

Preface

Sol y viento: The Film

A successful young businessman gets orders to travel abroad to secure a land deal. Occupied with other matters and unwilling to go at first, he finally accepts the assignment and soon finds himself in Chile, a country far from his native California. Here, in this Andean nation—land of fertile valleys and soaring mountains, home to the condor, a place exotic and familiar all at once—this young man regains and embraces values he had set aside years ago. He rediscovers the importance of loyalty to family and friends and learns that a person's past is part of his or her soul. He rediscovers the meaning of community and how people and their land may share a bond as strong as that between any two people. Most importantly, he comes to understand that from love, forgiveness is possible—but it is not easily dispensed. Forgiveness must be earned.

Such is the story of the exciting new movie, *Sol y viento*. Follow Jaime “James” Talavera on his unexpected journey of self-discovery. Along the way meet Mario, the talkative personal driver who becomes Jaime's first friend in a new land. Meet Carlos, the secretive administrator of the winery who is eager to sell his family's lands—and those of others. Meet doña Isabel, the matriarch of the *Sol y viento* winery, and don Paco, the friend of

the family who travels from Mexico to aid doña Isabel as she faces a crisis that threatens to alter an entire community's way of life. Finally, meet the high-spirited María, the young woman who captures Jaime's heart and mind. However, their mutual attraction may prove to be fleeting if Jaime does not grapple with the moral issues that confront him. As events unfold and the forces of nature conspire to draw the characters together, Jaime is forced to make the most difficult decision of his life.

Dramatic and engaging, the *Sol y viento* film serves as the centerpiece for the textbook of the same name. Divided into ten episodes, consisting of a prologue and nine segments of approximately ten minutes each, the movie is easily managed for viewing in class and is fully integrated into the textbook. Students see each episode multiple times with varied accompanying activities, thus maximizing their exposure to language and greatly increasing their comprehension skills. Language is taken directly from the movie to illustrate grammar points, and the movie also provides points of departure for readings and discussions on cultural themes. In the Instructional Version of the film, approximately five hours long, on-screen activities facilitate instruction and learning.

Sol y viento: The Textbook

Equally innovative and as interesting as the movie, the *Sol y viento* textbook is firmly framed in communicative-oriented language teaching. Completely meaning-based and drill-free, it presents the grammatical points that most instructors expect to cover in a first-year college-level Spanish course. How does it do this? *Sol y viento* borrows from the most recent innovations and research in

instructed second language acquisition. Using an input-to-output approach for the presentation of vocabulary and grammar, *Sol y viento* provides instructors and students with a clear focus on the language without sacrificing meaning; or, to look at it another way, it provides a clear focus on meaning without sacrificing a focus on the language.

In short, *Sol y viento* provides the instructor with a refreshing approach to grammar instruction and practice that fits well within the tenets of communicative language teaching. The materials allow instructors to maintain a simultaneous focus on both meaning and formal properties of language as students are engaged in learning about their classmates, their instructor, and the world around them. Paired with an exciting movie, the *Sol y viento* textbook provides students with a complete and effective beginning Spanish course that will lead them to higher levels of proficiency in comprehension and production than they might achieve with other materials. However, *Sol y viento* is not a set of learning materials focused on vocabulary and grammar alone. As a complete learning package, it presents abundant information on cultural topics relevant to the

Spanish-speaking world, as well as opportunities for students to develop their reading and writing abilities.

For a more detailed description on using the film and textbook together, please refer to the *Instructor's Manual and Testing Program* or to the Instructor Edition on the Online Learning Center Website at www.mhhe.com/solyviento.

More About *Sol y viento*: The Film

One of the central themes examined in *Sol y viento* is the interaction between the forces of nature in the everyday lives of people. In fact, the sun (**sol**) and wind (**viento**) each play crucial roles in the film, as if they were characters themselves. Thus, “Sol y viento” is not just the name of a family winery; it displays the embodiment of elements of nature that help move the plot along.

Cast of Characters



Jaime

A successful businessman from San Francisco, California, who travels to Chile to finalize a deal with the Sol y viento winery.



María

A Chilean university professor and anthropologist, who has always let her head rule over her heart.



Carlos

Proprietor and administrator of the Sol y viento winery, who is working on the deal with Jaime's company.



