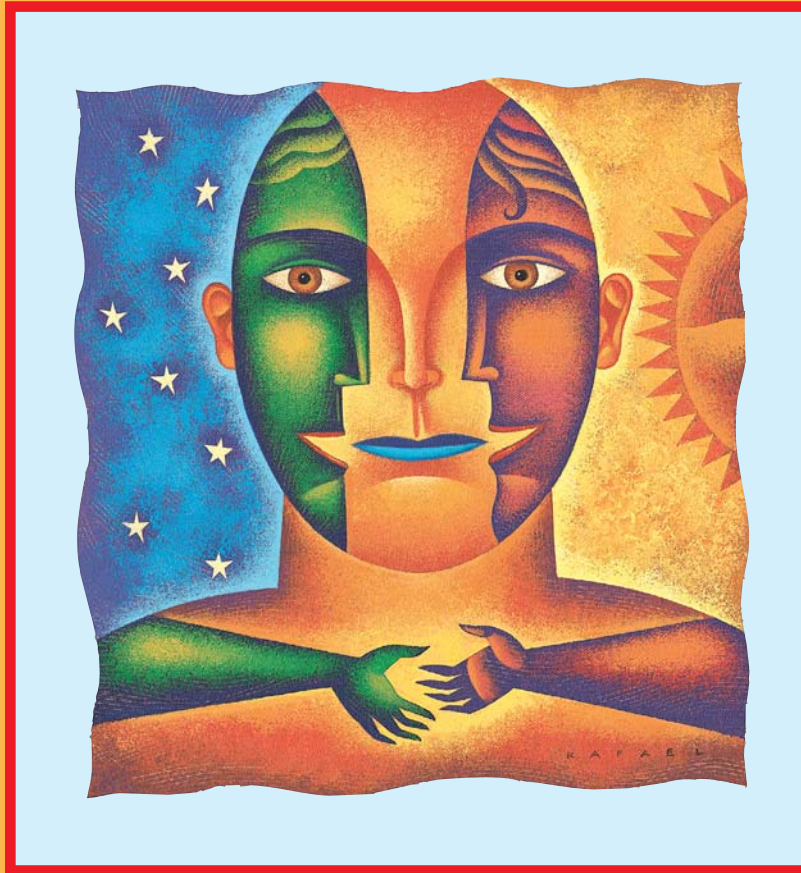


Entrevistas

An Introduction to Language and Culture





Rafael López, *Entendimiento universal*

ABOUT THE COVER ARTIST The work of Rafael López is a fusion of strong graphic style and magical symbolism. Growing up in Mexico City he was immersed by his architect parents in the rich cultural heritage and native color of street life. Influenced by Mexican muralists, **dichos** (*popular sayings*), and myths, he developed a bold, vital drawing style with roots in these traditions.

Trained as an illustrator at the Art Center College of Design, he finds inspiration in communicating concepts with an emotional twist. Recently Rafael completed two large murals in the downtown area of New York, and with his wife, Candice, coordinated the Urban Art Trail project in the East Village. Twelve city blocks plagued by blight and drug dealing were magically transformed with mosaics, sidewalk poetry, and the painting of traffic control boxes and electrical transformers.

Rafael López's studio is located in a 3,000 square foot industrial loft that was formerly the Tenth Avenue Car Garage in the 1930's. López renovated the downstairs space into an eclectic live/work area that houses his collections of folkloric art and fuel his work.

This cover painting, *Entendimiento universal* (*Universal Understanding*), symbolically shows the warm interaction of peoples and cultures, as well as their mutual understanding—which is the underlying premise of *Entrevistas*.



Instructor's Edition

Entrevistas

An Introduction to Language and Culture

Second Edition

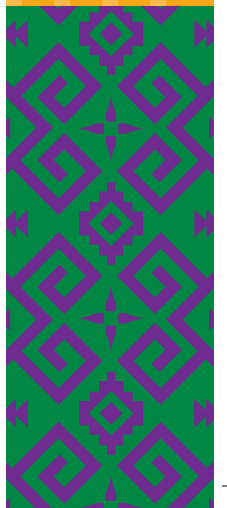
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Entrevistas: An Introduction to Language and Culture

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This book is printed on acid-free paper.

1 2 3 4 5 6 7 8 9 0 DOW / DOW 0 9 8 7 6 5 4

ISBN 0-07-255856-3 (Student Edition)

ISBN 0-07-255857-1 (Instructor's Edition)

Vice president/Editor-in-chief: *Emily G. Barrosse*

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Compositor: *The GTS Companies/York, PA Campus*

Printer: *RR Donnelley*

Cover: *Rafael López, Entendimiento universal*

Because this page cannot legibly accommodate all the copyright notices, page C1 constitutes an extension of the copyright page.

Library of Congress Cataloging-in-Publication Data

Davis, Robert L. (Robert Lee), 1961-

Entrevistas : an introduction to language and culture/Robert L. Davis, H. Jay Siskin, Alicia Ramos.— [2nd ed.]

p. cm.

Spanish and English.

"This is an EBI book"—Verso t.p.

Includes index.

ISBN 0-07-255856-3 (student ed. : alk. paper) — ISBN 0-07-255857-1 (instructor's ed. : alk. paper)

I. Spanish language—Textbooks for foreign speakers—English. I. Siskin, H. Jay. II. Ramos, Rosa Alicia. III. Title.

PC4129.E5D35 2004

468.2'4—dc22

2004040203

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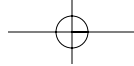
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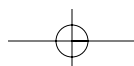
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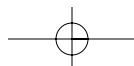
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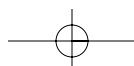
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Preface

Welcome to *Entrevistas: An Introduction to Language and Culture!* As technology offers increased opportunities for communication among people and nations, it has become even more crucial to provide students with the necessary tools for developing global communication and multicultural understanding. With these goals in mind, we are delighted to bring you the second edition of *Entrevistas*, an exciting introductory Spanish textbook that will help turn your classroom into a setting for engaging communicative interaction. Richly supported by print and multimedia supplements, including an integrated video and CD-ROM, *Entrevistas* will help you accomplish the following objectives:

- to promote the teaching of language in a cultural context
- to combat stereotypical perceptions of Hispanics that your students may hold
- to develop students' communicative language abilities while simultaneously providing them with clear and comprehensive grammatical coverage

Entrevistas: Highlighting the Cultural Context of Language

The title of the textbook closely reflects its goals and organization. Through interviews with native speakers from throughout the Spanish-speaking world (presented on video and in audio formats and integrated within the text), we have sought to highlight the cultural context of language. Troubled by some students' misunderstanding and lack of

empathy for other cultures as part of language study, we critically examined the treatment of culture in first-year Spanish textbooks before setting pen to paper in *Entrevistas*. Although integrating language and culture was a common goal of these textbooks, culture often remained physically and symbolically separated from the remainder of the textbook. Furthermore, culture lacked an authentic voice: it was compartmentalized into high and low culture, at times diminished through show-and-tell pictures and artifacts or simplified through pedagogically contrived texts.

