

## TO THE INSTRUCTOR

**W**elcome to the Sixth Edition of *Dos mundos*! Those of you already familiar with our textbook know that this is a special kind of text. Through its communicative methodology *Dos mundos* offers an exciting alternative to the many Spanish-language textbooks available today. Our program allows instructors to do what they have always wanted to do as educators: help students enjoy the process of learning to communicate in a second language.

Our main objectives have not changed since the First Edition. The **Actividades de comunicación** continue to play a primary role, while grammar serves as an aid in the language acquisition process. The core of our program is communication. But over the years, we have made several changes to *Dos mundos*. With each new edition we bring in fresh, practical ideas from the field of second-language teaching. And we listen to you, the instructors who use *Dos mundos*.

You asked us for a strong focus on culture and literature in this Sixth Edition, so we have concentrated our efforts in this regard. Indeed, we are excited about the expanded cultural content and the new literature in *Dos mundos*. We will highlight these areas in the following pages. However, before going any further, we invite you to flip through the pages of our textbook. Note the variety of photos, authentic materials, and literary selections. Every chapter now opens with a work of fine art and a time line, both tied to one of the twenty-one Spanish-speaking countries. We are pleased with our renewed emphasis on the art, history and cultures

of the Hispanic world as the textbook we envisioned with Tracy Terrell continues to evolve. It is our hope that you continue to benefit from all that *Dos mundos* has to offer.

**SIXTH EDITION: AN OVERVIEW**

The new subtitle of our book—*Comunicación y comunidad*—reflects the main goals of the program: achieving communicative competence in Spanish and establishing community connections both inside the classroom and within the larger Spanish-speaking world.

The Sixth Edition of the main text and its accompanying *Cuaderno de actividades* both begin with three preliminary **Pasos** and have fifteen regular chapters. These chapters are divided into three main sections:

**Actividades de comunicación y lecturas:** Communicative activities and readings

**Vocabulario:** Vocabulary introduced in the communicative activities

**Gramática y ejercicios:** Grammar explanations and verification exercises

We have kept the cultural magazine, **Vida y cultura**, which appears after **Capítulos 4, 9, and 15**, and we have expanded cultural readings in the regular chapters with new **Ventanas culturales** and a reading segment entitled **Ventanas al pasado**. A significant change in the overall structure of *Dos mundos* is the inclusion of **Enlace literario**, a literary selection, in every chapter.

GUIDED TOUR

ENTRADA AL CAPÍTULO

Each regular chapter begins with two pages that orient you to the themes and activities of the chapter. On the left-hand page, a **Metas** feature provides a brief overview of the objectives, and fine art from the Spanish-speaking world illustrates the chapter theme. **Sobre el artista** introduces the artist and his or her place in the culture of the Spanish-speaking world. Below the fine art is a time line of the focus country with the corresponding flag.

On the right-hand page, three columns detail the communicative activities, readings, culture topics, and grammar exercises included in the chapter. In addition, icons on this page highlight the multimedia materials that accompany the chapter. A new review feature called **Para repasar: Los amigos animados**, is also referenced on this page.



86 CAPÍTULO DOS Mis planes y preferencias

**A**ctividades de comunicación y lecturas

**Los planes**

Lea Gramática 2.1.

El sábado Pedro y las niñas van a lavar el carro.

También vamos a bailar en una discoteca.

El sábado por la tarde, Pedro y yo vamos a dar una fiesta.

El domingo por la mañana, vamos a ir a mis con las niñas.

El viernes por la noche Pedro y yo vamos a ver una película.

El domingo por la tarde Pedro va a escribir una carta.

Luego vamos a almorzar en un restaurante.

ACTIVIDADES DE COMUNICACIÓN Y LECTURAS

These activities and readings are the core of *Dos mundos*. Each chapter is divided into three or four themes, each introduced with color art illustrating structures and vocabulary. At the top of each art display you will see the instructions **Lea Gramática...** directing students to read or review the grammar point that corresponds to a particular theme. Following the display are the communicative activities. Students participate in these activities with their instructor and/or their classmates in order to develop listening and speaking skills.

## READING AND CULTURAL MATERIALS

Every chapter contains a variety of reading and cultural materials: **Ventanas culturales**, **Ventanas al pasado**, **Enlace literario**, and **Lectura**.

### VENTANAS CULTURALES

These cultural readings focus on four aspects of life in the Spanish-speaking world: **Nuestra comunidad**, **Las costumbres**, **La vida diaria**, and **La lengua**. Students should review the new vocabulary in the **Vocabulario útil** box before they begin to read. The brief questions in **Ahora... ¡ustedes!** are intended for use as pair or group work and can also stimulate general class discussion.

### VENTANAS AL PASADO

These new cultural readings focus on aspects of the social, cultural, or political history of the Spanish-speaking world. Again, the **Vocabulario útil** box acquaints students with unfamiliar vocabulary, and the **Ahora... ¡ustedes!** questions engage students in conversation about related topics.


The **Ventanas culturales** and **Ventanas al pasado** readings may be assigned for homework, but their cultural content makes them ideal for in-class reading and cultural discussion.

**VENTANAS CULTURALES** Nuestra comunidad

**Frank Guajardo, un maestro que abre puertas**

Las puertas que abre Frank Guajardo son puertas académicas. Este maestro de inglés trabaja en la escuela secundaria Edcouch-Elsa, que está en Elsa, Texas. Guajardo es un modelo de inspiración para sus alumnos. Los estimula a tener éxito en sus clases y los ayuda a estudiar en universidades de prestigio. Guajardo es fundador de un centro académico donde sus estudiantes hacen una variedad de actividades estimulantes; entre otras, coleccionar historias orales de Texas.

Para Frank Guajardo es muy importante inspirar a los jóvenes. Él también tiene un modelo de inspiración en su familia: su padre, José Guajardo. José dejó la escuela después del cuarto grado para trabajar, pero entiende muy bien la importancia del estudio. Gracias a parte al apoyo de su padre, Frank tiene hoy una maestría de la Universidad de Texas en Austin y es un maestro dedicado que abre puertas para muchos jóvenes.



**VOCABULARIO ÚTIL**

el éxito	success
el prestigio	prestige
el fundador	founder
dejó	left
el apoyo	support
la maestría	Master's degree

**Ahora... ¡ustedes!**

¿Hay un maestro o una maestra de secundaria que aprecies mucho? Describilo/a. ¿Cómo se llama esta persona? ¿En qué escuela trabaja? ¿Qué clases enseña?

68 CAPÍTULO UNO Los datos personales y las actividades

**VENTANAS AL PASADO**

**Frida y Diego**

Diego Rivera (1886-1957) es fundador del muralismo mexicano junto con David Alfaro Siqueiros y José Clemente Orozco. Estudió pintura en México y París, donde vive doce años. Muchos de sus murales celebran la victoria sobre los conquistadores españoles y también la Revolución Mexicana. Otros temas frecuentes son las costumbres mexicanas, el obrero, la educación y la historia. Influye en Rivera la escultura de los mayas y los aztecas, pero Rivera combina también el estilo y los colores brillantes del arte popular en sus murales.

Frida Kahlo (1907-1954), esposa de Diego Rivera, es una artista extraordinaria por su persistencia en situaciones difíciles. A la edad de seis años sufre de poliomielitis; a los 18 años sufre un serio accidente en un autobús. Mientras se recupera del accidente, aprende a pintar. En su obra predominan los autorretratos, por razones obvias: las consecuencias de su accidente afectan su movilidad. Los símbolos de Frida son sencillos y reflejan sus sufrimientos y su relación con Diego.




