

## III. Teaching Techniques

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

### A. PRELIMINARY LESSON: ANTE TODO

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

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

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

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

### The First Day of Class

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

## A. INTRODUCTION TO THE COURSE

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

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

## B. GETTING TO KNOW STUDENTS

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

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

## B. CHAPTER SEQUENCE AND TYPES OF ACTIVITIES

Each of the sixteen basic chapters of *Puntos en breve* is organized according to a fixed sequence. This section of the manual follows the chapter sequence.

### 1. Chapter-Opening Pages

The first page of each chapter serves to introduce students to the cultural theme and the grammar points to be studied in the chapter, as well as to outline the technology-based materials available to students to use or practice. This page includes a four-color photograph that reflects both the theme of the chapter and the country targeted in many of the chapter's cultural features. Marginal annotations in the *IE* provide suggestions for using this photograph in class. The page lists an overview of the chapter's main

cultural theme vocabulary and grammar points, in order to link the latter to students' already existing linguistic points of reference.

## 2. *Vocabulario: Preparación*

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

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

Once theme vocabulary has been presented, you should concentrate on individual words in the **Vocabulario: Preparación** drawings and lists. The suggestions bound into the back of the *Instructor's Edition* will call your attention to words of particular interest, words that may cause problems for a variety of reasons, or words that need more explanation. For example, in the theme vocabulary list in **Capítulo 3** (p. 70 of the student text), you should discuss the differences between a **mercado** and a **tienda**, explain the concept behind the verb **regatear**, and so on.

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

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

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

This type of exercise requires students to fill in the blank with the word or phrase that most accurately completes the sentence. For example, in **¿Quién es?** (p. 45), students study the chapter vocabulary list, then complete the sentences with the correct names of members of the family:

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

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

In **Conversación C** (p. 72), some of the items have more than one correct answer, but comprehension of the vocabulary is still tested. Item 4, for example, can be completed in several ways:

4. **Cuando estoy en casa todo el día, llevo bluejeans / una camiseta...**

#### B. QUESTION/ANSWER (PERSONALIZED QUESTIONS)

In this type of activity, students practice new vocabulary by answering questions based on general knowledge or shared reality (the classroom environment, for example), or by answering questions about themselves and sharing their own experiences or opinions. For example, the questions in **Entrevista** (p. 95) illustrate the wide range of question-answer sequences. Item 1 requires general knowledge: **¿Qué día es hoy?**, and so on. Item 2 draws on shared knowledge: **¿Qué días de la semana tenemos clase?**, and so on. And Items 3 and 4 are personalized: **¿Estudias mucho durante el fin de semana?**, and so on.

#### C. LOGICAL COMPLETION AND PERSONALIZED COMPLETION

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

**Conversación B** (p. 71) shows the whole range of possibilities for this type of activity. There is only one logical answer to items 1 through 5, based on the vocabulary list on the previous page. In items 6 through 9, the context is quite controlled, and students' answers will be predictable but varied.

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

Many items are almost completely personalized.

#### D. ASSOCIATIONS

In this type of activity, students indicate what words or phrases they associate with other words or phrases. Thus, they make associations between vocabulary items and review vocabulary clusters—for example, **Conversación B** (p. 49): **¿Cómo es?** Here, students answer the question that serves as the title of the exercise by telling the characteristics they associate with a famous personality, such as Bill Gates.

#### E. DEFINITIONS

In the first chapters of *Puntos en breve*, definition activities are passive in nature; students are given a definition or paraphrase of a vocabulary item and respond only with the item defined. Sometimes only the definitions are given, and students must supply words on their own—for example, **Conversación B** (p. 142):

**B. Definiciones. ¿Qué es?**

1. **un plato (*dish*) de lechuga y tomate**
2. **una bebida alcohólica blanca o roja**

In the later chapters of *Puntos en breve*, definition activities become more active, and students are asked to give simple definitions of new vocabulary items. By this point, they will have a large enough vocabulary to create reasonable definitions, as in **Paso 2, Conversación A** (p. 305). In other definition activities a matching format is used (**Paso 1, Conversación A**, p. 305).

