

# Preface

## *Sol y viento*—The Film

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

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

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

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

## *Sol y viento: En breve*—The Textbook

Equally innovative and as interesting as the movie, the *Sol y viento: En breve* textbook is firmly framed in communicative-oriented language teaching. This brief version of the highly successful *Sol y viento* textbook (2005, McGraw-Hill) presents an easily manageable text for a number of different courses, including those for high (false) beginners, intensive courses, and courses with fewer contact hours.

✘

Completely meaning-based and drill-free, it presents the grammatical points that most instructors expect to cover in a first-year college-level Spanish course. How does it do this? *Sol y viento: En breve* borrows from the most recent innovations and research in instructed second language acquisition. Using an input-to-output approach for the presentation of vocabulary and

grammar, *Sol y viento: En breve* provides instructors and students with a clear focus on the language without sacrificing meaning; or, to look at it another way, it provides a clear focus on meaning without sacrificing a focus on the language.

In short, *Sol y viento: En breve* provides the instructor with a refreshing approach to grammar instruction and practice that fits well within the tenets of communicative language teaching. The materials allow instructors to maintain a simultaneous focus on both meaning and formal properties of language as students are engaged in learning about their classmates, their instructor, and the world around them. Paired with an exciting movie, the *Sol y viento: En breve* textbook provides students with a complete and effective

beginning Spanish course that will lead them to higher levels of proficiency in comprehension and production than they might achieve with other materials. However, *Sol y viento: En breve* is not a set of learning materials focused on vocabulary and grammar alone. As a complete learning package, it presents abundant information on cultural topics relevant to the Spanish-speaking world, as well as opportunities for students to develop their reading and writing abilities.

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

## A Guided Tour of the Textbook

### Episode Opener

The text is divided into eight units (**Episodios**) with two lessons each (**A** and **B**), for a total of 16 regular lessons. Thus, **Lecciones 1A** and **1B** correspond to **Episodio 1** of the film, **Lecciones 2A** and **2B** correspond to **Episodio 2**, and so forth. **Episodio 9** is covered in a three-page wrap-up of the film.

### Lesson Opener

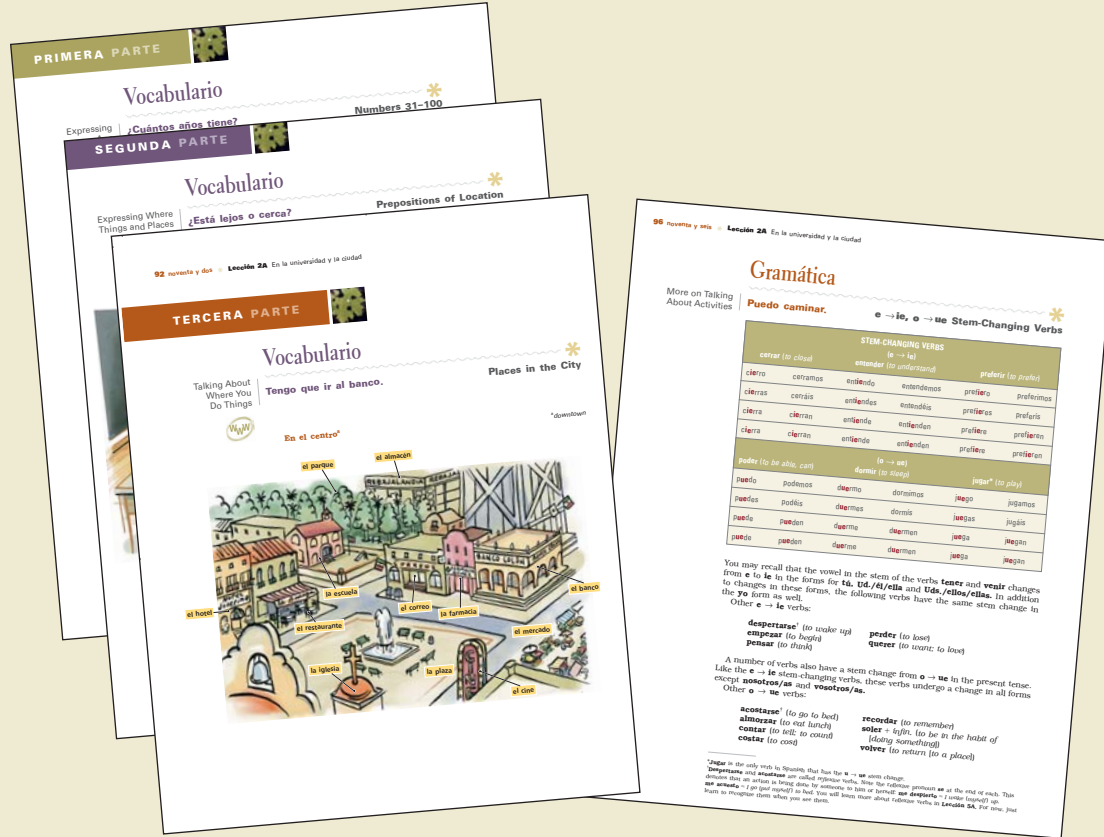
Lesson openers provide a list of goals that prepare students for what they will learn in the lesson.



xii Preface

## Lesson Organization

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



## Sol y viento

Every "B" lesson concludes with a two-page **Sol y viento** section that focuses on the story line and characters of the film with pre- and post-viewing activities.

