



# Preface

*Pasaporte* is a conversation-based review text designed for advanced beginning students who need a refresher course before enrolling in second-year Spanish. Courses for this population of students have always presented a myriad of challenges to instructors. In addition to dealing with the disparate knowledge base of students at this level and the time lapse since the last Spanish course taken, we are faced with teaching a year's worth of material in one semester. With so many grammar points to cover, instructors often feel compelled to give short shrift to communicative activities and culture. This rapid treatment of so many linguistic structures leaves students with little opportunity to practice, recycle, and synthesize basic grammar or for communicative activities set in authentic cultural contexts.

As we formulated the scope and sequence for *Pasaporte*, we considered what intermediate students should be able to do when they begin second-year Spanish. Ideally, we would like them to be able to describe and compare people and places; narrate in the present, past, and future; talk about likes and dislikes; react and make recommendations; and begin to recognize how a hypothesis is expressed. With these goals in mind, we determined that the communicative functions would be presented in an intelligent and stimulating context that would encourage discussion about real-life global opportunities in which the Spanish language would be an obvious asset.

It is this real-world content featured in *Pasaporte* that makes grammar practice more interesting through its focus on opportunities to travel and work abroad. The book opens with a Global Opportunities Fair, attended by students, professionals, and other people exploring opportunities to travel, study, volunteer, or do internships in Spanish-speaking countries. The context of each subsequent chapter is based on one of the opportunities and the country in which it is offered, such as volunteerism in Ecuador, internships in Costa Rica, or teaching opportunities in the Dominican Republic. This cultural backdrop provides a context relevant to traditional and non-traditional students alike in a variety of educational settings.

*Pasaporte* addresses the challenges of this first-year review course by:

- Narrowing the focus of instruction to seven key communicative goals.
- Providing opportunities to recycle and continually practice language functions and vocabulary.
- Increasing opportunities for communicative activities through collaborative learning and a task-based approach.
- Providing a culturally rich backdrop relevant to the interests of students of all ages through the context of global opportunities.
- Empowering students to use the language to seek information and solve real-world problems.

*Pasaporte's* unique approach aims to lighten the grammar load and increase opportunities for communicative practice so that students can strengthen their understanding of key grammar points and start to improve their accuracy as they become more comfortable expressing themselves in Spanish. The grammar load is lightened by narrowing the focus to seven key communicative goals: describing, comparing, expressing likes and dislikes, narrating in the past, reacting and making recommendations, talking about the future, and recognizing how a hypothesis is expressed. All exercises and activities focus on helping students perform these functions with increasing accuracy in both oral and written work. Our objective is to help students feel a tangible sense of accomplishment as they progress through the course. Therefore, a key element in this approach is to build in consistent recycling activities that provide repeated opportunities to practice these same functions over and over throughout the course. Each chapter includes activities in which students work with the previously presented communicative goals in the context of the theme of the new chapter. From the outset, students learn the relationship between these communicative goals and the grammatical structures needed to perform them with accuracy.

Communicative Function	Grammatical Structure
<i>Describir</i>	<ul style="list-style-type: none"> <li>• agreement</li> <li>• <b>ser</b> versus <b>estar</b></li> <li>• participles as adjectives</li> </ul>
<i>Comparar</i>	<ul style="list-style-type: none"> <li>• agreement</li> <li>• <b>tan... como, tanto/a/os/as... como, más/menos... que</b></li> </ul>
<i>Reaccionar y recomendar</i>	<ul style="list-style-type: none"> <li>• subjunctive in noun clauses</li> <li>• commands</li> </ul>
<i>Narrar en el pasado</i>	<ul style="list-style-type: none"> <li>• preterite</li> <li>• imperfect</li> <li>• present and past perfect</li> <li>• <b>hace... que</b></li> </ul>
<i>Hablar de los gustos</i>	<ul style="list-style-type: none"> <li>• <b>gustar</b>-type constructions</li> <li>• indirect object pronouns</li> <li>• subjunctive after <b>me gusta que...</b></li> </ul>
<i>Hablar del futuro</i>	<ul style="list-style-type: none"> <li>• future</li> <li>• subjunctive in adverbial clauses</li> </ul>
<i>Hacer hipótesis</i> (for recognition only)	<ul style="list-style-type: none"> <li>• past subjunctive</li> <li>• conditional</li> </ul>

Secondary grammar points are highlighted in the **Pistas calientes**, or short grammar explanations, which appear alongside the activity calling for that grammar point to be used. In the *Online Learning Center (OLC)* and in the *Instructor's Manual (IM)* there are practice exercises and **Ponerlo a prueba** quizzes for each secondary point to help students ascertain their understanding of this grammar point. By doing the diagnostic **Ponerlo a prueba**, students will know if they need to study that particular point further. This allows them to focus on reviewing those points that are problematic for them.

