Gramática para la composición

Instructor’s Manual

2ª edición

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Georgetown University Press, Washington, D.C.
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1.1. Changes in this edition. With the success of the first edition of Gramática para la composición (2000), we were pleased to receive the invitation from the Georgetown University Press to prepare a new edition. In addition to several corrections and improvements in format, we have made the following changes.

- In response to requests, the first edition’s Prácticas individuales have been expanded by shifting them to http://www.gramaticaparalaocomposicion.com, as Prácticas electrónicas. They are now self-checking, with immediate feedback on the computer and no need to flip to answers in the back of the book. Exercises designed for in-class work or homework, however, remain in the textbook, with revisions and additions.
- Each lesson has been divided into two distinct parts to make the organization clearer to students: the Presentación of grammar or composition to be prepared for class, and the Aplicación consisting of exercises to be assigned in class.
- The Presentaciones have been thoroughly revised, and include a new feature, Gramática visual. These are images from William Bull’s Visual Grammar of Spanish, which help with distinctions that seem difficult from grammatical explanations alone.
- To improve sequencing, the lesson on questions has been moved up to Lesson 4, and Lessons 34 and 35 have been reversed. Otherwise, the original sequence of lessons and sections was kept in order to ease the transition to the new edition, although the content of many sections has been substantially rewritten for greater effectiveness with certain problem areas.
- Finally, Part 4 of this Instructor’s Manual includes more teaching and exercise suggestions for each lesson to help instructors understand learner problems and ways to address them.

1.2. The approach of “Grammar for Composition.” This book was developed for the Advanced Spanish Grammar and Composition course, which traditionally combines formal language study with writing practice. The general assumption has been that a systematic study of grammar at this level results in more accurate and powerful writing, and that guided practice with writing promotes fuller acquisition of the language.

Yet this reciprocal relationship has sometimes been lost in course materials. At one extreme are the comprehensive grammars based on the part-of-speech plan laid down by the ancient Greeks and Romans and more suited for reference than for study and practice. Exercises (if present) tend toward mechanical work, and if essays are suggested, it is with little specific preparation for the task or linkage of abstract rules to specific functions. At the other extreme, one finds composition books that deal in depth with types of writing, leading up to written projects through textual and stylistic analysis. But although they may include notes on selected difficulties, it is with the implication that the overall grammar is no longer something which students still need to acquire in order to prepare for a task, but a set of rules and tables to be consulted while editing, as it is for educated native or near-native writers.

Gramática para la composición does not treat grammar as an abstract entity studied separately for its own sake, nor does it consign it to reference alone in a composition course for students in their third or fourth year of college Spanish. Rather, it promotes systematic language development as part of the preparation for each writing task, and—as the title implies—integrates grammar into composition as a means to an end.

- In approach, it combines explanations based on linguistic research with techniques from current language teaching methodology, and it treats composition as a process, not as a one-time write-up.
- In content, it reviews morphology but also includes areas of syntax, discourse structure, vocabulary, and rhetorical strategies with which students have problems.
- In its theory, it reflects contemporary streams of second language acquisition in bringing out the discourse functions and pragmatic effects of rules and forms and in promoting their acquisition through meaningful communication in level-appropriate tasks. Particular emphases are derived from the proficiency guidelines of the American Council on the Teaching of Foreign Languages (ACTFL) for students at this level.
1.3. The proficiency of “advanced” students. But who are the students at this level, and what are their problems and needs? ACTFL developed its evaluation system on the basis of testing procedures for true proficiency, i.e., the ability to communicate spontaneously and effectively with realistic tasks. The pertinent ACTFL proficiency levels are Intermediate, Advanced, and Superior, as summarized below (based on Educational Testing Service 1982 and Omaggio 1993; see Bibliography for these and other references in this manual).

Intermediate: Unlike ACTFL. Novices at the first level, whose reliance on memorized, rehearsed material restricts what they can do, Intermediates create with language and hold their own in talking about survival-level needs and personal interests. But they tend to speak (and process input) in single sentences; and especially when dealing outside the immediate here and now, they rely on their native syntax, show frequent formal and lexical errors, and omit or confuse grammatical units—inaccuracies that often lead to miscommunication. Despite exposure to a second-year "review grammar," their active command of forms, structures, and vocabulary remains limited and insecure. In writing, they generate longer passages but with the same kinds of problems as in their speech. Their main weakness is an inability to sustain discourse: sentences tend to be short, simple, and juxtaposed, with few transitions and little informational flow for cohesive paragraphs.

Advanced: Advanced speakers take a more active role in conversation and can deal with unforeseen complications. They create discourse with growing length, coherence, and informativeness: they show strength in functions such as description, summarizing, and particularly narration, and they adopt a rhetorical structure (e.g., organization into paragraph units). They are extending their control over the grammar that makes all this possible: pronominal reference, nonpresent tenses, basic syntax, descriptive modifiers, and discourse markers and links. Yet a number of errors continue in areas like gender and agreement, verb inflection, and prepositions, and some of them may be entrenched (fossilized). There are consistent error patterns with, or skittish avoidance of, options like subordinate clauses and mood contrasts, nonreflexive se, syntactic transforms, and structures like hace...que that are pragmatically specialized and strongly different from their native language. Their vocabulary is adequate for areas in their experience but often lacks variety, and the gaps may inhibit elaboration on things they would like to say but cannot. Unlike Superiors, Advanced writers have trouble hypothesizing and supporting points of view.

Superior: Superiors have an extensive, varied vocabulary and can paraphrase around gaps. In grammar, they may show minor sporadic mistakes, but no consistent error patterns even with less frequent inflections and structures. Their fluency and command of grammatical options let them handle higher-level tasks: hypothesizing, arguing, writing research papers and critical analyses, etc. Their chief limitation is now stylistic: it is difficult for them to tailor a message socioculturally to different audiences by adopting distinct styles (registers). While their speech and writing are accurate, expressive, and capable of handling virtually any topic, they may lack the idiomatic flourishes that characterize natives and especially literary writers.

ACTFL’s proficiency levels “Intermediate, Advanced, Superior” (indicated with capitals) must not be equated with academic course labels like intermediate and advanced Spanish. As much as one would like to have Superiors for mature work like literary analyses and explorations of cultural issues, many students entering “advanced” classes (after “intermediate” or second-year ones) are in fact still ACTFL Intermediates, often “Intermediate High”: they show signs of Advanced performance but have trouble sustaining it because their base level is still Intermediate. Their own typical self-diagnosis, “I have trouble conjugating verbs,” is an honest acknowledgment of one salient aspect of their linguistic insecurity. A second group in so-called “advanced” courses has recently reached the ACTFL Advanced level, especially after an extended immersion experience, but they make mistakes that detract from their meaning and still show a variety of gaps. A third group consists of “heritage” Spanish students, representing a sprinkling or a sizable number according to local circumstances. Their proficiency may lie at any of these levels depending on their particular backgrounds; many have stellar oral skills, but less familiarity with standard written usage.

Consequently, unlike many “advanced” composition textbooks that take for granted the linguistic mastery of ACTFL Superiors and address their special stylistic needs, Gramática para la composición focuses on the problems of students who are moving toward the Advanced or Advanced High levels. These are a heterogeneous group who are still in the process of acquiring essential parts of the language, who are at the threshold where much of the language’s syntax and morphology begins to fall into place, and who need practice with the kinds of writing most appropriate for their level: the
Advanced functions of description and narration, and preparation for the Superior skills of exposition and argumentation.

1.4. **Addressing student needs: A functional selection and sequencing.** Although research is revealing interesting trends in the stages of acquisition of individual grammatical items (e.g., preterite/imperfect or ser/estar), even students at the same overall level of proficiency vary greatly in the particulars that they have acquired and choose to use. Adverbial gerunds or the control of narrative pace will be new to one student, familiar to but not actively mastered by a second, and already acquired by a third. Similarly, the contrary-to-fact conditional with si is an expressive option that one student cannot use yet (outside of controlled exercises), while a second attempts it and then needs help in correcting it; a third can use it but happens not to, and a fourth resorts to it naturally and successfully at just the right moment. Given this variation in what students have mastered, this book addresses simultaneous needs for presentation, review, and reference in a relatively full coverage of the language, and—it should be noted—its lessons cover more than any given learner will immediately apply. But they are based on a long-term error analysis of what students at this level have needed to learn or refer to, at some time, for composing and editing their work in the featured kinds of writing.

In its sequencing of the material, *Gramática para la composición* reflects a balance among three factors:

- **Linguistic precedence.** Certain forms (for example, the past subjunctive) presuppose prior learning of others (preterites) and of the structures in which they are used (subordinated clauses). The sequencing of material in this book reflects this kind of precedence to promote a smoother development.

- **Spiraling presentation.** Several areas (transition words, subordinated clauses, tense and mood relationships, prepositions, etc.) are broached at one point in connection with one function and later reentered for further development in connection with other functions. The purpose of this spiraling is twofold: to facilitate gradual acquisition of complex areas that present continuing problems at this level, and to space out points that can confuse (e.g., the kinds of se, the uses of mood) or overwhelm (prepositions, verb paradigms) when presented all at once. Eventually, though, the student finds a consolidated explanation bringing subpoints together for an overview of general principles.

- **Functional syllabus.** Each set (chapter) of lessons is oriented toward a certain type of writing and the items that converge for carrying out its functions. The types, in turn, represent a progression from basic description through narration to argumentation. This functional basis for selection and sequencing is summarized in the profile of the book given in Figure IM.a.

This functional basis is a distinctive feature of *Gramática para la composición*: each chapter’s material has been carefully selected, organized, and integrated on the basis of many years of analysis of learner problems in preparing for the featured composition. For example, for personal narration (Ch. II), students study in L(ección) 18 models and general principles (purpose, tone, point of view, organization...) for this kind of writing. But in previous lessons, they have also reviewed and gained more confidence with the tools, microskills, and expressive options they need for this task: the basic past tenses, adverbials of manner and sequence, expressing contextual information, and reporting indirect discourse—points that are not systematically linked in other kinds of textbooks for the composition course.

**PART 2: Course use**

2.1. **Syllabus and general course plan.** *Gramática para la composición* was developed on the basis of the sessions available in a typical college course meeting three hours a week for a semester, preferably on separate days to allow better absorption of the material; the book is meant to be "doable" on that basis for success with the six featured composition types. Paramount was the need to provide sufficient opportunities for steady development of writing skills, and yet allocate enough time between compositions for the process of writing—a cycle (§3.4 of this manual) of prewriting activities, composing a draft, editing
and proofing it, submitting it for feedback, and then reworking it for a more effective version. For both teacher and students, this cycle should finish for one composition before starting the next.

Consequently, after the Lección preliminar there are 36 regular lessons organized into six chapters corresponding to the six compositions. In each chapter, students work through five lessons on relevant tools culminating in a sixth lesson on the featured kind of writing. Then they begin the writing cycle for that composition while continuing through the next chapter’s lessons in preparation for the next one.

<table>
<thead>
<tr>
<th>Type of writing</th>
<th>Relevant functions</th>
<th>Supporting grammar</th>
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<tbody>
<tr>
<td>Ch. I: description</td>
<td>describing people, objects, places, actions; locating; asserting and negating attributes; joining predications.</td>
<td>review of pres. indic., nouns, adjectives; attributive patterns, copulas; basic conjunctions; negatives, locatives; use of dictionary to enrich vocabulary.</td>
</tr>
<tr>
<td>Ch. II: reporting: synopsis and instructions</td>
<td>indicating who does what to whom; giving commands and procedures; reporting statements, commands, questions as indirect discourse; summarizing a story</td>
<td>subjects and objects; verb construction (transitive, intransitive, reflexive); pronouns; subjunctive and imperative; noun clauses and mood contrasts.</td>
</tr>
<tr>
<td>Ch. III: simple personal narrative</td>
<td>backshifting to a past perspective and narrating actions and interactions; sequencing events; supplying descriptive and contextual information</td>
<td>preterite, imperfect, past subjunctive; adverbials of manner, time, sequence, reason...; the grammatical and expressive changes of narration.</td>
</tr>
<tr>
<td>Ch. IV: complex narrative</td>
<td>backshifting and foregrounding events; relating them logically; indicating duration, posteriority, anteriority, conjecture, details of aspect and manner; control of narrative pace and point of view.</td>
<td>participles and perfect tenses; gerunds and progressives; future/conditional; adverbial and conditional clauses; expressions of duration; overview of tense system and tense relationships.</td>
</tr>
<tr>
<td>Ch. V: exposition</td>
<td>defining, quantifying, classifying; comparing and contrasting; establishing, maintaining, and highlighting focus on referents; presenting and explaining with descriptive information.</td>
<td>specifiers of noun reference (determiners, adjectives, relative clauses); numbers and the grammar of quantity and measurement; nominalization, neuter, clefting; intensifiers and comparative expressions.</td>
</tr>
<tr>
<td>Ch. VI: argumentation</td>
<td>defending a thesis against alternatives; specifying abstract relationships; packaging old, new, and contrasted information; downplaying or generalizing reference to agents; considering a proposition for evaluation; indicating cause/effect; more cultivated linkage of ideas for cohesive discourse.</td>
<td>prepositions; transforming sentence structure with passives and noun phrase movements; impersonals; noun clauses and reduction to infinitives and complex nominals; constructions of reaction and evaluation; use of conjunctions, gerunds, relatives, and transitions to connect sentences/clauses.</td>
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Figure IM.a Functional profile by chapter
Each lesson has two parts:

1. Presentación of material that students prepare before class, ending in a Resumen of key points. Sometimes there are sections Un paso más and Para referencia that may be included at your discretion or left for reference.

2. Aplicación of major points from that presentation in oral and written activities (described below).

The sections of each Presentación are numbered (e.g., §17.1.2) to facilitate reference. The exercises, described below, then follow as a group (Aplicación) instead of being interspersed in the presentation, since most are integrative, drawing on several points.

A possible syllabus for a semester of approximately 43 one-hour sessions would be as follows:

- First day: highlights of Lección preliminar (L. 0).
- Second day through the next-to-last week: 36 regular sessions, one lesson per session with ongoing composition cycles, and two or three periods for examinations (see §2.3 below).
- Last two days: lessons selected from Ch. VII, Lecciones facultativas, and then review, as students complete the writing cycle for their last composition (for Ch. VI).

The course segment shown in Figure IM.b illustrates how the writing cycle for a composition (here, the composition for L. 12 at the end of Ch. II) is carried out as the class continues to move on through succeeding lessons (L. 13–18 of Ch. III) to prepare for the next one. (Syllabus session numbers here are one ahead of lesson numbers because L. 0 is covered on the first day, L. 1 on the second, etc.)

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**Figure IM.b** The writing cycle integrated into the syllabus

- Session 13: students have prepared L. 12 “Composición: Reportaje” for the day; go over techniques and prewriting exercises, peer-critique sample essays in book, assign composition (L. 12 Exercise G: “Tarea”).
- Session 14: students turn in first draft for L. 12, and have also prepared L. 13; review highlights of L. 13 and proceed to exercises in its Aplicación, doing some in class and assigning a couple for written homework.
- Session 15: students have prepared L. 14, which is conducted like L. 13, again with class practice and written homework; return first drafts of the L. 12 compositions with comments and invitations to one-on-one sessions if necessary.
- Session 16: students have prepared L. 15, which is practiced as above, and continue revising their composition.
- Session 17: students have prepared L. 16 and also turn in the final reworked version of the L. 12 composition.
- Session 18: students have prepared L. 17, and you return the graded final version of the L. 12 composition.
• Session 19: students have prepared L. 18 “Composición: Narración personal,” and do the exercises promoting brainstorming, peer critiquing, etc. For next time: draft of personal narrative (L. 18 Exercise F: “Tarea”), applying techniques studied in L. 18.

Thus, writing and reworking one composition always overlaps with preparation for the next.

Other material you might include in your course is Appendix A Distinciones, which addresses common lexical problems for English speakers. For classes with more proficient students, these could be left for reference only, but many students do need to work on these distinctions. If you wish to assign some or all of them along with the regular lessons, the following sequencing shows the approximate points where these problems have tended to arise in our students’ writing. (For instance, problems with *hit, miss, ride, and get* come up more often in narration, so these are worked into the syllabus before L. 18.) Contrasts such as *ser/estar, qué/cuál,* and *por/para* are already covered in the regular lessons (respectively, L. 3, L. 4, and L. 31).