## F. VISUAL-BASED ACTIVITIES

Students complete sentences, answer questions, or make statements based on line drawings in the text. This type of activity cues vocabulary items without the use of translation, and without the cue's telling the students the word you want them to practice. Sometimes these exercises are very structured, allowing for only one correct answer. Generally, however, they are more open, allowing for increased student creativity while providing a structure for it. In such open-ended activities, students should be encouraged to produce as many answers as possible. Often, several students may express the same idea in very different ways. That type of repetition should be encouraged, since the goal of the activity is vocabulary practice. Examples of this type of activity include **Conversación B** (p. 32): **¡Ojo alerta!** Here, students identify and contrast the two drawings by using a simple formula:

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

Various answers are possible, but the activity itself is controlled by the particular items in the drawing and by the formula given.

Or **Conversación A** (p. 176):

**...¿Puede Ud. inventar otros detalles sobre su vida?**

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

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

In this type of activity, students indicate whether statements are true or false, or whether they agree or disagree with them. In many cases, students know enough vocabulary and grammar to correct false statements or change statements to ones with which they do agree—for example, **Conversación A** (p. 45). In this activity, correcting false statements is quite simple, as students need change only the name in question or the word that describes the relationship. A more complex example of this type of exercise is **Conversación B** (p. 191):

**¿Son buenos todos los días festivos? Los días festivos pueden ser difíciles para muchas personas. Para Ud., ¿son ciertas o falsas las siguientes oraciones? Cambie las oraciones falsas que sean (so that they are) ciertas. Luego compare sus respuestas con las de sus compañeros de clase.**

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

## H. MATCHING (MULTIPLE CHOICE)

This type of activity focuses on the recognition of new vocabulary. Students are asked to match new words with their definitions or with their opposites, questions with appropriate answers, or statements with appropriate rejoinders. An example of this kind of activity is **Conversación B** (p. 339), in which students match a situation with an appropriate response. You may want to extend this kind of activity by having students continue the conversation initiated by the linking of situation with response:

**2. Ud. es una persona muy nerviosa y tiene miedo de viajar en avión. Necesita ir desde Nueva York a Madrid. ¿Qué pide Ud.? —un vuelo sin escalas— ¿Qué va a hacer si no hay vuelos sin escalas?...**

## I. SITUATIONS / LOGICAL CONCLUSIONS

In this type of activity, the text provides the situation or context within which to use vocabulary. Students respond to the situation by telling what they would do or say—for example, **Conversación B** (p. 115): **Consejos para Joaquín**. The situations in this activity are structured enough to lead students to use particular vocabulary items (in this case, weather words and phrases), and yet open enough to permit humor and creativity.

## J. SURVEY/SELF-TESTS

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

An example of this type of activity is **Conversación A** (p. 262):

**Ud. y los aparatos, Paso 3. Para Ud., ¿son ciertas o falsas las siguientes oraciones?**

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

The advantages and benefits of this type of activity are obvious. Although on the surface the activity seems relatively passive, it is quite engaging and will maintain students' interest. Furthermore, you can follow up the activity with questions that work toward productive use of the vocabulary and grammar. With this type of activity, students *can* produce a brief narrative of their last trip, because the texts provide a supportive framework for such an activity. Compare what students can do in this type of activity with the results instructors typically achieve when they ask the class questions like **¿Quién quiere hablar de su último viaje?**

## K. ESTUDIO DE PALABRAS ACTIVITIES

The purpose of this type of activity is to make students become more aware of word families and word morphology—the forms of related nouns and verbs—for example, **Conversación A** (p. 227): **Estudio de palabras**.