Expressing numbers in Spanish often presents a challenge for students. To this end, we have also included a culturally based activity in every chapter that presents numerical information relevant to the topics covered in the chapter such as dates, demographics, geographical distances, and biodiversity.

## National Standards

**Communication** *Pasaporte* gives students the opportunity to use the language to complete a variety of real-world, task-based exercises. For example, in **Capítulo 5**, *Su pasaporte al Ecuador: Trabaje como voluntario*, students work with a partner to furnish the missing information in medical charts at a clinic in Ecuador and assume the role of a supervisor who must place volunteers in positions for which they are the most suited. In this same chapter, students are asked to communicate in written form as they compose cover letters to submit with their applications to a volunteer program in Ecuador. Finally, students interpret oral and written messages as they listen to native speakers describe past experiences as volunteers and read short cultural notes, advertisements, and course descriptions.

**Culture** The premise of *Pasaporte* is to pique students' curiosity about opportunities to travel, work, and study abroad. As previously mentioned, the preliminary chapter is set at the Global Opportunities Fair, where various groups recruit people for their programs to study, work, volunteer, or participate in cultural or adventure tours abroad. Each chapter explores one such program in a particular country. The chapter opens with a cultural photo and a map-based activity that highlights ten fascinating places in the target country. These places appear again in the chapters and are used to provide the context for the grammar presentation and practice. Vocabulary scenes and activities related to the chapters' countries are found throughout the text. Each chapter closes with several pages of cultural photos and culturally contextualized activities targeting listening, speaking, reading, and writing skills.

**Connections** *Pasaporte* connects the Spanish language to other content areas through the premise of the Global Opportunities Fair and the different programs highlighted in each chapter. Content from other subject areas is integrated with Spanish as students follow the participants of the Global Opportunities Fair as they seek to explore study, work, and volunteer opportunities or practice their favorite pastimes in other countries. For example, in **Capítulo 5**, students travel with medical professionals and volunteers to Ecuador, where they learn to use Spanish to describe illnesses, injuries, and the remedies often prescribed. In the second half of the chapter, the students take on the roles of volunteers who, in the process of applying to different programs, must describe their qualifications—relevant coursework in their majors, work experience, and their hobbies and interests—thereby using Spanish to connect diverse content to students' interests.

**Comparisons** Throughout *Pasaporte*, students are prompted to make comparisons between the new information they are learning about the Hispanic world and what they already know about their own world. For example, many vocabulary exercises ask students to compare a picture with a similar context from their reality. Several activities are designed to prompt personal reactions to new cultural information. Finally, the first activity of **Oportunidades globales** is often a cultural comparison activity.

**Community** *Pasaporte* offers many opportunities to extend learning beyond the classroom and into the global community. Students explore the Spanish-speaking world and complete real-world tasks using the Internet. For example, in **Capítulo 3**, they are asked to explore course offerings in universities abroad and familiarize themselves with the Sister City program as they research potential sister cities for their own town.