<table>
<thead>
<tr>
<th>L. 1</th>
<th>try, stop</th>
<th>L. 13</th>
<th>hit, miss/fail</th>
<th>L. 25</th>
<th>some/little/few</th>
</tr>
</thead>
<tbody>
<tr>
<td>L. 2</td>
<td>piece, school</td>
<td>L. 14</td>
<td>take/carry/catch</td>
<td>L. 26</td>
<td>language, sign</td>
</tr>
<tr>
<td>L. 3</td>
<td>look/watch</td>
<td>L. 15</td>
<td>hold/keep, get</td>
<td>L. 27</td>
<td>only, about</td>
</tr>
<tr>
<td>L. 4</td>
<td>too/either/any, yet/still</td>
<td>L. 16</td>
<td>so/thus, next, since/because</td>
<td>L. 28</td>
<td>way/manner, subject/topic</td>
</tr>
<tr>
<td>L. 5</td>
<td>appearance, here/there</td>
<td>L. 17</td>
<td>meet, ride/drive</td>
<td>L. 29</td>
<td>same/like</td>
</tr>
<tr>
<td>L. 6</td>
<td>(composición)</td>
<td>L. 18</td>
<td>(composición)</td>
<td>L. 30</td>
<td>(composición)</td>
</tr>
<tr>
<td>L. 7</td>
<td>feel, become</td>
<td>L. 19</td>
<td>enjoy/have fun, work</td>
<td>L. 31</td>
<td>save/spend, attend</td>
</tr>
<tr>
<td>L. 8</td>
<td>leave, return, fit</td>
<td>L. 20</td>
<td>pass, play</td>
<td>L. 32</td>
<td>people, agree</td>
</tr>
<tr>
<td>L. 9</td>
<td>like/love, hurt/damage</td>
<td>L. 21</td>
<td>stick, raise/grow</td>
<td>L. 33</td>
<td>involve, ignore</td>
</tr>
<tr>
<td>L. 10</td>
<td>go/come, turn</td>
<td>L. 22</td>
<td>back, excite</td>
<td>L. 34</td>
<td>actual/real, right/wrong</td>
</tr>
<tr>
<td>L. 11</td>
<td>know/realize, ask</td>
<td>L. 23</td>
<td>time, date</td>
<td>L. 35</td>
<td>argue/fight, support</td>
</tr>
<tr>
<td>L. 12</td>
<td>(composición)</td>
<td>L. 24</td>
<td>(composición)</td>
<td>L. 36</td>
<td>(composición)</td>
</tr>
</tbody>
</table>

The book was tried out on the preceding basis—one lesson per hourly session, including one or two *Distinciones* as well—and has been fine-tuned through many years of experience. Classes with more sessions available could devote the extra days to more of the exercises and to prewriting activities, periodic review, small group work, additional essays or compositions. In courses with fewer sessions, on the other hand, you might delete or deemphasize initial lessons if a diagnostic essay or quiz indicates less need to review that material.

Note: The above plan assumes a course devoted to Spanish grammar and composition. Instructors of courses that combine composition with conversation might wish to focus on speaking and writing skills in separate semesters (as many specialists would recommend) or on different days, supplementing *Gramática para la composición* with an oral-intensive package.

### 2.2. The exercises

Current language teaching methodology favors meaningful, contextualized, communicative tasks that use the language for personal expression (see Aski 2003). This book offers a variety of such activities to apply the major points of each lesson in a progression to successively higher levels of discourse and writing skills. There are eight types.

1. **Prácticas electrónicas**: These are discrete-point, form-focused, and self-checking. After typing their responses, users click on “Confirm,” receive an identification of errors to correct, and can then click to see the correct answers. Students should use them to check their comprehension of key points after studying each *Presentación*, to resolve difficulties with basic forms, and to review continuing problem areas later. In this second edition, the *Prácticas* have been moved to http://www.gramatica paralacomposicion.com in order to expand them without increasing the length of the book. They are intended for outside individual work (like lab work); class time should always be devoted to communicative tasks that promote a deeper level of acquisition through application.

2. **Actividades**: While the focus of the book is on writing, these oral activities for pairs, small groups, or the full class are included for warm-up and brainstorming for expressive options. (Many of the *Ejercicios*, described below, can also be carried out orally.) Additional oral activities are given in the lesson notes of Part 4 of this manual; note especially the *Actividades cooperativas*, which require exchanges of information in student pairs. We place them in this manual, instead of the textbook,
because each student must not see the other’s script. You make photocopied handouts of each script 
(Persona A, Persona B) and distribute a different one to each member of a pair. Then, students must 
use face-to-face negotiation and collaboration to resolve their information gap. When time is running 
short, an Actividad cooperativa may be postponed to the next lesson as an integrative review.

3. Ejercicios: These require active manipulation of a message. As preparation for discourse, they 
operate at the sentence level, but require attention to meaning and options for expressing it. Some em-
phazise microskills such as editing and sentence combining, but most encourage self-expression (e.g., 
through completion or continuation) and unlike the Prácticas, most permit multiple responses (there 
are no “set answers”). Many can be conducted orally at a fast pace, although weaker students may want 
occasional written reinforcement on the board.

Bear in mind that your students may be used to courses that overemphasize word- and sentence-
level tasks, and many still feel most comfortable with discrete-point, right-or-wrong, and even mindless 
drills or worksheets on forms. In this book, the Prácticas and Ejercicios are meant only as transitions to 
work at the discourse level (Ejercicios textuales, Adaptación de texto, Ensayos, Composiciones). ACTFL In-
termediates in the class may therefore need help in becoming more sensitive to textual coherence and 
linkage in these latter kinds of work.

4. Ejercicios textuales: Unlike the simpler Ejercicios, these form a contextualized discourse. The 
sentences are related to each other, with topic, reference, context, tense, and other information being 
carried over. This kind of discourse linkage may be the “given” to be applied to form and content, or it 
may in the information to be interpreted and imposed on the sequence.

5. Adaptaciones de textos: These are also textual, but require that students rework whole pas-
sages to alter aspects such as point of view, time perspective, and type of discourse. Note that this 
book gives special emphasis to the change of direct to indirect discourse for several reasons. First, this 
reinforces reading and writing skills as the writer processes meaning and determines what should be 
altered, and how. Second, reporting what people say and think is a normal communicative function 
(something that we do daily with our language, and that students must master in Spanish), and it is 
also a vital component in the narrative skill to be developed by Intermediate Highs and perfected by 
the Advanced. Third, it is highly integrative and requires attention to overall features of discourse and 
context. It is in this personal retelling of material that so much of the grammatical machinery falls into 
place and takes on real value. Although the Adaptaciones are best assigned as homework, some should 
be started in class as a group activity so that students grasp the procedure and, in later lessons, the 
options for interpreting. Where appropriate, students might be encouraged to add their own original continuations.

6. Ensayos and Composiciones: The lesson essays are more limited in scope than the chapter 
compositions. The former—descriptive summaries, statements of position, short letters, etc.—focus 
on guided writing at the paragraph level, with suggested topics, strategies, and content. They help to 
prepare for the later composiciones, which are open-ended, might run to two double-spaced pages, and 
will be revised in a rewrite. You should indicate your preference (if different from the book’s sugges-
tions) for the length of the essays and compositions, and students should learn to control their writing 
within those limits, since longer is not necessarily better.

7. Ejercicios de composición: The composition lessons provide prewriting practice to prepare for 
starting compositions. They include cues for brainstorming in small groups or pairs, editing exercises 
to strengthen proofreading skills and vocabulary enrichment, native models to study, and sample student 
compositions to discuss for peer correction. You should remind students to always include these 
Modelos and sample compositions (Revisión) in their preparation for the day.

8. Ejercicios sobre Distinciones: Appendix B offers exercises on the Distinciones of Appendix A. The 
exercises are separated from the explanations because this promotes better study of the latter first. De-
spite the traditional fill-in format, the exercises require sensitivity to sentential context, admit multiple 
answers for discussion of meaning, and therefore cannot be self-checking. If you assign Distinciones 
and their corresponding exercises, confirm student answers in class. (They can be checked orally rather 
quickly.)

These types of exercises are summarized in Figure IM.c.
<table>
<thead>
<tr>
<th>Exercise type</th>
<th>Focus</th>
<th>Usual tasks</th>
<th>Mainly intended for</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Prácticas</strong></td>
<td>form</td>
<td>manipulation of forms</td>
<td>individuals (self-checking, CD-ROM)</td>
</tr>
<tr>
<td><strong>electrónicas</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Actividades</strong></td>
<td>oral communication</td>
<td>cued generation of ideas, negotiation across an information gap.</td>
<td>whole class, groups, usually pairs</td>
</tr>
<tr>
<td><strong>Ejercicios</strong></td>
<td>sentence level</td>
<td>personal response or completion, editing &amp; revision, cued writing,</td>
<td>whole class, groups, pairs, homework</td>
</tr>
<tr>
<td></td>
<td></td>
<td>identification of relationships, elaboration of basic idea, expansion,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>definition, translation.</td>
<td></td>
</tr>
<tr>
<td><strong>Ejercicios textuales</strong></td>
<td>discourse level (text)</td>
<td>personal completion, cued paragraph writing, reporting, cloze, translation, sentence combining.</td>
<td>groups, homework</td>
</tr>
<tr>
<td><strong>Adaptación de texto</strong></td>
<td>discourse level (text)</td>
<td>changing perspective or mode of reporting, amplifying text, translation, interpretation</td>
<td>homework (sometimes started or illustrated in class)</td>
</tr>
<tr>
<td><strong>Ensayos</strong></td>
<td>discourse level (text): paragraphs</td>
<td>guided personalized self-expression</td>
<td>homework</td>
</tr>
<tr>
<td><strong>Composiciones</strong></td>
<td>discourse level (text)</td>
<td>open-ended personalized self-expression</td>
<td>homework</td>
</tr>
<tr>
<td><strong>Modelos de composición</strong></td>
<td>discourse level (text)</td>
<td>analysis of techniques</td>
<td>whole class, groups</td>
</tr>
<tr>
<td><strong>Revisión</strong></td>
<td>discourse level (text)</td>
<td>peer revision</td>
<td>whole class, groups</td>
</tr>
<tr>
<td><strong>Ejercicios de Distinciones</strong></td>
<td>word distinctions in sentential contexts</td>
<td>fill in blanks</td>
<td>individual or whole class, checked in class</td>
</tr>
</tbody>
</table>

**Figure IM.c** Summary of exercise types

Remember that in each end-of-lesson Aplicación, (1) exercises are listed by type (Actividades, then Ejercicios, etc.) but **do not need be taken up in that order**; and (2) most lessons offer more exercises than you can use in any single session. Consequently, you will need to select and sequence them for your class according to your judgment of student needs and a pedagogically effective flow for the session. Assign some exercises (especially open-ended and textually based ones) for written homework, and postpone one or two to the following session(s) for reentry and review. In Part 4 of this manual we indicate exercises that have been especially effective for our own students, but you should always take time to plan your own selection and sequencing. Keep in mind, too, that whenever possible, exercises can and **should** be done spontaneously in class, given only preparation of the Presentación. Others might require some specific preparation (e.g., looking up vocabulary), and these will be better for homework or review.

**2.3. Testing.** The best breaks for full-period tests are after Chapters III and VI for two exams (midterm and final), or preferably after Chapters II, IV, and VI for three course exams (including the final). You should base the tests on the exercise types that you have covered, using a balanced mixture of discrete-point work (like the Prácticas), meaningful manipulation or completion of sentences, and global adaptation of discourse. Because of the time needed for expressive (free) writing, it is recommended that hourly tests incorporating other tasks require at most a brief essay, if any, and that a full composi-
tion be postponed to a longer test period such as the final exam following Chapter VI, with a topic that allows recourse to most of the techniques that have been practiced (e.g., exposition and argumentation with a supportive narrative anecdote). Alternatively, you may prefer to devote all test periods to a timed composition instead of directly examining specific usages or microskills.

The way that tests, compositions, and other work count in the final grade should be explicit to students from the start, especially in a course like this one in which they will invest a great deal of effort. You may have a grading component system with which you already feel comfortable, but a simple yet balanced one that has worked well for us with this book is the following:

- 25% written homework (12.5%) and daily evaluations (12.5%)
- 25% the six compositions (2 versions = 2 grades each, total of 12 grades)
- 25% average of the first two exams (after Ch. II and IV)
- 25% third exam (final, based on Ch. V–VI + in-class composition)

For further ideas on course setup, see the authors’ own syllabi for Spanish 319 at their websites:
- http://www.wfu.edu/~whitley
- http://www.wfu.edu/~gonzall

**PART 3: Methodology**

There continues to be a great deal of discussion in language teaching about how to present, practice, and evaluate a host of items and functions when contact time with the students always seems insufficient. Below we review several issues of general methodology that have been especially relevant for this course.

### 3.1. The treatment of grammar in language learning

There are two kinds of linguistic knowledge: explicit knowledge about the language, and implicit knowledge or competence, which has been honed into an automatic skill with it. Implicit knowledge is what underlies true communicative competence and proficiency in speaking and writing. Explicit knowledge is not sufficient in itself: one can cite rules for verb forms but remain unable to negotiate a purchase, tell a story, or write an appropriate letter. Nor is it necessary: we all learn the grammar of our native language through input, internalizing its rules without memorizing them from explicit statements. But it has been widely assumed that for adult learners, an explicit presentation of relevant grammar can lead to implicit knowledge as a kind of short-cut alternative to experiential learning.

Among specialists, however, the pendulum has swung back and forth on this issue. In the grammar-and-translation approach that dominated language teaching until a few decades ago, explicit grammar was overemphasized. Based on nineteenth-century approaches to teaching Latin, this method consisted in having students memorize rules and paradigms, recite them, identify forms in readings (‘third-person plural pluperfect subjunctive’), and use this knowledge to translate, generally from the second or foreign language (L2) to students’ first or native language (L1). Actual communication in the L2 was not a goal, and little implicit knowledge resulted. Traces of this approach survive, as when students are asked to chant whole conjugations (“amo amas amas amamos amas aman”) and to translate instead of composing their own story or essay; but in most quarters grammar-and-translation has been displaced by newer methods emphasizing active communication in the language.

A common base for these communicative methods has been the monitor model of S. Krashen (Dulay, Burt, & Krashen 1982). Among other hypotheses, this model proposed that the real grammar (competence) behind one’s creative ability to communicate in L2 is subconsciously acquired from input (listening, reading), just as in L1 acquisition. Grammar that is studied explicitly is not acquired but only learned, and instead of passing into competence, it goes to the Monitor, a kind of mental module that can only watch over and correct one’s output, not help to generate it. By this theory, it is through exposure to communication in the language that students internalize the principles of using adjectives with nouns; studying tables and rules for adjectival agreement does not contribute to this ability but only feeds into self-correction of form that has little to do with the expression of meaning.

This model has been influential but also misinterpreted (see Whitley 1993, 1997). Assuming a dichotomy between (monitored) form and (communicated) meaning, some concluded that errors of
form aren’t important except as a stylistic matter, and that “learned” grammar and therefore “form-focused instruction” are irrelevant to learning to communicate. Many textbook writers therefore shrank their grammatical presentations to more “streamlined” statements that looked simpler but were also simplistic. Others revamped “Grammar and Composition” courses so as to focus on principles of writing, reducing grammar to matters of form to review during editing, its only apparent function in the Monitor Model. Instructors were even advised to dispense with grammar entirely, and some editors came to believe in “grammarless composition.”

Even among proponents of the Monitor Model, these subsequent developments seemed extreme. Terrell (1991), who adapted the Monitor Model for his Natural Approach, showed that the presumed dichotomy between “form” and “meaning” is untenable, since errors of form do affect intelligibility to native speakers. He held that explicit grammar instruction (if applied properly) is helpful or even essential in focusing students on patterns they are to acquire from input. Moreover, Krashen & Terrell (1983) admitted that learners who had already acquired basic communication skills (i.e., intermediate and advanced students) could indeed benefit from explicit grammar instruction, especially for “academic writing”—i.e., composition. VanPatten (1987) similarly outlined a curriculum that gave increasing weight to formal grammar study, arguing that with proper presentation and application it can be “mapped” into students’ implicit grammar rather than just staying in the Monitor. More recently, other scholars (Melles 1997, Doughty & Willliams 1998, Ellis 2002) have argued that “form-focused instruction” is useful or even essential in communicative language teaching: the difference from grammar-and-translation is not the absence of grammar, but the way it is presented and applied.

What does this debate mean for the advanced composition course? “Grammarless composition” could only result in a list of uninflected unconnected words, such as a grocery list; on the other hand, traditional approaches did overemphasize grammar for its own sake. The philosophy of this book is that students at this level do benefit from explicit grammar study provided that it is functionally tied to realistic communicative tasks and not studied as an end in itself—in our view, the real thrust of the rejection of grammar-and-translation. In addition, as in the Natural Approach (Terrell et al. 1986), this grammar is studied outside of class so that class time is devoted to activities that promote expressive skills incorporating that grammar.

3.2. Presenting new material: A sample plan. Some teachers enjoy discussing and analyzing grammar, and they apparently expect the same of their students when they ask questions like “¿Qué significa el imperfecto?” This use of language to talk about language is called METALANGUAGE, and it is quite appropriate for linguistics courses in which students already have an intuitive mastery of the language and an interest in pursuing research on advanced questions. But it is not a normal communicative function (Spanish speakers just don’t go around asking each other “¿Qué significa el imperfecto?”) and it is less appropriate for courses intended to develop this mastery in the first place. The way to determine whether students understand the imperfect after reading a description of it is through their success in realistic narrative tasks.