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

## L. LOGICAL SEQUENCE ACTIVITIES

In this type of activity, students are given—out of sequence—a series of statements about an event. They demonstrate comprehension of the vocabulary items by putting the sentences into logical or sequential order—for example, **Conversación A** (p. 165):

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

## M. CLASSROOM-BASED ACTIVITIES

The people and objects in the classroom provide the basis for this type of activity—for example, **Conversación D** (p. 75):

**¿De qué color es?**

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

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

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

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

## N. ENTREVISTAS

In most interview activities in the **Vocabulario: Preparación** sections, the structure of the **Entrevista** is provided by the activity items—for example, **Paso 2, Conversación C** (p. 285):

**Ahora entreviste a un compañero / una compañera para saber cuáles son sus preferencias con respecto a este tema.**

(In **Paso 1**, students were requested to give their own preferences.)

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

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

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

## O. ROLE PLAYS/STORY INVENTION

This open-ended activity allows students a great deal of freedom while providing a highly focused context. After students have had a chance to practice in small groups or pairs, they can act out the text with the rest of the class as an audience. The following example (**Conversación C**, p. 336) concerns careers.

**C. ¿Qué preparación se necesita tener para ser... ? Imagínesse que Ud. es consejero universitario / consejera universitaria. Explíqueme a un estudiante qué cursos debe tomar para prepararse en las siguientes carreras. Consulte la lista de cursos académicos del Capítulo 1 y use la siguiente lista. Piense también en el tipo de experiencia que debe obtener.**

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

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

Finally, the *Instructor's Edition* points out which **Vocabulario: Preparación** visuals are included in the set of transparencies. (See also "The Master Organizing Document," Section VIII, this Manual.) For some chapters, there are additional (optional) drawings that are appropriate for vocabulary presentation, practice, and discussion.

### 3. *Pronunciación*

Each of the first seven regular chapters of *Puntos en breve* includes a pronunciation section. These sections present the essentials of Spanish pronunciation, with particular emphasis on areas of interference (the intrusion of English pronunciation habits into the pronunciation of Spanish). Topics are presented in the following sequence.

CHAPTER	TOPIC	PAGE
<b>Ante todo</b>	<b>Las vocales</b> (vowels): <b>a, e, i, o, u</b>	10
1	Diphthongs and Linking	27
2	Stress and Written Accent Marks (Part 1)	49
3	Stress and Written Accent Marks (Part 2)	77–78
4	<b>b</b> and <b>v</b>	98
5	<b>r</b> and <b>rr</b>	120
6	<b>d</b> and <b>t</b>	147
7	<b>g, gu,</b> and <b>j</b>	168

In addition to these sections, pronunciation is also dealt with in the second section of the preliminary chapter, **El alfabeto español** (p. 5).

Additional activities and suggestions for methods of presenting sounds are included in the on-page suggestions in the *Instructor's Edition*, **Ante todo** through **Capítulo 7**. Some chapters of the Workbook/Laboratory Manual contain additional pronunciation and writing exercises that focus on spelling problems. **Capítulos 8–16** of the audio program continue the presentation of pronunciation begun in the student text with pronunciation sections and activities, as well as a review of text material. Here is a list of the topics covered on the Audio Program.

CHAPTER	TOPIC
8	<b>c</b> and <b>qu</b>
9	<b>p</b> and <b>t</b>
10	<b>s, z, ce,</b> and <b>ci</b>
11	<b>ñ</b> and <b>ch</b>
12	<b>y</b> and <b>ll</b>
13	<b>x</b> and <b>n</b>
14	More Cognate Practice
15	More Cognate Practice
16	More on Stress and the Written Accent

If you follow the sequence in *Puntos en breve*, you will present the essentials of Spanish pronunciation first. The finer details are introduced and practiced on the audio program. The authors of *Puntos en breve* believe pronunciation is best studied bit by bit, and that students should not be overwhelmed with more

details than they easily can handle during the first days of class, although many instructors do prefer a detailed presentation of Spanish pronunciation at the beginning. If you choose the latter approach, you can cover as many of the pronunciation sections as you wish, in or out of sequence, during the first days of the semester or quarter.