In *Entrevistas*, culture moves from the margins to the center. It drives the organization of each chapter and provides the context for communication. As students acquire the linguistic skills that are essential for effective interaction, they also begin to make connections between the native and target cultures. We believe that by listening to the daily rituals and the aspirations and concerns that these authentic voices communicate, students will modify stereotypes they may have and broaden their global cultural understanding.

How Does *Entrevistas* Help You and Your Students Attain These Goals?

A number of unique sections throughout each chapter will help you and your students in their study of Spanish language and culture. Here is a description of just some of these innovative sections.

- Maps, timelines, and demographic information in the chapter openers orient students to geographical, historical, and racial issues that represent cultural points of reference for native speakers.

- Interviews with native speakers, presented in audio and video formats, provide a point of departure for the development of listening strategies, contextualized grammar practice, thematic readings, process-writing activities, and cross-cultural comparisons.
- Excerpts from English-language guidebooks, travel narratives, and reference works in the **Análisis cultural** sections provide an “outsiders” point of view; follow-up questions invite students to analyze critically the content and to compare it to the “insider” interviews.
- Cultural images in the **Señas culturales** sections highlight architecture, myth, folklore, ecology, music, and other artifacts that symbolize a country’s national identity.

The *entrevistas*: What Are They?

As the name of the textbook suggests, interviews are the point of departure for students’ exploration of the Spanish-speaking world. Each chapter contains two interviews that represent a synthesis of several dialogues with native speakers of a given country. From these exchanges, we distilled commonly represented information, themes, and opinions into an interview of appropriate length and level of difficulty for the beginning-level student. Although the language was modified for pedagogical goals, every effort was made to retain natural-sounding language and authentic cultural voices. These lively, engaging interviews invite students to share the lives, concerns, and aspirations of native Spanish speakers.

Culture as Content

Whereas culture is often relegated to the margins in many textbooks, in *Entrevistas* we have sought to restore culture to a central position in the language program. In doing so, we have related culture to broader instructional goals, making it a tool for the exploration of various disciplines, such as history, anthropology, and sociology. Culture also serves as a springboard for exercises emphasizing higher-order thinking skills, including analysis, hypothesis, and synthesis. In addition, we emphasize the importance of cultural (self-) awareness for the development of a

knowledgeable and socially responsible citizen in the global community.

Traditionally, a distinction has been made between “high C” (Olympian) culture—the artistic achievements, historical events, political institutions of a people—and “low c” (hearthstone) culture—everyday patterns of thinking and behavior. Nevertheless, these categories can and do overlap. To illustrate this point, is the tango an example of high or low culture? From its humble origins in the **barrios** of Buenos Aires, it has developed into a “high” art form, the subject of theater and film. And yet, going to a local bar to watch a tango performance may not qualify as a representation of Olympian culture.

As a further illustration, *Don Quijote* may be considered an exemplar of high culture, yet a portrait of Don Quijote and Sancho Panza on a wall hanging may not. Likewise, a performance of *Man of La Mancha* may not meet everyone’s criteria for artistic achievement.

The difficulty in making the high/low distinction when defining culture leads us to another observation: culture is not monolithic. That is to say, cultural processes and products differ geographically within the same national entity; between generations, sexes, and races; between immigrants and native-born citizens, and so on. Culture is dynamic, changing rapidly through global communications, technological advances, political turmoil, as well as through other influences.

Despite this variation, we recognize that there exists significant congruence in belief and practice to bind a people together and to allow us to speak of a (national, regional, professional) culture. It is this ambiguity that makes the characterization of a culture so slippery.

Representing culture “authentically” in a textbook is a challenging proposition. No one person or text can express the multifaceted nature of culture. We have therefore decided to introduce a multiplicity of voices, calling on the experiences of native speakers in the **Entrevistas**, presenting the viewpoints of the print media in the **Lecturas**, identifying cultural icons in the **Señas culturales**, and exposing a cultural outsider’s observations in the **Análisis culturales**.

An additional challenge in the teaching of culture is the lack of critical awareness on the part of some students: they may have never reflected on their



own values, behaviors, and world views, and on what distinguishes them from other members of society. Furthermore, students may hold negative associations with linguistic and cultural diversity and therefore stubbornly cling to an ethnocentric point of view.

We have addressed the first problem by providing numerous exercises that encourage self-reflection and critical analysis. By reflecting on their own experiences and by sharing these experiences with others, students will become aware of the cultural diversity within their own classroom and, by extension, within the greater society.

Helping students develop empathy for other cultures is an important goal of *Entrevistas*. The interview format—an encounter between a non-native speaker and a native speaker—“opens up” the culture, explaining beliefs and behaviors. Throughout *Entrevistas*, we have attempted to avoid generalizations and stereotypes. Nevertheless, in order to avoid overly complex definitions/characterizations that might make it difficult to define/characterize national identity, we make references to **los norteamericanos**, **los colombianos**, and so on. We trust that the readers of *Entrevistas* will understand these terms in the spirit of cultural diversity—and unity.

A Word About Grammar

The unique approach to culture in *Entrevistas* is complemented by a comprehensive and practical coverage of grammatical structures. The following features characterize the treatment of grammar in *Entrevistas*:

- carefully sequenced grammar activities, moving from form-focused exercises to those that require a more creative use of language
- presentation and practice of linguistic items in contextualized, functional frames
- a focus on process strategies—both in the textbook and in the workbook—that encourages students to view listening, reading, and writing as active tasks, requiring meaningful interaction as well as high-order cognitive processing
- continuous attention to the development and reinforcement of linguistic accuracy and culturally appropriate behaviors

Entrevistas: In Step with the National Foreign Language Standards

In response to the *Goals 2000: Educate America Act*, the American Council on the Teaching of Foreign Languages (ACTFL) received funding to develop K–12 content standards for foreign language education. Working in collaboration with professional organizations such as the American Association of Teachers of Spanish and Portuguese (AATSP), among others,¹ ACTFL launched the National Standards in its 1996 volume, *Standards for Foreign Language Learning: Preparing for the 21st Century*. The Standards and their challenging vision of educational reform were embraced by government, business, and over fifty professional and state organizations.