**VOCABULARIO ÚTIL**

los temas	themes
las costumbres	customs, habits, practices
el obrero	worker
aprende	learns
la obra	work or art
los autorretratos	self-portraits
sencillos	simple

**Ahora... ¡ustedes!**

¿Te gustan las pinturas de Diego Rivera y Frida Kahlo? ¿Qué estilo de arte prefieres? (el primitivista/clásico/realista/modernista/surrealista/cubista) ¿Te gusta pintar?

## ENLACE LITERARIO

This segment is a link to the Hispanic literary tradition, thus the name **Enlace**. The material consists of poetry and fiction by well-known Spanish, Latin American, and US Latino writers. New or difficult vocabulary is glossed, and all **Enlaces** are followed by a creative writing activity. This **Actividad creativa** allows students to develop their writing skills in Spanish, as it encourages them to associate the reading of literature with active participation in the creative process. The **Enlace literario** are also available in audio format on a special audio CD that is part of the Audio Program.

102 CAPÍTULO DOS Mis planes y preferencias

**ENLACE LITERARIO**

«Lindo día», por Carmen Naranjo

Selección de su novela *Diario de una multitud* (1984)

Carmen Naranjo (1928) es una de las escritoras más importantes de Costa Rica. Algunas de sus publicaciones son la colección de poesía *México y nosotros* (1967), los cuentos *Ore rumbo para la rumba* (1989), el libro de ensayos *Algunos y algunos* (1989) y varias novelas. Naranjo trabaja activamente en organizaciones internacionales, como UNICEF, y es miembro de la Academia Costarricense de la Lengua. En su novela *Diario de una multitud* los personajes aparecen como «voces» de una enorme ciudad. En esta selección habla uno de esos numerosos personajes.



**Lindo día**

Lindo' día. Lindo. Día lindo. No llueve, los días que no llueven son lindos. Espléndido día. Espléndido. Día espléndido. Quizás este' un poco caliente. Ahora el clima es tan variado. La culpa' es de las bombas atómicas y de los viajes a la luna.' En verdad, desde entonces nadie puede confiar.' El sol se asoma, 'promete' y de repente' la lluvia y más tarde el frío. Pero, hoy está firme, lindo día, anuncia una noche agradable. En las noches agradables no dan ganas' de ir a la cama. Lindo día, de eso hablamos. Lindo en verdad. Un día así vale la pena.' ¿La pena qué? Vivir.

**Actividad creativa: Un día ideal**

¿Qué tipo de clima le gusta más a usted? Usando la selección de Carmen Naranjo como modelo, describe su día ideal en un párrafo. ¿Qué tiempo hace este día? ¿Por qué es ideal para usted? Puede empezar como Naranjo: «Lindo día. Lindo...»

\*always "siempre" "siempre, lovely" "Quizás... it might be" "fault, blame" "visits... trips to the moon" "since... since then no one can trust (the weather)" "sun... peeks out" "promises" "it... suddenly" "but... one doesn't feel like" "value... is worth it"

LECTURA

The **Lecturas** present a variety of topics, such as sports, leisure activities, regional foods, or interesting cities or regions of the Spanish-speaking world. These materials may be read in class or may be given as homework. Students should review the reading hints in **Pistas para leer** and the new vocabulary words in the **Vocabulario útil** box before they begin to read. Follow-up questions include **Comprensión**, which assesses general understanding of the material, and either **Un paso más... ¡a escribir!**, a creative writing activity related to the topic of the reading, or **Un paso más... ¡a conversar!**, a whole-class discussion activity. Selected readings from the **Lectura** sections are also available in audio format on the Online Learning Center and also on a special audio CD that is part of the Audio Program.

EN RESUMEN

This section includes activities that summarize the chapter material. **De todo un poco** features one or more communicative activities for students to do in groups. **¡Dígalo por escrito!** is an individual

104 CAPÍTULO DOS Mis planes y preferencias

**PISTAS PARA LEER**

- Scan title, photo, and vocabulary box. Can you tell what places are described in this reading?
- Scan text for cognates (words that are similar in English and Spanish).
- Now skim the reading with these questions in mind: What leisure activities are described? Where do these activities take place?

**LECTURA De paseo**



En general, a los hispanos no les gusta planear demasiado su tiempo libre. Muchos prefieren disfrutar del momento presente y hacer las cosas de un modo espontáneo. La gente sale con el pretexto de visitar a los amigos, comprar algo o pasar por las calles y la plaza. En las calles siempre hay mucha actividad de todo tipo, especialmente en las calles del centro, como la GranVía en Madrid, y en las zonas comerciales, como la Calle Florida en Buenos Aires. Pero la plaza es el lugar que muchos hispanos prefieren para ir de paseo. En casi todas las plazas hay bancos y árboles, y algunas tienen una fuente. La gente va a la plaza para sentarse, conversar o simplemente para mirar a las personas que pasan. En algunos pueblos, la gente juega allí a diferentes juegos como el domino o las cartas. El lugar que hoy llamamos plaza se origina en España. Cuando los españoles fundan sus ciudades, construyen la plaza como centro urbano. En Madrid, capital española, hay numerosas plazas; dos de las más populares son la Plaza Mayor y la Plaza de España. La Plaza Mayor es muy grande y tiene cafés y restaurantes. Pero también hay plazas pequeñas en los barrios de Madrid y otras ciudades hispanas, como en Sevilla, ciudad pintoresca al sur de España. Las plazas son lugares ideales para descubrir y explorar la cultura de la gente. ¿Visite una ciudad hispana? Allí, en alguna plaza, le esperan experiencias divertidas... una conversación interesante, un paseo agradable y, posiblemente, la alegría de hacer nuevos amigos.

**VOCABULARIO ÚTIL**

planear	to plan
disfrutar	enjoy
de paseo	for a stroll
el banco	benches
la fuente	fountain
las cartas	cards
fundan	found
construyen	build
le esperan	await you

writing activity that requires students to use chapter themes and grammar in a creative way. **¡Cuéntenos usted!** gives students a series of guided questions related to the chapter theme and then asks them to tell their own story.

VOCABULARIO

At the end of every chapter, before the blue grammar pages, is a one- or two-page list of all the new vocabulary words from the **Actividades de comunicación**. All vocabulary words are available in audio format on the Online Learning Center and on special audio CDs in the Audio Program.

En resumen 71

**En resumen**

**De todo un poco**

La curiosidad  
Trabaje con otros estudiantes. Escriban dos o tres preguntas para estas personas famosas o interesantes.

- el presidente de los Estados Unidos
- un actor de cine muy guapo
- una actriz famosa y bonita
- una mujer muy bonita en una fiesta
- un hombre muy joven en la clase de español
- su profesor(a) de español

**¡Dígalo por escrito!**

Descripción de personas

De su revista favorita, seleccione una foto de una o más personas y tráigala a clase. Descríbalas la foto a sus compañeros. ¡Use su imaginación!

- ¿Cómo se llama?
- ¿Dónde nació?
- ¿Dónde vive ahora? ¿Con cuántos(a) vive?
- ¿Cuántos años tiene?
- ¿Cuál es su fecha de nacimiento? ¿su signo del zodiaco?
- ¿Cuál es su idioma(s) habla?
- ¿Cómo es?
- ¿Qué ropa lleva?
- ¿Qué le gusta hacer?
- ¿ ?

Ahora, escriba una descripción de la foto. Incluya la información básica (vea las preguntas de arriba) y otros detalles interesantes/descriptivos.

**¡Cuéntenos usted!**

Cuéntenos sobre su pariente favorito. ¿Qué relación tiene con usted? ¿Es su tío/a, primo/a, abuelo/a...? ¿Cómo se llama? ¿Dónde vive? ¿Cuántos años tiene? ¿Cómo es? ¿Qué le gusta hacer en su tiempo libre? ¿Qué les gusta hacer a ustedes juntos?

