converse, debate, and offer reactions to questions and situations based on the themes from the A chapter. They also return to the Preguntas para considerar and the piece of fine art from the chapter A opener to see how much they've learned so far in the unit. All of these activities require students to use higher-level speaking skills to support an opinion, discuss advantages and disadvantages, hypothesize, and so forth in preparation for the more demanding B chapter. A detailed explanation of the fichas concept is available in Apéndice 1.

## Yo experto/a

In this unit-culminating activity, students choose a person, place, or cultural theme from the unit that they wish to learn more about and then present their findings in either oral or written form. A list of questions based on the seven communicative goals that students can use as a guide for their report can be found in Apéndice 2.

## Explicación gramatical

Explanations of the grammar structures associated with each communicative goal can be found in the yellow pages near the end of the main text. A tabbing system provides easy reference. ¡A practicar! exercises offer additional practice of the grammar points; the answers to all ¡A practicar! exercises are provided in Apéndice 3. Explanations of additional grammatical structures can be found in the Referencia de gramática section at the end of the yellow pages.



## Supplements

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

### For instructors and for students:



- **ActivityPak**  
This exciting new online supplement provides students with Flash-based activities, games, and video animations that they can use to review the vocabulary, grammar, and culture presented in *Metas*. With the exception of the **Cara a cara / La historia** and **La música** sections, students are encouraged to complete each unit of the *ActivityPak* after they've finished the corresponding unit from the main text, thus making the *ActivityPak* an ideal source of review before an exam. Each **Cara a cara / La historia** section of the *ActivityPak* contains video animations (**dibujos animados**) of the corresponding dialogues from the same sections of the main text. In each **La música** section of the *ActivityPak*, students can listen to the corresponding song from the **La música** section of the main text. Students can purchase an *ActivityPak* Access Code Card at the bookstore to gain access to the *ActivityPak*, which is found on the *Online Learning Center*. Instructors have complimentary access via the Instructor's Edition of the *Online Learning Center*.



- **Estampillas musicales (Music CD)**  
The *Estampillas musicales* music CD is an impressive new resource for intermediate Spanish. It was created with the *Metas* program in mind, however, it can be used in conjunction with any McGraw-Hill Spanish program. The CD contains six songs, one from each of the six Spanish-speaking regions featured in *Metas*. Pre- and post-listening activities to accompany each song are available in the main text.

- **Manual que acompaña Metas**  
Commonly referred to as simply the *Manual*, this workbook/laboratory manual contains a variety of exercises and activities that students can use to practice the seven communicative goals with all of the four skills: reading, writing, listening, and speaking.



- **Online Manual**  
The *Online Manual*, produced in collaboration with **Quia™**, offers the same outstanding practice as the printed *Manual* plus many additional advantages, such as onscreen links to corresponding audio files, immediate feedback and scoring for students, and an easy-to-use gradebook and class roster system for instructors. To gain access, students purchase a unique *Student Book Key* (passcode). Instructors should contact their local McGraw-Hill sales representative for an *Instructor Book Key*.



- **Audio Program**  
The *Audio Program* corresponds to the **Práctica oral** sections of the *Manual*. Users of the print version of the *Manual* can find the *Audio Program* on the *Online Learning Center* or purchase audio CDs. The *Online Manual* includes the *Audio Program* as one of its features.



- **Online Learning Center**  
The *Online Learning Center* ([www.mhhe.com/metas](http://www.mhhe.com/metas)) offers the following resources for students:

1. quizzes to practice the vocabulary, grammar, and culture presented in the main text
2. the *ActivityPak* (described earlier)
3. audio renditions of the **La entrevista** interviews from B chapters of the main text
4. Interactive Verb Charts
5. Flash Grammar Tutorials (short descriptions of key grammatical points of the Spanish language that students can review for additional help)
6. the complete *Audio Program* to accompany the print version of the *Manual*

The Instructor's Edition of the *Online Learning Center* contains all of the student resources as well as the following instructor resources (instructors should contact their local sales

representative to set up an instructor account):

1. *Instructor's Manual* (Word files)
  2. *Testing Program* (Word files)
  3. *ActivityPak Scripts* (transcripts for the **Cara a cara / La historia** and **Hablando del tema** sections of the *ActivityPak*)
  4. *Audioscript* (transcript of the *Audio Program*)
  5. *Audio Program Tracklisting*
- **Lecturas literarias**  
The literary reader for the *Punto y aparte* program, *Lecturas literarias: Moving Toward Linguistic and Cultural Fluency Through Literature*, can easily be used with *Metas*. It contains twelve literary readings (two for each unit of *Metas*). Each reading is accompanied by pre- and post-reading activities that incorporate the seven communicative goals that are a hallmark of the *Punto y aparte* and *Metas* programs, thus reinforcing the recycling methodology of *Metas*.

### For instructors:

- ***Instructor's Edition***  
This special edition of the main text, specifically designed for instructors, contains helpful suggestions and information in on-page annotations for more effective in-class use of the various features of the main text and its supplements.
- ***Instructor's Manual***  
This useful manual, available electronically in the Instructor's Edition of the *Online Learning Center*, includes even more helpful suggestions and resources for maximizing the various components of the *Metas* program.
- ***Audioscript***  
This complete transcript of the *Audio Program* is available electronically in the Instructor's Edition of the *Online Learning Center*.