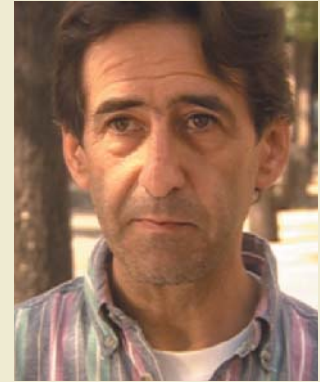
Isabel

Carlos' ailing mother and, with her now-deceased husband, original proprietor of Sol y viento.



Paco

An old family friend of Isabel's, who is called away from his native Mexico to help his friend in a time of need.



Mario

A taxi driver in Jaime's employ during his stay in Chile.



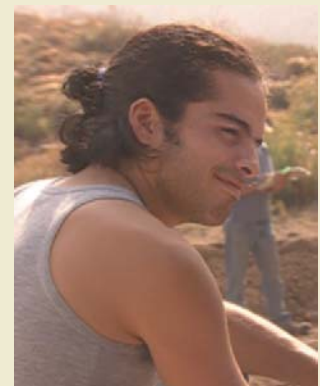
Traimaqueo

The longtime foreman of the Sol y viento winery.



Yolanda

Traimaqueo's wife and Isabel's primary caregiver.



Diego

María's student assistant at both the university and at anthropological dig sites.

Who are the Mapuches?

Throughout the course of the film, *Sol y viento* touches upon the plight of the Mapuche people and their struggle to retain their ancestral lands and maintain harmony with the Earth. The Mapuches are an indigenous people whose roots are found in southern and south central Chile and date back to thousands of years before the Europeans' arrival in the western hemisphere. In Quechua, the language of the Mapuche, **mapu**

means *land* and **che** means *people*, essentially making them "people of the land." This connection to the Earth is deeply rooted in the spirit and culture of the Mapuche people.

Since the 1880's, when the nations of Chile and Argentina began to appropriate ancestral Mapuche lands, the Mapuches have strived to retain these lands and, later, to make their struggles known to the world at large. In *Sol y viento*, this struggle is shown by the attempt of outsiders to purchase

Mapuche lands in order to build a large dam to flood the region and produce cheap hydroelectric power.

In her book *Mi país inventado*, the acclaimed Chilean writer Isabel Allende relates a real-life struggle that echoes this theme in the film:

*Nuestros indios no pertenecían a una cultura espléndida, como los aztecas, mayas o incas; eran hoscos, primitivos, irascibles y poco numerosos, pero tan corajudos, que estuvieron en pie de guerra durante trescientos años, primero contra los colonizadores españoles y luego contra la república. Fueron pacificados en 1880 y no se oyó hablar mucho de ellos por más de un siglo, pero ahora los mapuches —“gente de la tierra”— han vuelto a la lucha para defender las pocas tierras que les quedan, amenazadas por la construcción de una represa en el río Bío Bío.**



One of the Mapuche characters in the film, the **machi**, is a spiritual leader of her tribe. At the beginning of the film, we see her telling a tale to a group of adults and children. As her tale unfolds, we witness how the lives of Jaime, María, and others are intricately woven into her story and how the forces of nature conspire to bring resolution to the conflicts with which they are faced.



The figurine seen here is a representation of a protective spirit in the beliefs of the Mapuche people. This spirit also plays an important role in the film, as you will see.

*Our Indians didn't belong to a grand culture, like the Aztecs, Mayas, or Incas; they were gruff, primitive, irritable, and few in number, but so brave that they waged war for 300 years, first against the Spanish settlers and then against the republic. They were pacified in 1880, and for more than a century you didn't hear a lot about them. But now the Mapuches —people of the earth— have renewed their fight in order to defend the few lands they have left, threatened by the construction of a dam on the Bío Bío River. (Isabel Allende, *Mi país inventado* [Buenos Aires: Sudamericana, 2003], p. 56.)

Sol y viento

A Guided Tour of the Textbook

Episode Opener

The text is divided into nine units (**Episodios**) with two lessons each (**A** and **B**), for a total of 18 regular lessons. Thus, **Lecciones 1A** and **1B** correspond to **Episodio 1** of the film, **Lecciones 2A** and **2B** correspond to **Episodio 2**, and so forth.