**MODELO:** Mi prima es mi pariente favorito. Se llama Isabel y vive en Chicago. Isabel tiene 24 años y es estudiante en la universidad. Es muy inteligente, generosa y optimista. Le gusta mucho montar en bici. Nos gusta ir a museos de arte juntos.

**PALABRAS ÚTILES**

¿Cuál...?  
¿Cuándo...?  
¿Cuántos...?  
¿Cómo...?  
¿Dónde...?  
¿Por qué...?  
¿Qué...?  
¿Quién...?

Vocabulario 105

**Las actividades**

almorzar to have lunch  
andar en motocicleta to ride a motorcycle  
andar en velero to go sailing  
caminar to walk  
charlar to chat  
coser to sew  
dar una fiesta to give a party  
dar un paseo to go for a walk  
desayunar to have breakfast  
descansar to rest  
escribir (cartas) to write (letters)  
esquiar to ski  
estudiar to study  
ir a (+ -s/ta) to be going to (plan)  
voy a... I am going to...  
via a... He/she is going to...  
jugar al boliche to bowl  
lavar el carro to wash (the car)  
levantar pesas to lift weights  
limpiar to clean  
moverse to have a picnic  
montar a caballo to ride a horse  
pasar tiempo to spend time  
pasar (por el parque) to go for a walk (in the park)  
pasar en barca to go for a boat ride  
preferir to prefer  
preferir you prefer; he/she prefers  
recibir (visita) to receive; to have company  
reparar to fix  
tamar (una sarta) to take a nap  
tomar el sol to sunbathe  
tomar café to drink coffee/tea  
ver una cometa to fly a kite

**PALABRAS SEMEJANTES:** invitar, surfear, visitar

**Las materias**

el diseño de la moda fashion design  
la especialidad major  
la informática data processing  
la ingeniería (mecánica) (mechanical) engineering  
el mercadotecnia marketing  
la química chemistry

**Actividades**

to have lunch  
to ride a motorcycle  
to go sailing  
to walk  
to chat  
to sew  
to give a party  
to go for a walk  
to have breakfast  
to rest  
to write (letters)  
to ski  
to study  
to be going to (plan)  
I am going to...  
He/she is going to...  
to bowl  
to wash (the car)  
to lift weights  
to clean  
to have a picnic  
to ride a horse  
to spend time  
to go for a walk (in the park)  
to go for a boat ride  
to prefer  
I prefer  
you prefer; he/she prefers  
to receive; to have company  
to fix  
to take a nap  
to sunbathe  
to drink coffee/tea  
to fly a kite

**PALABRAS SEMEJANTES:** la antropología, el arte, la biología, las ciencias sociales, la economía, la física, la geografía, la historia, la literatura, la psicología, la sociología.

**El tiempo**

El clima weather; climate  
Está nublado. It is overcast (cloudy).  
los grados (centígrados) degrees (centigrads)  
Hace (muy) buen/mal tiempo. The weather is (very) good/bad.  
Hace fresco. It's cool.  
Hace (mucho) calor/frío. It's (very) hot/cold.  
Hace sol. It's sunny.  
Hace (mucho) viento. It's (very) windy.  
Llover to rain  
Llueve (mucho). It rains (a lot).  
la lluvia rain  
nevar to snow  
Nieve (mucho). It snows (a lot).  
la nieve snow  
el pronóstico del tiempo weather forecast  
¿Qué tiempo hace? What is the weather like?

**PALABRAS SEMEJANTES:** la temperatura  
máx./mínimas

**¿Cuándo?**

con frecuencia frequently  
presto at once  
después tonight  
esta noche at night  
más tarde later  
por último lastly  
tarde late  
todavía still; yet

**REPASO:** ahora, a veces, ayer, anteaayer, hoy, mañana, pasado mañana, por la mañana/tarde/noche, temprano

**Los lugares**

al centro downtown  
la ciudad city  
el lago lake  
el mar sea

## GRAMÁTICA Y EJERCICIOS

The blue grammar pages include explanations of the basic grammar and follow-up exercises. ¿Recuerda? sidebars call attention to previously relevant grammar points. Brief margin notes provide additional information about Spanish grammar. The explanations and the exercises are designed to be done as homework, using the Answer Key in Appendix 4 to make corrections.

## Gramática y ejercicios

Gramática y ejercicios

107

2.1 Expressing Future Plans: *ir + o + Infinitive*

The most common way of expressing future plans is to use the verb *ir* (to go) plus the preposition *a* (to) followed by an infinitive. This construction is commonly referred to as the *informal future*, because Spanish has another future tense, generally reserved for talking about more long-term future plans.\*

- ¿Qué vas a hacer mañana? —What are you going to do tomorrow?  
 —Voy a esquiar. —I am going to ski.  
 —¿Qué van a hacer ustedes este fin de semana? —What are you going to do this weekend?  
 —Vamos a ir al cine. —We're going to go to the movies.  
 —¿Qué van a hacer Esteban y Alberto después de la clase? —What are Esteban and Alberto going to do after class?  
 —Van a jugar al basquetbol. —They're going to play basketball.

Here are the forms of the irregular verb *ir*†

ir (to go)	
(yo) voy	I am going to go
(tú) vas	you (inf. sing.) are going to go
(usted, él/ella) va	you (inf. sing.) are going to go; he/she is going to go; goes
(nosotros/as) vamos	we are going to go
(vosotros/as) vais	you (inf. pl. Spain) are going to go
(ustedes, ellos/as) van	you (pl.) are going to go; they are going to go

*ir* = to go  
 ¡Qué vas a hacer esta noche? (What are you going to do tonight?)  
 Voy a estudiar. (I'm going to study.)

¡Vamos a salir a cenar! (Let's go out to eat!)  
 The expression *Vamos a* + infinitive is frequently used to express *Let's*...

## EJERCICIO I

Lea esta conversación sobre los planes de algunos compañeros de clase. Complete las oraciones con las formas correctas del verbo *ir*.

MODELO: Luis *va* a hacer ejercicio en el parque.

1. —¿Qué \_\_\_\_\_ a hacer tú después de la clase?  
 —(Yo) \_\_\_\_\_ a ir de compras con una amiga.

\*You will learn how to form the future tense in Gramática 15.1.  
 †Recognition *vos* *vais*

## VIDA Y CULTURA

## El Día de los Muertos

¿Una fiesta que celebra la muerte? ¡Así es! En México, el primero y el segundo día de noviembre son días dedicados al recuerdo de los familiares y amigos fallecidos.<sup>1</sup> El primero de noviembre es el Día de Todos los Santos y se dedica a los niños muertos. El 2 de noviembre es el Día de los Muertos y en ese día la gente honra a sus familiares: un tío, una esposa, una prima o un padre muerto. La tradición de honrar a los difuntos<sup>2</sup> es una mezcla de tradiciones católicas europeas con tradiciones de las culturas indígenas<sup>3</sup> de América.

Los preparativos para estos días empiezan a fines de octubre y en algunas regiones las celebraciones duran hasta mediados de noviembre.



<sup>1</sup>death who have died <sup>2</sup>people who have died <sup>3</sup>Indigenous <sup>4</sup>at the end of <sup>5</sup>burn... and used the middle of <sup>6</sup>paper... decorative cut paper <sup>7</sup>burn... decorated flowers <sup>8</sup>colorful... single and coffee made of sugar <sup>9</sup>tray <sup>10</sup>bread <sup>11</sup>others offerings <sup>12</sup>bananas... chocolate objects <sup>13</sup>meatless <sup>14</sup>mondo... kind of the being <sup>15</sup>just <sup>16</sup>series... bread oven

forma de esqueletos y un pan<sup>4</sup> especial al pan de muerto. En las casas y en edificios públicos se construyen ofrendas<sup>5</sup> que recuerdan a los amigos o familiares fallecidos.