The Standards are organized into five goal areas: Communication, Cultures, Connections, Comparisons, and Communities. These “five C’s” are symbolized by five interlocking circles, representing the close interrelationship among these goals. Each includes two or three content standards that describe what students should know and be able to do as a result of their language study. The Standards differ from a skill-based paradigm, where listening, speaking, reading, and writing are divorced from content and communication. Rather, the Standards emphasize the four skills as instruments for acquiring cross-disciplinary knowledge, developing critical-thinking skills, and communicative strategies. Although the goals do not prescribe curriculum, they necessarily influence pedagogical approaches and performance outcomes.

More specifically, the Standards ask us to reconceptualize our approach to culture. As Phillips notes: “In spite of much lip service over the years, culture remained at the periphery of instruction, most frequently referred to as a fifth skill, a capsule, a cultural note at the bottom of a textbook page, or a Friday ‘fun’ activity . . . Teachers taught the culture as they knew it; students learned items randomly, not as connected threads or themes. In most courses, no systemic process was visible that enabled students to observe cultural manifestations; to analyze the patterns of behavior; to hypothesize

¹ The other organizations included in this project were the American Association of Teachers of French (AATF) and the American Association of Teachers of German (AATG).

about origins, usage, or context; and to understand the perspectives of the people in the target cultures. In sum, most cultural content learned was fact or act in isolation from how it related to the values and attitudes of a person or a people."²

With its integrated, multifaceted approach to culture, *Entrevistas* exemplifies the fresh spirit of the Standards. Culture is organized thematically by chapter. Within each chapter, however, students are exposed to a multiplicity of *products, processes, and perspectives*. From authentic interviews with native speakers, to artifacts symbolizing national identity, to “outsiders’” reflections on behaviors and institutions, *Entrevistas* provides sustained opportunities for hypothesis and analysis, inviting students to make connections between beliefs, behaviors, and cultural artifacts.

In addition to culture, *Entrevistas* reflects the four additional goal areas described in the National Standards. Through its presentation of functional language, role-play, small-group, and personalized activities, *Entrevistas* emphasizes *communication*. The documents, readings, and other exploratory activities help students make *connections* among discipline areas. Ample opportunities are provided for cross-cultural *comparisons* in the follow-up activities to the interviews and also in additional reading and listening exercises. Finally, Internet-based and experiential activities allow students to explore *communities*.

What’s New to the Second Edition?

In addition to the all new design for the Second Edition, we have made the following changes in response to instructor feedback on the First Edition.

- There are thirty all new video interviews with native Spanish speakers from seventeen different countries from around the Spanish-speaking world. All are available on VHS videotape or digitally on the Interactive CD-ROM included with every new copy of the textbook.
- In response to reviewer comments, grammar explanations have been simplified or clarified to make it easier for students to understand some of the more complex grammar points of the Spanish language. Additionally, a new form-focused **Análisis estructural** activity that allows students to focus on the new grammar rules before moving on to the more communicative activities has been added to many grammar explanations.
- New readings have been selected for **Capítulos 3, 4, 5, 7, 10, 12, 13, 14, and 15**, thus keeping content current and of interest to today’s students.
- A new **Portafolio cultural** feature, which combines the **A ti te toca** and the **Portafolio cultural** from the First Edition textbook and *Manual de práctica* respectively, provides a combination composition (**Redacción**) and Internet cultural research and in-class presentation activity (**Exploración**), thus expanding on the four-skills approach of *Entrevistas*.
- **Capítulo 13**, with the new title **El mundo actual**, adds the topic of technologies such as cell phones, the Internet, and so on to the First Edition’s general theme of **Los medios de comunicación**.
- There are some new names for First Edition features. The two **Entrevistas** sections in each chapter are now called **Entrevista 1** and **Entrevista 2, Se dice que...** sections are now **Análisis cultural**, and **Señas de identidad** have been renamed **Señas culturales**.
- Regional maps of the Spanish-speaking world and an English-Spanish dictionary have been added to the textbook.
- Finally, the activities, content, and themes have been revised and in some cases expanded to keep the textbook fresh and up-to-date.

² Phillips, June K., ed. 1999. *Foreign Language Standards: Linking Research, Theories, and Practices*. Lincolnwood, Ill.: NTC, p. 8.

A Guided Tour of *Entrevistas*

Chapter-Opening Pages

Each chapter begins with a list of cultural and grammatical objectives that preview goals and content. These pages also contain timelines that relate important historical, political, and cultural events in the United States, Canada, and the country or region of focus. Maps allow students to situate the homes of the native-speaker interviewees as well as geographic features that provide points of reference for that country's inhabitants. Demographic information emphasizes cultural and linguistic diversity.

Following the chapter-opening pages, each chapter is divided into two major sections: **Parte 1** and **Parte 2**. The contents of each **Parte** are easily distinguished by the unique border treatment along the outside edge of each page: red and orange for **Parte 1**, red and blue for **Parte 2**.

Somos diferentes, somos iguales

Instantánea

PAIS: Colombia
 ORGANIZACIÓN: Organización de Estados Americanos (OEA)
 Población: 41,533,300
 Idiomas: Español (oficial), Chibcha, Arawakan (and other indigenous languages)

1776-1826	1826-1830	1830-1858	1858-1930	1930-1958	1958-1991	1991-2006
Independencia	República de Colombia	República de Colombia	República de Colombia	República de Colombia	República de Colombia	República de Colombia

Vocabulario

Vocabulary is organized thematically and often presented visually through line drawings, photos, and realia wherever appropriate to illustrate culturally significant contrasts and similarities. Students are given ample opportunity to practice new lexical items through form-focused and communicative activities.

¿Dónde vives?

¿Qué hay en tu casa?

108 ciento ocho

CAPÍTULO 4 • La casa

Entrevista 1/2

Entrevista 1, the first of two native-speaker interviews recorded in audio and video formats, personalizes the cultural themes of the chapter, illustrates vocabulary usage in context, and previews grammatical structures. Biographical information and photos acquaint students with the speaker's immediate surroundings and cultural context.

The interview is introduced by **Antes de ver** activities, which facilitate comprehension by activating relevant vocabulary, grammar, and discourse items. As students watch the interview, they are given specific tasks to perform in the **¡Veamos!** section. Their comprehension is checked through **Después de ver** activities.

The second native-speaker interview can be found in **Parte 2** in the corresponding **Entrevista 2** section. At the end of each **Entrevista 2** section is a special **Piénsalo bien** activity that asks students to compare the two interviewees from the chapter.