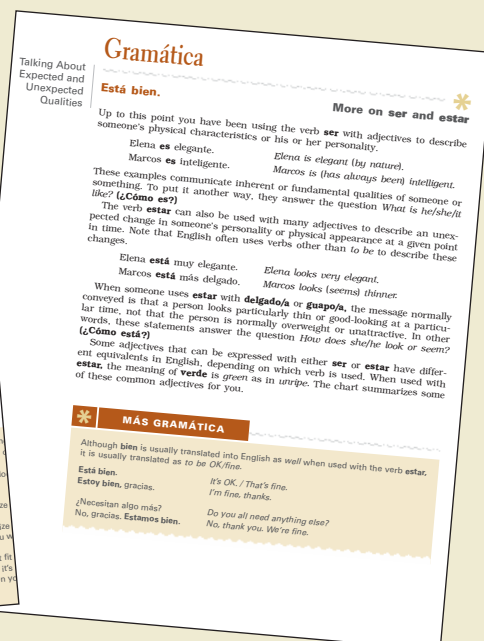
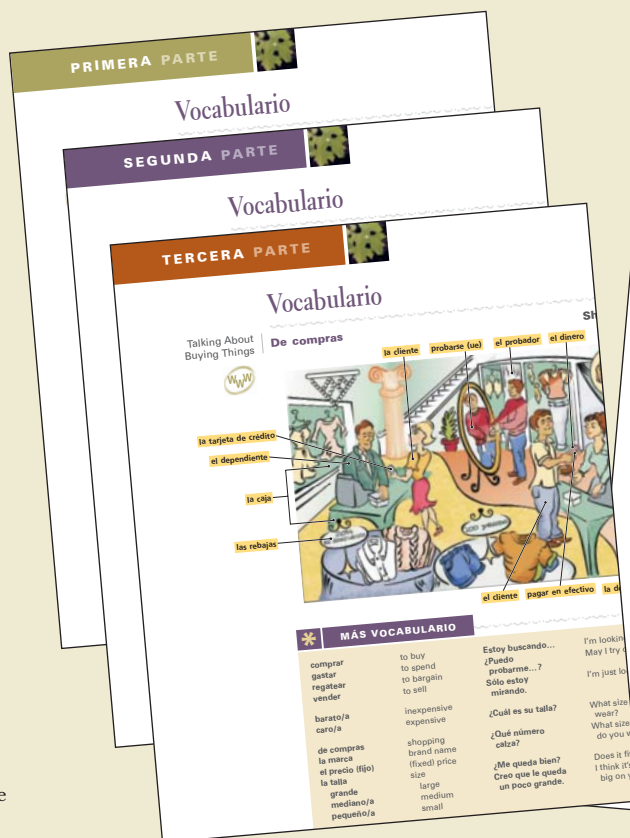
Lesson Opener

Lesson openers provide a list of goals that prepare students for what they will learn in the lesson.

Lesson Organization

Each lesson is organized into three parts (**Primera parte**, **Segunda parte**, **Tercera parte**),* each of which contains a **Vocabulario** and **Gramática** presentation and accompanying activities. An audio recording of the **Vocabulario** presentations can be found on the Online Learning Center.

***Lección 9B** contains just the **Primera parte** and **Segunda parte**.



Sol y viento

Every lesson concludes with a two-page **Sol y viento** section that focuses on the story line and characters of the film with pre- and post-viewing activities. “A” lessons contain the section **Sol y viento: A primera vista**, for a first viewing of each episode. “B” lessons contain **Sol y viento: A segunda vista**, in which students watch the episode again for review and further exploration of the plot, characters, and themes of the film.

SOL Y VIENTO

A segunda vista

Antes de ver el episodio

Actividad A ¿Qué recuerdas?

Based on what you remember from your previous viewing of **Episodio 2**, determine whether Jaime or Maria said each of the following lines. You will be asked to verify your answers when you watch the episode again.

- ¿Le pido sus disculpas?
- ¿Por eso sabes mi nombre. Si quiere, la guarda.
- ¿Vine a charlar contigo otra vez?
- ¿Y qué que nos vamos de paseo.
- ¿Está de vacaciones o tiene negocios en Maipo?