Las ofrendas se adornan con velas, papel picado, flores y pan de muerto. Es costumbre poner objetos queridos<sup>6</sup> del difunto; por ejemplo, una comida o bebida favorita, o un recuerdo de sus gustos: un collar,<sup>7</sup> un libro, un instrumento musical, y, si es posible, una foto. También es costumbre dejar un vaso de agua en el altar. ¿Sabe por qué? Porque los espíritus tienen sed después de su largo viaje al mundo de los vivos.<sup>8</sup> Se forma una senda<sup>9</sup> de pétalos de cempasúchil que guía al espíritu del muerto de la puerta hasta la ofrenda.

En muchos pueblos, por la mañana las familias van al panteón o cementerio y limpian las tumbas de sus seres queridos<sup>10</sup> en preparación para la celebración de esa noche. De noche encienden velas,<sup>11</sup> ofrecen flores y comen comidas tradicionales en honor a los difuntos. Esa misma noche por las calles del pueblo hay desfiles de gente enmascarada<sup>12</sup> que pasa por las calles tocando música. El Día de los Muertos les permite a los mexicanos recordar y honrar a aquellas personas que siempre viven en el corazón de sus amigos y familiares.



## VIDA Y CULTURA

Vida y cultura follows Capítulos 4, 9, and 15. This cultural magazine section includes articles on various aspects of Hispanic culture from several countries. Footnotes are provided to clarify unfamiliar vocabulary.

## FEATURES AND CHANGES IN THE TEXTBOOK

- **Chapter Themes: Capítulo 3** contains a new section called **Las tres comidas** to introduce students to basic foods. Some computer-related vocabulary has been added to **Capítulo 5**, while more in-depth computer vocabulary is retained in **Capítulo 15**. The topic of **Los viajes en automóvil** has been moved to **Capítulo 11** with other travel plans.
- **Chapter Openers:** The two-page opener features a piece of fine art from one of the twenty-one Spanish-speaking countries and a new accompanying time line that highlights the history of the focus country.
- **Actividades de comunicación:** The communicative activities have been updated to reflect current issues and student interests. Each of the **Actividades de comunicación** is categorized under one of eighteen different types (see page xxiii). All activities are sequenced from input to output in order to promote comprehension before production. The **Diálogo** and **Diálogo abierto** activities are included only in the **Pasos** and in **Capítulos 1–3**. Their purpose is to provide controlled practice in using formulaic conversational expressions.
- **En resumen:** These review sections support the chapter themes. The **¡Dígalo por escrito!** sections are individual writing activities suitable for assigning as homework or extra credit. The new **¡Cuéntenos usted!** activity is designed to develop oral narrative ability and may be used at the end of a chapter or later in the course as a review activity. **Capítulos 12, 13, 14, and 15** also include a new service-learning activity called **Conexión a la comunidad**, which encourages students to use their Spanish in real-life volunteer settings.
- **Vocabulario:** The end-of-chapter vocabulary includes all the vocabulary from the **Actividades de comunicación**.
- **Reading Materials:** The Sixth Edition of *Dos mundos* continues to emphasize reading and literacy. It features a wide variety of cultural topics, exciting literature, and realia-based materials. The two main categories of readings are **Lecturas** and **Enlaces literarios**.
  - **Lecturas:** This reading segment focuses on many aspects of Hispanic culture such as sports, holiday celebrations, leisure activities, and regional foods. There are several new **Lecturas** in the Sixth Edition, including **Grandes fiestas**, on holiday celebrations; **Los platos andinos**, on Andean cuisine; and a reading about Mérida, the beautiful Venezuelan city. New to this edition is the **Pistas para leer** box, which provides pre-reading questions, clues, and useful strategies such as scanning and cognate recognition.
  - **Enlaces literarios:** This material consists of poetry and fiction selections by well-known Spanish, Latin American, and US Latino writers. Some of the writers featured are José Martí, Octavio Paz, Gioconda Belli, Tomás Rivera, Carmen Naranjo, Antonio Machado, and Augusto Monterroso. Each **Enlace** is preceded by an introduction to the author. Students will be encouraged by their enjoyment of these literary works, as we are confident that literature can be understood and appreciated early in the language acquisition process.
- **Culture:** In addition to the cultural content previously described in the section on reading materials, the Sixth Edition includes other cultural features.

- **Vida y cultura:** An attractive magazine section (after **Capítulos 4, 9, and 15**) that presents articles on high-interest topics such as music, history, language, and art.
- **Ventanas culturales:** As the title suggests, these are windows into the culture and society of the Hispanic world. There are four categories of **Ventanas culturales: Nuestra comunidad, La lengua, La vida diaria, and Las costumbres.** The Sixth Edition features several new **Ventanas culturales**, highlighting topics such as **flamenco** music, Peruvian **danza negra**, and the **Ballet Folklórico de México**.
- **Ventanas al pasado:** Focus on some historical aspect of Hispanic culture. Some of the topics include the art of Diego Rivera and Frida Kahlo, Arabic contributions to the field of medicine, and the work of Spanish architect Antoni Gaudí.
- **¡Ojo!:** Brief descriptions of customs in and points of interest about the Hispanic world.
- **Cronologías:** The chapter opener includes a time line that can serve as a starting point for discussion of the sociopolitical life of all Hispanic countries. The first three **cronologías** are presented in English; all subsequent ones are in Spanish.
- **Grammar:** Here are additional features and changes of note in the Sixth Edition.
  - **Explanations:** Clear and concise explanations and the Answer Key provided in Appendix 4 allow the grammar component to be used by students outside the classroom. The introduction of the alphabet has been moved to **Paso A**, and the grammar of **Pasos A and B** has been reorganized so that **Paso A** also has short verification exercises. A simple overview of basic grammar, **Some Useful Grammatical Terms** introduces the grammar of **Paso A**. A new section on Asking and Answering Questions has been added to **Capítulo 3**. The present progressive has been moved to **Capítulo 5**. We think these last two changes will give students more time to acquire the present tense before being introduced to the progressive forms.
  - **Margin notes:** These give students quick hints and brief overviews of grammar points for review purposes.
  - **Illustrations:** Many complex grammar concepts are illustrated with a drawing, called **Gramática ilustrada**, to help students visualize the grammatical structure.
  - **Review:** The **¡Recuerda?** feature reminds students to review previous relevant grammar sections.
  - **Helpful Hints:** **¡Ojo!** boxes in the grammar section provide helpful hints for doing the grammar exercises.
  - **Verbs:** Simple presentations of **-ar** and **-er/-ir** verbs are in **Paso C** and **Capítulo 1**. The present tense is reexamined more completely in **Capítulos 3 and 4**.

### FEATURES AND CHANGES IN THE CUADERNO DE ACTIVIDADES (WORKBOOK / LABORATORY MANUAL)

The *Cuaderno de actividades* is intended for use primarily outside the classroom. This combined workbook / laboratory manual features **Actividades escritas, Actividades auditivas, Resumen cultural, Pronunciación y ortografía, Videoteca,**

and **Lecturas**. The Preface in the *Cuaderno de actividades* provides a detailed description of all sections and types of activities, as well as an outline of Sixth Edition changes.