# SOL Y VIENTO

**Antes de ver el episodio**

**Actividad A ¿Qué recuerdas?**

Indicate whether the following statements are **cierto** or **falso**, based on what you've seen so far in *Sol y viento*.

1. Jaime tiene ganas de ir a Santiago.	<input type="checkbox"/>	CIERTO	<input type="checkbox"/>	FALSO
2. Jaime ya sabe (already knows) mucho de vino.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Mario no puede llevar a Jaime al Valle del Maipo.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. El hotel donde Jaime se aloja (is staying) se llama el Hotel Bosqueque.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. Jaime necesita hablar con Andrés Sánchez de la vino club y vino.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Actividad B ¿Qué falta?**

Here is part of the exchange that you have not yet seen between Jaime, María, and Mario in front of the hotel. Select from the choices to fill in each blank.

MARÍA: Buenos días, don Jaime...  
 (Lo esperaba?)  
 JAIME: Buenos días, María. ¿Un poco.  
 (Lo esperaba?)  
 MARÍA: Buenos días, María. ¿Un poco.  
 (Lo esperaba?)  
 JAIME: Buenos días, María. ¿Un poco.  
 (Lo esperaba?)  
 MARÍA: Buenos días, María. ¿Un poco.  
 (Lo esperaba?)

1. a. chutar b. correr c. levantar peso (lift weights)  
 2. a. Quiero b. Tiene c. Puede  
 3. a. es b. no es c. está  
 4. a. continuar (cont.) b. regresar c. descansar

**Actividad C El episodio**

Now watch the episode. Don't worry if there are things you don't understand. You should be able to follow most of what happens without understanding every single word.

**Después de ver el episodio**

**Actividad A ¿Qué recuerdas?**

Answer each question according to what you remember from the episode.

- ¿Qué ejercicio hace Jaime en el parque?  
 a. juega al fútbol b. corre c. hace ejercicios aeróbicos
- ¿Cuánto cuesta el papallo de la uva? (¿Cuánto cuesta?)  
 a. tres pesos b. tres pesos c. trescientos (300) pesos
- ¿Cómo sabe (knows) Jaime el nombre de María? (¿Cómo sabe?)  
 a. el papallo de la uva b. los libros de ella c. en la tarjeta
- María trabaja en dos lugares: en la universidad y en...  
 a. el Hotel Bosqueque b. un sitio de conciertos c. el Parque Forestal
- El papallo dice que...  
 a. el amor b. la antropología c. el tiempo
- Al final del episodio, ¿quién parece tener más interés en el papallo de la uva?  
 a. Jaime b. Mario

**Actividad B ¿Lo captaste?**

Go back to **Actividad B** of **Antes de ver el episodio** to verify your answers. If you need to, watch that particular section of the episode again.

**Actividad C Utilizando el contexto**

You have already begun to learn the skill of guessing the meaning of language in context. Did you deduce the meanings of the following phrases in Italian? Watch this scene between Jaime, the boy (el muchacho), and Mario again if you think it will help.

JAIME: Le pedo un disculpas! Andrés borrado.  
 MARIANO: El señor estaba leyendo el papallo de la uva. María, ah, debe ser una suerte excepcional.

## Cultural Features

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

### Vistazo cultural

**Diseñadores\* hispanos**

For decades, a number of Hispanic designers for their elegant, high-end fashion design created a world-renowned fashion house in success on both sides of the Atlantic. Venezuela's Oscar de la Renta have been at the forefront for more than two decades. In addition to creating designs known for creating designs described as “Cuban-American,” Narciso Rodriguez gained fame for Carolyn Bessette Kennedy in 1996. His designs such as Salma Hayek and Sarah Jessica Parker. In terms of popular fashion, perhaps the best-known born entrepreneur Amancio Ortega. What started in provincial Galicia in the early sixties, has turned into an empire of more than one thousand stores worldwide and the third-largest clothing company in the world (after Gap and the Swedish H&M). Ortega's flagship store is Zara, which can be found in many Spanish cities, as well as in major cities in Europe, the United States, and Asia.



\*Designers ▲ Carolina Herrera

---

### SOL Y VIENTO: Enfoque cultural

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



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

## Additional Features

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

### DE SOL Y VIENTO

In **Episodio 2** of *Sol y viento*, you will watch a scene in which Jaime bumps into María while he's reading a fortune. Part of their exchange appears in the dialogue.