Forma y función

An average of two grammar points are presented in this section, both of which are closely linked to the interview. Charts and bulleted lists facilitate self-study. Each grammar presentation is followed by a series of activities that emphasizes meaningful use of language. At the end of many grammar explanations there is a new **Análisis estructural** section with a form-focused activity designed to focus students' attention on the grammar rules before they attempt the more communicative activities.

Entrevista 1

¡Yo soy de Bogotá, Colombia!

Nombre: **Jairo**
Apellidos: (1) **Reyes** (2) **Castillo**
Edad: 33 (hombres y tres) años
Nació en: Bogotá, Colombia

Vocabulario útil

yo por Internet
tú and
usted
ellos

Antes de ver

A. Información biográfica. In this interview, the speaker talks about himself and his family. Read about the speaker in the box and following items.

- family name
- age
- geographical terms or place names

B. Preguntas (Questions) básicas. Match information requested. **¡OJO!** Confuse them once.

- ¿... ¿Cómo se llama?
- ¿... ¿Cómo se escribe tu nombre?
- ¿... ¿De dónde eres?
- ¿... ¿De dónde son tus padres?
- ¿... ¿Cómo se escriben los apellidos de tu familia?

Entrevista 2

¡Los colombianos somos amables, alegres, hospitalarios y muy cordiales!

Nombre: **Stella**
Apellidos: (1) **Amado** (2) **Carvajal**
Edad: 36 (hombres y seis) años
Nació en: Duitama, Boyacá, Colombia

Vocabulario útil

yo city gente + s people
tú city nombre named
usted language formal
ellos city name formal
ellos hospital hospital
ellos airplane primera hora flight

Antes de ver

A. ¿Cómo es tu región? Before watching the interview, indicate whether the following descriptions do or do not apply to the area where you come from.

	SI	NO
una ciudad grande.	<input type="checkbox"/>	<input type="checkbox"/>
un pueblo pequeño.	<input type="checkbox"/>	<input type="checkbox"/>
amable y alegre.	<input type="checkbox"/>	<input type="checkbox"/>
prezados con amables y alegres.	<input type="checkbox"/>	<input type="checkbox"/>
con universidades y facultades.	<input type="checkbox"/>	<input type="checkbox"/>
Hospitalario?	<input type="checkbox"/>	<input type="checkbox"/>
Hot? Now state whether you are like (formal) or unlike the in your region.		
SI, soy típico. Soy hospitalario como la gente de mi región.	<input type="checkbox"/>	<input type="checkbox"/>
NO, no soy típico. Soy reservado, pero la gente de mi región es generoso (generous).	<input type="checkbox"/>	<input type="checkbox"/>

¡Veamos!

¿Colombia es Duitama? In the interview, Stella contrasts Colombians in general with the inhabitants of her town. List the words that she uses to describe each group.

- Los colombianos somos _____ y muy _____.
- La gente de Duitama, somos _____ pero _____.

Después de ver

La descripción de Stella. Complete the following statements that Stella made about herself.

- «Soy una colombiana _____ del altiplano.»
- «Largo de _____ centímetros, los ojos _____ y la piel _____.»

Piénsalo bien!

Complete the following sentences to compare the people and places mentioned in the reading.

Colombia y Duitama. Stella y yo somos similares porque yo _____ y Stella _____ también. —
Stella y yo somos similares porque yo soy amable y Stella es amable también. —

- Stella y yo somos diferentes porque yo _____ pero Stella _____.
- Mi ciudad es como Duitama porque los dos (both) _____.
- Mi ciudad es diferente de Duitama porque mi ciudad _____ pero Duitama _____.
- Mi país es parecido a Colombia porque la gente _____.
- La gente de Duitama es diferente de mis amigos y yo porque _____.

**Remember... Think it through!*

Forma y función

2.1 Regular -ar Verbs; Negation

A. The verb is the most important word in a Spanish sentence. At the beginning of your study of the language you may feel that the verb system is very complex, but you will soon realize that there are a number of repeating patterns. Every verb in Spanish falls into one of three groups; each group is identified by the ending of the infinitive form of the verb (the infinitive is the form you will find in the dictionary which corresponds to the English word "to" + verb; e.g. to study). The three infinitive endings are -ar, -er, and -ir; you will study -ar and -er verbs in Capítulo 3.

Each of these verb groups (or conjugations) has a distinctive set of endings for each verb tense. These endings let you know who the subject of the sentence is even when the subject pronoun is not stated explicitly. The endings are attached to the stem of the verb, which is the infinitive without the ending (e.g. *hablar* = *hab-* + *-lar* in the stem). Here are the present tense endings for the regular verb *hablar* (to talk).

Haber		
(yo) hablo	(tú) hablas	(usted/él/ella) habla
(nosotros) hablamos	(vosotros/ellas) habéis	(ellos/ellas/ellos) hablan

—¿Cuántas clases hablas? How many classes are you taking?
—**Llevo cuatro clases.** I'm taking four classes.

Capítulo 1 that in Spanish the subject pronouns are used only once or infrequently. Since the form *habla* could refer to *usted*, *él*, or *ella* that you will hear these pronouns more frequently with this than you would hear in English. These endings are the same pattern as those for *hablar* (Other verbs, such as *ser* and *ir*, do not follow a pattern and are thus irregular.)

Capítulo 2 that in Spanish the subject pronouns are used only once or infrequently. Since the form *habla* could refer to *usted*, *él*, or *ella* that you will hear these pronouns more frequently with this than you would hear in English. These endings are the same pattern as those for *hablar* (Other verbs, such as *ser* and *ir*, do not follow a pattern and are thus irregular.)

Capítulo 3 that in Spanish the subject pronouns are used only once or infrequently. Since the form *habla* could refer to *usted*, *él*, or *ella* that you will hear these pronouns more frequently with this than you would hear in English. These endings are the same pattern as those for *hablar* (Other verbs, such as *ser* and *ir*, do not follow a pattern and are thus irregular.)

Análisis estructural

Study the following sentences and fill who is doing the action by giving the appropriate subject pronoun in Spanish. Remember for some verbs there may be more than one answer in Spanish.

Contexto: Estudian en la biblioteca.

- Llevo tres clases este semestre.
- Hablamos español en el laboratorio de lenguas.
- Llego a la universidad a las 11:00 de la mañana.
- Practico francés con el profesor Lanerstein.
- Trabajo dos horas por día.
- Estudio muy duro.
- Escuchan CDs.