Thus, we strongly recommend that each lesson’s Presentación be assigned for prior study to minimize the need for “metalanguage” monologues in class. Advanced students can and should prepare the material outside of class and should come ready to put its main points to work. Grammatical terms are explained in context and summarized in the Glosario/Índice (Appendix D). In class, you might briefly point out special difficulties or reinforce main points with examples or input-rich “teacher talk” (e.g., briefly share what you used to do as a child, with imperfects, then invite a student to do the same), but it is important that students take the main responsibility for preparing the material so that most of the session can be devoted to true communication by and among the students—not metalanguage. The following general class plan may be useful:

**SAMPLE LESSON PLAN**

1. Return/take up papers, chat, comment briefly on selected problems.
2. Short daily evaluation to check comprehension of the Presentación (e.g., four short questions, no more than two min.).
3. Review and warm-up: re-enter recent material with an Actividad Cooperativa or unused exercise from previous lessons, or describe a scene (transparency) and record observations as an infor-
3.3. Maintaining the pace for language acquisition. A language’s grammar runs broad and deep, and no one course can cover it in its entirety. Lower levels focus on the basics and downplay (or omit entirely) explanations of passives, pluperfect subjunctives, alternative word orders, and prepositional nuances. After all, these are peripheral for Novice and Low Intermediate communication, and continuing students should encounter them in the next course. But expectations rise for the advanced course: students now need even the “peripherals” in their reading, writing, and preparation for serious use of the language, and this may be their last systematic study of the language (as opposed to literature and culture). Moreover, departments assume that this course will consolidate students’ control of grammar after years of different selections and treatments of “central” and “peripheral” areas in previous study. Hence, a major factor in this book’s organization was to make systematic coverage for the selected functions feasible in one semester.

Even so, it is very tempting to slow down and give more time to, say, preterite/imperfect when students fail to show mastery in one pass. Before tossing the syllabus to the winds, though, and dropping later material or other kinds of writing, remember that it is normal for students to continue having problems with the material for several reasons.

1. To the extent that the distinction between (learned) “explicit knowledge” and (acquired) “implicit knowledge” is valid, the former can be crammed into short-term memory (as for a test) while it takes more time for the latter to emerge. Students can drill past-tense morphology and memorize rules; but inevitably they make mistakes when they move beyond controlled exercises to expressive work like compositions where focus shifts more to content than to form. Yet it is in this kind of communicative work—composing a story and then reworking it—where they develop implicit knowledge as they try out hypotheses (sometimes wrong ones) about how to apply general rules to specific meanings and situations. The errors last until experience with trying out the language to convey one’s own messages yields useful implicit knowledge. The solution, then, is to continue to subsequent lessons that keep reinforcing the role of past tenses in new situations that encourage their use, not to spend another session on the rules to keep rehashing them.

2. In their “interlanguage” version of the foreign language or L2, students draw upon more than the rules they have studied. First, there is knowledge transferred from their native language, which helps sometimes but interferes in cases like the Spanish tense system. Students who are used to a single past tense in English naturally tend to merge preterite and imperfect at first, or use them interchangeably, or generalize one at the expense of the other, or wrongly attach them to crutches like “was going, used to go.” Second, there are natural developmental errors: like children learning Spanish natively, adult students overgeneralize and simplify patterns (*yo trabajo, *andaron, *sentió). Third, to cope with uncertainty, they try out compensatory communication strategies: e.g., use the imperfect with ser, estar, and after mientras, otherwise play it safe with the preterite. These problems cannot be eliminated in just one or two sessions, but only through continuing input and practice with past tenses in their natural context, narration, and in conjunction with the other tools of narration that continue to be presented.

3. Finally, acquisition is driven by communicative need, not mere exposure to L2. A major thrust of proficiency research has been that despite contact with the past tenses since the first year of study, learners do not show much accuracy with them until the Advanced level. One needs to progress from speaking in single sentences in the here-and-now and in simple adjacency pairs (question + answer, assertion + reaction) to narrating whole discourse with temporal sequencing in order for past tenses...
(and tense and aspect distinctions in general) to come to have genuine meaning or personal usefulness. While the study of relevant grammar helps prepare for composition, it is the act of composing and reworking one’s ideas in speech and writing that really promotes acquisition of grammar.

It follows that not all points will be mastered right away: some may only be acquired later when students return to them to work out the meanings they want to communicate in their own writing. For example, after preparing L. 13 on past tense morphology, students should have a good grasp of most forms, and it is best to move on to exercises that build on that basis, resolving problems as they come up naturally in context. Oddities like *cupe* will be acquired as the need arises later. Classes that pause to recite forms and rules or to keep analyzing past-tense morphology are engaging in metalanguage that is not the best use of available time for language acquisition and preparation for writing.

In short, incomplete mastery after a first pass is not sufficient reason to stay on a lesson until students “get it.” On the practical side, a rehash is boring for what they know (explicitly) already; it also sends the message that they are no longer responsible for their learning. When the teacher maintains a challenging pace, students tend to keep up; when their coach slows down, so do they, and *without necessarily learning better*. Dwelling too long on an item halts progress toward new material and tasks that reenter old material in a natural way and that promote acquisition of implicit knowledge. In a book like this one that recycles major points, the lesson that introduces a usage will not be the last opportunity for students to refine their control of the grammar they truly need for their own communication.

3.4. The treatment of composition. Composition has often been treated as a thing or *product*, “a composition” that one writes up (perhaps with little preparation for the task) and turns in for a single evaluation. In recent decades, it has been seen more as a *process*, the act of “composing” one’s ideas and reworking them to improve their impact on the reader. The latter view, *process-based composition*, emphasizes the approach shown in Figure IM.d (cf. L. 6).

![Figure IM.d](image-url)

3.4. The treatment of composition.

Ideally, steps 5 and 6 might continue: a writer would keep reworking his/her ideas in response to readers’ reactions until they were in their best possible form. In reality, most courses only have time for one rewrite, which is the constraint that we assume in this book: after appropriate preparation (*prewriting*), students compose their ideas on a subject, revise and correct their text, turn it in for the instructor’s feedback, and then work to improve it in the rewrite. What has especially promoted this process is the personal computer: the Web facilitates any preliminary research needed, and word-processing permits any degree of revision and correction before submission. Even this last step can remain electronic when the document is emailed to the instructor’s computer to be “marked” with “Insert Comment,” without benefit of pen and paper.

While most writing-intensive books today assume process-based composition, there is less consensus on how much its techniques need to be described and practiced in a Spanish course. Some textbook writers have opted for an extensive treatment, explaining “from ground up” the general principles of composition and rhetoric, adding an orientation to word-processing tools and providing for several sessions of prewriting and revision activities for each composition. But in the feedback that we received from our students, they considered such coverage an unnecessary (and boring) repeat of freshman English composition. They were more interested in the specifically Spanish tools for success-
ful writing, and indicated that they felt ready to write after a one-session review of each type of writing and the special challenges of carrying it out in Spanish.

Accordingly, we assume the following approach to composition in this book:

1. Preparation (before class) of the composition lesson (L. 6, 12, 18, 24, 30, 36).
   - key characteristics (purpose, tone, organization...), main options, problems and solutions.
   - particular points of Spanish usage: kind of language, expressive options, special vocabulary.
   - *para escribir*: a review of the writing process, hints on how to begin, checklist for revision.
   - study of a sample composition by a native writer and also a sample student composition.

2. A single class session on prewriting.
   - quick comprehension check (daily evaluation) of main points from the lesson.
   - exercises on vocabulary.
   - brainstorming activity.
   - analysis of features of the sample composition by a native writer.
   - peer editing (§3.6 below) and discussion (small groups, then full class) of the sample student composition.

3. Composition (at home, after class):
   - compose text, then edit and proofread it (Figure IM.d).
   - turn in this first version by the next class session (Figure IM.b).
   - after the first version is returned with instructor’s feedback, revise for the final version.

If you feel that your class needs more time to discuss a composition as a group, consider adding a lab session since spending more class sessions on prewriting will mean cutting the preparation for the other types of compositions for the course, and therefore decreasing its value for the many kinds of writing expected of students in other Spanish courses.

3.5. Themes and topics. Another issue for which we relied on student feedback was that of topics to write about. Some books adopt a thematic approach in which each chapter is linked to one overall subject, e.g., *el medio ambiente, la familia contemporánea, la salud...* They provide a vocabulary list for discussing the subject and a specific question (or list of questions) for everyone to address. This approach can be effective in conversation courses, but for composition our students firmly indicated that they preferred the freedom to choose their own topics. As advanced students, after (a) a few pointers on topic selection in the composition lesson, and (b) some guidance with the use of dictionaries (L. 5–6), they have never had serious problems in settling on an appropriate subject or locating the vocabulary they needed to deal with it.

Thus, as noted earlier, this book’s organization is functional rather than thematic, and although the examples and exercises range over a variety of subjects, in their compositions students write about whatever interests them for a certain genre—given the guidelines presented in the lesson. Thus, for argumentation (L. 36), a recent class produced persuasive essays on the problems of working mothers, moral standards in the movie industry, gun control, cafeteria food, teacher salaries, political correctness, the Palestinian situation, the role of “Greeks” in college life, capital punishment, vegetarianism, the threat to endangered species, the legalization of marijuana, etc. You may prefer to recommend specific topics, but at least permit selection from a list, since some topics will interest certain individuals more than others—and since variety will result in more interesting reading for you!

3.6. Correcting and grading written work. Any composition course is inherently writing-intensive: students expect their writing to improve, and that requires abundant practice and continuous feedback. After each session throughout the course, they should have at least a couple of exercises assigned for written work in order to continue practicing particular items and applying them to self-expression, and for most sessions, they are also simultaneously working on their compositions. *Both* kinds of outside writing, “micro” (focused skill exercises) and “macro” (whole essays and compositions) are essential for strengthening their writing ability.

Thus, your students must understand from the outset that developing proficiency and confidence in writing Spanish takes a lot of hard work. So should you, their instructor. With discrete-point exercises, the task is simple; in fact, when there is only one possible answer, self-correction is preferable, as with this book’s *Prácticas* that have been digitized this second edition. But the most effective writing
tasks for deeper language acquisition are open-ended, encouraging individual expression for which there can be no answer key or set answers; and grading those can become a time-consuming chore that overwhelms the instructor.

The research on correction and grading is extensive but inconclusive. Some authorities (VanPatten 1986, Semke 1984) have disputed the need for overt correction, while others (Omaggio 1993, Chan 2006) have endorsed signaling errors for students themselves to correct. Some have defended analytical scoring (Birckbichler 1981), which separately evaluates aspects such as content, organization, and form; others (Magnan 1985, Canale et al. 1988) have advocated holistic scoring, assigning a single overall grade, as better and of course simpler. Thus, analytical scorers might take the criteria shown in Figure 1M.e and assign point values out of 100 to each component, or they might elaborate the “good”/“not good” definitions into specific descriptions of what constitutes performance graded as A, B, C, D, and F. Holistic scorers, on the other hand, might include some form of Figure 1M.e in the syllabus as a general indication of what they will be looking for, but otherwise make a single integrated judgment (of A, A–, B +, etc.) of overall success for each paper without separating the components. (We use both kinds: holistic on homework and compositions, analytical on the exam.)

<table>
<thead>
<tr>
<th>components</th>
<th>not good</th>
<th>good</th>
</tr>
</thead>
<tbody>
<tr>
<td>application of material</td>
<td>didn’t follow instructions; unsuccessful application of what was studied</td>
<td>carried out the assignment fully and promptly according to instructions; incorporated feedback; applied the material fully and effectively.</td>
</tr>
<tr>
<td>vocabulary</td>
<td>overreliance on plain, ordinary words (bueno, persona…); misuse of dictionary (L. 5); little effort to improve and expand vocabulary</td>
<td>successful use of more precise, expressive words/idioms; adoption of relevant vocabularies presented in the lessons and Distinciones in preparation for writing.</td>
</tr>
<tr>
<td>content &amp; organization</td>
<td>general statements with few supporting details; careless or confusing development of ideas; unclear or even unintelligible expression</td>
<td>expressive, clear statements; effective organization and transitions; good flow of ideas across sentences and paragraphs with interesting, informative, creative details</td>
</tr>
<tr>
<td>grammar</td>
<td>little progress; errors persist after being pointed out; failure to master basics like verb and pronoun forms; goofs like “el mujer” that are inexcusable at this level.</td>
<td>accuracy with forms and increasingly, their meaning and function; success in resolving problems; more powerful and interesting writing due to effective use of structures practiced for a given lesson, or in the chapter for a composition</td>
</tr>
</tbody>
</table>

Yet a third technique, selective scoring, marks errors in general but focuses on success with one featured point at a time (e.g., agreement, or a specific tense featured in the lesson) for grading purposes. Teachers themselves show different preferences on this issue, and so do students, who often expect fuller feedback on what’s wrong with their writing than teachers realize (Leki 1991). Appropriate techniques also depend on the nature of the course: many studies that have been cited in this debate were based on beginning foreign language students or on students writing in their native language, and it is difficult to extrapolate findings for either group to the advanced foreign language student, who has acquired more than the beginner but far less than the native.

In practice, most instructors develop intermediate positions, recognizing that errors are part of the hypothesis-testing of language acquisition (see Gregersen 2003) but that feedback is essential to that process. The feedback should include both positive encouragement of students’ successes and an
indication of problems; but the assessment of those problems is relative to the situation, and many of us are guided by principles such as the following:

**Observation 1:** Native speakers generally ignore mistakes in the give-and-take of conversation when these do not affect comprehension; but in formal writing, errors become more irritating, especially as they accumulate in extended text.

**Implication:** Minor errors can often be disregarded in oral work; but in writing they need to be pointed out, with persistent ones receiving more attention than sporadic ones.

**Observation 2:** Errors in spelling, in gender and agreement (*la problema*), and in lexis (such as English imports presumably excused by quotation marks) are expected from beginners, far less so from students with more experience with the language.

**Implication:** Let students know that frequent errors of these types are inappropriate at the advanced level and should decrease if genuine learning is taking place. Such errors are inexcusable when writers can proofread their work and use a dictionary or spelling/grammar checker.

**Observation 3:** Even relatively advanced students are unlikely to have acquired low-frequency oddities (e.g., *quepo*), complex rules (mood in adverbial and conditional clauses), distinctions beyond their own experience (the various Spanish words for ‘argue’ or ‘handle’), and subtle expressive preferences (*irse en coche* for ‘drive away’ instead of the English calque *manejar lejos*); but they are capable of mastering these with sufficient attention to them.

**Implication:** Correct such mistakes at first appearance in a constructive way (without counting off for them); but expect students to learn from the correction and to show increasing accuracy, especially once the relevant points have been systematically taken up and practiced. Students who keep making the same errors are not progressing in their command over the language.

**Observation 4:** Errors in form can and do make a difference in a highly inflected language like Spanish. Using *dijo* for *dio* in a story suddenly injects the narrator at an odd point; *se siente mal* for *se siente mal* expresses a different mood or a distinct action that is funny in context; *Marta se gusta* depicts a strange image that is far from the intended *A Marta le gusta*; and the English-based *te quieren ir* (for *quieren que vayas*) means nothing at all to Spanish speakers.

**Implication:** In your feedback, make it clear that such errors are not just “improper grammar” or “misagreement” but convey different meanings; and as a reader, react honestly to contextually odd senses, nonsequiturs, and unintelligible passages (including those that are “intelligible” only through back-translation into English). Students are motivated to strive for greater accuracy when they understand the effect of errors on their meaning and the impact on their reader.

Assessing the quality of a composition and pointing out specific strengths and weaknesses entails a lot of work. To ease the burden, some authorities (Gaudiani 1981) have advocated **peer correction of peer editing**, whereby class members discuss and revise each other’s written work in small groups. Collaborative writing programs in networked computers have made this procedure easier: teamwork is possible from brainstorming through creation to revision and correction, before anything ever has to be printed out. Such group-work definitely has its advantages. When examining and reworking others’ compositions, students can hone proofreading skills, improve the monitoring function, and develop a better understanding of what readers expect—and of what writers must anticipate. Peers also help catch each other’s mistakes before they appear on the final draft. And when substituted for teacher grading, peer correction might also mean fewer papers for you, their instructor, to have to evaluate outside of class.

On the other hand, peer correction also has some drawbacks:

- If papers are peer-edited in class, discussing two or three can consume an entire session, and discussing a whole set will take days. This means less time for activities fostering acquisition of the material needed for writing other kinds of composition; and as a result, grammar is forced into a mere reference role—rules and paradigms to consult (and then forget) when editing, instead of resources to gain control over in preparation for the writing process.

- Students can be good critics of a paper’s general expository success, but cannot yet take their instructor’s place in perceiving numerous language problems. They accept “Spanglish” syntax that would baffle natives (*Te quieren ir*), miss awkward or wordy phrasings that have a better Spanish equivalent, and tolerate choppy discourse (“Mi madre es muy buena. Mi madre es simpática. Ella es alta...”) that should be linked better at this level. Students should learn to
see their work from the viewpoint of the reader; but only the teacher can assume the role of a native or native-like reader.