Actividad B ¡A escuchar!

In a moment you will watch **Episodio 2** once again. Familiarize yourself with the following excerpt from the scene in which Jaime talks with a young boy (callejero) in the park. You will be asked to listen closely and write the missing words in the blank. Do not look back at any previous excerpts from this episode!

JAIME: ¿Cómo _____ preso no, señor? ¿Dónde _____ preso?

CALLEJERO: ¡Ché! _____ y _____ y _____.

JAIME: Ah, espere. _____ y _____.

JAIME: Ah, y _____ con son para ti.

CALLEJERO: Gracias, señor!

Actividad C El episodio

Now watch the episode again. Don't forget to verify your answers to **Actividad A** as you watch. Also remember to pay close attention to the scene in which Jaime talks with the young boy in the park and to write down the missing words for **Actividad B**.

Después de ver el episodio

Actividad A Para pensar...

In this episode Jaime reads that love is a whirlwind (El amor es un torbellino). With which of the following statements about love would you agree?

El amor es...

- un torbellino sin salida (without an exit)
- algo bonito (pretty)
- un dolor terrible (pain) que no se puede curar (cannot be cured)
- como un accidente (like an accident), no sabes (you don't know) cuándo va a ocurrir (when it is going to occur).

Actividad B ¿Cómo es María?

How would you describe María, based on what you've seen of her in this episode?

Creo que María es...

<input type="checkbox"/> aburrida	<input type="checkbox"/> divertida	<input type="checkbox"/> introvertida
<input type="checkbox"/> alegre	<input type="checkbox"/> tímida	<input type="checkbox"/> reservada
<input type="checkbox"/> ambiciosa	<input type="checkbox"/> simpática	<input type="checkbox"/> lista
<input type="checkbox"/> desconfiada	<input type="checkbox"/> inteligente	

Actividad C ¡Te toca a ti!

Paso 1 Do you remember what Jaime, María, and María were wearing in **Episodio 27**? Write down the clothes and the colors that each one had on.

JAIME	MARÍA	MARÍA

Paso 2 In this lesson you talked about how clothing can reflect the personalities of the people who wear it. Do any of the clothes that Jaime, María, and María wear represent their personalities in any way? Write brief descriptions of each character's personality based on his or her clothing. Compare your answers with those of three other classmates.

¡A leer!

Vamos al cine

Actividad A Antes de leer (Before reading)

Paso 1 In a moment you will begin to look at a listing of movies for a theater in Spain. Before you do, think about what kind of information such a listing normally has. What do you expect to find?

Estrategia

Before reading anything in another language, it is always a good idea to make sure you know what it is that you are reading about and to find out about the topic. Is it business? Is it a sport? Or is it something like a movie listing? By asking yourself what you already know about either the type of reading or the possible content of the reading, you will maximize your comprehension as you explore the text.

Paso 2 There will be some words you won't recognize as you look at the movie listing, just as in watching episodes of *Sol y viento* it is fine to skip over anything you can't grasp at first, especially if it's not important to the task at hand.

Actividad B A leer

Paso 1 Now look at the movie listing. Normally, you would be looking for particular information in this kind of printed material. So, let's do that here! As you look it over:

- find a movie title that sounds interesting to you
- find out what days of the week it is being screened
- zero in on a particular day and find out at what times the movie is playing
- find out the name of the theater and where it is located

Paso 2 Use the following model to report to another person what you found.

MODELO: ¿Dónde va la película _____ de _____? ¿A qué hora _____? ¿Dónde es el cine _____?

¿Dónde es el cine _____? ¿A qué hora _____? ¿Dónde es el cine _____?

Actividad C Nota cultural

Look at the movie times once again. Do you notice anything about the later movie showings? What does this suggest to you about the night life in Barcelona?

Actividad D Un poco sobre el lenguaje (A little bit about language)

Reading is a good way to learn new vocabulary and also to notice things about language. For example, find the following words in the movie listing and indicate whether they are masculine or feminine. How do you know? (Don't worry that you don't know their meanings yet, although some you might guess because they look like English words.)