Actividades

A. La vida universitaria (University life). Correct these statements to make them true for your college or university experience.

- Los estudiantes estudian las clases y los profesores escuchan.
- El docente prepara trabajos escritos (written papers).
- Los estudiantes llevan un curso por semestre.
- Todas (All) las clases son por la noche.
- Mis amigos y yo practicamos deportes y escuchamos (we study) en la clase de español.
- Los estudiantes estudian diez años para el bachillerato.

B. Una buena memoria. How good is your memory? Correct the following statements about Sibana and the UNA, based on what you learned in her interview.

Contexto: Sibana es colombiana. —
No es colombiana es costarricense.

- Los estudiantes llevan cinco cursos.
- La universidad está dividida en facultades.
- El bachillerato dura (lasts) ocho años.
- Las clases son por la mañana solamente (only).
- El primer período de clase termina (ends) a las 10:00 de la mañana.
- Hay dos períodos de clases cada día.

Forma y función

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—¿Cuántas clases hablas? How many classes are you taking?
—**Llevo cuatro clases.** I'm taking four classes.

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Pronunciación y ortografía

● Intonation in Questions

It might have surprised you to learn in *Items y frases* 2.2 that Spanish questions do not always exhibit changes in word order. Native speakers seldom get confused, however, because of the intonation—the rise and fall in your voice—provided. The exact intonation in questions varies from dialect to dialect in Spanish, but in English, we can usually and imitate your instructor and the audio sources that accompany this book.

● Spelling Conventions in Questions

Since written language cannot convey intonation, Spanish gives you several clues to indicate that a sentence is a question.

- All question words have a written accent mark.
 - ¿Cómo están?
 - ¿Cómo están los conserjeros?
- An inverted question mark precedes and indicates the actual beginning of the question phrase. Other phrases (e.g., the name of the person addressed) are written outside the pair of question marks.
 - Señor Márquez, ¿cómo está usted?
 - En general, ¿cómo están los conserjeros? (lit. [¿Cómo los conserjeros en general?])

The *Manual de prácticas* contains activities to practice the material explained here.

Lectura

Sobre la lectura The future of the family as an institution is a subject of concern in many modern societies. In this section, you will read about family trends in Ecuador today. As you read, consider whether or not trends in Ecuador are similar to those in your country.

Antes de leer

A. *Generaciones diferentes.* Reflect on the family structure of modern-day families and those of earlier generations like those of your parents or grandparents. Then decide whether the following phrases generally describe modern families, families from past generations, or both.

	FAMILIAS MODERNAS	FAMILIAS DE GENERACIONES PASADAS	LAS DOS
1. Las familias son de seis hijos o más.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Las familias son estables.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Hay más divisiones y también uniones libres (relaciones entre personas no casadas).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. Las mujeres participan en el mercado de trabajo (el mercado).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. Son comunes las familias multigeneracionales.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. Las familias extendidas son importantes.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

B. *Consercerías.* In this reading, you will learn about how changes in society affect the structure of the family. Choose the most likely characteristics of the future family from the following list of ideas.

<input type="checkbox"/> Hay fragmentación social.	<input type="checkbox"/> Las mujeres tienen más acceso a la educación superior.
<input type="checkbox"/> Hay varios tipos de familias.	<input type="checkbox"/> Los papales (roles) tradicionales dentro del hogar (dentro) cambian.
<input type="checkbox"/> Las divisiones hijos (divisiones) cambian.	<input type="checkbox"/> Las mujeres entran al mercado de trabajo.

C. *(Activistas) ¿How you correct?* As you read the text, look for confirmation of the answers given in Actividades A and B.

PORTAFOLIO CULTURAL

At the end of every chapter, you will be asked to create original written work that integrates and personalizes the language and culture goals of the chapter.

Redacción • For this chapter, you will create a travel brochure to promote your country, region, or favorite place. Your descriptions will include geographical information and should emphasize the special identity of the place you choose. Follow the guided steps in the *Manual de prácticas* to complete your brochure.

Exploración • Investigate cultural. Find more information about traditions in your library or the University Online Learning Center (www.uhh.edu) or www.getcustoms.com/ and present it to the class. Consult the *Manual de prácticas* for ideas for your presentation.

Completar * * * * * • Crea tu

Léxico activo

LOS SALUDOS	Muchos países / Encuentrada. / Igualmente.	How to meet you: Librarian. / Same here.
<i> Buenos días</i>	good morning / greeting	
<i> Buenos tardes</i>	good afternoon / evening	
<i> Buenos noches</i>	good night	
<i> ¿Qué tal?</i>	How's it going? / What's up?	
<i> ¿Cómo está usted?</i>	How are you?	
<i> Estoy muy bien, gracias.</i>	I'm (very) fine, thanks.	
<i> ¡Ay! / ¡Y usted?</i>	Oh, you?	
<i> ¿Va a estar regañado?</i>	Will (are) you ever / (tomorrow, later)	
<i> regañado</i>	scolded, blamed	
<i> ¿Hasta pronto</i>	Until (see) you soon	
<i> (tomorrow, later)</i>		
<i> Nos vemos.</i>	We'll see around.	
<i> señor</i>	Sir, (unmarried woman)	
<i> señorita</i>	Miss, Ms, (married woman)	
<i> ¿Cómo se llama?</i>	What's your name?	
<i> ¿Cómo se llama usted?</i>		
<i> Me llamo _____</i>	My name is _____	

Análisis cultural

In this section of *Entrevistas*, you will see quotes taken from popular press sources. These passages make certain assertions or generalizations about the countries you will study in each chapter. It is important to learn to treat these quotations critically, evaluating them against what you know about the regions and phenomena described. Is the information presented consistent with the native speaker's perspective in each interview? Use what you have learned in this chapter, and your own experiences, to answer the questions that follow the quote.

● Greetings are very important in Colombia. Take the time to greet everyone formally. Give the person you are greeting your undivided attention. Men shake hands with each other and with women. Women choose whether or not to shake hands with other women; sometimes women will clasp each other's forearms instead. Friends are expected to hug and exchange kisses on the cheeks. When men hug each other, they often add a backslap or two. . . . Colombians often complain that North Americans and Europeans do not know how to greet someone. Colombians take a long time in greetings; they feel this conveys respect for the other person. After the handshake (or hug), Colombians ask numerous polite questions. North Americans typically progress beyond the greeting phase after one or two questions. Expect inquiries as to your health, your trip, your relatives, and any friends or acquaintances you have in common. Don't rush! Rushing is interpreted as callousness or disrespect.