- Peer correction of papers from members of the class can create needless stress. Whether as "product" or as "process," composition is a very personal creation; and as deflating as your red marks can be, peer critiques can arouse feelings of defensiveness or loss of face, even when anonymity has been agreed on. Many students also assume that if the expert who is teaching them assigns something to improve their ability and counts it as part of their grade, they are entitled to his/her own prompt, direct, professional feedback and evaluation.

Consequently, we do not see peer correction as a substitute for teacher grading, although it does serve as a useful prewriting activity if writers entail no personal risk and readers receive guidance about what to focus on. To that end, all composition lessons in this book include checklists and unretouched samples from anonymous students of advanced grammar and composition who gave their permission for this use.

If there is little alternative to teacher grading, there are ways to lighten the load:

1. Expect students to resolve lingering problems through their own individual review (including work with the Prácticas). Remember that this is not an introductory course; when dealing with verbs, for example, your job is to promote and evaluate Advanced-level use of the Spanish tense system for more effective oral and written communication; it is not to keep correcting errors in basic preterite morphology that students ought to have mastered by this point.

2. Conduct exercises orally whenever possible:
   a. Elicit full-class responses when answers are limited, and pose a few illustrative questions to individuals for open-ended questions. Correct miscommunications orally in a natural, unobtrusive way ("¿Cómo?" or "¿Quiere usted decir...?"). Since writing on the board takes more time and often veers off into tangents, limit it to when written confirmation is necessary (as with odd spellings) and/or when writing skills are being focused on.
   b. Choose class activities that students themselves can carry out in small groups or pairs.

3. Reserve for homework those exercises (or continuations of exercises) that will take more time, thought, and dictionary work, then take them up and grade them holistically, signaling errors but not correcting them.

4. With a composition, read the draft and signal errors, but also add comments as a reader, as positive and encouraging as possible, on content and organization. After students correct the indicated weaknesses in their rewrite, assign the final version a holistic grade based on overall success and the resolution of both grammatical and expository problems. We also advise assigning a separate grade to each version, because this encourages a stronger effort on the first version, motivating students to proofread better and decreasing the work needed on the rewrite.

Suggestions (3) and (4) for written work outside the class can ease your load by returning the responsibility for correction to your students, who can learn from it. Some teachers signal errors by just underlining or circling them, but research shows that students then misunderstand what needs to be changed—tense, mood, agreement, wording, spelling, etc. (Frantzen & Rissel 1987). Much more useful is an agreed-on code, brief enough to be manageable but extensive enough to cue the most common problems. One that we have used with success is shown in the Símbolos para la corrección (in the introduction “To the Student”), which you may use as is or adapt as desired. On the other hand, if the problem is consistent (rather than a sporadic “accident”) or if it might be unclear to the student from your symbol alone, refer him/her to the appropriate section in the book with a note like “§1.4.” (See Part 5 of this manual for a sectional listing that will be more convenient to you than the textbook’s Glosario/Índice for students.) If the problem is particularly serious, invite the student to a one-on-one conference with you. However the feedback is given, it must be prompt: both homework and composition drafts should be turned in punctually and returned in the next session in order to be of optimal value to students.

Finally, digital resources can also help reduce errors and promote acquisition. Below, we summarize our experiences with four of them.

1. **Online dictionaries.** These can be more convenient than a large desk dictionary, but many are just data bases that simplistically match words and meanings without attention to nuance and usage.
Students should keep in mind the advice offered in the book’s introduction “To the Student” for any kind of dictionary.

2. **Spell checkers and grammar checkers.** These aids began as options, but today they are standard features in word-processing programs, and their use cannot reasonably be excluded. Since they point out certain mechanical errors for writer correction, they can lighten your grading load while also alerting students to the kinds of errors they commonly make (and need to monitor better). On the other hand, checkers vary in their power to discern problems, and even the best of them are insensitive to context and meaning. *Sentió* is nonexistent and is easily flagged from an electronic data base of Spanish words and forms; *sentó* does exist but the checker will probably not recognize it as an error for *sintió* (or for *se sintió*, or for *se sentó*, or for *senté* or *sentía* or *sentaba*...). Likewise, *la ama* is an error if meant as article + noun, but perfectly grammatical as pronoun + verb, and not all programs can parse the string for the difference. Or to take an example from English, one grammar checker objected to the title “A study of how meaning is created by sign processes” and because of its programmer’s personal bias against passives, suggested the meaningless substitute “Sign processes create a study of how meaning.” Like mature writers, students at this level must learn to accept this degree of unreliability in an aid that they can accept or overrule in their better judgment of what they actually mean in the language.

3. **The Web.** For the purposes of a Spanish grammar and composition course, there is nothing wrong with students using the Web as a quick source of properly cited information for their essays (as opposed to a quick source of ready-made essays that are submitted as their own work, which is quite a different matter). In fact, the Web has another use that you might pass along to your students: a rough guide to current L2 usage. For example, a student wondering which is more typical of Spanish, *carezco* or *me falta*, can type each into a search engine, enclosing a group like *me falta* in quote marks to hold it together as a unit, and specifying Spanish pages only (in “Advanced Search”). As of this writing, *me falta* turns up 10 times as many hits as *carezco*. Likewise, in checking whether *cepillarse los dientes* is more typical than *cepillarse sus dientes*, the user finds the former over 1000 times more frequent. There are obvious drawbacks to this method since it gives only a rough idea of frequency (a finer analysis would be needed to determine which variant is favored for which contexts and which senses), but it does give students another source of input for language acquisition and it can reduce the number of things you must mark up in their work.

4. **Electronic translators.** This is one resource that you will *not* want students to use in your course. Online translation programs are provided free of charge at several websites: just compose in English, copy the text and paste it in, click on any desired language, and the text is instantly converted to a quasi-intelligible translation. Despite their poor quality and likely violation of your honor code, online translators have become a big temptation to foreign-language students when they are in a hurry to finish their homework and assume it will go unnoticed. Instead of making accusations that will be difficult to prove, you should remind students that resort to online translators only hurts them, not you, by subverting the very skill development that they signed up for in your course.

The teaching of composition, and of foreign language composition in particular, continues to evolve, and numerous issues remain. (For a summary of research, see Reichelt 2001.) Whatever your policies may be on the issues we have explored here, one basic truth remains: in any writing-intensive course, *both* parties must understand their mutual commitment to a lot of hard work and discipline: there is just no way around that, because one only learns to write by writing—and writing for someone who is going to read it and respond. At the very least, though, much of the burden of correction can be placed on the students, who can learn from their errors and monitor them better in the future.

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**PART 4: Specific notes and additional activities for each lesson**

In this section we offer tips for dealing with each lesson’s material and with common problems it poses to English-speaking students. We also provide additional *Actividades* for oral practice (or for review in a later session) and indicate the exercises that have proven especially useful to our own students as classwork, homework, and preparation for oral verification in the following session. Remember that exercises are sequenced by type in the book (*Actividades*, then *Ejercicios*, then *Ejercicios textuales*) but
they need not be used in that order during class. You may want to experiment with different combinations and sequencings for the best mix for your classes, but these notes may be helpful when you’re using the book for the first time.

Whichever activities and assignments you choose, each session should be devoted to communicative practice with the material and conducted at a quick, challenging pace; otherwise, there won’t be time for an effective range of activities. Keep teacher monologues to a minimum: it is one thing to briefly correct an error, and quite another to pause in mid-exercise to walk over to the board and give an improvised minilecture recapitulating the point for one or two students who perhaps did not prepare sufficiently or who remain confused by a couple of points. In our experience, such extended corrections for student X cause other students Y and Z to lose interest and deprive them of the further practice they need and were ready for, and it may also fail to help X if he/she just feels more frustrated in front of his/her peers. Whether in grammar or in composition, it is more effective to treat an individual’s problems individually, e.g., after class in your office or even before class after they have read the presentation of the material.

Note that in many of the additional activities described below, we suggest graphics (in addition to the Figuras and the Gramática visual in the book). These can be pictures from magazines or posters, but you will find that transparencies or computer-projected slide presentations (using clipart, scanned pictures, digital photos, or images from the Web) are well worth the preparation time, because once created, they are convenient for reuse in the future.

**FIRST DAY + LECCIÓN 0 (PRELIMINAR)**

Briefly go over your syllabus/policy sheet with students. You may also wish to assign for the end of the first week a diagnostic essay in order to get a preliminary idea of the proficiency level and relative strengths and weaknesses of each student. Write a positive response to each one, without assigning a grade or marking errors on this first writing sample. Possible directions:

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**Ensayo Autobiográfico**

Para la próxima sesión, escriba un ensayo autobiográfico en español que me diga algo sobre usted. Incluya la información siguiente, más otros datos de interés que quiera incluir para presentarse.

1. nombre, edad.
2. su trasfondo (‘background’): dónde nació, dónde ha vivido.
3. sus intereses, pasatiempos, personalidad; filosofía personal; algún aspecto personal que sea distintivo.
4. cómo se interesó en el español; sus objetivos actuales en estudiarlo.
5. los cursos universitarios de español que ha tomado ya y que está tomando este semestre.
6. cualquier pregunta o duda sobre este curso que usted quiera mencionarme ahora, al principio del semestre.

Este ensayo no es una composición normal: no lo voy a corregir ni calificar con nota. Sirve como una muestra inicial de su habilidad de escribir y también como una presentación que me ayuda a conocer a mis estudiantes.

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An alternative to an initial essay is to give a quiz (likewise not counted for a grade) of about 40 multiple-choice items based on your college’s intermediate-level course. No multiple-choice test can gauge writing ability, but as long as the scores are compared to the group’s overall average, we have found that the results do have some predictive value for individuals who are starting the class with a weaker foundation.

On the first day, we also proceed to L. 0 (Lección preliminar: Ortografía y puntuación), copying its basic points and exercises on a handout since students may not have obtained their books yet. This allows the class to proceed to L. 1 on the second day, saving time, and immediately eases students into material they are comfortable with, since they already know how to spell outloud in Spanish. But some aspects of
punctuation, spelling changes, and accentuation may be less familiar, and to correct orally in class they need to be able to identify them in Spanish. The following “information gap” activity applies the material to oral communication and can be used during this session or as review during the next.

Actividad cooperativa: have students form pairs, and distribute photocopies of the following scripts to them so that each pair member has a different version.

**Persona A: contactos comerciales**

Ustedes son socios de negocios y tienen un nuevo producto que anunciar, “Tecnoguantes”. Por teléfono, cada uno le dicta una lista de contactos importantes para la publicidad. Muchos de los nombres tienen ambigüedades ortográficas, así que es necesario que usted los deletree y que su compañero los confirme. Sigan el modelo:

MODELO: (Ana Sáenz, 2-32-03):

Usted: — “Ana Sáenz”, a mayúscula, ene, a, ese mayúscula, a con tilde, e, ene, zeta. Número dos, treinta y dos, cero tres.


Usted: — Sí. El próximo nombre es...

<table>
<thead>
<tr>
<th>Persona A en su comunicación con Persona B:</th>
<th>Persona B en su comunicación con Persona A:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. César Jiménez, 3-30-13</td>
<td>5. ______________________________</td>
</tr>
<tr>
<td>2. Yolanda Sahagún, 5-14-71</td>
<td>6. ______________________________</td>
</tr>
<tr>
<td>4. Esteban Kraus, 8-51-09</td>
<td>8. ______________________________</td>
</tr>
</tbody>
</table>

**Persona B: contactos comerciales**

Ustedes son socios de negocios y tienen un nuevo producto que anunciar, “Tecnoguantes”. Por teléfono, cada uno le dicta una lista de contactos importantes para la publicidad. Muchos de los nombres tienen ambigüedades ortográficas, así que es necesario que usted los deletree y que su compañero los confirme. Sigan el modelo:

MODELO: (Ana Sáenz, 2-32-03):

Usted: — “Ana Sáenz”, a mayúscula, ene, a, ese mayúscula, a con tilde, e, ene, zeta. Número dos, treinta y dos, cero tres.


Usted: — Sí. El próximo nombre es...

<table>
<thead>
<tr>
<th>Persona A en su comunicación con Persona B:</th>
<th>Persona B en su comunicación con Persona A:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ______________________________</td>
<td>5. Regina Ibáñez, 4-21-29</td>
</tr>
<tr>
<td>2. ______________________________</td>
<td>6. Oswaldo Garaikoetxea, 6-45-82</td>
</tr>
<tr>
<td>3. ______________________________</td>
<td>7. Humberto Caballé, 2-02-73</td>
</tr>
</tbody>
</table>

• Suggested exercises in the book: Classwork: A–D (at least some in each group); Homework: E.

**LECCIÓN I**

The infinitive and present indicative are review material for students at this level, although we have seen continuing problems with the following points:
1. confusion of conjugations, e.g., volvamos for volvemos. Students must learn that this is an error in meaning, not just form. Some must also rid themselves of an odd habit of stressing endings ("ha-BLO, ha-BLAS, ha-BLA... ": "ha-BLO" doesn’t mean 'I talk,' but 'he/she talked,' and an incorrect feel for Spanish stress will make it impossible to anticipate stem changes—and much else.

2. **verb + verb.** For some reason, this frequent construction (traditionally called conjugación perifrásica) is a major gap in many students’s proficiency, and we suggest that they commit the list in §1.4.1 to memory.

For contextualized practice, the following activity can be useful:

**Actividad:** bring graphics of actions and cue with “¿Qué hace(n)?” (Use, and expect as responses, the simple present to discourage overreliance on English-like present progressives.) Include scenes (e.g., of a marriage, graduation, purchases, preparations for trips...) for which you can invite speculation using **verb + verb:** “¿Qué van a hacer? ¿Qué piensan hacer? ¿Qué acaban de hacer?”

- **Suggested exercises in the book:** Classwork: A or G, D (at least some in each group), E, H1; Homework: B, C (at least some), H2; Prepare F.

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**LECCIÓN 2**

This lesson should also be mostly review, although certain details of morphology are seldom pointed out in lower-level courses. Make sure that students understand from the beginning (a) that they should strive for more specific, expressive nouns and adjectives for better description and (b) that frequent gender and agreement errors are less tolerated at this level, especially in any work that the writer has had the chance to proofread.

The following additional activities can contextualize practice:

**Actividades:** 1. Bring or project a couple of pictures and have students identify and describe the objects or people in them, cueing with “¿Qué hay aquí? ¿Qué ven ustedes? ¿Qué es? ¿Cómo es?” Your choice of verbs (haber, ser, parecer...) will prepare students for L. 3, but the focus should be on the nouns, articles, adjectives, and agreement. This technique is as effective in advanced Spanish as in elementary study, but at this level, students should try to supply more descriptive detail and organize their observations more coherently (“Hay una mujer alta y bonita que parece ser la jefa”) instead of just giving loose identifications (“Una mujer. Es alta. Bonita. Es jefa”).

2. Have students focus on a visible object or area of the room or campus, perhaps something very ordinary they’ve never paid much attention to, and describe it in as much detail as possible. Don’t be content with bland comments (“Es un edificio. Es grande...”); help them sharpen their observation skills and expand their vocabulary of descriptive adjectives and precise nouns.

- **Suggested exercises in the book:** Classwork: A (at least some categories), D, G; Homework: E, F, H; Prepare B or I (these may require some dictionary work outside of class).

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**LECCIÓN 3**

The verbs in this lesson are fundamental for description and location, but many students still have problems with ser/estar/haber and show little command of other copulas like quedar, situarse, parecer and verbs of becoming. Note that explanations of ser/estar in terms of “permanent/temporary” or “essence/condition” are matters for metaphysical debate and are frustratingly unreliable cues for trying to distinguish copulas. (“Tree leaves are green” = permanent essence? temporary condition?) Some cases remain difficult to explain, but linguistic research long ago (Navas Ruiz 1963, Bull 1965) showed that the notions of ‘norm’ vs. ‘change or deviation from the norm’ best characterize the contrast between ser and estar (see the Gramática visual examples in the book), and are most helpful to students in getting them to this perspective.
We have included a variety of exercises for class and homework, but although fill-in-the-blanks and sentence completions sensitize students to copula differences, the goal here is successful description and location, and by far the most useful exercise is teacher-guided description. So try to devote most of your class time to the following kind of activity, projecting your images so that everyone can see them clearly and so that you can cue details to be described.

Actividad: bring graphics (pictures of people, objects, places, weather) for identification, description, and location. The pictures should have enough detail (including color) to show noteworthy characteristics, both as apparent norms and as apparent changes. Focus on “¿Qué hay...? ¿Qué es...? ¿Cómo es...? ¿Dónde está...? ¿Cómo está...?, ¿Cómo parece...? ¿Qué tiempo hace!” Be alert to students who are not processing the copula and who respond with the wrong perspective (as in “¿Cómo es este basquetbolista?” “Está muy contento”).

• Suggested exercises in the book: Classwork: A, C, E or F; Homework: I1–2, J; Prepare H.