JAIIME  
¡Le \_\_\_\_\_ mil disculpas! distraído.

MUCHACHO  
El señor estaba leyendo<sup>o</sup> el periódico la suerte.<sup>c</sup>

MARÍA  
Ah. Debe ser una suerte excelente.

Based on the context of the dialogue, the verb that best completes Jaime's comment.

1. sirvo      2. me visto

\*Le... I'm sorry! (lit. A thousand pardons)

---

### Enfoque lingüístico

**Más sobre las inflexiones**

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

However, not all languages use suffixes for verbal inflections. Some Native American languages like Navajo use *prefixes* (forms attached to the *beginning* of a word or stem) to form *naalnish*. Instead of a suffix, a prefix is inserted in the *middle* of a word.

---

### MÁS VOCABULARIO

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

---

### MÁS GRAMÁTICA

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

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

¿Necesitan algo más?      Do you all need anything else?  
¿Necesitan...? Necesitan...? Necesitan...?

---

### COMUNICACIÓN ÚTIL

You can use the words **aquí** (*here*) and **allí** (*there; over there*) to talk about relationships between people, places, and things.

—¿Te gusta esta bolsa blanca que tengo **aquí**?      Do you like this white bag I have **here**?  
—Sí, pero prefiero esa roja en la mesa **allí**.      Yes, but I prefer that red one **at the table over there**.

---

### ¡Exprésate!

In addition to the expression **tener que + infinitive**, the following expressions also take infinitives:

Hay que...      One must...  
Es buena idea...      It's a good idea...  
Es necesario...      It's necessary...

---

### Detrás de la cámara




Although Jaime seems happy while talking with María, have you noticed in these beginning episodes that something seems to be gnawing at him? Is it professional? Or is it something in his personal life? Jaime has had to






## Supplements

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

### For Students and Instructors

-  Available for purchase in VHS or DVD formats, the *Instructional Version* of the *Sol y viento* film contains on-screen pre- and post-viewing activities for each episode (written by Isabel Anievas-Gamallo and Scott Tinetti). This version also contains film clips of the **De Sol y viento** features in the text, as well as additional features such as interviews with the cast and crew, a behind-the-scenes look at the filming of *Sol y viento*, and much more.
-  The *Director's Cut* is also available for those who wish to purchase it. This version of the film (in VHS or DVD formats) contains the complete, uninterrupted movie, with or without Spanish subtitles. The DVD version contains individual episodes of the film, without any on-screen activities, as well as special features.
-  McGraw-Hill is proud to partner with **Quia™** in the development of the *Sol y viento: En breve, Digital Edition*, which presents all of the content from the textbook in an engaging and interactive online format. With built-in audio, video, real-time chat feature, and robust gradebook, the *Digital Edition* is ideal for distance learning or hybrid courses.
- The *Manual de actividades* offers additional practice with vocabulary, grammar, and listening comprehension. Two distinguishing features of the *Manual* are the **¡A escuchar!** section at the

end of every “A” lesson and the **Para escribir** section at the end of every “B” lesson. **¡A escuchar!** provides in-depth listening comprehension practice, accompanied by listening strategies. **Para escribir** guides students through the process of writing, from jotting down ideas, to creating outlines and rough drafts, and finally to the reviewing and editing of the final written piece. Verb charts and an Answer Key provide excellent reference materials for students.

-  Carefully integrated with the textbook, the *Online Manual de actividades* is a robust digital version of the printed *Manual* and is easy for students to use and great for instructors who want to manage students' course work online. Identical in practice material to the print version, the *Online Manual* contains the complete audio program and provides students with automatic feedback and scoring of their work. The Instructor Workstation contains an easy-to-use gradebook and class roster system that facilitates course management.
- The *Audio Program* to accompany the *Manual* provides additional listening comprehension practice outside of the classroom.
-  The *Interactive CD-ROM to accompany Sol y viento* is available for purchase in a multiplatform format and offers students opportunities to review the vocabulary and grammar presented in the textbook, as well as the story line and characters of the *Sol y viento* film, all in an engaging multimedia environment. It also contains interactive verb charts, a glossary, and interactive maps of the Spanish-speaking world.
-  The Student Edition of the Online Learning Center Website ([www.mhhe.com/syvenbreve](http://www.mhhe.com/syvenbreve)) provides even more practice with the vocabulary and grammar presented in the textbook. It also contains useful resources, such as interactive verb charts, grammar tutorials, and the laboratory audio program.
- The *Student Viewer's Guide* is ideal for those courses in which the *Sol y viento* film is used as

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

#### **For Instructors Only**

- The annotated *Instructor's Edition* contains detailed suggestions for carrying out activities in class. It also offers options for expansion and follow-up.
- The combined *Instructor's Manual and Testing Program* expands on the methodology of the *Sol y viento: En breve* materials. Among other things, it offers suggestions for carrying out the activities in the textbook. It also contains the complete script of the *Sol y viento* film and information on using *Sol y viento: En breve* for distance learning courses. The *Testing Program* includes sample

quizzes for each lesson as well as a comprehension quiz for each episode.