Source: <http://www.getcustoms.com>

- How would you greet Jairo Bejarano Carrillo in Spanish? How would your greeting be different if he were a woman?
- Is the role of the greeting in Colombia similar to, or different from, the role of the greeting in your own country?
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<i> Buenos noches</i>	good night	
<i> ¿Qué tal?</i>	How's it going? / What's up?	
<i> ¿Cómo está usted?</i>	How are you?	
<i> Estoy muy bien, gracias.</i>	I'm (very) fine, thanks.	
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<i> ¿Hasta pronto</i>	Until (see) you soon	
<i> (tomorrow, later)</i>		
<i> Nos vemos.</i>	We'll see around.	
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<i> ¿Cómo se llama usted?</i>		
<i> Me llamo _____</i>	My name is _____	

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Pronunciación y ortografía

This section, which separates **Parte 1** from **Parte 2**, presents major spelling rules and pronunciation contrasts between English and Spanish. Listening, pronunciation, and writing activities are provided in the *Manual de práctica*.

Lectura

Parte 2 contains the same major sections as **Parte 1**. However, **Parte 2** also includes additional focus on reading and writing. The **Lectura** is an authentic text (journalistic or literary in nature) that is thematically linked to the chapter content. **Lectura** sections begin with **Antes de leer** activities that emphasize process strategies such as the activation of background knowledge, scanning for information, guessing from context, cognate recognition, and so on. **Después de leer** activities check comprehension.

Portafolio cultural

The final activity in the chapter has two parts: **Redacción** and **Exploración**. **Redacción** introduces a writing task that is thematically integrated into the chapter and invites students to synthesize vocabulary, grammatical structures, and cultural content. **Exploración** directs students to make use of the vast cultural resource that the Internet can be as well as other resources to explore the themes presented in the chapter. Process writing strategies that support the **Redacción** assignment and a list of key words for the **Exploración** component can be found in the *Manual de práctica*.

Additional Features

Análisis cultural

Students' knowledge of the Spanish-speaking world is often shaped by the media or the personal tales of tourists. These impressions are rarely challenged. It is the goal of the **Análisis cultural** section to provide a forum for critical analysis of these popular portrayals as presented in excerpts from English-language travel guides, travel narratives, and reference books. Students are invited to discuss these passages in light of what they have learned through the native-speaker interviews and readings.

We realize that instructors differ in their philosophies toward the use of English in the Spanish-language classroom. In this case, we believe that the opportunities for culture learning and the development of critical-thinking skills provide a strong rationale for this activity. Indeed, as students' linguistic skills develop, the language of the accompanying questions changes to Spanish.

Señas culturales

The flag, baseball, and apple pie. . . . These have been traditional American cultural icons, calling up historical, political, and emotive attachments to the nation. As American society becomes more diverse, these icons are perhaps less meaningful. Nevertheless, Americans can readily generate a list of people, places, events, or institutions that evoke their country and form part of its cultural mythology. In this section, we have asked native Spanish-speakers to do the same, and we have highlighted at least one symbol of cultural identity in this section. Students are then asked to analyze and reflect upon issues of personal, social, and national identity.

Lenguaje funcional


Functional language, that is to say, language used to carry out communicative tasks, such as requesting, inviting, agreeing, and refusing, is presented in this feature. Students are asked to practice language functions in context through role-play activities based on the theme of the chapter.

Si te interesa

This feature provides additional details to the cultural, lexical, and grammatical presentations in the chapter. Since linguistic rules and cultural behaviors may appear to be arbitrary or capricious to students, these explanations attempt to address the “hows” and “whys” of language systems. In addition, many students are genuinely interested in furthering their knowledge of culture and language. The **Si te interesa** explanations can provide a point of departure for their exploration.

Señas culturales

El monumento a la mitad del mundo*



Ecuador means *equator* in English. The equator is the imaginary line that divides the northern and southern hemispheres of the Earth. European geographers visited the area in the 17th and 18th centuries to try to measure the exact circumference of the Earth, and today a monument in San Antonio de Pichincha (22 kilometers north of Quito), at latitude 0°0'0", commemorates their accomplishments.

The monument, which measures 30 meters tall and has a large metallic globe on top, is located in a replica of a colonial Spanish town called Ciudad.

Miudad del Mundo. The town also contains a church, a traditional plaza, a bull-fighting arena, parks, museums, restaurants, and shops, and on the solstices and equinoxes of every year, there are celebrations with music and dance performances.

The equator crosses many countries around the world, but Ecuadorians are particularly proud that their country bears the name of this geographical feature. What geographical features are important to your national and regional identity?

*Mitad... Middle of the World

Lenguaje funcional

No sé cómo se dice, pero es...

Circumlocution is talking around a word you do not know. A useful pattern for describing an unknown object is: **Es/Son + general description + specific description**. Can you guess what is being described in the following examples?

Es una fruta roja y dulce.
Son hojas (leaves) verdes que comes en una ensalada. No es la lechuga.

If you don't know the word for a general description of an object, such as **hojas** in the preceding example, you can use the word **cosa** (thing).

Son cosas verdes que comes en una ensalada. No es la lechuga.

Another technique is to compare the unknown object to a known object, by using the pattern:

Es/Son como + known object + pero es/son más/menos + description.
Son como la langosta pero son más pequeños.





Si te interesa

As you have seen, the verbs **ser** and **estar** both can be translated as to be but have different connotations. When describing food and dishes, use **ser** with adjectives to say what they are like in general: **Algunas manzanas son verdes.** (Some apples are green [in color].) Use **estar** with adjectives to say what some specific food or dish is like: **Estas manzanas están verdes.** (These apples are green [unripe].) By the same token, a food can be rich, as in high in fat and sugar—**El flan es rico**—or it can taste delicious: **Este flan está rico/delicioso!**



New Media Supplements

There are some exciting new or updated media supplements for the Second Edition.