ángulos	<input type="checkbox"/>	MASCULINO	FEMENINO
lente	<input type="checkbox"/>		
eyas	<input type="checkbox"/>		
gorra	<input type="checkbox"/>		

NAVIGANDO LA RED

Find a website in Spanish for a theater or cinema. At what times and days are they offering a show or a movie? How does the website compare with the one you just read?

¡A leer!

Following each odd-numbered “B” lesson is a two-page reading section called **¡A leer!** Each reading is realia-based—culled from a magazine or other publication—and contains pre- and post-reading activities as well as reading strategies to help students focus on key information.

Entremés cultural

Following each even-numbered “B” lesson is a two-page cultural reading called **Entremés cultural**. These sections focus on countries and regions in the Spanish-speaking world. Activities for these readings can be found on the Online Learning Center.

Entremés cultural

España y México

Antes de leer

Here is a list of some new words and phrases you will encounter in the reading. Familiarize yourself with them before starting to read.

Vocabulario útil	individual political entities or regions in Spain
las autonomías se caracterizan por la gobernanza paralela/el vecino las cometas las costumbres las raíces indígena discreción los rasgos	is characterized by: government, culture. Multiple similar neighbor friends customs, traditions roots indigenous, native. Discreet traits

España y México: Naciones de contrastes

España, el estado de las autonomías

Situada en la península Ibérica, el suroriente del continente europeo, España se caracteriza por su diversidad. Desde 1978 (mil novecientos setenta y ocho) está dividida en diecisiete autonomías, y cada región tiene características distintas por su situación geográfica, su clima, su historia y su realidad económica. Galicia y Asturias son dos autonomías famosas por la industria pesquera y la gastronomía basada en sota. Cataluña, el País Vasco y Madrid son los tres centros industriales principales y de negocios del país. Barcelona, la capital de

Cataluña, tiene una larga tradición de rivalidad con Madrid, la capital del país. Andalucía tiene una gran influencia árabe en su arquitectura y costumbres tradicionales debido a la ocupación de su musulmanes entre 711 d.C. y 1492 (mil cuatrocientos noventa y dos) d.C. Es más, en España varias autonomías son oficialmente bilingües. En Cataluña son oficiales el español y el catalán. En el País Vasco, el español y el vasco (una lengua no románica cuyo origen todavía es un misterio) son las dos lenguas oficiales. En Galicia, el español coexiste con el gallego, una lengua más parecida al portugués que al español. En Valencia, las lenguas oficiales son el español y el valenciano.

México, nuestro vecino al sur

También lleno de contrastes, México tiene mucho en común con los Estados Unidos, su vecino al norte. Está dividido en treinta y un estados y un distrito federal (México, D.F., o la Ciudad de México). El nombre oficial del país es los Estados Unidos Mexicanos. Sin embargo, el adjetivo *estadno* no refleja la diversidad que existe en el país. Por ejemplo, las comidas y costumbres de los estados de Oaxaca, Veracruz y Jalisco son tan diferentes como las de Nueva York, Louisiana y Nuevo México. A diferencia de España, en México todavía se conservan importantes raíces indígenas, especialmente en el centro y sur del país, es decir, en las regiones donde florecieron las grandes culturas mesoamericanas. La población indígena constituye un 10% (por ciento) de la población en total y contiene más de cincuenta grupos con rasgos culturales que los diferencian del resto de la población. (En México se hablan más de sesenta y dos lenguas diferentes.)

Las más extendidas son el náhuatl (con un millón de hablantes), el maya, el zapoteco, el mixteco, el otomí y el asteca. Para muchos de los hablantes de estas lenguas, el español es su segunda lengua. Sin duda, la influencia indígena se manifiesta en numerosos aspectos de la cultura de todas las regiones mexicanas como, por ejemplo, en sus fiestas religiosas, la gastronomía y las costumbres populares.

*Náhuatl, del azteca "Señor de Cielo (Aztlán)"
 **Maya, del verbo "hablar"
 ***Azteca, del verbo "hablar"

Other Cultural Features

- Each lesson contains three **Vistazo cultural** sections that focus on a cultural topic of interest related to the lesson theme. Topics range from “big C” culture (art, literature, and so forth) to “little c” culture (everyday life, customs, and so forth).
- Sol y viento: Enfoque cultural** sections explore a cultural point illustrated in the *Sol y viento* film.