LECCIÓN 4

The structures in this lesson are basic in communication, but most students encounter details they have not acquired from prior study. Key differences between Spanish and English to watch out for: “multiple negation,” the adverb/preposition/adjective distinction in words for location, the very different usage of a and en, and question words like qué/cuál. As with copulas (L. 3), narrowly focused mechanical exercises have limited usefulness for acquiring these tools and for successfully applying them to one’s communication, and for that reason we recommend that more class time be devoted to integrative activities such as the following:

Actividad: project images of graphics (scenes, maps) to practice location, reinforcing the distinctions of L. 3 and 4 in your cues (“¿Dónde hay/está/se encuentra...? ¿A qué distancia está...?”) and prompting students to conjoin related items where appropriate.

Actividad cooperativa: have students form pairs, and distribute photocopies of the scripts in Figures IM.f and IM.g so that each pair member has a different version. Make sure students carry out the exercise through speech alone; this is likely to be a new kind of experience for them, and you might even have them sit on their hands to avoid the natural impulse to gesture.
¡Dibuje esto! Persona A
A continuación se dan dos banderas (son de Cuba o Puerto Rico y de Panamá, respectivamente, pero no las identifique Ud. como tales hasta terminar el ejercicio). Su compañero tiene en su hoja dos rectángulos correspondientes en blanco, indicados como ‘Bandera 1’ y ‘Bandera 2’. Explíquele cómo debe dibujar cada bandera. El truco está en usar instrucciones verbales con copulativos y palabras locativas (hay un(a)...en..., el/la...está en..., etc.), sin gestos manuales; ¡no use las manos!

Después, su compañero (Persona B) hace lo mismo, dirigiéndole a Ud. con las banderas 3 y 4.

![Image](Figure IM.f First script for L 4)
¡Dibuje esto! Persona B

A continuación se dan dos rectángulos que representan banderas (1, 2). Dibújelas siguiendo las instrucciones de su compañero (Persona A), que tienen que ser verbales, no manuales. Luego, Ud. hace lo mismo, dándole instrucciones a su compañero para que dibuje las banderas 3 y 4 (que son de Honduras y Chile, respectivamente). Recuerde que el truco está en usar instrucciones verbales con copulativos y palabras locativas (hay un(a)... en..., el/la...está en..., etc.) sin gestos manuales; ¡no use las manos!

Bandera 1

Bandera 2

Bandera 3

Bandera 4

Figure IM.g Second script for L. 4

As for questions, these are more typical of face-to-face conversation than of formal writing, and yet deserve practice at the advanced level, since students were seldom invited to create questions in their other courses. If the exercises in the book (such as the interview with LaBamba) seem too simple, substitute the following Actividad cooperativa, which is more contextual and discourse-based.

Actividad cooperativa: have students form pairs, and distribute photocopies of the following scripts (or similarly prepared texts of your choice) to them so that each pair member has a different version.

(Adapted from El País internacional, 28/10/91, p. 19, 24.)
¿Qué oíste? Persona A

Dramaticen la situación siguiente. Ustedes son secretarios encargados de transcribir segmentos de un noticiero. Cada uno escucha la grabación de la emisión radiofónica, pero no logra comprender ciertas palabras y hay lagunas (“____?____”) en su transcripción. Hágale preguntas apropiadas a su compañero para completar su versión.

1ª noticia

El Parlamento ___?___ se pronunció el martes 22 de octubre mayoritariamente (___?___ votos a favor frente a 26 en contra) por la puesta en marcha de un código de buena conducta. En concreto, el nuevo código refleja la lucha contra ___?___ de que son víctimas muchas ___?___ en sus puestos de trabajo. En el documento aprobado se dice que los sindicatos y empresarios deben emprender “acciones de sensibilización sobre el comportamiento ___?___ que atenta contra la dignidad de las personas”.

2ª noticia

El famoso golfista español Severiano Ballesteros se salió al fin con la suya e igualó el récord de ___?___ triunfos del surafricano Gary Player en el Campeonato. La victoria le permitió a Ballesteros auparse al cuarto puesto en la clasificación ___?___ al rebasar al australiano Greg Norman. De esta manera, los ___?___ copan los lugares de honor, ya que el primero le corresponde al galés ___?___, el segundo a ___?___ y el tercero al inglés Nick Faldo.

De paso, Ballesteros amplió su diferencia al frente de la del actual circuito europeo por ganancias, ya que sumó otros ___?___ euros (unos 275.600 dólares) a los 609.430 (unos 771.000 dólares) que ya tenía.

¿Qué oíste? Persona B

Dramaticen la situación siguiente. Ustedes son secretarios encargados de transcribir segmentos de un noticiero. Cada uno escucha la grabación de la emisión radiofónica, pero no alcanza a comprender ciertas palabras y hay lagunas (“____?____”) en su transcripción. Hágale preguntas apropiadas a su compañero para completar su versión.

1ª noticia

El Parlamento Europeo se pronunció el martes ___?___ de octubre mayoritariamente (196 votos a favor frente a ___?___ en contra) por la puesta en marcha de un código de buena conducta. En concreto, el nuevo código refleja la lucha contra el acoso sexual de que son víctimas muchas mujeres en sus puestos de trabajo. En el documento aprobado se dice que los ___?___ deben emprender “____?____ sobre el comportamiento incorrecto que atenta contra la dignidad de ___?____”.

2ª noticia

El famoso golfista ___?___ Severiano Ballesteros se salió al fin con la suya e igualó el récord de cinco triunfos del surafricano Gary Player en el Campeonato. La victoria le permitió a Ballesteros auparse al ___?___ puesto en la clasificación mundial al rebasar al australiano ___?____. De esta manera, los europeos copan los lugares de honor, ya que el primero le corresponde al galés Ian Woosnam, el segundo a José María Olazábal y el tercero al inglés Nick Faldo.

De paso, Ballesteros amplió su ___?___ al frente de la del actual circuito europeo por ganancias, ya que sumó otros 217.860 euros (unos 275.600 dólares) a los 609.430 (unos 771.000 dólares) que ya tenía.

• Suggested exercises in the book: Classwork: B or C, D, F–G, J (or ¿Qué oíste?, above); Homework: K or M; Prepare H, L, described as a possible essay topic, can instead be used as an oral activity if you bring in or project for students the artwork you want them to describe. This kind of in-class work is especially helpful to weaker students in order to model to them the kinds of detailed, coherent, interesting description and locative identification that you expect.

Note: in this session on L. 4, remind students to bring bilingual dictionaries to class for L. 5.
LECCIÓN 5

Students rely on dictionaries to expand their vocabulary, but dictionaries can also be abused, resulting in bizarre miscommunications. The pointers given in the introduction “To the Student” alerted students to the inadequacies of skimpy dictionaries and the need for a fuller one in this course; L. 5 continues with how to interpret what dictionaries show, and how to locate the right word to convey a meaning. Be alert in this session for students who still misinterpret that information, or whose dictionaries do not represent it well, so that they can correct these problems before starting their first composition (at the end of the next lesson). To reinforce the presentation, you might use the following activity:

**Actividad:** using a photocopier, or a scanner for computer projection, prepare transparencies of a few relatively complex bilingual dictionary entries of the type illustrated in this lesson, and have students identify part of speech, transitivity, semantic distinctions, idioms, special technical senses, etc. A great many problems in composition can be headed off when students understand from the start the distinctions that dictionaries indicate between different senses and applications. But use this activity only as an introduction; spend most of the session on hands-on dictionary work with the exercises.

- **Suggested exercises in the book:** Classwork: B–E, G; Homework H, I; Prepare F, I, or K (K can be useful for improving description but can be very challenging to weaker students).

Note: the next lesson (L. 6) is on composition. During this session (on L. 5), remind students to always include a composition lesson’s Modelo y análisis and Revisión in their preparation; it should not be necessary to devote valuable class time to reading these samples in class before being able to discuss them.

LECCIÓN 6

Review the importance of subject, purpose, and tone in a descriptive essay by choosing one of the examples in §6.1 and by having students indicate what they might bring out, downplay, or ignore in a description of it for each situation. Since they may feel somewhat insecure with this first composition, the plans in §6.3 may be useful. Point out the tools (and options) for description in §6.4–6.5.1: many students overuse simple copula + adjective structures while others go to the opposite extreme, focusing on a person’s typical actions while neglecting the quick brushstrokes that adjectives provide in a description. Remind students of Actividad A in L. 3 as an idea of the kinds of things to observe in a person.

For the sample student compositions (exercise E) given for peer editing, have students form small groups and evaluate one of them for its success in four respects: contenido, organización, expresión de ideas, and gramática/ortografía. Since they have already read this passage, they should be able to offer their suggestions for how it could be improved. Have them focus on their reactions as readers in order to remember the kinds of things to anticipate when beginning their own compositions. (This procedure is also recommended for peer editing in other composition lessons: L. 12, 18, 24, 30, 36.)

On the first version of their composition for this lesson, your students will show a variety of strengths and weaknesses, but one consistent problem we have noticed is that when some students sit down to start writing about a person, they forget the preparation in this chapter, and instead start writing about what the person has done in life or what has happened to him/her instead of what he/she is like. They then overreach themselves by trying to narrate prematurely, without shedding much descriptive light on their subject. Remind them that they will have ample practice with narration later (Ch. III–IV); for this composition they should sharpen their observational skills and concentrate on description.

- **Suggested exercises in the book:** Classwork: (B), C–E; Homework: F (the composition).
LECCIÓN 7

This lesson starts an important three-lesson sequence on the tools for indicating who does what to whom, a necessity for the next kind of composition and for communication in general. A few students still have trouble in identifying subjects and objects, which is why our alternate terms verber (verbador) and verbed (verbado) may be useful. Most do recall true reflexives (mirar/mirarse) and meaning-changing reflexives (ir/irse). The former can be easily and quickly reviewed with the usual mirror technique (“yo me veo…”) or with graphics of people doing things to themselves, while meaning-changing reflexives seem unpredictable to English speakers and are best memorized. What tends to be wholly new to students are the following points from this lesson:

1. “personal a,” which is not a redundant frill, but a necessity in a language with movable subjects (invitan los padres ≠ invitan a los padres);
2. the reflexive/nonreflexive contrast in verbs like bañarse, vestirse, acercarse etc., which are not inherent reflexives (as they are usually presented at lower levels) but contrast with ordinary transitive versions: lo baña, la viste, acerca la silla.
3. the intransitivizing reflexive, which actually seems to be the most frequent use of reflexives in Spanish but is virtually never commented on at lower levels of study. (The impersonal/passive se, by the way, will be focused on in Chapter VI in connection with argumentation.)

It is hard to explain “intransitivization” without a lot of abstract metalanguage. Bring it down to a more concrete level for language acquisition with an activity such as the following one before proceeding to the book’s exercises:

Actividad: On the board or by projection, show a double list ((a) = things vs. (b) = humans) with action verbs in infinitive form, e.g., (a) la silla mover, acercar, volcar; la tiza romper; las luces apagar, encender; la puerta abrir, cerrar. (b) el estudiante lastimar, detener, divertir, poner nervioso, esconder, hacer rey/reina. For the verbs in (a), act out transitive/intransitive versions, asking students to describe what’s happening using present tense. For example, la silla mover: (Push it across the room) “¿Qué hago?” → “Usted mueve la silla.” (Nudge it inconspicuously with your toe and look surprised) “¿Qué pasa?” → “La silla se mueve.”

For the verbs with human subjects in (b), have a student help you, using cues on index cards, and again ask what’s happening. For example, for detener(se):

(Cue card: “Start walking,” student does so) → (Teacher stops her) “¿Qué pasa?” → “Usted detiene a Patricia.”
(Cue card: “Walk a few steps, then halt,” Patricia does so) → “¿Qué pasa?” → “Patricia se detiene.”

With sufficient preparation, this activity can be conducted at a good pace in 5–10 minutes and is definitely worth the effort in helping students perceive and acquire a new concept for which English has no counterpart.

A visuals-based exercise we have also found useful for this material is to have students describe projected graphics that contrast dual scenes (as shown in this lesson’s Gramática visual), one in which an agent or “verber” is doing an action transitively and another in which the action occurs by itself with no apparent verber. For example:

cerrar la puerta: person shutting door vs. a door slamming shut;
romper la tabla: person karate-chopping a board vs. a shelf breaking under the weight of books on it;
llenar el balde (cubo): person filling bucket with garden hose, vs. bucket filling up in a rain storm;
disparar la pistola: person shooting a gun vs. a gun going off by itself;
quemar la madera: person starting a fire vs. logs burning.

• Suggested exercises in the book: Classwork: A, B (one per student or pair, to be written on the board), G; Homework: D–F. (D can also be done easily in class.)
LECCIÓN 8

Many students blur the tú/usted distinction because their native language lacks it and because classroom interaction has been insufficient for working out the details of what they learned as “familiar” vs. “polite” address (two very misleading labels, by the way). Therefore, whatever your usual preference for address in English-speaking college classrooms, there is much to be said for the following norms in Spanish classes:

- student → student: use given names and tú.
- student → teacher: use title (Profesor, -ora) and usted.
- teacher → student: Señor/Señorita + last name and usted.

For one thing, this setup distinguishes the two pronouns on a natural basis by associating them with different kinds of relationships, the only available relationships you can offer in your classroom. For another, the foreign language classroom should re-create target culture when possible, and the above norms reflect the situation in many (if not most) Hispanic universities. However much you may personally prefer “familiar” address, if students call you, their teacher, “tú,” they’re likely to generalize it when abroad with customs inspectors, police officers, and waiters, with unfortunate results.

Among the many pronominal variations, we describe vosotros and vos, occasionally practice the former (reviewed in L. 39), but leave it to you and your students whether to adopt them in your own communication. On the other hand, while acknowledging leísmo in Spanish, we favor the more common lo (accusative) vs. le (dative) distinction because in our experience most students who adopt le for male direct objects overgeneralize it to all third-person singular objects, whether masculine or feminine and whether direct or indirect.

Even aside from tÚ/usted and variants like leísmo and vosotros, most textbooks grossly underestimate the formidable difficulty of the Spanish pronoun system for English speakers: the forms reflect different distinctions, vary according to degree of emphasis, have a different syntax, and often act like mere verb affixes. As a result, even at this level, many students are still processing Lo mata as ‘it kills,’ instead of ‘he/she kills it.’ This is why we give ample treatment and practice to pronouns in this book. Still, the best way to acquire them is through personal interaction. The following activity can be useful:

Actividad: pose questions to students (then have them do the same with you and with each other) of two types, initially as separate exercises:

1. pronominalizing nouns: “¿Tiene su cuaderno?” → “Sí, lo tengo.” Contextualized version:
   “A finales del año universitario, usted y su compañero de cuarto tuvieron que empacar y salir rápido. Unos días después, el compañero llama por teléfono preguntando sobre varias cosas perdidas. Para cada cosa, conteste que usted sí la tiene o que no la tiene: ¿Tienes mis gafas? ¿Tienes mis calcetines rosados?” (etc.; use pictures of the objects if possible).

2. manipulating first and second persons (and distinguishing tÚ/usted/ustedes): use questions such as “¿Ustedes me conocen?”, “¿Quiere hablar conmigo o con Adela?” “¿Me oye usted?”, etc. This exercise works best with visuals: project clip-art or Web images of people talking, giving them captioned balloons such as the following (just let your imagination bloom here):
   - (young person at work): “Tengo que trabajar cinco minutos más. ¿Me esperas?”
   - (mechanic or store clerk): “¿Me necesita usted?”
   - (banker): “Los datos no están listos. ¿La puedo llamar esta tarde?”
   - (businessperson doing a presentation): “Este es mi plan. ¿Quiere trabajar conmigo?”
   - (public speaker in front of a group): “No tengo micrófono. ¿Me oyen ustedes?”
   - (younger sister doing homework): “Esta lección me confunde. ¿Me ayudas?”

These kinds of interaction (inexplicably rare in Spanish courses) are the real basis for acquiring pronoun usage. Many students will miscommunicate (“—¡Me necesita usted? —Sí, me necesita usted... yo necesito usted...uh...me necesitas...”), and you should then show honest confusion about who is doing what to whom. In addition, bear in mind that some students suffer a malady we call pronombritis from previous confusion with pronouns and have adopted an “avoidance strategy”: —¿Tiene Carmen sus llaves? — Sí, Carmen tiene sus llaves (instead of Sí, las tiene). When they fail to drop just-mentioned subjects and to pronominalize just-mentioned objects, they are not being admirably precise users of “frases completas”, but are breaking the normal rules in both languages for focusing on previously mentioned referents and for maintaining the flow of information across coherent discourse.
• **Suggested exercises in the book:** Classwork: A–B, C (for weaker classes), D–E, K1; Homework: G, H or I, and especially J (H can also be done orally in class); Prepare F.