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

#### A. LISTENING DISCRIMINATION EXERCISES

Many theorists believe students cannot produce sounds accurately unless they can distinguish between similar sounds—sounds that are similar in the native language and in the foreign language, and sounds that are similar to each other in the foreign language. Listening discrimination practice can be a first step toward helping students hear themselves and know when they are pronouncing properly. And, obviously, listening discrimination skills enable students to distinguish between similar but very different words in the target language—for example, **pero** and **perro**. Here are some examples of the sound discrimination exercises found in the *Instructor's Edition of Puntos en breve*. These exercises are on pages 10 and 120, respectively.

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

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

Preliminary Exercise: Read the following words and have students respond with a flap or trill: **para, pero, parra, perro, ahora, ahorra, carro, caro, rico, coro, corro, Roberto**.

#### B. REPETITION DRILLS

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

#### C. RECOMBINATION ACTIVITIES

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

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

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

#### D. DICTATIONS (FOLLOW-UPS)

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

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

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

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

## 4. Gramática

In *Puntos en breve*, grammar is presented in three phases—introduction, explanation, and practice. Each phase has a separate function. In the introductory phase, a minidiologue, cartoon, drawing, or similar feature serves as a point of departure for each grammar explanation. Then, grammar explanations present and define grammatical terms and give English examples before presenting Spanish forms, functions, and rules. The word ¡OJO! ("Watch out!") calls students' attention to areas where they should be especially careful when speaking and writing Spanish, since beginning students frequently make mistakes or have special difficulties with them. The practice phase of each section is divided into two parts—**Práctica** (more controlled practice) and **Conversación** (more open-ended practice).

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

CHAPTERS	GRAMMAR POINTS
2	4 points
1, 3–9, 12	3 points
10, 11, 13–16	2 points

Individual grammar sections do not actively practice grammar from any other section in that chapter. Therefore, within a chapter, you can present the individual grammar sections in any convenient order. Most instructors will choose to follow the sequence of grammar points presented in the text. On occasion, however, increased flexibility may be useful—when you have less than the usual amount of

time, for example. Or, when you have 10 minutes left and had anticipated 30, you may want to present and begin to practice one of the shorter grammar points, rather than beginning the longer, more complex one you had planned to do. You will also appreciate this flexibility of presentation when your own style or philosophy requires it.

The overall organization of *Puntos en breve* has a focused, single-emphasis presentation cycle (**Vocabulario, Pronunciación, Gramática**).

#### A. *MINIDIÁLOGOS* (MINIDIALOGUES)

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

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

A sequence of classroom activities to follow when using the **Minidiálogos** is (1) presentation, (2) practice, (3) comprehension check, and (4) introduction of the new grammar structure.

**(1) Presentation** You can assign the dialogues as homework geared to the presentation of a new grammar section during the next class meeting. Since a dialogue contains only one new grammar point, it should be possible for students to understand it on their own. (The English equivalents of the **Minidiálogos**, which appear at the bottom of the page, will be helpful in this regard.) Some of the **Minidiálogos** also appear on the audio program.

The **Minidiálogos** also lend themselves quite well to in-class presentation and practice. You may want to begin the presentation by explaining briefly the communicative focus of the dialogue. For example, you can introduce the one on page 28 by saying, "This minidiologue expresses some of the frustration we all have felt during registration." Or, instead of focusing on its communicative content, you can introduce it by previewing its grammar content: "This minidiologue will help you learn about forming questions in Spanish."

Another way to develop the minidiologues in class is to model them yourself. First, read the minidiologue aloud, pausing for student comprehension. Next, model each dialogue line, breaking longer sentences into shorter phrases.

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

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

**(3) Comprehension Check** Most **Minidiálogos** are followed by a series of comprehension questions that test students' understanding. Typically, these questions also guide students toward using the new grammar point, but without requiring its active manipulation. For example, in the **Minidiálogo** in **Gramática 3** (p. 33 of the student text), students gain passive practice with **-ar** verbs via the minidiologues and by answering the questions, but are not required to transform the wording when

responding to questions or to use verb forms they have not yet seen. Note also that the *Instructor's Edition* frequently contains additional comprehension exercises and personalized questions based on the topic of the **minidiálogo**.