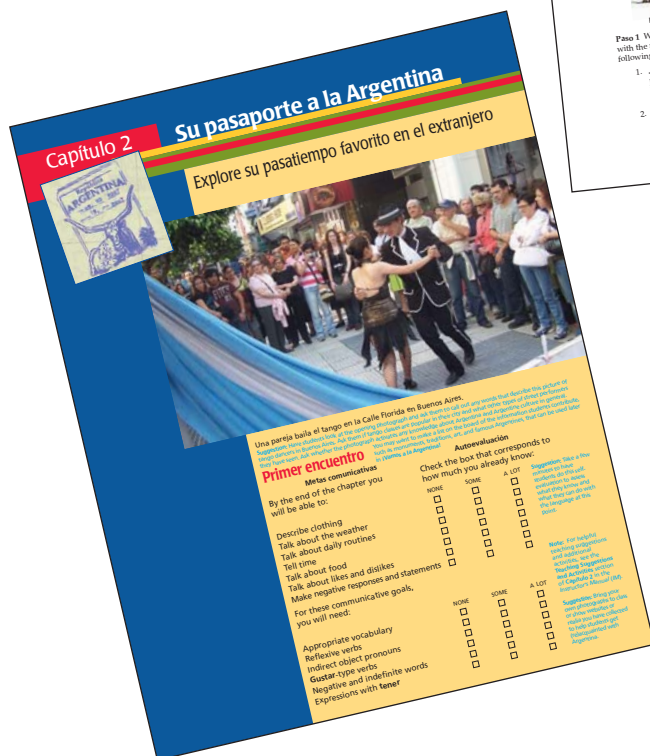
# A Guided Tour of *Pasaporte*



These materials are designed to be used in a quarter or semester intensive course for students who have had previous Spanish courses or significant contact with the language but, due to a lapse of time or other circumstances, are not quite ready for an intermediate course. These may be students who took Spanish many years prior or who took some courses at the high school level but not enough to match a first year of college-level language instruction. We have tried to design a book that is intellectually stimulating for students of all ages and backgrounds.

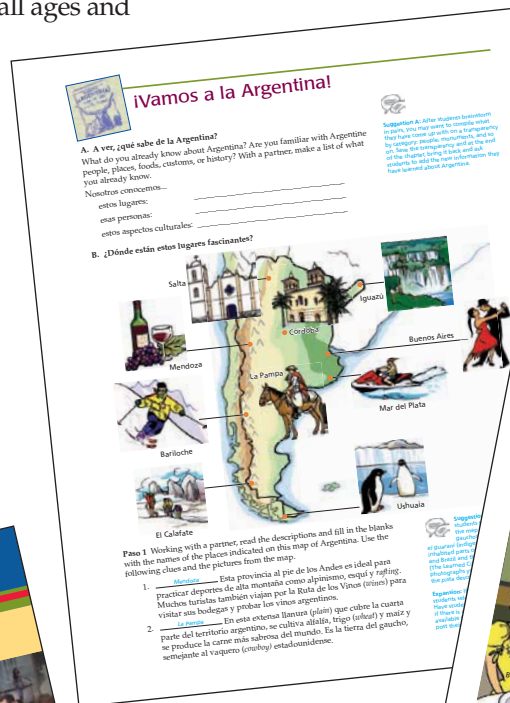
## Chapter Opener

The first page of every chapter presents a photo of the country of focus. A brief self-test asks students to quickly assess their preexisting knowledge of the linguistic functions and grammatical points that will be used throughout the chapter to complete tasks. This serves to activate the students' previous cultural and linguistic knowledge and raise their cultural and linguistic awareness.



## iVamos a... !

This map activity familiarizes students with the geography of the country of focus and presents tidbits of history and cultural information. It also sets the tone of collaborative learning as it is the first partnered task activity. Students must work together to match the ten icons on the map with the description of the city or region they represent.



## Vocabulario del tema

There are two vocabulary presentations in **Capítulos 1–7**. Active vocabulary is presented by a culturally rich drawing that depicts a scene in the country of focus. The subsequent vocabulary activities correspond to the scenes in the picture. The first is a listening comprehension activity in which students hear one of the characters in the drawing use everyday language to describe the scene. More activities and personalized questions follow, asking students to describe the picture and finally to make some comparisons with a similar context in their own country.

## Punto gramatical

There are two main grammar points presented in **Capítulos 1–7**. In the **Gramática en contexto** section, the grammar point is presented by means of a conversation or short dialogue between characters depicted in the vocabulary picture and activities. The **Explicación gramatical** is given in English so that students can quickly review the specific linguistic points. What makes our **Explicación** stand out is that students are redirected to the **Gramática en contexto**. They are asked to focus on form and underline examples of each point of the explanation to demonstrate comprehension of the concept. Finally, there is a short diagnostic exercise, **Ponerlo a prueba**, to verify comprehension before moving on to more communicative activities targeting the use of the grammar point.

## Reciclaje gramatical and Reciclaje comunicativo

Appearing in odd-numbered chapters, **Reciclaje gramatical** is dedicated to reviewing the communicative goals presented in previous and current chapters. Each exercise is identified by its communicative function.