### LECCIÓN 9

Spanish indirect objects pose special challenges because of their un-English construction and form and because they have a broader meaning that is exploited for more relationships—a point that many students are still unaware of after years of contact with the language. The notion of “involved entity” (entidad involucrada) is a good “handle” on this broader meaning: with many students, we have also had some success with the notions of verbador, verbado, verbatorio or “verb, verbed, verbee.” The book’s exercises focus on written expression of indirect objects, but the best stimulus for acquiring them is (again) personal interaction. Thus, before beginning these exercises, the following oral activity is recommended:

**Actividad:** Bring realia (newspaper, plastic flowers, necklace, old wooden pencil, dishes, a clear cup containing blue confetti as agua...). A “director” (you, but this can be turned over to students once they get the hang of it) does a variety of actions such as the following to individuals: darle las flores, quitárselas, ponerle/quitarle el collar, criticárselo, robarle la mochila, mostrar/leer/esconderle el periódico, regalárselos, romperse el lápiz, echarle el “agua”... While doing each action, model it (“Voy a...”), then have other students describe what you’re doing: “¿Qué pasa?” or “¿Qué hago?” (For now, avoid past tenses in the way you pose your questions; but once the preterite has been reviewed in L. 13, you might wish to recycle this exercise as “¿Qué pasó?”, “¿Qué hice?” to prevent a malady we have encountered among weaker students, “Creeping Object Confusion” of le, la, lo, and se.)

For gustar-type verbs, another effective visuals-based activity we have used is the following:

**Actividad:** project a series of Temas that people tend to have clear reactions to (e.g., “música country,” “los chistes knock-knock,” “la ingeniería genética,” “nuestro presidente,” etc.) and with each one, pictures of about 3 people or groups labeled with a variety of appropriate reactions cued by nouns (e.g., Juan: aburrimiento, estos payasos: encanto, la actriz: indiferencia) –always followed by a fourth visual cue, ¿y usted?) quickly call on individuals (“¿Qué le parece a Juan?”) to describe each reaction with one of the gustar-type verbs from the book.

• **Suggested exercises in the book:** Classwork: A (students have had a similar exercise in the website’s Prácticas for this lesson, but a review in class is useful), B, G, J, (F or I if time); Homework: D–E, and especially K; Prepare I.

### LECCIÓN 10

While commands are more often associated with conversation than with writing, one composition type in L. 12 (procedure with instructions) requires commands, and later work with indirect discourse and narration depends crucially on the recognition of these forms and the functionally (and morphologically) related present subjunctive.

It is easy in the classroom to give commands to students, but what is often neglected is having students create them. Since the Spanish forms are much more complex than those of other commonly studied languages, many students have never really acquired them. This represents a crippling gap in their proficiency and hampers comprehension of mood contrasts. Lesson 10 provides many opportunities for creating contextually appropriate commands, but to be effective, similar practice should be recycled into the future lessons as a warm-up. A class activity we find useful is the following:

**Actividad:** Use indirect discourse (thereby supplying input for acquiring the structure coming up in the next lesson) to cue students to give commands to each other—or to you! “Señorita. Smith, digále al señor Cirucci que se levante y que vaya a la pizarra.” (Cirucci obeys.) Then tell a third student, “Ahora, señor Avilés, digále al señor Cirucci que escriba la fecha...” “...que abra la puerta pero que no salga...” “...que me mire...” “...que me diga su edad.” And so forth.) A ground rule you should establish is that if the command is incorrect (“Se levante,” “Te levanta”), including misuse of usted with a peer (“Levántese”), the second student does nothing. This may seem severe, but it is one way (an effective way) of letting students know that form does matter in giving recognizable commands.
• **Suggested exercises in the book:** Classwork: A1, B–C, E, H–I (or use I as review next time), K (in class or as homework); Homework: E, L, N; Prepare M.

  *Note:* the technique in the book’s Actividad B is a useful way that students who have trouble with affirmative vs. negative commands can keep practicing them outside of class, by *thinking* commands as they go through the day and then immediately contradicting them.

### LECCIÓN 11

Given continuing problems with mood and students’ difficulty with the “lists of uses” approach of other books, we review the subjunctive early in this course and associate it with a common function, reporting speech as indirect discourse. Students must see that Spanish mood is **not a meaningless frill automatically cued by a main verb** (as suggested by the usual fill-in-the-blanks exercises), but a meaningful contrast, as in *Dice que viene* vs. *Dice que venga*. We go on to introduce the two basic applications of the subjunctive, the expression of (1) unreal (desired, doubted, not-yet-occurred, unaffirmed...) events and (2) propositions that are evaluated or reacted to; and we continue to recycle and build on these notions throughout the course. But the immediate application here is for reporting what was originally a command or desire as opposed to a question or statement, something that students can digest fairly quickly.

This point can be integrated with a review of commands by using a warm-up such as the following:

**Actividad:** three steps. (1) Student A receives a cue card, “Tell someone to go to the board;” naming another student, he/she says “___, ve a la pizarra.” (2) Teacher asks the class “¿Qué dice/quiere A?” (3) Class reports it, “Dice que ___ vaya a la pizarra.” The second student goes to the board, and the next student receives the next cue “Tell him/her to write his/her name.” Etc.

Another activity we use throughout the course is based on projected pictures (clip art or Web graphics) of pairs of people interacting with each other, on which brief exchanges of captioned direct discourse have been added in “balloons.” The funnier these exchanges, the better; just let the pictures you obtain suggest the captions, but aim for a good mix of statements, questions, and commands for discrimination. Students then retell each minidialog as indirect discourse in present tense (and after L. 14–15, in past tense), and are also prompted to add conjunctions (L. 4) to join the parts; for now, though, the verbs remain just *decir,* *preguntar,* and perhaps *responder* to focus on the mood contrast. (L. 17 will introduce more varied verbs of communication.) Examples of such exchanges between two people A and B (we label the people with names in our versions):

2. (at a hair stylist’s) A: —¿Qué le parece a usted su nuevo peinado? B: —Me encanta. Pero déjelo sin laca, por favor.
4. (a couple in a canoe) A: —¿Adónde vamos? B: —Adelante, ¿no sabes tú?
6. (two kids fighting) A: —¡Dame tu dinero o te pego! B: —No te lo doy. ¡Vete y déjame en paz!

We also include pictures of single individuals labeled with “thought balloons” of *internal* discourse to report:

7. (Jorge, *creer*) Sí qué hacer. No voy a tener ningún problema.
8. (biologist looking in microscope, *sorprenderse*) ¡Estos microbios siguen activos! ¡No están muertos!

This is the most effective means we have found to foster acquisition of mood and structure because it’s fun, contextualized, visually supported, and **authentic**—a common linguistic function that everyone does everyday when telling what others say or think. It is also a superb workout for pronouns, since students have to manipulate subject and object forms as they report first and second persons in the third person. In addition, once you have created these graphics, you can reuse them later (L. 15–17)
for indirect discourse in the past, as an effective bridge to narration. Finally, your captioned pictures can of course also be used for testing students’ growing command of retelling material in Spanish.

- **Suggested exercises in the book:** Classwork: A, B (for weaker students), C, E (if not the visuals-based dialog exercise described above); Homework: D, F2 (at least start F1 in class as an example of what to do).

**LECCIÓN 12**

You might want to begin with a review of indirect discourse with unused exercises from L. 11 or with oral reporting of your actions and commands.

Unlike courses that quickly move students on to other tenses, in this one we have focused on consolidating the basic grammar for describing and for reporting 'who does what to whom' before leaving the present. Two kinds of writing lend themselves to this present perspective: giving a synopsis/review of a work (common in literature courses), and stating a procedure (a basic skill at any level). These types also have in common (1) the importance of event sequencing (and therefore of sequencing words, §12.3.3) and (2) the need to summarize succinctly and yet anticipate details that the reader needs.

Except for the kinds of commands associated with it (generally usted), procedural writing is so familiar to students that it shouldn’t require much explanation. But in preparing to write a review (reseña), they should understand how this kind of writing differs from a mere synopsis. They should also understand the challenge of summarizing a plot succinctly and yet including a sufficient balance of acciones, interacciones y reacciones. On their own composition, expect them to adhere to the limits in length that you set: it’s also a fact of life for professional reviewers, who have had to learn to write more succinctly because cada palabra cuenta.

- **Suggested exercises in the book:** Classwork: (B), C–D, F; Homework: G.

**LECCIÓN 13**

L. 13 reviews the forms of the preterite and imperfect; L.14 explains their meaning and function in narration. For now, focus on accuracy in forms: students have studied these tenses (more properly, aspects of past tense) since their first year with the language but rarely show the mastery needed for successful narration. Insist on correct accentuation and endings: the student who says or writes hablo for habló, or habló for hablé, is conveying a different meaning and will produce a jarringly confused narrative.

**Actividad cooperativa:** have students form pairs, and distribute photocopies of the following scripts to them so that each pair member has a different version.
La vida de Miguel de Cervantes Saavedra: Persona A

Su profesora de literatura les dio una lista de fechas importantes en la vida de Cervantes y tienen que averiguar qué le pasó en cada año. Sigue la información que usted ya determinó; en la lista al final están los eventos que quedan sin fecha. Hágale preguntas a su compañero (p. ej., “¿Qué le pasó en...?”) para completar el resumen cronológico. Su compañero tiene mucha de la información que a usted le falta, pero no toda. Después de intercambiar la información que les falta, los dos tienen que inferir juntos la colocación de los datos que quedan. ¡OJO!: recuerde que los años se leen como números: “mil quinientos cuarenta y siete, mil seiscientos dieciséis”.

1547 (29/9) nació en Alcalá de Henares
1547 (9/10) 
1569
1570 ingresó en el ejército español
1571 luchó en la batalla de Lepanto contra los turcos; resultó herido
1575
1580
1584 se casó con Catalina de Salazar y Palacios
1585
1587
1588 Inglaterra derrotó la Armada
1592
1594-6 sirvió de cobrador de impuestos
1595 ganó un premio por su poesía: 3 cucharas de plata
1597-8
1605 publicó Don Quijote
1609 ingresó en una hermandad religiosa
1613 publicó Novelas ejemplares
1615
1616 (22/4) murió en Madrid

OTROS ACONTECIMIENTOS QUE DETERMINAR:

- su familia comprar su libertad
- bautizarse
- pasar unos días en la cárcel por deudas
- conseguir empleo en la provisión de la Armada
- publicar sus últimas obras: Don Quijote II, Ocho comedias
- ser capturado y pasar a ser esclavo en Argelia
- estar otra vez en la cárcel
- publicar La Galatea.
La vida de Miguel de Cervantes Saavedra: Persona B

Su profesora de literatura les dio una lista de fechas importantes en la vida de Cervantes y tienen que averiguar qué le pasó en cada año. Sigue la información que usted ya determinó; en la lista al final están los eventos que quedan sin fecha. Hágale preguntas a su compañero (p. ej., “¿Qué le pasó en...”) para completar el resumen cronológico. Su compañero tiene mucha de la información que a usted le falta, pero no toda. Después de intercambiar la información que les falta, los dos tienen que inferir juntos la colocación de los datos que quedan. ¡OJO!: recuerde que los años se leen como números: “mil quinientos cuarenta y siete, mil seiscientos dieciséis”.

<table>
<thead>
<tr>
<th>Año</th>
<th>Evento</th>
</tr>
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<tbody>
<tr>
<td>1547 (29/9)</td>
<td>se bautizó</td>
</tr>
<tr>
<td>1547 (9/10)</td>
<td>salió para Italia</td>
</tr>
<tr>
<td>1547</td>
<td>ingresó en el ejército español</td>
</tr>
<tr>
<td>1571</td>
<td>fue capturado y pasó a ser esclavo en Argelia</td>
</tr>
<tr>
<td>1575</td>
<td>ingresó en una hermandad religiosa</td>
</tr>
<tr>
<td>1580</td>
<td>publicó La Galatea</td>
</tr>
<tr>
<td>1584</td>
<td>se casó con Catalina de Salazar y Palacios</td>
</tr>
<tr>
<td>1585</td>
<td>publicó Don Quijote II, Ocho comedias</td>
</tr>
<tr>
<td>1587</td>
<td>publicó Novalas ejemplares</td>
</tr>
<tr>
<td>1592</td>
<td>pasó unos días en la cárcel por deudas</td>
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<tr>
<td>1594-6</td>
<td>sirvió de cobrador de impuestos</td>
</tr>
<tr>
<td>1595</td>
<td>ganó un premio por su poesía: 3 cucharas de plata</td>
</tr>
<tr>
<td>1605</td>
<td>ingresó en una hermandad religiosa</td>
</tr>
<tr>
<td>1613</td>
<td>publicó Novalas ejemplares</td>
</tr>
<tr>
<td>1616 (22/4)</td>
<td>murió en Madrid</td>
</tr>
</tbody>
</table>

**OTROS ACONTECIMIENTOS QUE DETERMINAR:**

- Inglaterra derrotar la Armada
- publicar sus últimas obras: Don Quijote II, Ocho comedias
- su familia comprar su libertad
- publicar Don Quijote
- conseguir empleo en la provisión de la Armada
- luchar en la batalla de Lepanto contra los turcos; resultar herido
- nacer en Alcalá de Henares
- estar otra vez en la cárcel

**Suggested exercises in the book:** Classwork: C, F, L; Homework: D (requires dictionary work for many students), I–J; Prepare G or H.

**LECCIÓN 14**

Mastery of the imperfect and preterite is essential for the ability to narrate, which in turn is a major criterion for Advanced proficiency. Because of its importance at this level, narration is continually recycled through two full chapters and two compositions, so students receive much more practice with it in this course than in many others.

The "uses of the imperfect, uses of the preterite" approach that many students encountered in previous courses led to little or no comprehension of the real meaning of the imperfect and preterite, so we start afresh in L. 14, with this sequence: the central meaning of each one → their contrast → application to various classes of verbs (states and actions) → functions in a story. From the start, students
must understand two basic facts: (1) despite the pedagogical convenience of calling the imperfect and preterite "tenses," both are "past tense" but refer to different aspects of a past event, and (2) English crutches ("was verbing, used to verb") just don't work, nor do traditional textbooks' "rules" such as imperfect for "repeated action, mental activity, and states of being" (immediately falsified by lo repetí, estuve contento), So some major reconceptualization from ground up is necessary.

The imperfect is the more specialized of the two, referring to the middle of an event or series of events; the preterite refers to the end or to the beginning — or in some analyses, simply completion, since 'entry-into-an-event' is a kind of completion of its onset. But not too much should be made of 'beginning' vs. 'end' after initial presentation, except to explicate cases like supe (began to know): the bottom line is simply that the imperfect places the reader/listener back in the middle of an existing or ongoing situation, whereas the preterite conveys all else and therefore serves to unfold foregrounded events and to advance the plot. When students get confused, cue them on the board or on their papers with the mini-diagrams we have adopted ( for 'in the middle of a situation,' for 'began at that moment,' for 'ended at that moment,' for 'lasted a while but was seen as ended'), which help to cut through abstract terminology like durativo, terminativo, iniciativo, perfectivo... In this lesson and in succeeding ones, encourage the application of the material to narration in guided group essay writing, as in the following activity:

Actividad. Display a graphic of a scene with people in it (e.g., in a park or at the beach). Begin a description of what was going on: "Estábamos en el parque. Eran las tres de la tarde..." Invite students to continue as you write their observations on the board and keep emphasizing 'in the middle of...,' what was already underway at that moment. Try to get students to organize and link their observations instead of offering them randomly. After a couple of minutes, stand back and point out that so far, nothing has happened in this story: the action's frozen, just background, waiting for a plot. Now, as a second paragraph, begin a foregrounded series of actions, e.g., "¡De repente, explotó una bomba!" Invite a continuation of this plot, again writing contributions on the board and expecting continuity of ideas. Get a suitable termination, and summarize: the middleness of the imperfect serves for backgrounding but the plot only moves forward with the preterite.

• Suggested exercises in the book: Classwork: B–C, J; Homework: D–F (but do the first one or two in each group during class), G or L.

LECCIÓN 15

The imperfect, preterite, and past subjunctive are the three workhorses of narration; other past tenses to be studied later in Ch. IV add useful nuances, but these three really carry most of the load. In our experience, however, students show little or no familiarity with the past subjunctive, perhaps because it was introduced at the end of previous courses and poorly practiced. Students should understand that (1) it covers the ground of imperfect, preterite, and conditional in the subjunctive system (which is why “imperfect subjunctive” is a misleading term that we avoid), and (2) it is used just like the present subjunctive, except for two extra functions, mitigation and 'remote condition.' The main application at this point is to convey the wishes and desires of direct discourse in noun clauses of indirect discourse.

"Agreement of tenses" (concordancia de tiempos) is often taught as a mandatory rule, but you should be aware that tense choice is actually a matter of meaning (the speaker's time reference). Teach it as a tendency that may be overridden when propositions that were said in the past refer to situations that still exist.

For developing narrative skills, we promote activities that require processing of material in the present (present indicative/subjunctive and commands) and retelling it in the past (preterite/imperfect indicative and past subjunctive). In this way, students develop a clearer awareness of each tense's role in the overall system. For many, it may be the first time they have had to manipulate several tenses for communicating, since previous courses tended to foster the "tense du jour" syndrome: memorize the current lesson's featured tense, apply it automatically (and even mindlessly) in every exercise to the exclusion of all else, and then drop it because the next lesson will switch to a new tense. Throughout this course, new tenses are always integrated and practiced with previously studied ones so that students must distinguish them to develop a fuller command of the overall system and its relationships.
For a warm-up in practicing L. 15, recycle commands with a variation on the actividad suggested for L. 11 (you can use the same cue cards), but now have students narrate what happened instead of reporting it in the present:

**Actividad:** (1) Student A receives a cue card, “Tell someone to go to the board;” choosing another student, he/she says “___, ve a la pizarra.” That student carries out the command. (2) Teacher asks the class “¿Qué pasó?” (3) Class responds “Dijo que ___ fuera a la pizarra, y ella fue allí.” Etc. See also the graphics-based activity recommended for L. 11, in which students retell minidialogs as indirect discourse. You can reuse the same materials (once created, they will remain useful to you), but now for narration in the *past* as preparation for written indirect discourse (see below).