Vistazo cultural

Diseñadores* hispanos

For decades, a number of Hispanic designers for their elegant, high-end fashion designs created a world-renowned fashion house success on both sides of the Atlantic. Ven can Oscar de la Renta have been at the f than two decades. In addition to creating known for creating designs described a Cuban-American Narciso Rodriguez gaine for Carolyn Bessette Kennedy in 1996. Hi such as Salma Hayek and Sarah Jessica

In terms of popular fashion, perhaps th born entrepreneur Amancio Ortega. Wha in provincial Galicia in the early sixties has turned into an empire of more than one thousand stores worldwide and the third-largest clothing company in the world (after Gap and the Swedish HM). Ortega's flagship store is Zara, which can be found in many Spanish cities, as well as in major cities in Europe, the United



SOL Y VIENTO: Enfoque cultural

City parks abound in Spanish-speaking countries, as they do in this country. However, they are often used in different ways. In **Episodio 2** you will watch Jaime as he jogs through the Parque Forestal in Santiago. However, using a public park as a place to exercise is not the norm for most Spanish-speaking people. Instead, parks are often places to socialize, and on Sundays they may flourish with couples and families of all ages out for an old-fashioned Sunday afternoon stroll (**el paseo**). It is also typical to find vendors of all types in these parks selling everything from cotton candy to balloons, as well as entertainers working for donations, such as the organ-grinding fortune teller with his parrot that you will see in this episode. Some well-known parks in Spanish-speaking cities include the Retiro (Madrid), Lazama (Buenos Aires), and Chapultepec (Mexico City), among others.



▲ El parque Chapultepec (México, D.F.)

Additional Features

- De Sol y viento** boxes highlight portions of dialogue from the film that illustrate grammar points presented in the text. In this way, students are able to view the grammar in context in the film. In addition, they offer “previews” of scenes that will aid student comprehension of the episode.
- Enfoque lingüístico** features help students understand the nature of language in general. Although Spanish and English are often compared, for students to fully capture how languages work, contrasts with languages such as Chinese, Arabic, and Nahuatl also appear.
- Más vocabulario** and **Más gramática** boxes are found in **Vocabulario** and **Gramática** sections, respectively, and present additional vocabulary and grammar that students need to know to complete the accompanying activities.
- ¡Exprésate!** boxes highlight a key element of language, whether vocabulary, useful phrases, or structures, that students will need to complete accompanying activities.
- Comunicación útil** features present useful phrases and other tips for successfully communicating in Spanish.
- Detrás de la cámara** boxes are found in **Sol y viento** sections and provide additional information not presented in the film, such as the characters’ background, motivation, personalities, and so forth.
- Icons** highlight partner/pair or group work, activities that require listening to the instructor for information, writing activities that require an additional sheet of paper, and content provided on the Online Learning Center.

DE SOL Y VIENTO

Remember the scene from **Episodio 2** of *Sol y viento* in which Jaime returns a business card that María has dropped? Part of their exchange appears in the dialogue.

JAIME
¡Señorita Sánchez!

MARÍA
¿Viene a chocarse conmigo?

JAIME
Eh, no. Creo que

MARÍA
¡Ah! Por eso sabe mi nombre, la guarda.^d

Selecting from the following demonstrative pronoun belongs

1. esto 2. eso 3. ad

^dchocarse... bump into me ^hyours

Enfoque lingüístico

Más sobre las inflexiones

You may recall that *inflexions* are forms that are added to words that provide the listener with certain information. For example, you learned in **Lección 1A** that one way in which Spanish is an inflectionally rich language is that its verb inflections are unique for each person (e.g., *I, you, he/she, we, and they*). In the last few lessons, you've learned the present-tense inflections for Spanish -ar, -er, and -ir verbs. Later in *Sol y viento* you will learn other verb inflections to express various meanings and speaker perspectives. All of the Spanish verb inflections that you will learn are *suffixes*; that is, they are forms that are attached to the *end* of a word or stem. (Remember in **Lección 1A** you read that you will have to get used to listening to the ends of verbs to find out who is being talked about.)