Appearing in even-numbered chapters, **Reciclaje comunicativo** is a picture-based activity in which students are asked to recycle all previously presented communicative tasks as they describe the image.

## Oportunidades globales

In this section, students are provided with an opportunity to use all four skills to explore, describe, and react to the culture of the country of focus. **Oportunidades globales** is divided into four sections. Preceding these sections, **Introducción** gives an overview of the theme of the chapter. This paragraph is followed by two or three short comprehension questions, one of which usually asks students for a personal reaction or to draw comparisons with his or her own culture. The next section, **¡A escuchar!**, is a listening activity in which students hear a native speaker relate his or her experience with the program in which he or she is participating. Students then answer simple questions to demonstrate comprehension. In **¡A leer!**, students are presented with four beautiful photos and four short paragraphs about the places or events depicted in the photographs. To demonstrate comprehension, students must match the paragraph with the appropriate photograph and answer comprehension questions. **¡A conversar!** presents students with two oral proficiency situations to enact. In addition to recycling the grammar and vocabulary highlighted in the chapter,

**Punto gramatical: Reflexive verbs**

**Gramática en contexto**

Todos los días Barbara se despierta a las 7:00 de la mañana. Se queda en la cama por cinco minutos y entonces se levanta. Después de ducharse, se viste rápidamente; normalmente se pone pantalones y una blusa. Solo lleva ropa elegante cuando sale a la noche. Luego, despierta a Mónica, su compañera de cuarto. Mónica es un poco floja y prefiere despertarse tarde. Finalmente, Barbara sale de la casa a las 7:25 y toma el autobús. Tiene mucha prisa. Las clases de español empiezan a las 8:15.

¿Cierto o falso?

- Barbara se levanta a las 7:00 de la mañana.  CIERTO  FALSO
- A veces Barbara se viste con ropa formal.
- Mónica prefiere levantarse antes de Barbara.
- Barbara toma clase a las 8:15.

**Explicación gramatical**

**A. Reflexive verbs**  
A reflexive verb is used to indicate an action that the subject does to himself, such as bathing or dressing. The person performing the action is also the direct recipient of the action. Reflexive verbs are conjugated just like other verbs in the present tense. However, when a verb is used reflexively, it is accompanied by a reflexive pronoun (me, te, se, nos, os, or se), which agrees with the subject of the verb. Remember, in Spanish, the subject of the verb is implied but not necessarily stated. Study the following examples:

**Yo lavo los platos.** I wash the dishes. (The dishes receive the action.)  
**Yo me lavo la cara.** I wash my face. (I perform and receive the action.)

Study the reflexive pronouns and the forms of the verb *lavar*.

yo	me lavo	I wash myself
tú	te lavas	you (informal) wash yourself
él/ella, Ud.	se lava	he/she washes himself/herself, you (formal) wash yourself
nosotros/as	nos lavamos	we wash ourselves
vosotros/as	os laváis	you (informal plural in Spain) wash yourselves
ellos/ellas	se lavan	they wash themselves, you (plural) wash yourselves

**Reciclaje comunicativo**

**El álbum de fotos de Barbara**  
Meet three of the Argentinians who work for Nora at Tangoturs: Esteban, the tango teacher; Cecilia, the culinary arts teacher and guide; and Daniela, the artist.

In groups of three, look at the following photos and then alternate roles:

- Describe one of the three people pictured, following the specific instructions.
- Ask questions to get more information about the person your partner described.
- Act as the grammar monitor.

**Descripciones**  
**ESTUDIANTE A**  
Descripción: Describe Esteban, Cecilia, or Daniela, including age, physical appearance, personality, clothing, and how he or she is feeling today.  
**Hable de los platos:** Talk about a typical day for this person and what he or she has chosen to describe. Then ask two questions to get more information about that person.

**ESTUDIANTE B**: Listen carefully as **Estudiante A** talks about the person he or she has chosen to describe. Then ask two questions to get more information about that person.

**ESTUDIANTE C**: As the grammar monitor, you should listen and write down any agreement errors that **Estudiantes A** and **B** make.

**¡A escribir!** (**Estudiante C** hears and writes errors): Ella es alta y delgada y lleva una blusa roja.  
Then show your partners where they need to be more careful in terms of noun/adjective agreement. For example, in the *Modulo*, the speaker should have used the reflexive adjectives *delgado* and *rojo*. Switch roles until each member of the group has done parts A, B, and C.