-  The new *Video*, which is available to adoption institutions and also for student purchase, contains all of the new native-speaker interviews integrated in the **Entrevista** sections of each chapter. Students will have the opportunity to view speakers from diverse countries of the Spanish-speaking world while learning about their lives, their customs, and their culture. Each interview is separated into manageable segments that contain useful on-screen interview questions, providing structure to the interview and also helping to facilitate comprehension.
-  The redesigned *Interactive CD-ROM*, available in both Windows and Macintosh formats and packaged with every new copy of the student textbook, offers an interactive language learning experience for the student. Through the CD-ROM's innovative and visually appealing activities, which include digital video versions of the new native-speaker interviews, students develop listening comprehension skills, refine their reading ability, reinforce their understanding of vocabulary and grammar, and explore the culture of the Spanish-speaking world.
-  McGraw-Hill is proud to partner with **Quia™** in the development of the new *Online Manual de práctica*. Carefully integrated with the textbook, this robust digital version of the printed *Manual de práctica* is easy for students to use and great for instructors who want to manage students' coursework online. Virtually identical in content to the print version, and also split into two volumes, the *Online Manual de práctica* contains the full audio program and provides students with automatic feedback and scoring of their work. A robust Instructor's Workstation contains an easy-to-use gradebook and class roster system that facilitates course management.
-  The redesigned *Online Learning Center* (www.mhhe.com/entrevistas2) offers even more practice with the vocabulary and grammar presented in the textbook, audio files of the interviews, and sample links to various

websites that students can use as a starting point to explore further the cultural themes presented in each chapter. Several additional resources including links to the *Instructor's Manual / Testing Program*, *Audioscript*, *Videoscript*, digital transparencies of some of the drawings and PowerPoint presentations of the grammar tables found in the textbook are available in the password-protected Instructor's Edition.

Premium Content on the *Online Learning Center*

If you have purchased a *new* copy of the Student Edition of *Entrevistas*, you have access to premium content on the *Online Learning Center* at www.mhhe.com/entrevistas2. This includes the complete audio program that supports the *Manual de práctica*. The card bound inside the front cover of this book provides a registration code to access the premium content. *This code is unique to each individual user.* Other study resources may be added to the premium content during the life of the edition of the book.

If you have purchased a *used* copy of the Student Edition of *Entrevistas* but would also like to have access to the premium content, you may purchase a registration code for a nominal fee. Please visit the *Online Learning Center* for more information.

If you are an instructor, you do not need a special registration code for premium content. Instructors have full access to all levels of content via the Instructor's Edition link on the homepage of the *Online Learning Center*. Please contact your local McGraw-Hill sales representative for your password to the Instructor's Edition.

Supplements

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

For Instructors *and* Students

- The *Manual de práctica*, developed by the authors, with contributions by Sayo Murcia and Wayne Gottshall of the University of Oregon, follows the organization of the textbook and provides additional review and practice of vocabulary and grammatical structures. In addition, each chapter of the *Manual de práctica* begins with a review section (**Repaso y anticipación**) that recycles previously studied vocabulary and grammatical items in preparation for the current chapter's work. A **Portafolio cultural** at the end of each chapter is a selection of three activities that allows students to synthesize the material covered in the textbook chapter. Some tasks stress observation, analysis, and comparison of texts and realia; others focus on developing knowledge of content through web-based or library research; and still others provide students with free-writing tasks. Instructors may assign any number of these activities, which students may turn in with their *Manual* or assemble into a cultural portfolio to be collected and assessed at the end of the term. Volume 1 of this combination workbook/laboratory manual contains **Capítulos 1–8**. Volume 2 contains **Capítulos 9–15** with **Capítulo 8** in an appendix.
-  The new *Online Manual de práctica*, produced in collaboration with **Quia™**, offers the same outstanding practice as the printed *Manual de práctica* with many additional advantages such as on-screen links to corresponding audio files, immediate feedback and scoring for students, and an easy-to-use gradebook and class roster system for instructors. Students should purchase the bifold sleeve, which contains a unique *Student Book Key* (passcode). Instructors should contact their local McGraw-Hill sales representative for an *Instructor Book Key*.
-  The *Audio CD Program* that accompanies the *Manual de práctica* provides hours of focused listening practice and opportunities to develop pronunciation and speaking abilities. Included in the *Audio CD Program* is the *Textbook Audio CD* that contains audio versions of the new native-speaker interviews.
-  The *Interactive CD-ROM* is available in a multiplatform format and offers students opportunities to practice the vocabulary, grammar, and cultural topics presented in the textbook, and to view the new native-speaker interviews, all in an engaging multimedia environment.
-  The Student Edition of the *Online Learning Center* (www.mhhe.com/entrevistas2) provides even more practice with the vocabulary, grammar, and cultural topics presented in the textbook. It also contains audio-only versions of the native-speaker interviews. (Please see the section about premium content on the *Online Learning Center* presented earlier in this preface.) The Instructor's Edition contains resources to assist instructors in getting the most out of the *Entrevistas* program.
-  The *Video* contains the thirty new interviews with native speakers from around the Spanish-speaking world.
- *Sin falta* is a new Spanish writing program that contains the following features: a word processor; a simple method for using accented characters; a bilingual Spanish-English dictionary with over 250,000 entries including slang, technical terms, idioms, and more; a complete online Spanish grammar reference; spelling and basic grammar check functions; automatic verb conjugations for thousands of verbs; correction of common beginners' errors; and sample letters for correspondence in Spanish.
- The *Ultralingua en español Spanish-English Dictionary on CD-ROM* is an interactive bilingual dictionary, available for purchase, offering additional opportunities for students to enrich their vocabulary and improve their Spanish.

For Instructors Only

- The annotated *Instructor's Edition* of the textbook contains numerous on-page teaching suggestions, informative notes, ideas for follow-up and expansion activities, and answers for activities whenever feasible.
- The *Instructor's Manual* portion of the combined *Instructor's Manual / Testing Program* provides

sample syllabi and lesson plans, additional teaching techniques, supplementary exercises and activities, and the *Videoscript* of the new native-speaker interviews. The *Testing Program* offers three tests per chapter: two chapter tests updated from the First Edition and one new test for the Second Edition. The complete *Instructor's Manual / Testing Program* is available in electronic format on the new *Instructor's Resource CD-ROM*.

- The *Audioscript* is a complete transcript of the *Audio CD Program*.
- The new *Instructor's Resource CD-ROM* includes MSWord files of the *Instructor's Manual / Testing Program* and the *Videoscript* of the new native-speaker interviews, MSWord and Adobe PDF files of the *Audioscript*, as well as digital transparencies of some of the drawings and PowerPoint presentations of the grammar tables found in the textbook.