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

You may want to use phrases from the **Minidiálogos** to stimulate inferences about grammatical structures. The **minidiálogo** for **-ar** verbs (p. 33 of the student text) can be used in this way to help students recognize personal endings. Since Exercise B in **Vocabulario: Preparación** (p. 25) uses **yo** forms and introduces third-person forms, students are equipped to recognize the **-o** ending that accompanies the subject pronoun **yo**. (See "Presenting Grammar," for a more thorough discussion of this kind of presentation.)

Note that not all grammar sections in *Puntos en breve* are introduced with a **Minidiálogo**. Some use a cartoon or a line drawing that illustrates the grammar point, but the techniques outlined above can still be applied. Occasionally a grammar point is introduced by a series of drawings that can be used to lead the student toward an understanding of the grammar point in question. Reflexive verbs and pronouns (**Gramática 13**, p. 106) are introduced in this way. Each numbered drawing illustrates an aspect of Andres's daily routine with a corresponding numbered statement (**1. Me despierto a las siete y media...**). Students are then asked to talk about their own daily routines according to models given. (See "Presenting Grammar" for a more thorough discussion of this kind of presentation.)

Not all the techniques outlined in this section of the Manual will be appropriate to your course goals. For example, few instructors will have enough class time to cover every **Minidiálogo** in the text by following the four-point sequence described here. You may want to cover one **minidiálogo** thoroughly in each chapter and do only brief coverage of the others; in that case, it would be most logical to focus on the **minidiálogo** for the most important grammar point in the chapter. Alternatively, you may want to focus on dialogues that appeal to your students because they touch on common interests or for some other reason go over particularly well.

## B. PRESENTING GRAMMAR

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

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

Grammar sections of some complexity are further subdivided for ease of mastery by students, and these subdivided grammar explanations are frequently coordinated with the exercise sections. For example, **Gramática 17**, "Expressing *what* or *whom* • Direct Object Pronouns" (p. 148), is divided into a number of parts: the forms of the direct object pronouns and their general placement (A), the attachment of direct object pronouns to infinitives and present participles (B), the use of direct object pronouns rather than reflexive pronouns with some verbs (C), and the meaning of the neuter pronoun **lo** (D). The bracketed indications throughout (in A, [**Práctica A**], in B, [**Práctica B**], and so on) tell students that they are now prepared to do the indicated exercises in the **Práctica** section. In this way, students are guided

through a complex explanation and given practice at several stages along the way. In this example, note that point D has no bracketed section, since there is no explicit practice of this point in the student text.

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

One of the best ways to organize clear grammar presentations is to follow the example of those in the text. First, read through the entire explanation of a grammar section to get an overview of the material covered and how the presentation is developed. Next, read the *Instructor's Edition* comments (in the margins of the *Instructor's Edition*) to see what supplementary information, suggestions, and activities are provided. Jot down the entire sequence of presentation if there is a lot of material. For example, part of the grammar presentation for **Gramática 3**, "Present Tense of **-ar** Verbs" (p. 33), can be outlined as follows:

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

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

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

New timelines place major grammar tenses on a continuum from Past ↔ Present ↔ Future to help students understand the "big picture" as they move through the sequence of tenses presented throughout the text. They also help students recognize the relationships between the tenses.

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

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

Whenever new grammar structures are based on previously learned material, it is crucially important to review the “old” material before beginning the new. The **¿Recuerda Ud.?** sections of the student text will alert you to these situations in the grammar sequence and provide students with brief, focused activities with which to review. It is a good idea to follow up their review in class with a quick conversational review of the same material. For example, before presenting **-er** and **-ir** verbs in **Gramática 7** (p. 62), you might review the **-ar** infinitives that students already know with this brief exercise:

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

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

### C. A NOTE ABOUT SPIRALING

A careful scan of the contents of *Puntos en breve* or of its index will reveal the extent to which major grammar topics are introduced gradually, or spiraled, throughout the text. Topics treated in this way include **ser** and **estar**, the preterite and the imperfect, and the subjunctive. This spiraling technique has many benefits for language learners.