**Suggested exercises in the book:** Classwork: A–C, E–G (E–G should receive priority; do at least some in each group); Homework: D, H. Pay special attention to the narrative indirect discourse in H. This kind of work with authentic material has been extremely successful in developing our students' narrative skills, provided that it continues over several lessons. The passages we have chosen incorporate the tenses featured in each lesson, and are also interesting drama for reading and retelling as stories. At least at first, students should stick closely to the original text as they retell it (“Leonor les dijo que..., y ellas dijeron que...”) – avoiding paraphrases that simplify or dodge full structures. Although it may seem monotonous to keep using “Dijo que... dijo que... dijo que...” the initial emphasis is on correct manipulation of person, tense, and mood in the noun clause; later lessons will introduce other interpretive and expressive refinements, and many other verbs of saying.

**LECCIÓN 16**

In their second language, many students write dry, flat narratives with sentences that read like a list of discrete actions rather than a coherent story. One common gap is adverbials for time, sequence, manner, relationships, transitions, and rhetorical emphasis. Students should understand the importance of these elements and try to learn them as vocabulary and use them in their writing. An additional challenge is adverbial clauses because of their syntactic complexity, their semantic distinctions that English blurs (*para que* vs. *así que*, *desde que* vs. *porque*), and their mood contrasts (indicative, subjunctive, infinitive). Since our experience suggests the need for recycling in order to acquire such clauses, this lesson is a first pass, presenting the basics for fairly simple story-telling; a fuller treatment appears in L. 21.

**Suggested exercises in the book:** Classwork: A, C, or G, perhaps H (if time); Homework: F, J, K; Prepare E (requires some dictionary work for some students).

**LECCIÓN 17**

Now that students are starting to get a better feel for narration, an excellent activity to introduce in this lesson and continue for warm-ups in future ones is to use comic strips in Spanish as visual supports for simple story telling:

**Actividad:** Find suitable comic strips in Spanish (Quino’s *Mafalda* series is a good source) and copy them onto transparencies or scan them for computer projection. Start with a “silent” one with no dialogue, project it on a screen and call on students to narrate each panel of the strip, prompting them to add appropriate adverbials and other interesting details. Then graduate to one with simple personal exchanges between the characters that can be retold as indirect discourse *without* subjunctives; then proceed to one with commands that will be reported as past subjunctives in indirect discourse. Write at least one of these sequences on the board, verbatim as students retell it; then turn off the projector and turn the activity into a group-essay project by eliciting more backgrounding, transitions, and other supporting detail (as described in this lesson) that should be inserted to make the story more self-contained and interesting to a reader.

**Suggested exercises in the book:** Classwork: A, D (as group essay); Homework: C.
LECCIÓN 18

While we have emphasized brainstorming in this lesson as important for any composition, our students have had little trouble in coming up with interesting personal stories for the kind of composition featured in this lesson. Their main problem is a lack of experience with narrating in Spanish, especially when previous courses focused on imperfect/preterite fill-in-the-blanks or (in literature courses) the writing of plot synopses in present tense. We therefore recommend further preparation with the Actividad described above for L. 17: group essays cued by comic strips, with subsequent discussion of ways to improve them using the tools described in the preceding lessons: e.g., indirect discourse (including “internal” discourse that people think without saying), transitions, background description and, for actions, time words, etc. Then, for their composition, direct them to include indirect discourse as one element of a balance among acciones, interacciones, reacciones (§18.4).

When students submit their narrative composition (Exercise F), some of them may show a more basic problem: an insufficient command of verb and pronoun forms to sustain an intelligible narrative. Such students have been exposed to these forms for years and have reviewed them in this course, but have yet to really acquire them or resolve their problems with them, so they are now ill-equipped to narrate. You cannot do their learning of the required forms for them—but you can honestly tell them how their mistakes miscommunicate and result in a story that a reader can’t follow, much less enjoy.

- Suggested exercises in the book: Classwork: C–E, perhaps B; Homework: F.

LECCIÓN 19

Looking ahead to the next kind of composition (“Narración compleja”), we focus on two main applications of participles in this lesson: (1) as adjectives in description, and (2) in the perfect tenses for expressing ‘anteriority,’ especially the past perfect for narrating background events that had happened prior to a given moment. A good activity for descriptive functions is to carry out a sequence of actions on objects and then ask students about their condition. E.g.,

“Voy a romper este lápiz. (Do so.) Ahora, ¿cómo está?”
“Voy a apagar las luces. (Do so.) Ahora, ¿cómo están? Y ahora vuelvo a prenderlas...”
“Voy a sentarme. (Do so.) Y ahora ¿cómo estoy?”

A useful visuals-cued activity is to project pictures (clip art or web images), captioned with verbs in the preterite, that you ask about, using “¿Cómo están ahora?” For example:

(a row of tulips): Alguien plantó las flores. Ahora, ¿cómo están?
(an open drink can): Se abrió la lata. Ahora, ¿cómo está?
(an unplugged lamp): Desenchufé mi lámpara. Ahora, ¿cómo está?
(a woman sitting on a bench): La señora se sentó. Ahora, ¿cómo está?

This last situation will be a good springboard for checking comprehension of verbs of position (§19.2.3).

Students have studied participles and perfect tenses in previous classes but many have not acquired them. In future lessons, monitor weaker students for confusion of participle (-do) and gerund (-ndo), and of the auxiliaries used in the perfect tenses (he/había/haya/hubiera). We show the preterite perfect (hube dicho) for recognition purposes but do not expect any mastery of this rare form since the pluperfect with the imperfect of haber (había dicho) is entirely sufficient in modern Spanish.

For practicing the pluperfect in narration, we recommend the same visuals-cued mini-dialogs as described above for L. 11 and 15 for narrative indirect discourse, but with present perfects appearing now (mixed with other tenses for discrimination) for conversion to the pluperfect. For example:

(picture of two passengers in a plane) A: —¡Nunca me ha gustado viajar en avión! B: —Cálmate. Todavía no hemos despegado.
(picture of teacher with student at computer): A: —¿Todavía tienes un problema? B: —No, he cambiado a otro programa.
(picture of mother receiving gift from son): A: —¿Has comprado este regalo para mí? B: —Sí, espero que te guste.
• Suggested exercises in the book: Classwork: A, C–E, J; Homework: G or H, K; Prepare I for review next time. (Exercises L and M, although shown as possible guided essays, are also useful as oral Actividades for individuals, pairs, or small groups.)

LECCIÓN 20

The future is easily practiced by talking about plans and predictions, and the conditional can be practiced (at this point) as simply a narrative backshift of the future. Remind students that neither tense can be used in a subjunctive context: Creo que comprendes/comprenderás, but Dudo que comprendas. (Or in the past: Creía que llovió/llovía/llovería, but Dudaba que lloviera.) Both tenses convey two meanings, posteriority (prediction of a later event) and conjecture (‘probability’), and because of competition with ir a, for many Spanish speakers the conjectural sense may actually be the more common use. Yet most students have not acquired it; indeed, some have yet to learn even quizás and other adverbials listed in this lesson, so that they often just express probability by tacking the adjective posible onto a sentence (“Posible, la máquina no funciona”). Expect your students to master the material in §20.5.2 for more native-like expression.

Given the success of indirect discourse for developing narrative skill, we again recommend visuals-cued minidialogs as described above, now adding to the tense mixture some futures for conversion to the conditional. For example:

(picture of a couple relaxing on the beach): A: — Quiero quedarme aquí el resto de la vida. B: —Sí, pero ¿cómo lo pagaremos? Ya hemos gastado todo el dinero.
(picture of professor with dean): A: —Tengo dos estudiantes que han faltado a mis clases. B: —Diles que vengan a consultarme. Les explicaré la importancia de tomar sus clases en serio.

• Suggested exercises in the book: Classwork: A–B, D or E, H; Homework: C, I (continued emphasis on narrated dialog); Prepare F or G.

LECCIÓN 21

Learning to combine clauses with adverbial conjunctions is important for upper-level writing in narration and for many kinds of expository writing; but these constructions are cognitively more complex in a second language than many teachers realize and they present three special problems for English-speaking students of Spanish. (You might project a summary of these points in Spanish.)

1. the list of adverbial conjunctions (§21.1): a matter of vocabulary to learn. (Many of these are still unfamiliar to students at this level.)
2. mood selection: indicative vs. subjunctive.
3. the relationship between conjunction + full clause (antes que lo hiciera) and the shorter “reduced” version, preposition + infinitive (antes de hacerlo).

Mood poses special problems, but instead of trying to memorize which conjunction takes what, students should try to see the Spanish logic (§21.2) in distinguishing between ‘real, experienced, already occurred/occurring’ (at a given time of reference) and ‘unreal, not yet experienced, still iffy at that point. As noted in the book, the logic shifts with si-clauses, and students frequently end up merging “Si lo tengo...” and “Si lo tuviera...” (respectively “Type A,” “Type B” in our analysis) as “Si lo tenga...”, which of course is impossible. The exercises focus on overcoming these problems in self-expression, and coming lessons (in both narration and argumentation) continue to recycle adverbial clauses.
For si-clauses, a good visuals-based exercise is to project images of people doing one thing while dreaming of something else (some other activity enclosed in a thought-balloon). For example, a woman working at a computer, dreaming of skiing, with the cue “condición: tener más vacaciones: esquiar,” which students then express as “Si tuviera más vacaciones, esquiaría.” Pictures of historical figures can be used in a similar way to practice contrary-to-fact in the past: thus, a picture of Cervantes, with a computer in his thought-balloon and the cue “tener una computadora: escribir aun más novelas,” elicits “Si Cervantes hubiera tenido una computadora, habría escrito aun más novelas.”

• **Suggested exercises in the book:** Classwork: A, D–E (assign individual sentences to each student and have them write them on the board), G, K; Homework: C, F, I; Prepare I (with stronger classes, it can be done spontaneously during class).

### LECCIÓN 22

Some books call the gerundio a “present participle” (which it has never been in Spanish), equate it with the English form in -ing, and overemphasize the estar progressive, which is likewise equated with English. These impressions must be corrected in order to clear the air and proceed to the gerund’s real uses in Spanish, as a kind of verb modifier or adverb (but not as a noun or adjective as in English). You can illustrate the verb + gerund pattern easily (and memorably!) by coming into the room in several ways and having students describe your entry: “–¿Cómo entré? –Entré corriendo.” (…brincando, gateando, cantando…). You might want to put a list of such verbs on the board (or a transparency) for their use in this activity, for example, correr, cojear, canturrear, chiflar, brincar, darse vueltas, quejarse del trabajo, reírse, estornudar, maldecir… (If you feel self-conscious about acting these out, have a student do it with cue cards, or project clip art of people making entrances in various ways.)

This lesson is lighter than the preceding one in order to allow further practice with adverbial clauses and conditional statements, and it’s a good idea to spend part of this session on unused exercises from L. 21.

• **Suggested exercises in the book:** Classwork: A, C–D, G; Homework: F, H; Prepare I (or try it as a group exercise, done orally and spontaneously in class—which students should feel comfortable with now after so much practice with narration of theatrical scenes).

### LECCIÓN 23

This lesson has two main points: (1) the constructions for expressing the elapsing of time and (2) a review of the overall tense system. Two useful activities for hace…que (and synonyms) are the following:

Actividad 1: project diagrams such as the ones in Figure IM.h for visual support for “situación continua” vs. “situación terminada” as you pose personal questions with these verbs (“¿Cuánto tiempo hace que usted…?”):
Actividad 2: Bring or project graphics of ongoing situations, e.g., someone waiting for a bus, a romantic couple embracing, someone watching TV, a child sleeping in bed, a pair playing tennis... Each should be labeled for a different time lapse (e.g., 20 min., 2 h., 45 min....). Have students describe how long each event has been going on, eliciting both hace...que and llevar -ndo versions (e.g., Hace 45 minutos que los niños ven la tele; Los niños llevan 45 minutos viendo la tele). Then use the same cues for a narrative exercise: have students redescibe each situation backshifting into the past and also proceeding to start a plot with a preterite. For example, Hacía 45 minutos que los niños veían la tele cuando de repente oyeron un grito afuera...

- Suggested exercises in the book: Classwork: (A, if time), B (easy to expand with other personal questions of the same type), F-G; Homework: C, D or E, H; Prepare I or J (to be able to do them orally in the next class).

LECCIÓN 24

While the story that students will write for this lesson may be based on a real incident, in comparison with the one for L. 18 it should involve more creative writing. For most of our students, that has meant fiction (often some very good fiction), with innovative touches in point of view, tone, topic and genre, and especially organizational shifts (flashbacks are a favorite). Such effects draw on a larger range of grammatical tools than most personal anecdotes, which is why we have used the term complex narration. To remind students of the kinds of "complex" options they might try in this second narrative composition, you might review today’s material by projecting the chart shown in Figure IM.i and then filling in the comparison/contrast of the two types with class discussion. (See also §24.5.)
Relato personal (L. 18) | Narración compleja (L. 24)

| PROPÓSITO(s) |  |
| TONO |  |
| PUNTO(s) DE VISTA |  |
| ORGANIZACIÓN |  |
| RITMO NARRATIVO |  |
| EPISODIO(S) |  |
| TEMA |  |
| GRAMÁTICA |  |

**Figure IM.i** Comparing the two types of narration

Since weaker students have not fully acquired the material in L. 19–23 yet, it may not occur to them to use conditionals, adverbial conjunctions, *hacia*... *que*..., perfect tenses, participles, gerunds and progressives, and so forth when they begin composing their story. You might wish to remind them that part of what you will be looking for is an attempt to apply such forms and structures to their narrative, because without trying to use them, one can’t master them and make them part of one’s own expressive repertoire.

- **Suggested exercises in the book:** Classwork: (B, if time), C–E; Homework: F.

**LECCIÓN 25**

Exposition, the next kind of composition, draws on a variety of tools, but key notions to express are *what kind*, *which one(s)*, and *how much/many*, generally by means of nouns and their modifiers and substitutes. The Spanish noun phrase is similar in structure to the English one, but differs in numerous subtle details such as article usage and modifier positions. The basics were covered in L. 2 for description; they are recycled here and in succeeding lessons with other points more applicable to exposition. Some of these points (e.g., preposing and postposing of adjectives) lend themselves to general statements; others (differences in using particular quantifiers and determiners) seem item-specific, at least to the student. The best way to acquire Spanish usage here (and to head off English interference) is to proceed as quickly as possible to work with the exercises, with brief reminders on differences (*tal*, not *tal uno*) and expressive options (*los carros europeos costosos* vs. *los costosos carros europeos*) as they arise in specific contexts.

- **Suggested exercises in the book:** Classwork: A (at least a selection), B (first half), C, F, G1; Homework: B (second half), G2 or 3, H.

**LECCIÓN 26**

As noted in the textbook, relative clauses are also called “adjectival clauses,” but we prefer the former term to reinforce the connection with *relative pronouns*.

Most grammar books and language textbooks are strangely silent about how these clauses are formed and what they are used for, although they devote considerable attention to the selection of relative pronouns: *que, quien, el que, el cual, cuyo*. The traditional rules (or rulings) on which pronoun to use where are quite formidable, depending on whether the clause is restrictive or nonrestrictive, whether the antecedent is human or nonhuman, whether the pronoun is subject or object, whether it has a short or long preposition, etc. In English, too, authorities have debated rules for *that, which, who(m), whose*, and the average native speaker of both languages seems to work out his/her own compromise based on what “sounds right.” In this lesson, we acknowledge the variation in Spanish
and admit that certain combinations “sound better” for reasons that are not always obvious. But it is easy for students to get lost in details, and for active use we suggest a simpler rule that (almost) always works: cuyo for possessive, el que with a preposition, otherwise que. This is easy to learn and apply and it keeps students from trying to use quien and el cual wherever English has who and which. You may have reservations about that rule: we ourselves prefer quien and el cual over el que with en and por respectively, but see no straightforward explanation for that and trust to students’ getting a better feel for these subtleties through fuller personal experience with the language beyond this course.

English-speaking students of Spanish have particular problems when the relative pronoun is the object of a preposition. Many will leave the preposition stranded at the end of the clause as in English (*La compañía que trabajan para está en expansión) or, confused about what to do, will just drop it (*La compañía que trabajan está en expansión). You may need to take them through the steps of relative clause formation (§26.1–2) so that they see why the preposition is needed and where to put it: La compañía está en expansión + Trabajan para la compañía  La compañía para la que trabajan está en expansión.