- The *Picture File* contains fifty images from the film that may be used as a springboard for student discussion about the film or related topics.
- The *instructor's section* of the Online Learning Center Website ([www.mhhe.com/syvenbreve](http://www.mhhe.com/syvenbreve)) contains many digital resources to assist instructors in getting the most out of the *Sol y viento: En breve* program. Such resources include the *Instructor's Manual and Testing Program*, PowerPoint® slides, Digital Transparencies, *Picture File*, and *Audioscript*.

Because the instructor's side of the Online Learning Center is password-protected, please contact your local McGraw-Hill sales representative to obtain a password.

# Acknowledgments

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

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

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

**xvi**

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

The authors and the publisher wish to express their gratitude to the following instructors across the country, whose valuable suggestions contributed to the preparation of this program. Special thanks are due to our Advisory Panel members, who provided us valuable feedback at every step of the way, from the writing of the film's script to the development of the print and media materials. The appearance of their names in this list does not necessarily constitute their endorsement of the text or its methodology.

## Advisory Panel

Barbara Gatski, The Millbrook School  
 Kathy O'Connor, Tidewater Community College  
 Jeff Stevenson, University of Washington  
 Miguel Verano, United States Air Force Academy  
 Joseph Weyers, College of Charleston

## Reviewers

Isabel Anievas-Gamallo, San Joaquín Delta College  
 Maritza China-Thornberry, University of Southern Florida  
 Daria Cohen, Princeton University  
 Rosalinda Rivera Collins, Polk Community College  
 Georgia Decker, College of the Desert  
 Mary Ebuna, Colorado Mountain College  
 Yolanda Hernández, Community College of Southern Nevada  
 Jennifer Leeman, George Mason University  
 Gillian Lord, University of Florida, Gainesville  
 Gerardo Augusto Lorenzino, Temple University  
 Ana María Meyers, Polk Community College  
 Sue Pechter, Northwestern University  
 Stacey Powell, Auburn University  
 Jacobo Sefamí, University of California, Irvine  
 José Luis Suárez-García, Colorado State University

## Survey Participants

Catalina Aguilar, Fort Lewis College  
Shannon Álvarez, Monmouth College  
Yuly Asención, Northern Arizona University  
Larry Banducci, Cabrillo College  
Kevin Beard, Richland College  
Kathryn Birkhead, Pikes Peak Community College  
Melissa S. Bronfman, Albright College  
Carmela Bruni-Bossio, University of Alberta  
Guada Cabedo-Timmons, Western Illinois University  
Elizabeth Calvera, Virginia Tech  
Stephen J. Clark, Northern Arizona University  
José Juan Colín, University of Oklahoma  
Xuchitl N. Coso, Georgia Perimeter College  
Danion Doman, Truman State University  
Rosalba Esparragoza-Scott, Davidson College  
John L. Finan, William Rainey Harper College  
Jill R. Gauthier, Miami University-Hamilton  
María José Giménez, Dalhousie University  
Anna Hamling, University of New Brunswick  
Carmen M. Hernández, Grossmont College  
Christy P. Hyland, Washington and Jefferson College  
Shelly Jarrett-Bromberg, Miami University-Hamilton  
Valerie Job, South Plains College  
Wayne Langehennig, South Plains College

Paz Macías, Carnegie Mellon University  
Ramón Magrans, Austin Peay State University  
Jeanne Martínez, Arizona State University  
Deanna Mihaly, Emory & Henry College  
Yelgy Parada, Los Angeles City College  
Inmaculada Pertusa, Western Kentucky University  
Comfort Pratt, Texas Tech University  
Rita Ricaurte, Nebraska Wesleyan University  
Marcie Rinka, University of San Diego  
Anthony J. Robb, Rowan University  
Tara Rojas, Leeward Community College  
Tracy Rutledge, Texas Tech University  
Monica F. Sasscer, Northern Virginia Community College  
José A. Sainz, University of Mary Washington  
Jacquelyn Sandone, University of Missouri  
Rosemary Sands, St. Norbert College  
Barbara Sawhill, Oberlin College  
Melissa Stewart, Western Kentucky University  
Roy L. Tanner, Truman State University  
Silvia N. Teodorescu, Hartnell College  
Beverly Turner, Truckee Meadows Community College  
Phyllis E. VanBuren, St. Cloud State University  
Sherry Velasco, University of Kentucky  
Brenda Watts, Southwest Missouri State University