- **Actividades escritas:** These writing activities echo the chapter themes and allow students to express themselves more freely than in the verification exercises of the **Gramática y ejercicios**.
- **Actividades auditivas:** These newly revised listening passages correspond to the chapter themes and give students the opportunity to hear Spanish speakers interacting using the vocabulary and structures featured in the chapter. Brief comprehension questions accompany these passages. The newly created **Los amigos animados**, also referenced on the chapter-opener pages of the main textbook, includes animated dialogues, advertisements, or announcements that review the previous chapter.
- **Resumen cultural:** These questions review the cultural content of the main text.
- **Pronunciación y ortografía:** Explanations of pronunciation and spelling are followed by audio exercises.
- **Videoteca:** Includes three segments: **Los amigos animados**, **Escenas culturales**, and **Escenas en contexto**. Each section contains corresponding comprehension questions.
- **Lecturas:** New readings have been added, including several **Notas culturales** and literary selections.


Although the **Actividades escritas** and the **Actividades auditivas** are in separate sections, they coordinate with the chapter themes. We suggest that instructors assign the **Actividades escritas** as they are working through the chapter and that they assign the **Actividades auditivas**

toward the end of the chapter when students have had ample exposure to comprehensible input in class. Additional advanced grammar concepts, along with verification exercises, have been placed in a section of the *Cuaderno* called **Expansión gramatical**.



## SUPPLEMENTS


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

### For Instructors and for Students

- The *Cuaderno de actividades*, described earlier, offers additional practice with vocabulary, grammar, and skill development.
-  McGraw-Hill is proud to partner with Quia™ in the development of the online *Cuaderno de actividades*. This robust, digital alternate version of the printed *Cuaderno* is easy for students to use and ideal for instructors who want to manage students' coursework online. Identical in practice material to the print version, the online *Cuaderno* contains the full audio program as well as segments from the video. The online *Cuaderno* also provides students with automatic feedback and scoring of their work. The Instructor's Workstation contains an easy-to-use gradebook and class roster system that facilitate course management.



- The Audio Program, coordinated with the **Actividades auditivas** from the *Cuaderno de actividades*, is available in audio CD format and also on the Online Learning Center Website as Premium Content. Additionally, an audio recording of the **Enlace literario** passages and selected **Lecturas** from the textbook are included in special audio CDs as part of the Audio Program. The audio recordings for the **Lecturas** can also be found on the Online Learning Center. An audio icon identifies these readings in the textbook.
-  Each chapter of the Video (in VHS or CD format) consists of two animated dialogues (**Los amigos animados**), the **Escenas culturales** (scenes from each of twenty-one Spanish-speaking countries), and the **Escenas en contexto** (a two- to three-minute functional vignette filmed on location in Costa Rica, Ecuador, Mexico, Peru, and Spain). The activity for **Los amigos animados** is found at the beginning of the **Actividades auditivas** of the *Cuaderno de actividades*. The activities for the **Escenas culturales** and **Escenas en contexto** are found in the **Videoteca** sections of the *Cuaderno de actividades*.
-  The Interactive CD-ROM continues the emphasis on meaningful use of Spanish that characterizes the *Dos mundos* program. Activities review vocabulary and grammar in an interactive format. Additional cultural readings can also be found on the CD-ROM. The video component of the CD-ROM provides students with the opportunity to view functional language scenarios (**Situaciones**). In addition, students are able to recreate the interactions by participating in a recorded video interview with characters from the video scenarios, further developing listening and speaking skills.

-  The Online Learning Center offers a variety of resources for students and instructors, including grammar and vocabulary practice exercises and links to the **Actividades de Internet** from the Instructor's Resource Kit. The Online Learning Center can be accessed at [www.mhhe.com/dosmundos6](http://www.mhhe.com/dosmundos6).

### Premium Content on the Online Learning Center Website

Students who purchase a *new* copy of *Dos mundos* have access free of charge to premium content on the Online Learning Center Website at [www.mhhe.com/dosmundos6](http://www.mhhe.com/dosmundos6). This includes, among other items, the complete Audio Program that supports the accompanying *Cuaderno de actividades* as well as the new **Los amigos animados** Flash<sup>TM</sup> animations. 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 students purchase a *used* copy of *Dos mundos* but would like access to the Premium Content, they 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's Edition link on the homepage of the Online Learning Center Website. Please contact your local McGraw-Hill sales representative for your password.

### For Instructors Only

- The annotated *Instructor's Edition* of *Dos mundos* provides notes that offer extensive pre-text activities, teaching

hints, and suggestions for using and expanding materials, as well as references to the supplementary activities in the Instructor's Manual and the Instructor's Resource Kit.

- The Instructor's Manual provides a general introduction to communicative language teaching and to the types of activities found in the program. It also offers step-by-step instructions for teaching the **Pasos** and **Capítulo 1**. There are suggestions for pre-text activities, TPR (Total Physical Response) sequences, and many additional activities for each chapter.
- The Instructor's Resource Kit contains supplementary activities and games that correspond to chapter themes. The Sixth Edition also includes Internet activities (also available on the *Dos mundos* Online Learning Center) and a **Lotería cultural** for each chapter.
- A set of 100 full-color Overhead Transparencies displays drawings, color maps, and other illustrations, mostly from the main text.
- The Picture File contains fifty color photographs, designed to stimulate conversation in the classroom.
- The Testing Program contains listening comprehension (with Testing Audio CD), reading, vocabulary, and grammar tests. It also includes suggestions for testing oral achievement and writing skills. The Sixth Edition provides nine sample exams (one for each two-chapter segment), as well as a variety of activities/exercises for all three **Pasos** and fifteen chapters that can be recombined to create different versions of the tests. The Word files of the Testing Program are available on CD in the form of the Electronic Testing Program. This convenient format allows instructors to edit and customize the exams to suit their course and philosophy of testing.

- The Audioscript is a transcript of all recorded materials in the Audio Program.

### Other Materials Available

- The *¡A leer! Easy Reader Series* features two short readers, *Cocina y comidas hispanas*, on regional Hispanic cuisines, and *Mundos de fantasía*, which contains fairy tales and legends.
- The *Storyteller's Series* offers high-interest fiction designed for advanced beginning or intermediate students. Three books are available: *Viajes fantásticos*, *Ladrón de la mente*, and *Isla de luz*.
- The *El mundo hispano* reader features five major regions of the Hispanic world, as well as a section on Hispanics in the United States.
- *Sin falta*, developed in partnership with UltraLingua, Inc., is a Spanish writing software program on CD-ROM that includes the following features: a word processor, a bilingual Spanish-English dictionary with more than 250,000 entries, an online Spanish grammar reference, and basic grammar and spell-checking functions.

### SECOND-LANGUAGE ACQUISITION

*Dos mundos* is designed to work well with a variety of communicative approaches. The program is primarily based on Tracy D. Terrell's Natural Approach to language instruction, James Asher's Total Physical Response (TPR), and elements of Stephen D. Krashen's theoretical model of second-language acquisition.<sup>1</sup> Krashen posits that we have two ways of developing language ability: acquisition and learning. *Language*

<sup>1</sup>Portions of this section (and the next) are quoted by permission of Stephen D. Krashen, *Fundamentals of Language Acquisition*, Laredo Publications, 1992.

*acquisition* is a subconscious or automatic process; that is, we are not focused on form and we are usually not aware that it is happening. Research supports the view that adults can and do acquire language subconsciously, even if not as “naturally” as children do. *Language learning* is a conscious or controlled process: it occurs when we are focused on form and aware that we are learning. When you talk about grammar rules, you are usually talking about learning.

We normally produce language using our acquired or implicit linguistic competence, whereas we use our learned system—our knowledge of explicit rules—to monitor or edit our output. Current theories of language acquisition posit that we acquire language best when we understand messages or receive *comprehensible input*, either aural or written: reading is an excellent source of comprehensible input.

These theories also suggest that attitudes and feeling can influence language acquisition. If students are overly anxious or do not perceive the target culture in a positive light, they may understand the input but a psychological block (the Affective Filter) will prevent their acquisition of the new language.<sup>2</sup>

### **Dos mundos: From Theory to Action**

Our goal is to make language acquisition theory work in the classroom. Here is how we do it.