However, not all languages use suffixes for verbal inflections. Some Native American languages like Navajo use *prefixes* (forms attached to the *beginning* of a word or *naal* (roughly equivalent to form *naalish*. Instead inserted in the *middle* of *nes*, uses infixes to form

MÁS VOCABULARIO

comprar	to buy	Estoy buscando...	I'm looking for...
gastar	to spend	¿Puedo probarme...?	May I try on...?
regatear	to bargain	Sólo estoy mirando.	I'm just looking.
vender	to sell		
barato/a	inexpensive	¿Cuál es su talla?	What size do you wear?
caro/a	expensive	¿Qué número calza?	What size shoe do you wear?
de compras	shopping	¿Me queda bien?	Does it fit me?
la marca	brand name	Creo que le queda un poco grande.	I think it's a little big on you.
el precio (fijo)	(fixed) price		
la talla	size		
grande	large		
mediano/a	medium		
pequeño/a	small		

MÁS GRAMÁTICA

Although *bien* is usually translated into English as *well* when used with the it is usually translated as *to be OK/fine*.

Está bien. *It's OK. / That's fine.*
Estoy bien, gracias. *I'm fine, thanks.*

¿Necesitan algo más? *Do you all need anything else?*
No, gracias. Estamos bien. *No, thank you. We're fine.*

¡Exprésate!

You can use the preposition **para** plus an infinitive to express “in order to (*do something*)”.

Para comprar ropa de última moda, necesitas mucho dinero.
In order to buy the latest fashions, you need lots of money.

COMUNICACIÓN ÚTIL

To say to *get dressed* or to *dress oneself*, use the verb **vestirse** with reflexive pronouns, just like the verbs **despertarse** and **acostarse** that you learned in **Lección 5A**. For now, learn more about reflexive pronouns and verbs in **Lección 5A**. For now, common expressions with **vestirse**.

Me visto rápidamente. *I get dressed quickly.*
¡Vístete! *Get dressed!*
¿Cómo nos vestimos? *How do/should we dress?*

Detrás de la cámara



If you watch María carefully, you may have noticed that she has a determined walk. Even when she's in the park, she never strolls leisurely. What might that say about her personality? María is very goal-oriented, and






Supplements

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

For Students and Instructors

-  Available for purchase in VHS or DVD formats, the *Instructional Version* of the *Sol y viento* film contains on-screen pre- and post-viewing activities for each episode (written by Isabel Anievas-Gamallo and Scott Tinetti). This version also contains film clips of the **De Sol y viento** features in the text, as well as additional features such as interviews with the cast and crew, a behind-the-scenes look at the filming of *Sol y viento*, and much more.
-  The *Director's Cut* is also available for those who wish to purchase it. This version of the film (in VHS or DVD formats) contains the complete, uninterrupted movie, with or without Spanish subtitles. It also contains individual episodes of the film, without any on-screen activities, as well as special features.
- The *Manual de actividades*, Volumes 1 and 2, offers additional practice with vocabulary, grammar, and listening comprehension. Two distinguishing features of the *Manual* are the **¡A escuchar!** section at the end of every "A" lesson and the **Para escribir** section at the end of every "B" lesson. **¡A escuchar!** provides in-depth listening comprehension practice, accompanied by listening strategies. **Para escribir** guides students through the process of writing, from jotting down ideas, to creating outlines and rough drafts, and finally to the reviewing and editing of the final written piece. Verb charts and an

Answer Key provide excellent reference materials for students.

-  McGraw-Hill is proud to partner with **Quia™** in the development of the *Online Manual de actividades*, Volumes 1 and 2. Carefully integrated with the textbook, this robust digital version of the printed *Manual* is easy for students to use and great for instructors who want to manage students' coursework online. Identical in practice material to the print version, the *Online Manual* contains the complete audio program and provides students with automatic feedback and scoring of their work. The Instructor Workstation contains an easy-to-use gradebook and class roster system that facilitates course management.
- The *Audio Program* to accompany the *Manual* provides additional listening comprehension practice outside of the classroom.
-  The *Interactive CD-ROM* to accompany *Sol y viento* is available for purchase in a multiplatform format and offers students opportunities to review the vocabulary and grammar presented in the textbook, as well as the story line and characters of the *Sol y viento* film, all in an engaging multimedia environment. It also contains interactive verb charts, a glossary, and interactive maps of the Spanish-speaking world.
-  The Student Edition of the Online Learning Center Website (www.mhhe.com/solyviento) provides even more practice with the vocabulary and grammar presented in the textbook. It also helps students bring the Spanish-speaking world into their language-learning experience through a variety of cultural resources and activities. The Instructor Edition contains many resources to assist instructors in getting the most out of the *Sol y viento* program.