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### Reviewers of *Punto y aparte*

María J. Amores, *West Virginia University*  
Angela M. Balley, *Illinois State University*  
Kathleen Bollard, *University of Colorado at Denver*  
Juan Carlos Castillo, *University of Northern Iowa*  
Corinne Cline, *Willamette University*  
Paul Eckhardt, *Mt. Hood Community College*  
Gloria Grande, *University of Texas at Austin*  
María Cristina Guzzo, *Ball State University*  
Casilde Isabelli, *University of Nevada, Reno*  
Christopher LaFond, *Boston College*  
Erin J. McCabe, *George Mason University*  
Michael Morris, *Northern Illinois University*  
Susan M. Smith, *Hampden-Sydney College*  
Jacquelyn Thomas Sandone, *University of Missouri, Columbia*  
Joseph R. Weyers, *College of Charleston*  
Patricia Zuken, *University of California, San Diego*

### Reviewers of *Metas*

Amanda Boomershine, *University of North Carolina, Wilmington*

José Juan Colín, *University of Oklahoma*  
Robert Colvin, *Brigham Young University–Idaho*  
Conxita Domenech, *University of Colorado,*  
*Boulder*

Tania Garmy, *University of Tulsa*  
Blanca Gill, *Consumnes River College*  
Elena Grajeda, *Pima Community College*  
Elizabeth Kissling, *Virginia Commonwealth*  
*University*

Anastacia Kohl, *University of North Carolina*  
Fernando Rubio, *University of Utah*  
Gayle Vierma, *University of Southern California*

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# To the Student

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

Another goal is for you to achieve greater cohesion in your speaking and writing abilities by including transition words and sentence connectors as you move toward fluency in Spanish. (Please see the list of common connectors and transition words on the inside back cover.)

A third goal is for you to increase your vocabulary by adding new words to your active vocabulary and by acquiring strategies that will help you understand the meaning of unfamiliar terms. You will also notice that all of the vocabulary is presented in groups of words that are thematically related. We suggest that you study the vocabulary in these thematic groups rather than as single, isolated words. You will find a consistent recycling of vocabulary throughout the text so that you will not forget vocabulary studied in **Unidad 1** by the time you reach **Unidad 5**.

What is unique about *Metas* and its approach is the idea of narrowing the focus of instruction to seven major communicative goals, all of which appear in every chapter from the beginning of the course. This focus on the communicative goals is supported by constant recycling of the grammatical structures (**puntos clave**) needed to accurately and successfully perform those goals. In other words, the content or themes will change with each new chapter, but

the seven goals will be repeated throughout the program. To facilitate your growing abilities to communicate effectively in Spanish, icons are used to remind you with which goal you are working. For example, when you see the **Descripción** icon next to an activity, you know that you are working with description and that, in order to describe well, you must keep in mind the rules for gender/number agreement, the appropriate uses of **ser** and **estar**, and perhaps the use of past participles as adjectives. (Please see the inside front cover for a full display of the icons, the communicative goals, and the grammatical structures that accompany the goals.)

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

Besides concentrating on the seven goals and increasing your vocabulary, we want to help you enjoy reading in Spanish. Although many reading strategies can help guide you as you approach texts written in Spanish, *Metas* concentrates on three. We like to refer to these reading strategies as “the three V’s”: learning *vocabulary* in context, *visualization*, and *verification*. To aid you in acquiring these strategies we have placed consciousness-raising icons next to most readings in the **Lectura** sections. A **Vocabulario** icon in the margin alerts you to make wise strategy decisions about a new vocabulary item, such as deciphering the word based on the context, relating it to similar words you *do* know, looking it up in a dictionary, or ignoring it altogether.

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

Finally, a **Verificar** icon and a short set of questions, positioned at logical break points within longer readings and at the end of most





readings, encourage you to monitor your comprehension up to that point. The goal of these strategies is to help you get the overall gist of the passage.

It is also very important to understand from the outset how this course differs from previous courses you may have taken. As you move toward fluency in Spanish, you should progress from being a list maker to a paragraph maker, from memorizing isolated words to learning and using groups of thematically related words, and from studying grammatical structures in a vacuum to studying grammar as a support for expressing the seven communicative goals that serve as the core of the *Metas* methodology. Finally, you should also attain a deeper understanding and appreciation of Hispanic cultures through the

rich and diverse **Rincón cultural** sections and through the lives of the five characters (**los cinco amigos**) who appear throughout *Metas* in their daily lives and interactions at the Ruta Maya café in Austin, Texas. The five friends are Sara Carrillo Jiménez, a Spanish graduate student; Javier Mercado Quevedo, a Puerto Rican journalist who also works at Ruta Maya; Laura Taylor, an American graduate student of Latin American studies and health in rural areas and Sara's roommate; Diego Ponce Flores, a Mexican shop owner; and Sergio Wilson Flores, a Mexican-American concert promoter and Diego's cousin.

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



*Ruta Maya en Austin, Texas*



*Los cinco amigos: Diego, Laura, Sergio, Sara y Javier*