#### **Aiming for Meaning**

The primary goal of the *Dos mundos* classroom is to provide aural and written input that is both interesting and comprehensi-

ble. This input helps students take in meaning and integrate it within their developing language system. *Dos mundos* helps students create meaning from the new language through both comprehensible input (listening) and guided output (speaking).

## **2 I'm Listening!**

Comprehension precedes production in both first- and second-language acquisition. Thus, students' ability to use new vocabulary and structures is directly related to the opportunities they have had to interact aurally, orally, and visually in meaningful and relevant context with the new language. Students need many opportunities to interact in meaningful contexts before they can express their own meaning successfully.

## **3 Taking Our Time**

Because speech emerges in stages, *Dos mundos* allows for three stages of language development: comprehension, early speech, and speech emergence.

The activities in **Paso A** are designed to give students the opportunity to develop initial comprehension ability while producing only minimal fixed expressions (see **Diálogos** in the section **Los saludos** in **Paso A**). The activities in **Paso B** encourage the transition from comprehension to the ability to respond naturally in single words. By the end of **Paso C** and through **Capítulo 1**, most students are making the first transitional steps from short answers to longer phrases and complete sentences. This is accomplished through guided output activities such as **Diálogos abiertos**, **Descripción de dibujos**, **Intercambios**, and **Entrevistas**. Students will continue to pass through these same

<sup>2</sup>For more detailed information, see the section on Second-Language Acquisition Theory in the Instructor's Manual.

three stages with the new material of each chapter. It is important to keep in mind that the vocabulary and structures presented in **Capítulo 1** may not be fully acquired until **Capítulo 5** or later.

The pre-text activities, the **Actividades de comunicación**, and the **Actividades auditivas** in the *Cuaderno de actividades* all provide opportunities for understanding Spanish before more developed production is expected. The Instructor's Manual includes additional activities for each chapter to provide further opportunities for comprehensible input and guided production. As students gradually become more fluent listeners and speakers, *Dos mundos* challenges their skills with higher level language and more open-ended output activities: **Entrevistas, Narración, ¡Cuéntenos usted!** This process helps students continue to acquire higher-level lexical and grammatical structures.

#### 4 We All Make Mistakes

Errors in form are not corrected in classroom activities that are aimed at communication. We anticipate that students will make many errors as speech emerges. Given sufficient exposure to Spanish, these early errors do not usually affect students' future language development nor do they impede basic interpersonal communication with native speakers. While doing the **Actividades de comunicación** in class, we recommend correcting only factual errors and responding naturally to students' communication, expanding or restating when it feels normal and natural to do so and when the correction or expansion can be woven naturally into the conversational thread.

In contrast, students can and should correct their responses to the self-study **Gramática y ejercicios** using the Answer Key in Appendix 4 and to the **Actividades auditivas** and the **Actividades escritas**

using the Answer Key at the back of the *Cuaderno de actividades*.

#### 5 Relax and Let it Happen Naturally!

Students acquire language best in a low-anxiety environment and when they are truly engaged with the material. Such an atmosphere is created when the instructor: (1) provides students with truly interesting, comprehensible input; (2) does not focus excessively on form; and (3) lets students know that communicating in a new language is possible. Student motivation to acquire Spanish will be higher if he/she has enjoyable and meaningful experiences in the new language. The *Dos mundos* program creates a positive classroom atmosphere by sparking student interest and encouraging involvement in two sorts of activities: those that relate directly to students and their lives and those that relate to the Hispanic world. Hence, the **dos mundos** referred to in the title. Input and interaction in these two areas—along with the expectation from the instructor that students will be able to communicate their ideas—create a classroom environment wherein the instructor and the students feel comfortable listening and talking to one another.

#### 6 It Takes a Community

People acquire both first and second languages as part of a larger language community. Group work in a *Dos mundos* classroom provides valuable oral interaction in Spanish and creates a classroom community that facilitates communication. Students are also encouraged to integrate themselves into the larger Hispanic community through cultural readings, Internet activities, and service opportunities.

## 7 Speak Your Mind!

Speaking helps language acquisition in several ways. It encourages comprehensible input via conversation, and it provides feedback on communicative accuracy (Was the listener able to understand the speaker?). Speaking also allows students to engage in real language use as the instructor and students share opinions and information about themselves. *Dos mundos* provides students with many opportunities for meaningful production in Spanish.

## 8 A Place for Grammar

Although *Dos mundos* focuses on acquiring communicative competence through oral, listening, and written activities, there are also practical reasons for grammar study. Formal knowledge of grammar helps students edit their written work; it also gives students confidence about their progress with the new language. Some

language students derive great satisfaction when they learn about what they are acquiring and when they are able to utilize grammatical knowledge to make the input they hear and read more comprehensible. In addition, a gentle focus on form may help some students to recognize gaps in their developing language and thereby achieve more accuracy in their output.

## 9 Language with a Purpose

The goal of a *Dos mundos* Spanish class is proficiency in basic communication skills: listening, reading, speaking, and writing. Proficiency is defined as the ability to understand and convey information and/or feelings in a particular situation for a particular purpose. Grammatical accuracy is one part of communicative proficiency, but it is not the primary goal. The activities in *Dos mundos* support different aspects of language acquisition.

COMPREHENSIBLE INPUT	OUTPUT	EXPLICIT KNOWLEDGE OF RULES
Pre-text activities <b>Actividades de comunicación</b>	<b>Actividades de comunicación</b>	<b>Gramática y ejercicios</b>
<b>Ventanas culturales</b> <b>Ventanas al pasado</b> <b>Enlaces literarios</b> <b>Lecturas</b>	<b>¡Dígalo por escrito!</b> <b>Cuéntenos usted</b> <b>Un paso más... ¡a escribir!</b> <b>Un paso más... ¡a conversar!</b> <b>Actividad creativa</b>	<b>Ejercicios de pronunciación y ortografía</b>
<b>Actividades auditivas</b> <b>Videoteca</b>	<b>Actividades escritas</b>	

*Dos mundos* materials fully support the National Standards for Foreign Language Education.<sup>3</sup>

STANDARD	DOS MUNDOS MATERIALS
Communication	<b>Actividades de comunicación, En resumen, ¡Cuéntenos usted!, Actividades auditivas</b>
Cultures	Opener page fine art, <b>Sobre el artista</b> , chapter time line, <b>¡Ojo!</b> side bars, <b>Ventanas culturales, Ventanas al pasado, Video (Escenas culturales, Escenas en contexto)</b>
Connections	<b>Ventanas culturales, Ventanas al pasado, Enlaces literarios, Lecturas, Video (Escenas culturales, Escenas en contexto)</b>
Comparisons	<b>Gramática y ejercicios, Pronunciación y ortografía, Ventanas culturales, Ventanas al pasado, Lecturas, Video (Escenas culturales, Escenas en contexto)</b>
Communities	<b>Ventanas culturales, Conexión a la comunidad, Video (Escenas culturales, Escenas en contexto)</b> , Internet activities from the IRK

**Dos mundos Methodology: Specifics**

Each of the fifteen regular chapters of *Dos mundos* opens with the **Actividades de comunicación y lecturas**, which stimulate the acquisition of vocabulary and grammar. The following types of communicative activities appear in most chapters.