If you have purchased a new copy of *Sol y viento*, you have access free of charge to premium content on the Online Learning Center. This includes, among other items, the complete

audio program that supports the *Manual*. The card bound at the front 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 *Sol y viento* but would like also to have access to the premium content, you may purchase a registration code for a nominal fee. Please visit the Online Learning Center Website 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 Edition link on the home page of the Online Learning Center. Please contact your local McGraw-Hill sales representative for your password to the Instructor Edition.

- The *Student Viewer's Guide* is ideal for those courses in which the *Sol y viento* film is used as a supplement to another core text. The *Student Viewer's Guide* offers a variety of pre- and post-viewing activities for use with the film, as well as cultural information and a process writing activity that accompanies each episode of the film.

For Instructors Only

- The annotated *Instructor's Edition* contains detailed suggestions for carrying out activities in

class. It also offers options for expansion and follow-up.

- The combined *Instructor's Manual and Testing Program* expands on the methodology of the *Sol y viento* materials. Among other things, it offers suggestions for carrying out the activities in the textbook. It also contains the complete script of the *Sol y viento* film and information on using *Sol y viento* for distance learning courses. The *Testing Program* includes sample quizzes for each lesson as well as a comprehension quiz for each episode.
- The *Audioscript* contains the transcript of the material on the *Audio Program* that accompanies the *Manual*.
- The *Picture File* contains fifty images from the film that may be used as a springboard for student discussion about the film or related topics.
- The *Instructor's Resource CD* contains electronic files of the *Instructor's Manual and Testing Program*, the *Audioscript*, the *Picture File*, digital transparencies, and PowerPoint® presentation slides to accompany the grammar presentations in the text.

Acknowledgments

We owe a ton of thanks to lots of people. First, to everyone at McGraw-Hill who saw this project from start to finish: Christa Harris, Thalia Dorwick, Bill Glass, Scott Tinetti, Nick Agnew, David Staloch, Violeta Díaz, and Laura Chastain. Extra thanks to Christa, who was our sponsoring editor and helped us shape this project; and other extra thanks to Scott, our development editor—always a pleasure! Thanks to Thalia for staying on after retirement as an additional pair of eyes. We would also like to thank Steve Debow, who was behind this project 100 percent and who is such an avid supporter of languages. And no less enthusiastic are our thanks to our publisher, Bill Glass. We can think of no publishing team better to work with than the people at McGraw-Hill.

We are also indebted to the members of our advisory panel who carefully read the manuscript and screened the movie during development. Their feedback along the way was invaluable. We would also like to thank all of the additional reviewers for their feedback.

A round of thanks to all the folks at Truth-Function who were involved with the filming of the

movie: David Murray (our great director), Hugo Kryspin (our second unit director), Rocío Barajas (producer), Lamar Owen (director of photography), and Tom Sherer (associate producer, still photography), among others. Of course, many thanks to the local production crew in Chile, headed by Rodrigo Fernández of RF Films, as well as all of the talented actors, most notably Frank Lord (Jaime) and Javiera Contador (María). Such great professionals. Thanks also to the Gil family of the Miraflores winery in the Maipo Valley who so graciously let us film in their home and on their land. Thanks to Carlos Barón for his work on the screenplay and for being such a great source of information. Big thanks to Brendan Carollo and Mark Overstreet for their work on the CD-ROM, to María A. Pérez for her excellent work on the Testing Program (and other things, too), and finally to Enrique Álvarez for serving as a native informant and occasional reader.

Finally, thanks to all our loved ones who put up with overcommitted authors and academics. We think we can do it all, but in reality we can only do it because of your patience.

Turn to the inside back cover for a complete list of **advisory panel members, reviewers, and survey participants.**