Acknowledgements

We would like to acknowledge the many individuals at McGraw-Hill who contributed to the Second Edition of *Entrevistas*. First, to Thalia Dorwick, former Vice President and Editor-in-Chief for her insightful feedback and encouragement of the *Entrevistas* program since its humble beginnings in 2000. We wish her the best in all her future endeavors. Many thanks are owed to William R. Glass, our Publisher, and to Christa Harris, our Sponsoring Editor, for their overall ideas, support, and work with the revision plan and the initial stages of this project. We would like to express our deep gratitude to Allen J. Bernier, our Development Editor, for his ideas and outstanding editorial and project management skills that ensured a polished manuscript and steady progress throughout the editorial process. We thank Laura Chastain (El Salvador), whose careful reading of the manuscript for details of style, clarity, and language added considerably to the quality of the final version. Many thanks are also due to Scott Tinetti, Director of Development, Fionnuala McEvoy, Supplements Development Editor, Allison Hawco, Senior Media Producer, Stacy Shearer and Daniela Reissmann, Editorial Assistants, and to freelance editors Pennie

Nichols, Jane Johnson (*University of Texas at Austin*), and Julie Sellers (*University of Wyoming*) for their invaluable contributions to the editorial process of the textbook and various print and media supplements. Special thanks go to the entire production team at McGraw-Hill, especially to David Sutton, Emma Ghiselli, Nora Agbayani, Louis Swaim, Mel Valentín, and Rich DeVitto, as well as to Violeta Díaz for the wonderful new design of the Second Edition. We would like to thank Nick Agnew, Executive Marketing Manager, Terri Rowenhorst, Field Publisher, and the rest of the McGraw-Hill Marketing and Sales force for their enthusiastic and continued support and promotion of our program. Certainly there were many other individuals involved behind the scenes at McGraw-Hill, all of whom worked tirelessly on this project, and whom we also thank for their participation.

We would like to thank Jennifer Rodes, Diana Lee, Steven Grossman, and the entire staff at Klic Productions for their outstanding work in all stages of filming, editing, and producing the new video for this edition as well as to the thirty interviewees who participated in and contributed to this project. Their words, beliefs, and aspirations form the essence of the *Entrevistas* program: Eduardo Alemán Águila, Stella Amado Carvajal, Gabriela Arteta Jácome, Claudia Bautista Nichola, Jairo Bejarano Carrillo, María Benjumeda León, Héctor Cabral Domínguez, Gustavo Camelot, Cynthia Cevallos Mendoza, Susana Cid Hazard, Érika Claré Jiménez, Karina de Frías Otero, Elena de la Cruz Niggeman, Martín Delfín Lira, Hernán Fuentes Estévez, Leticia Goenaga, David Guzmán Arias, Nina Ibáñez, Érika Meza Román, Sandra Montiel Nemes, Patricia Nevil Gallego, Juan Oliva Orihuela, Mirtha Olmos Carballo, Mitch Ortega Caraballo, Silvana Quesada Nieto, Güido Rivera Melgar, Yolanda Rodríguez Ávila, Minerva Rubio Andalón, Wanda Solla, and José Veliz Román.

We extend a heartfelt thanks to the following individuals who reviewed the First Edition or participated in a preliminary survey or final review of the Second Edition. Their comments were indispensable in the development of this Second Edition. The appearance of their names does not necessarily constitute an endorsement of the program or its methodology.

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- Oscar Moreno, *Georgia State University*
- Maritza Salgueiro-Carlisle, *Bakersfield College*
- Angela Tavares-Sogocio, *Miami Dade Community College—Wolfson Campus*
- Theresa Zmurkewycz, *St. Joseph's University*

Finally, we are indebted to our families and friends who, through their support and understanding, have helped make this Second Edition of *Entrevistas* a reality: Frances and Jan Siskin, Ruby Lee, Mike Stafford, Caitlin Snyder, Dana Raymond, and Mrs. Rosa Ramos.

We dedicate this Second Edition to the loving memory of Gregory Trauth (1958–2000), Wayne Gottshall (1955–2002), and David Siskin (1914–2003).

A Letter to the Student

Dear Student:

Welcome to *Entrevistas*, an innovative program that introduces you to the Spanish language and the diverse cultures of the Spanish-speaking world. The title of the textbook reflects its goals and content: by watching interviews (**entrevistas**) with native speakers, interacting with your classmates, and exploring the community outside your classroom, you will learn not only the vocabulary and structures of the Spanish language but also gain insight into the thought patterns, behaviors, and traditions that form the basis for cultural understanding.

Throughout *Entrevistas* you will encounter numerous activities that ask you to analyze, reflect upon, and synthesize ideas expressed by a wide variety of speakers and writers. Indeed, your investigation of “foreign” cultures will lead to increased understanding of your own culture and empathy for those you might have considered “different.” You’ll have a chance to begin exploring some of these issues in the preliminary chapter, titled **Para empezar**. By the end of the course, you will know far more than just the grammar of the Spanish language. You will have discussed immigration patterns to the United States, minority populations in Peru, the Caribbean cuisine, housing in Spain, the indigenous languages of Paraguay, and many other topics of interest.

Learning a foreign language is an enriching undertaking. To make the most of your experience, you may need to develop specialized study strategies. Here are some principles to keep in mind:

- *Language is more than a set of grammar rules.* Although structural accuracy is an important component of communication, you must also learn how to communicate in a manner that is appropriate to the situation. Likewise, in addition to building a strong vocabulary, you will also need to learn ways of paraphrasing so that you will be able to communicate effectively when you don’t know an expression or it has slipped your mind. Body language and gestures are also important communicative strategies.
- *Active language use is far more important than talking about language.* The ability to recite the rules of Spanish grammar does not guarantee that you

will actually be able to communicate in the language. Spend your time communicating in the language, creating messages, obtaining information, listening for details, and so on.

- *Don’t be afraid to make errors!* Errors are a natural part of the language-learning process and are to be expected. Do not let fear of making an error prevent you from communicating. Even if your language is not perfect, your message may be understood. Of course, accurate use of language is an appropriate goal of language study. Pay careful attention to the models you have available: your instructor, the video, the audio program, and the other components of *Entrevistas*. If you are corrected, do not take it as a personal affront. Rather, use this feedback to check your understanding of the linguistic system and to improve your communication skills.
- *Language learning is a long-term process.* Therefore, you must have realistic expectations of your performance after one semester, one year, or several years of language study. Advanced proficiency is often best achieved after long periods of practice and residence in a country where the target language is spoken.
- *Be an active language learner.* Study models, look for patterns, and make informed guesses. If you do not entirely understand a passage, do not ask for a translation immediately. Make use of the language you already know: for example, words that look like English words or that may be related to other words you know in Spanish.

Throughout *Entrevistas*, you will learn other tips for refining your language-learning skills. Although language learning can be hard work (involving memorization and close attention to detail), your efforts will be rewarded with a deeper understanding of yourself and the global village of which you are a citizen. ¡Adelante!

RLD
HJS
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