- Student-centered input (pre-text oral activities in *Instructor’s Edition*)
- Photo-centered input (Pre-text oral activities in *Instructor’s Edition*)
- Definitions (**Definiciones**)
- Association activities (**Asociaciones**)
- Discussions (**Conversación, Un paso más... ¡a conversar!**)
- Realia-based activities (**Del mundo hispano**)
- Description of drawings (**Descripción de dibujos**)

- Interactions (**Intercambios**)
- Narration series (**Narración**)
- Dialogues (**Dialogos, Diálogos abiertos**)
- Identification activities (**Identificaciones**)
- Situational dialogues (**Situaciones**)
- Personal opinion activities (**Preferencias**)
- Interviews (**Entrevistas**)
- Polls (**Encuestas**)
- Culminating activities (**En resumen**)
- Storytelling activity (**¡Cuéntenos usted!**)
- Creative writing activities (**Un paso más... ¡a escribir!, ¡Dígalo por escrito!, Actividad creativa**)

In addition, the Instructor’s Manual contains TPR (Total Physical Response) and additional activities, both of which provide comprehensible input

The **Vocabulario** list that follows each **Actividades de comunicación y lecturas** section contains most of the new words that have been introduced in the vocabulary displays and activities. Students should

<sup>3</sup>See the Instructor’s Manual for more detail.

recognize these words when they are used in a clear, communicative context. Many will also be actively used by students in later chapters and as the course progresses.

The readings in *Dos mundos* are by no means exhaustive; we recommend that instructors read aloud to students and when students are ready for independent reading, allow them to select material of interest to them. The *¡A leer! Series*, the *El mundo hispano* reader, or the *Storyteller's Series* are appropriate for second-, third-, or fourth-semester accompaniment to *Dos mundos*.

The **Gramática y ejercicios** sections (the blue pages) at the end of each chapter are designed for quick reference and ease of study. The purpose of the grammar exercises is for students to verify that they have understood the explanation: we do not believe that students acquire grammar by doing exercises. Students may self-check their work using the Answer Key found in Appendix 4 of the textbook.

Most new topics in the **Actividades de comunicación y lecturas** sections begin with references (marked **Lea Gramática...**) to the pertinent grammar section(s) of the chapter. All activities can be done without previous grammar study; it is desirable to do all **Actividades de comunicación** in a purely communicative way, with both instructor and students focusing on the meaning of what is being said.

### ACKNOWLEDGMENTS

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The authors would like to express their gratitude to the many members of the language-teaching profession whose valuable suggestions through reviews and user diaries contributed to the preparation of the Sixth Edition. The appearance of their names here does not necessarily constitute an endorsement of the text or the Natural Approach methodology.

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Finally, we thank each other for many years of moving *Dos mundos* from idea to print. We hope our contributions continue to be worthwhile in the 21st century.

## TO THE STUDENT

**T**he course you are about to begin is designed to help you develop your ability to understand and speak everyday Spanish, and to help you learn to read and write in Spanish.

Researchers distinguish two ways of developing ability in another language: (1) through a subconscious process called language acquisition—like “picking up” Spanish while living in Mexico or Spain; and (2) through a conscious process called language learning, which has to do with memorizing and applying grammar rules. *Language acquisition* gives us our fluency, much of our accuracy in speaking, and our ability to understand language when we hear it. You know you’ve acquired a word when it “feels” and sounds right in a given context. *Language learning* is not as useful in oral communication, but it helps us edit our speech and writing. You know you’ve *learned* a rule when, for example, you can recall it in order to produce the right form of a verb.

The **Actividades de comunicación y lecturas** of *Dos mundos* will help you acquire Spanish through listening to your instructor and interacting with your classmates; the **Actividades auditivas** of the *Cuaderno de actividades* also provide opportunities to practice your listening comprehension skills. The **Gramática y ejercicios** section of the text and many sections of the *Cuaderno* will offer opportunities for learning Spanish and for applying the rules you have learned. Our goal in *Dos mundos* is to make it possible for you to *acquire* the language, not just *learn* it. Keep in mind that language acquisition takes place when we understand messages; that is, when we comprehend what we read or what we hear. The most effective ways for you to improve your Spanish are to listen to it, read it, and interact with

native speakers of the language as much as possible!\*

Classes that use *Dos mundos* provide you with a great deal of language you can understand. Your instructor will speak Spanish to you and will use gestures, photos, real objects, and sound effects to make himself or herself understood. You only need to focus on what your instructor is saying; that is, on *the message*. You do not have to think *consciously* about grammar or try to remember all the vocabulary that is being used.

You will also have plenty of opportunities for reading. The more you read, the better your Spanish will become. When you are reading, pay attention to the message. You don’t have to know every word or figure out every grammatical structure in order to understand what you read!

You will be speaking a lot of Spanish in the classroom, both with your instructor and with your classmates. And when you speak, you will make mistakes. Don’t be overly concerned about these mistakes; they are a natural part of the language acquisition process. The best way to eliminate your errors is not to worry or think hard about grammar when you talk but to continue to get more language input through listening, conversation, and reading. In time, your speech will become more accurate.

**GETTING STARTED WITH THE PASOS**

Understanding a new language is not difficult once you realize that you can comprehend what someone is saying without knowing every word. The key to communication is *understanding the ideas* and *the message* the speaker wants to convey.

\*For a more in-depth understanding of the terms *acquisition* and *learning* you may wish to read the To the Instructor section of this text.

Several techniques can help you develop good listening comprehension skills. First and most important, *you must guess at meaning!* In order to improve your ability to guess accurately, pay close attention to the context. If someone greets you at 3:00 P.M. by saying **Buenas tardes**, chances are they have said *Good afternoon*, not *Good morning* or *Good evening*. You can make a logical guess about the message being conveyed by focusing on the greeting context and time of day.

In class, ask yourself what you think your instructor has said even if you haven't understood most—or any—of the words. What is the most likely thing to have been said in a particular situation? Be logical in your guesses and try to follow along by paying close attention to the flow of the conversation. *Context, gestures, and body language will all help you guess more accurately.*

Another strategy for good guessing is to *listen for key words*. These are the words that carry the basic meaning of the sentence. In the class activities, for example, if your instructor points to a picture and says in Spanish, **¿Tiene el pelo castaño este hombre?** (*Does this man have brown hair?*), you will know from the context and intonation that a question is being asked. By focusing on the key words **pelo** (*hair*), **castaño** (*brown*), and **hombre** (*man*), you will be able to answer the question correctly.

Remember: *You do not need to know grammar rules* to understand much of what your instructor says to you. For example, you wouldn't need to know the words **Tiene**, **el**, or **este** in order to get the gist of the previous question. Nor would you have needed to study verb conjugations. However, if you do not know the meaning of the key vocabulary words, **pelo**, **castaño**, and **hombre**, you will not be able to make good guesses about what is said.

## Vocabulary

Because comprehension depends on your ability to *recognize the meaning of key words* used in the conversations you hear, the preliminary chapters of *Dos mundos*—the **Pasos**—will help you become familiar with many new words in Spanish, probably several hundred of them. *You should not be concerned about pronouncing these words perfectly*; saying them easily will come with more exposure to spoken Spanish.

Review key vocabulary frequently: Look at the Spanish and try to *visualize the person* (for words such as *man* or *child*), *the thing* (for words such as *chair* or *pencil*), *a person or thing with particular characteristics* (for words such as *young* or *long*), or *an activity or situation* (for phrases such as *stand up* or *is wearing*). You do not need to memorize these words; concentrate on recognizing their meaning when you see them and when your instructor uses them.

## Classroom Activities

In the preliminary chapter, **Paso (Step) A**, you will be doing three types of class activities: (1) TPR; (2) descriptions of classmates; and (3) descriptions of pictures.

**TPR (Total Physical Response):** TPR is a technique developed by Professor James Asher at San Jose State University in Northern California. In TPR activities your instructor gives a command that you act out. This type of activity may seem somewhat childish at first, but if you relax and let your body and mind work together to absorb Spanish, you will be surprised at how quickly and how much you can understand. You do not have to understand every word your instructor says, only enough to perform the action called for. If you don't understand a command, sneak a look at your fellow classmates to see what they are doing.