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

### D. PRÁCTICA AND CONVERSACIÓN

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

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

**(1) The Pasos Concept** The **Pasos** (1, 2, 3, and so on) in *Puntos en breve* organize the steps or stages of more complex activities. In essence, the **Pasos** break down an activity into its component parts. A **Pasos** sequence might evolve as follows: **Paso 1** = answer these questions about yourself; **Paso 2** = use them to

interview a classmate; **Paso 3** = compare your answers with those of your classmate; **Paso 4** = report what you learned to the class. Most activities organized into **Pasos** are not as complex as that, but the advantage of the **Pasos** approach is clearly demonstrated with this four-step activity. Most students (and instructors, for that matter) would be overwhelmed by direction lines that asked for all that activity. However, when broken down into stages, the activity not only appears more doable, it is in fact easier to implement in the classroom. Experienced instructors who have tried activities that did “too much” will welcome the simplicity of the **Pasos** approach, and neophyte instructors will gain confidence in implementing communicative activities by doing them.

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

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

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

(b) *Substitution (Pattern) Drill (Instructor's Edition)*. This type of drill requires the substitution of one word or phrase for another, plus the production of other changes made necessary by the substitution. The word substituted can be a noun, adjective, verb, or any other part of speech. In *Puntos en breve*, these drills are always presented within a context: a general situation that serves as the “umbrella” for several patterns or a two-line conversational exchange that shows the pattern in a natural conversational setting. This makes the drill more realistic and encourages students to think about what they are saying as well as about the forms they are producing. Substitution drills are most frequently used in *Puntos en breve* to practice new verb forms. For example, (p. 63, *Instructor's Edition*):

### En la sala de clase

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

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

Cue: *nosotros*

Response: **Estudiamos mucho**.

Cue: *yo*

Response: **Estudio mucho**.

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

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

Page 36: Explain the purpose of a rapid response drill. Have students give corresponding forms.

yo: bailar, estudiar, trabajar, necesitar,...

tú: buscar, hablar, pagar, tomar

Here, in a very focused drill situation (one person at a time), students give answers as quickly as possible. Speedy response is important, since students need to learn to respond quickly in common conversational situations. This same technique also works in conversation-oriented drills. For example, **Conversación A** (p. 4):

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

1. Buenas tardes.
2. Adiós.

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

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

(e) *Transformation Drills.* In this type of activity, one type of sentence or structure is changed into another—affirmative sentences into negative sentences, declarations into questions, present tense to past (future, present perfect, and so on). For example, **Práctica B** (p. 153):

A. ¡Por eso no come nadie allí! Expresé negativamente, usando la negativa doble.

1. Hay algo interesante en el menú.

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

(f) *Input-based Activities.* Input-based activities occur with all major vocabulary and grammar topics in the student text (and in the Workbook/Laboratory Manual as well). In these activities, all or part of a grammar topic is embedded in the items of an exercise that has a content focus. For example, in **Práctica A** (p. 194), which occurs in the irregular preterites section, students are asked to tell if a series of statements about **la última Noche Vieja** is true for them or not. Here are some sample items.

1. Fui a una fiesta en casa de un amigo / una amiga.
2. Di una fiesta en mi casa.
3. No estuve en ninguna fiesta.

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

(g) *Sentence Builders*. In this type of activity, students create original sentences by selecting one word or phrase from each of the columns provided. Since the verb is usually given in the infinitive form, students must produce the required form according to the subject pronoun they select. Semantic (vocabulary) and syntactic (structural) decisions are also needed to produce logical, grammatically sound sentences. For example, see the sentence builder in **Práctica B** on page 105 of the student text. In this activity, students demonstrate a knowledge of subject-verb correspondence, the meaning of the infinitives (since not all of the verbs can be combined with all of the suggested predicates), and the conjugated verb/infinitive structure.