**Expresiones útiles**

Alguien (Cual) [Alg.], ¡Incomentable!, ¿Qué saboro [delicioso]?, ¿Qué horrible!, ¿Que así [cual] a nivel?, the partner evasive

**Diálogos**  
In groups of three, create a dialogue between Esteban, Cecilia, and Daniela in which they talk about what they just did with Nora's students, where they are going or go to eat with them, and what they plan on ordering. Make sure to read appropriately to what each says.

**Oportunidades globales**

**Tangoturs: Tango y mucho más**

**Introducción: La diversidad de la Argentina**  
Ataque el tango es uno de los aspectos más característicos y conocidos de la Argentina, sólo es una parte de la identidad argentina. Tanto los paisajes como la cultura argentina son situaciones impresionantes de este país encantador. Después de pasar dos semanas dando cursos intensivos de español y tango, Nora siempre lleva a los estudiantes a conocer otros puntos culturales importantes del país durante una ocasión de cinco días. A Nora le fascina la historia y aprovecha cada oportunidad de compartir (share) con sus clientes algo de la rica historia de su propio país.

**Comprensión**

- ¿Por qué a Nora le gusta llevar a sus estudiantes a conocer otros lugares de la Argentina?
- ¿Tiene la ciudad donde Ud. vive algo de interés histórico que le interesaría a Nora? Explique.

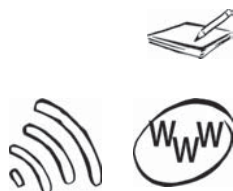
**¡A escuchar!**  
Listen as your instructor reads Nora's announcement to her students as they prepare for their final excursion. Decide if the questions that follow are true or false.

**Comprensión**

- Van a pasar tres días en la estancia y dos días en la playa.  CIERTO  FALSO
- Los estudiantes van a despertarse tarde y descansar mucho en la estancia.



the context of each situation is culturally based so that students are encouraged to use the cultural knowledge gained in the chapter to complete the task. To help students acquire sociocultural competence in everyday situations, the particular conversational skill, or **destreza conversacional**, required in each situation is called out to the student and a list of **Expresiones útiles** is provided. Finally, in **¡A escribir!**, students are asked to communicate in written form to complete a task.



### For instructors and for students:

#### Online Learning Center ([www.mhhe.com/pasaporte](http://www.mhhe.com/pasaporte))

Students can find additional practice online through this free website dedicated to *Pasaporte*. Activities to practice and test their knowledge of the vocabulary, grammar, and cultural facts are presented in each chapter at the McGraw-Hill *Online Learning Center (OLC)*. The *Audio Program* that corresponds to the listening comprehension activities found in the text are located on the *OLC*. In addition to the material specific to each chapter of *Pasaporte*, students will find coursewide content such as grammar tutorials to provide extra review of grammar points.

#### Audio Program

The *Audio Program* to accompany *Pasaporte* corresponds to **Actividad A** of each vocabulary presentation as well as to the **¡A escuchar!** activity found in the **Oportunidades globales** section. Students and instructors can access the *Audio Program* on the *Online Learning Center*.

#### Supplementary Materials to accompany Pasaporte: Grammar Exercises and Speaking Activities

This workbook provides a wide range of imaginative, classroom-tested materials that include listening comprehension activities, pronunciation practice, grammar worksheets, integrative activities, games, communicative goals practice, and many picture-based conversation activities. Although activities in the textbook are more challenging and task-based, this workbook provides additional form-focused exercises.

#### Estampillas musicales (Music CD)

The *Estampillas musicales* music CD contains six songs from the various regions featured in *Pasaporte*—Spain, the Caribbean (Dominican Republic), Mexico, the Southern Cone (Argentina and Chile), the Andes (Ecuador), and Central America (Costa Rica).

### For instructors:

#### Instructor's Edition

The *Instructor's Edition* contains detailed suggestions for executing activities in class. It also offers options for expansion and follow-up.

#### Instructor's Manual

Available on the *Instructor's Edition* of the *Online Learning Center*, the *Instructor's Manual (IM)* contains sample syllabi and lesson plans as well as sample chapter exams, which instructors can edit and customize to meet the testing needs of their particular program.

#### Audioscript

The complete transcript of the *Audio Program* is available electronically in the *Instructor's Edition* of the *Online Learning Center*.



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