**Descriptions of students:** On various occasions, your instructor will describe students in your class. You should try to remember the name of each of your classmates and identify who is being described.

**Descriptions of pictures:** Your instructor will bring pictures to class and describe the people in them. Your goal is to identify the picture being described.

In addition, *you will learn to say a few common phrases of greeting and leave-taking* in Spanish. You will practice these in short dialogues with your classmates. Don't try to memorize the dialogues; just have fun with them. Your pronunciation will not be perfect, but if you are able to communicate with native speakers, then your accent is good enough. Your accent will continue to improve as you listen and interact in Spanish.

### Lecturas

Reading is a valuable activity that will help you acquire Spanish and learn about the Spanish-speaking world. When you read in Spanish, *focus on the meaning*; that is, “get into” the context of the story or reading selection. You do not need to know every word to understand a text. There may be a word or two that you will have to look up occasionally, to aid comprehension. But if you find yourself looking up many words and translating into English, *you are not reading*. As your ability to comprehend spoken Spanish improves, so will your reading ability, and as reading becomes easier you will, in turn, comprehend more spoken Spanish.

You may want to keep the following techniques in mind as you approach all of the reading materials in *Dos mundos*:

1. Look at the title, pictures, and any other clues outside the main text for an introduction to what the reading is about.
2. Scan the text for cognates and other familiar words.
3. Skim over the text to get the gist of it without looking up words.
4. Use context to make intelligent guesses about unfamiliar words.
5. Read in Spanish, picturing the story or information instead of trying to translate it in your mind as you go.

### Gramática y ejercicios

The final section of each chapter is a grammar study and reference manual. The grammar exercises are meant to be completed at your own pace, at home, in order to allow you time to check the forms of which you are unsure. Your reference tools are the grammar explanations, the Verb Charts, appendices, and the Answer Key to grammar exercises in Appendix 4. We advise you to use your knowledge of grammar when it does not interfere with communication; for example, when you edit your writing. If you do so, your writing will have a more polished feel. Also, some students find that studying grammar helps them understand classroom activities better.

The beginning of most **Actividades de comunicación y lecturas** sections has a reference note (**Lea [Read] Gramática...**) that tells you which subsection of grammar in that chapter to read. Keep in mind that grammar explanations teach you *about* Spanish; they do not *teach* you Spanish. Only real comprehension and communicative experiences will do that. Grammar references are there to help you look up any information you may need or to help you clear any doubts you may have.

Remember that your instructor and the text materials can open the door to communicating in Spanish, but you must enter by yourself!

### TIPS FOR SUCCESS

Here are some suggestions for a successful experience acquiring Spanish.

#### Getting Started

- Familiarize yourself with the *Dos mundos* text and the *Cuaderno de actividades*.
- Do not expect to be able to communicate as clearly in Spanish as you do in your native language.
- Remember that each individual will acquire Spanish at a different rate.
- Be patient, it is not possible to acquire fully a new language in one or two semesters of study.
- Celebrate your accomplishments; it is possible to communicate with native speakers even though your Spanish is not yet fluent.

#### Listening

- Focus on understanding the general meaning.
- Listen for key words.
- Use contextual clues and body language to help you understand native speakers.
- Listen to the **Actividades auditivas** four or five times each before checking the Answer Key.
- Listen to the feedback you get from your instructor and native speakers.

#### Reading

- Concentrate on the topic and the main ideas.
- Use context to make logical guesses at meaning.
- Read in Spanish as much as possible.

#### Speaking

- Go over the **Actividades de comunicación** before going to class.
- Don't rush through activities, use them to develop natural conversations in Spanish with your classmates.
- Use gestures and act out ideas and messages.
- Ask: **¿Cómo se dice \_\_\_\_\_ en español?**
- Speak Spanish to your instructor and classmates whenever possible.
- Don't be afraid to make mistakes; beginners are not expected to speak perfectly.
- Don't be overly concerned about your pronunciation.
- Use the Audio Program that accompanies the *Cuaderno* to listen for correct pronunciation of vocabulary and do the pronunciation exercises included in each chapter.

#### Writing

- Keep your sentences simple and direct.
- Refer back to the grammar points you have studied to edit and refine your writing.
- Use the reference tools in the appendices: Verb Charts; Grammar Summary Tables; Syllabication, Stress, and Spelling.

#### Spanish Outside the Classroom

- Watch Spanish-language movies, video, and television.
- Listen to Spanish-language radio.
- Read newspapers in Spanish (available on the Internet).
- Talk with native speakers.
- Use the *Dos mundos* website at [www.mhhe.com/dosmundos6](http://www.mhhe.com/dosmundos6) to review grammar and vocabulary, take practice quizzes, listen to audio components, and explore links to other Internet sites in Spanish.

## THE CAST OF CHARACTERS AND LOS AMIGOS ANIMADOS

Many of the activities and exercises in *Dos mundos* are based on the lives of a Cast of Characters from different parts of the Spanish-speaking world. Additionally, these characters are brought to life in this edition through Flash™ animation technology in the **Los amigos animados** segments. The animations are found on the Video, on the Interactive CD-ROM, and on the Online Learning Center as Premium Content.

**Los amigos norteamericanos** (North American friends), a group of students at the University of Texas at San Antonio. Although they are all majoring in different subjects, they know each other through Professor Adela Martínez's 8:00 A.M. Spanish class.



**Los amigos hispanos** (Hispanic friends) live in various parts of the Spanish-speaking world. In **México** you will meet Silvia Bustamante and her boyfriend, Ignacio (Nacho) Padilla.



You will also get to know Raúl Saucedo and his family. Raúl lives with his parents in Mexico City but is currently studying at the University of Texas at San

Antonio; he knows many of the students in Professor Martínez's class. You will meet Raúl's grandmother doña María Eulalia González de Saucedo, as well as other members of his extended family: his three older siblings, Ernesto, Andrea and Paula (who are twins), and their families.



doña María Eulalia y Raúl

Raúl's older brother Ernesto is married to Estela Ramírez. They have three children, Amanda, Guillermo, and Ernestito. Andrea is married to Pedro Ruiz, and they have two young daughters, Marisa and Clarisa. Paula is a single travel agent who lives and works in Mexico City.



The Saucedo children have school friends. Amanda's best friend is Graciela Herrero, whose brother is Diego Herrero. Amanda has a boyfriend, Ramón Gómez, and Graciela's boyfriend is Rafael Quesada.



There are also friends and neighbors of the Saucedo and Ruiz families: don Eduardo Alvar and don Anselmo Olivera; doña Lola Batini; and doña Rosita Silva and her husband, don Ramiro.



In **Puerto Rico** you will meet Carla Espinosa and her friend Rogelio Varela, students at the University of Puerto Rico in Río Piedras. You will also meet Marta Guerrero, a young Mexican woman living in Puerto Rico.

In **España** (Spain) you will accompany an American student, Clara Martin, on her travels. Her friends in Spain are Pilar Álvarez and Pilar's boyfriend, José Estrada.



You will get to know Ricardo Sícora in Caracas, **Venezuela**. He is 19 years old and has recently graduated from high school.

In **Argentina** you will meet Adriana Bolini, a young woman who works for a computer company, and her friend, Víctor Ginate.



On the radio you will listen to Mayín Durán, who is from **Panamá**. Mayín works as an interviewer and reporter for KSUN, Radio Sol de California, in Los Angeles.



You will meet the Yamasaki family in **Perú**: Susana Yamasaki González and her two sons, Armando and Andrés.

In **Miami** you will meet Professor Rubén Hernández Arenas and his wife, Doctora Virginia Béjar de Hernández.