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

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

(h) *Dehydrated Sentences*. This type of exercise provides the main elements of a sentence and gives them in the proper order, but the verb is given in the infinitive form or omitted, articles and prepositions are usually omitted, and adjectives are given in their base (masculine singular) form—for example, **Paso 1, Práctica B** (p. 61):

**B. ¿Cómo es la familia de David?**

**Paso 1. Mire la ilustración de David en el dibujo. Complete las oraciones según el modelo.**

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

1. hijo pequeño / guapo
2. perro / feo

To do this type of activity, students must consider the grammatical and semantic relationships among the words given, add any missing words, and make any necessary changes to supply appropriate verb forms and grammatical agreement. In later chapters, other variables are added, such as giving an adverb based on italicized adjectives or the superlative of italicized adjectives.

(i) *Phrase Cues*. This type of activity is similar to dehydrated sentences in that only the base for the sentence or question is given, and students must “flesh out” the item. For example, **Práctica B** (p. 156):

**B. Profesor(a) por un día. Imagine que Ud. es el profesor / la profesora hoy. ¿Qué mandatos debe dar a la clase?**

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

1. llegar a tiempo
2. leer la lección

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

(j) *Patterned Conversations*. In this type of activity, students work in pairs to simulate a typical conversation. A model dialogue is given, and substitutions to be made in it are indicated in the activity items—for example, in **Práctica D** (p. 58), students must logically match the items listed and the persons suggested.

**D. ¡Seamos lógicos! ¿De quién son estas cosas? Con un compañero / una compañera, haga y conteste preguntas según el modelo.**

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

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

¿De quién es/son... ?

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

(k) *Story Sequences.* Exercises in which the items form a logical sequence or tell a story are continued from the First Edition of *Puntos en breve*. At times they are quite simple in format—for example, *Práctica C* (p. 53):

D. ¡Dolores es igual! Cambie Diego → Dolores.

Diego es un buen estudiante. Es listo y trabajador y estudia mucho. Es estadounidense de origen mexicano, y por eso habla español...

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

Story sequences are generally more complex in format—for example, *Práctica B* (p. 180):

B. El día de tres compañeras

Paso 1. Teresa, Evangelina y Liliana comparten un apartamento en un edificio viejo... Describa lo que hicieron, según la perspectiva de cada una.

TERESA Y EVANGELINA:

1. (nosotras) salir / de / apartamento / a / nueve
2. llegar / biblioteca / a / diez

When students have completed all items they will have created a brief narration about a typical day in the roommates' lives. The story has enough content to be accompanied by inferential comprehension items (the *¿Quién lo dijo?* annotation on p. 180) and can also be repeated with a twist: students retell the story from another point of view, as suggested in **Paso 2**.

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

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

Some cloze paragraphs are more general, but they always provide a meaningful context.

(3) **Types of Activities in the *Conversación* Sections** With the more open-ended activities of the *Conversación* sections, as with many vocabulary-building exercises, students should be encouraged to stay within the structures and vocabulary they have already studied and mastered. Clearly, however, as students try to become more creative in their responses and seek to express themselves, they are more

likely to make mistakes. (Note: Also in the **Conversación** sections are many of the previously discussed activity formats from **Vocabulario: Preparación**. Activities similar in format to some **Práctica** sections also occur, although with a much more open structure.

(a) *Questions (Preguntas)*. Questions in the **Conversación** sections relate to common knowledge (the weather, geography, history, and so on) or to students' personal experiences and opinions. You can use them as a guide to question individual students in the class; you can ask one student to question another student; or you can have students work in pairs or small groups, asking each other questions. For more ideas along these lines, see "Question/Answer (Personalized Questions)" on page 14 of this Manual.

(b) *Games*. Guessing games of all kinds work quite well in beginning language classes. They can be used from quite early on, as demonstrated by **Conversación B** (p. 87):

**B. Entrevista: Preferencias.** Try to predict the choices your instructor will make in each of the following cases. Then, using tag questions, find out if you are correct.

MODELO: El profesor / La profesora tiene...

**muchos libros** / pocos libros →

Ud. tiene muchos libros, ¿verdad?

1. El profesor / La profesora tiene...  
mucha ropa / poca ropa

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

(c) *Encuesta (Survey) Activities*. Survey activities are similar to **Entrevistas** in that students work one-on-one with others to obtain information. The survey, however, adds the twist of interviewing a number of students. Survey activities, although conversational in tone, are still relatively structured, and students can make of them what their language abilities and interest level permit. See, for example, the survey activity **Conversación B** (p. 151):

**B. Una encuesta sobre la comida.** Hágales preguntas a sus compañeros de clase para saber si toman las comidas o bebidas indicados y con qué frecuencia. Deben explicar por qué toman o no toman cierta cosa.

MODELO: la carne → E1: ¿Comes carne?

E2: No, no la como casi nunca porque tiene mucha grasa.

1. la carne  
2. los mariscos

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

(d) *Situation Activities*. Many **Conversación** section activities simply set up a situation or situations to be discussed. For example, **Conversación A** on page 269:

**A. Situaciones.** ¿Qué consejos les daría (*would you give*) a las siguientes personas si fueran (*they were*) sus amigos? Déles a todos consejos en forma de mandatos informales.

1. A Celia le encanta ir al cine, especialmente los viernes por la noche. Pero a su novio no le gusta salir...

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

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

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

## 5. *Conozca...* and Other Culture Sections

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

A special cultural section focuses on U.S. and Canadian Hispanics and cultural matters important to them. These features, called **En los Estados Unidos y el Canadá** highlight people, places, and events that showcase the rich Hispanic tradition found in the United States and Canada and its importance in the daily lives of Hispanics and non-Hispanics alike. Some of the personalities mentioned are well known, and some are not so well known. Each, however, stands out in his or her own way in a wide variety of fields: education, art, medicine, business, sports, and so on.

The first several **En los Estados Unidos y el Canadá** sections are written in English for better comprehension. Beginning with **Capítulo 6**, they are written completely in Spanish. As with **Nota cultural** sections, key words or concepts are in boldface type.

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

Finally, the revised **Conozca...** section appears at the end of the chapter immediately before the vocabulary list. The purpose of the **Conozca...** section is to deepen students' understanding of the different countries that make up the Spanish-speaking world, as well as to help them understand the great diversity in cultures that these countries represent. This section features detailed information about the chapter's country of focus, providing basic atlas-type data (the official name of the country, capital, population, currency, and languages) as well as some interesting historical, social, or geographical information. It includes profiles of famous people from each country or a significant cultural note.

Finally, a small map features the targeted country or countries of the chapter, accompanied by a small photograph of the interviewee featured in the **Entrevista cultural** portion of the video. When two countries are targeted, there are two interviewees. All interviewees are native speakers of the targeted countries.

These brief, country-specific profiles are intended to offer students a first glance at the vast expanse and diversity of the Spanish-speaking world. Instructors should use their knowledge of their program's priorities to assign these cultural capsules the proper weight and amount of time in their curriculum. Options include covering all the **Conozca...** materials briefly, selecting those that seem relevant for

particular reasons, or assigning them in part or in whole as reading outside of the class. The *Puntos en breve* website offers links relevant to each country and to specific topics covered in the **Conozca...** sections. These can be further explored or can form the basis for student presentations. When teaching the **Conozca...** sections in class, you may wish to accompany your lesson with cultural footage about the focus country from the video to accompany *Puntos en breve*.

## 6. *Vocabulario*

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

In all chapters of *Puntos en breve*, some vocabulary items—either cognates or glossed words—are used to provide humor or establish the context for an activity. These are usually not considered “active” and are not listed in the chapter **Vocabulario**, since students do not actively manipulate them. However, instructors who carefully follow the introduction of vocabulary will discover that such background vocabulary often becomes active in a later chapter, especially if it has appeared passively in a number of chapters.

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

When the same word is introduced with a new meaning, it is listed, along with the new definition, in the **Vocabulario** lists. Thus, the verb **sacar** is listed in **Capítulo 9** with the meaning *to take out* (and listed as **sacar la basura**) and in **Capítulo 10** with the meaning *to extract; to stick out (one’s tongue)*.

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