(Incidentally, there is a reason for the spread of those articulated versions el que, el cual after prepositions: this distinguishes preposition + relative clause from adverbial conjunctions – con que, para que, porque, antes de que, etc.). But simple que is by far the most common relative and suffices in most cases—and that fact must not get lost in all the subrules and subcases.

Although we broach other types of relatives in this first “pass,” you should focus on restrictive clauses here because of their function in the “which one/what type am I referring to?” question that is fundamental in expository writing. The so-called “headless” type with el que/lo que (El que/Lo que quiero es...) and the nonrestrictive type (El presidente, que/quien/el cual...) will be reentered in L. 28 and L. 34 as techniques for quite different functions, respectively controlling information and combining related ideas. Finally, throughout the exercises we encourage the creation of relative clauses for defining information, because in our experience, the traditional technique of “fill in the blanks with the correct relative pronoun” produces little active skill with relatives.

**Suggested exercises in the book:** Classwork: A (or for weaker classes, build up skills with C instead and come back to A next time), D–F (do some as groupwork in class, and assign others as homework), I; Homework: D–F (some), J (one of them) or K; reenter relatives next time with I.

**LECCIÓN 27**

Numbers 1–10 were among the first things that students learned in Spanish, followed by 11–100, then 101–1000. But what most seem to recall is just mechanically counting off uno-dos-tres-cuatro-cinco...; they have received insufficient practice in meaningful applications like monetary interactions, mathematics, or in kinds of exposition that rely on measurement and other kinds of quantification. In fact, even at this level many students still fumble in trying to spontaneously say a year like “1789” or a quantity like “30.513 pesos” or in hearing such numbers without undue repetition. When the scope is broadened to include the many details that are seldom taken up at other levels (ordinals, fractions, units of measurement, differences in grammar and expression), students show further problems with the basic function of expressing ‘how much? how many? which one?’

While the book’s exercises promote communicative work with numbers (especially for exposition), students probably need more practice with just saying and listening to complex numbers. For this, we recommend the traditional dictation technique:

**Actividad: dictado.** Dictate a mixture of about ten numerical expressions for students to write, for example:

| 10,517,803 | 3,029,25 | la 12ª edición | −10°C |
| 2,068,919.104 | $/7 + $/s = $1/21 | el 3/IV/1945 | 345 ha |
| $1,800,50 | 4 ¼ m |

But don’t overdo it; this kind of practice is more effective in several short doses. After saying each expression no more than two or three times (fluently, without unnatural slowness or pauses), write it on the board for confirmation; then have a student read it out loud. Continue these short dictations over future class session (perhaps with a student at the board) and expect increasing accuracy.
Another challenge for American students is the *Sistema Internacional* or “metric system.” This may not seem like a high-priority item in a composition course, but students must master it in order to communicate with Spanish speakers outside the U.S., whether in speech or in writing. They learn about it in grade school and may use it in science courses, but since it isn’t used in “real life” in the U.S., they still view it as foreign (or even “European”), and have little feel for how much a *metro* or *litro* is, or for whether “30°C” is warm or cold. Activities like the following can therefore be useful:

*Actividad:* Bring metric tapes to class and ask students to get in pairs. Assign to each pair something to measure: the board, the door, an eraser, a sheet of paper, the book, your table or desk, their own measurements (neck, waist, foot, arm—point out that clothing and shoe sizes in the rest of the world are just measurements in centimeters). Each team then reports back, and using the proper Spanish structures, describes the dimensions of their assigned object. This report might also be done in writing, but we suggest oral practice here for fluency and efficiency.

For additional class practice, expand exercise F (which integrates numbers, measurements, and grammar) with similarly labeled pictures that you project for description.

- **Suggested exercises in the book:** Classwork: A, F–G; Homework: D–E (start them in class as examples); Prepare H (students should practice it in order to be able to read it fluently aloud, without undue pauses).

**LECCIÓN 28**

Given the complexity of the material in L. 27, we assign lighter material to L. 28–29 to allow continued practice with numbers and quantification. For L. 28, focus on three key points for immediate application:

1. the procedure of *sustantivación*: dropping an understood noun in Spanish vs. pronominalizing it with *one* in English, and use of the same structures to avoid English-like overuse of *personas* for indefinite or impersonal expressions (§28.3.1);
2. the neuter as a special feature (and expository strategy) of Spanish; and
3. the use of clefting (*oración hendida*) to highlight information.

Other details are best learned as the need arises in student writing.

Note that although we acknowledge that accents are still found on demonstrative “pronouns” *este/ese/aquel* (actually just *sustantivados* by noun-dropping as with any other modifier), the *tildes* have been officially dropped since 1959 except when there is ambiguity (which is virtually never) and there is little reason to insist on them.

- **Suggested exercises in the book:** Classwork: A–B, C, F, perhaps G; Homework: E, H. Prepare: D (weaker classes may need to think about these sentences overnight instead of spontaneously attempting them).

**LECCIÓN 29**

Except for a few details (especially *más que* vs. *más de*), most students have already acquired “comparisons of equality and inequality” and superlative constructions, and these are very easy to practice. For warm-up, bring realia or pictures of two or more of the same thing and have students compare them; and/or draw cues on transparencies (or use clipart or web images in computer projection). Don’t let lack of artistic talent hold you back; for these structures simple diagrams suffice, as in Figure IM.j.
Yet L. 29 points out many other structures (§29.1, 29.2.4, 29.3, 29.5) for expressing degree, quantity, and relationships, and students may need special prompting to use these in their comparisons, as we have done in the translation exercise K.

- **Suggested exercises in the book:** Classwork: A–B, E–F, H; Homework: I (start it in class), J–K; Prepare G.

**LECCIÓN 30**

In our experience, college students are used to expository writing and quickly settle on a topic they want to write about—although some narrowing down may be necessary, as explained in §30.5. The main problems have been:

1. incorporating a sufficient range of techniques. (Briefly review these: defining, comparing, analyzing, quantifying, etc.; see §30.3–30.3.4).
2. organizing ideas in a clear, effective way that leaves the reader better informed.
3. expressing them with better expository vocabulary (§30.4.2).

In addition, some students confuse exposition with argumentation, and proceed to propose and defend a thesis—which is not the point of this type of composition. So, before they begin their draft, remind them that the purpose of exposition is to teach and explain something that the reader may not know about, not to take a stand and argue in favor of it. Argumentation is a more advanced type of writing and it will come later (L.36), after a review of additional structures and vocabulary (L. 30–35) that are useful for that function.

- **Suggested exercises in the book:** Classwork: B–E; Homework: F.

**LECCIÓN 31**

We recycle in this lesson the crucial difference between preposition, adverb, and adverbial conjunction, but focus more on (a) “complex prepositions” of abstract relationships, (b) the por/para distinction, and (c) verbs that take (and do not take) special prepositions for their “oblique objects,” ranging from simple salir de to those like depender de and consistir en that are more common in exposition and argumentation. In many foreign languages, prepositional usage remains a problem even for fairly proficient students, but it helps to keep in mind the distinctions pointed out in this lesson: “usos libres” (where the preposition is chosen for its own distinct meaning) vs. “usos fijos” (in which the preposition is basically “bleached” of any meaning of its own and is simply part of a fixed construction or expression). As noted, there is no real reason why Spanish has al contrario vs. English on the contrary (likewise a mano vs. by hand, oler a vs. smell like, etc.), and one should just memorize the a as part of a set expression instead of trying to rationalize and classify it in the traditional list of “usos de las preposiciones.”

- **Suggested exercises in the book:** Classwork: A–C, G–H; Homework: D–E, I; Prepare J.
LECCIÓN 32

Spanish has flexible word order and linguists have described in various ways the rules that produce Le dará Ramón el regalo a Luisa, A Luisa le dará el regalo Ramón, El regalo se lo dará Ramón a Luisa, etc. But this flexibility is news to most students. Alternative word orders are almost never pointed out in lower-level courses even though they appear in readings; as a result, students not only have not acquired them, but (in lieu of any information on them) have gotten used to applying the default strategy of Noun + Verb + Noun = subject + verb + object (or “verber + verb + verbed”); thus, Al dictador lo mató un general is misinterpreted as ‘the dictator killed a general,’ resulting in consternation as the reading passage continues with an obviously dead dictator and a live general. Some of these rearrangements of subjects and objects may even seem a bit odd to natives as oraciones sueltas in isolation, although they are far from uncommon in the normal flow of information in an expository context.

In our experience, students may have acquired the passive because of its similarity to English (which may then lead to overuse), but even after practicing inversion, postposition, and anteposition they resist using these un-English alternatives. However, they should become familiar with them if only to avoid misinterpreting them and to recognize their informational impact.

Help them to manipulate Spanish structure—literally, through the following activity:

Actividad: On large cards, write the units shown in Figure IM.k (or those of similar sentence of your choice) in bold letters that will be visible to the whole class—preferably different colors for each unit.

Line up the cards on the chalkboard tray and then manually rearrange them to demonstrate the effect of inversion, then of postposition, then of anteposition of indirect object, and finally of anteposition of direct object (adding a narrower card to cover up the le of le dará with se lo); then have a student volunteer do the same, manipulating the cards when you name each sentence type. Do the same thing to show the structural changes of the passive, e.g., by adding cards for será, dado, and por for this example (yielding El regalo le será dado a Luisa por Ramón). Point out that the a Luisa card (indirect object) can never become a subject in a Spanish passive as it can in English (Louise will be given the gift by Ray.) Then note that the effect of these rearrangements is to move the topic to the beginning of the sentence, and new information to the end. This is why anteposition is often preferred over the passive in Spanish: both result in the same lineup (a verb’s object at the beginning, its original subject at the end), but with fewer complications in anteposition.

Actividad: project statements in the past (subject + verb + object) accompanied by graphics showing a picture of the object leading off, in order to cue passives (also works for anteposición). For example, La señora Méndez diseñó este edificio, and then underneath, a picture of the building followed by one of an architect-looking woman. → Este edificio fue diseñado por la señora Méndez. (or Este edificio lo diseñó la señora Méndez); the order of the pictures (first the building, then the architect) reinforces the effect of presenting the agent at the end, given the object at the beginning as the topic. Include some with complications such as other tenses (La médica le curará su enfermedad.), auxiliary verbs (La profesora va a llamar a los graduados), and cliticized objects (Un hombre muy extraño los vio), as well as some that students should recognize as not passivizable in Spanish (El restaurante no le permite entrar al perro → *El perro no es permitido entrar...).

• Suggested exercises in the book: Classwork: A–B (and C or D if English interference is still strong); Homework: E (do one in class to make sure of comprehension), H.
We have coined the term *desénfasis* for a variety of processes that share an important expository function: to downplay the identity of people, especially of the "agent" or "verber." While points such as pronominalization and the impersonal *se* are also important in other kinds of communication, they take on a special role in argumentation. Since the structures in this lesson often receive inadequate attention at lower levels and differ from English, many students have not acquired them and show confusion. As a warm-up, we therefore recommend a review of the following crucial points:

1. **Ways to emphasize information** (review of L. 32): using an example such as *El presidente le manda otro presupuesto al congreso*, review inversión, anteposición, pasiva completa, and also clefting (L. 28).

2. **“Desénfasis” of objects**: review (from §33.1) the function of pronominalization and renaming to avoid repetition, using an example such as "La ensalada me gusta, pero hoy no quiero la ensalada porque estoy harto de la ensalada." The purpose is not just communicative economy, but as pointed out in the book, to maintain one’s focus on a topic and to create the "referential chains" that bind discourse together.

3. **“Desénfasis” of agents**: reproduce the chart in §33.4.1 without the examples, and use a different proposition, e.g., *Alicia quema las hojas en el otoño*, or *El psicólogo ha propuesto una solución para la criminalidad*. As students orally give each version for the chart, point out the effect on (1) the identity of the agent and (2) whether the focus is on the action or on its result.

4. **Impersonal expression**: while personas(s) certainly occurs in Spanish, students tend to overuse it as a strategy transferred from English for impersonalizing or generalizing (*”Personas tienen que buscar empleo temprano”). If they try to avoid this word as much as possible in favor of the alternatives reviewed in §33.4.2, they’ll probably come out about right in a more Spanish-like balance in the use of persona(s).

As another warm-up, you may use the following activity, specifying whether students are to use the *pasiva incompleta* (¿Cuándo fue inventado el avión?), or the *pasiva refleja = "passive se"* (¿Cuándo se inventó el avión?): both may be practiced here, but the latter is of course more likely.

**Actividad cooperativa:** have students form pairs, and distribute photocopies of the following scripts to them so that each pair member has a different version.

### Momentos históricos: Persona A

Hágale preguntas apropiadas a su compañero para completar la información que falta (_____):

"¿Cuándo...?, ¿Dónde...?, ¿Qué...?" Use construcciones pasivas (puesto que el agente no se expresa) y escoja el verbo apropiado: *inventar* para los inventos, *descubrir* para los descubrimientos y *escribir*, *pintar* o *componer* para las obras (según la naturaleza del título).

<table>
<thead>
<tr>
<th>invento</th>
<th>año</th>
<th>lugar</th>
<th>invento</th>
<th>año</th>
<th>lugar</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>ca</em>________</td>
<td>1903</td>
<td>EE. UU.</td>
<td>bolígrafo</td>
<td>1838</td>
<td>_____</td>
</tr>
<tr>
<td>automóvil</td>
<td>1889</td>
<td>Alemania</td>
<td></td>
<td>1593</td>
<td>Italia</td>
</tr>
<tr>
<td>satélite</td>
<td>1957</td>
<td>Rusia</td>
<td>bombilla</td>
<td>1879</td>
<td>EE.UU.</td>
</tr>
<tr>
<td>rueda</td>
<td>3700 a.C.</td>
<td>_____</td>
<td>inodoro</td>
<td>2000 a.C.</td>
<td>Grecia</td>
</tr>
<tr>
<td>motor eléctrico</td>
<td>1822</td>
<td>Gran Bretaña</td>
<td>papel</td>
<td>_____</td>
<td>China</td>
</tr>
<tr>
<td>descubrimiento</td>
<td>año</td>
<td>lugar</td>
<td>descubrimiento</td>
<td>año</td>
<td>lugar</td>
</tr>
<tr>
<td>electrones</td>
<td>1879</td>
<td>Gran Bretaña</td>
<td>quásares</td>
<td>_____</td>
<td>EE. UU.</td>
</tr>
<tr>
<td>rayos X</td>
<td>1895</td>
<td>Alemania</td>
<td>bacterias</td>
<td>1676</td>
<td>_____</td>
</tr>
<tr>
<td>obra</td>
<td>año</td>
<td>lugar</td>
<td>obra</td>
<td>año</td>
<td>lugar</td>
</tr>
<tr>
<td>Mona Lisa</td>
<td>1503</td>
<td>Italia</td>
<td>Don Quijote</td>
<td>_____</td>
<td>España</td>
</tr>
<tr>
<td>Hámlet</td>
<td>1600</td>
<td>_____</td>
<td>la Novena Sinfonía</td>
<td>1824</td>
<td>Alemania</td>
</tr>
<tr>
<td>Rapsodia en azul</td>
<td>_____</td>
<td>EE. UU.</td>
<td>Del origen de las especies</td>
<td>1859</td>
<td>Gran Bretaña</td>
</tr>
</tbody>
</table>
Momentos históricos: Persona B

Hágale preguntas apropiadas a su compañero para completar la información que falta (______):
“¿Cuándo...?, ¿Dónde...?, ¿Qué...?” Use construcciones pasivas (puesto que el agente no se expresa) y escoja el verbo apropiado: *inventar* para los inventos, *descubrir* para los descubrimientos y *escribir, pintar* o *componer* para las obras (según la naturaleza del título).

<table>
<thead>
<tr>
<th>invento</th>
<th>año</th>
<th>lugar</th>
<th>invento</th>
<th>año</th>
<th>lugar</th>
</tr>
</thead>
<tbody>
<tr>
<td>avión</td>
<td>1903</td>
<td>EE. UU.</td>
<td>bolígrafo</td>
<td>1838</td>
<td>Hungría</td>
</tr>
<tr>
<td>automóvil</td>
<td>1889</td>
<td>______</td>
<td>termómetro</td>
<td>1593</td>
<td>Italia</td>
</tr>
<tr>
<td>_____</td>
<td>1957</td>
<td>Rusia</td>
<td>_____</td>
<td>1879</td>
<td>EE. UU.</td>
</tr>
<tr>
<td>rueda</td>
<td>3700 a.C.</td>
<td>Irak</td>
<td>inodoro</td>
<td>2000 a.C.</td>
<td>_____</td>
</tr>
<tr>
<td>motor eléctrico</td>
<td>_____</td>
<td>Gran Bretaña</td>
<td>papel</td>
<td>100 a.C.</td>
<td>China</td>
</tr>
<tr>
<td>descubrimiento</td>
<td>año</td>
<td>lugar</td>
<td>descubrimiento</td>
<td>año</td>
<td>lugar</td>
</tr>
<tr>
<td>electrones</td>
<td>1879</td>
<td>_____</td>
<td>quásares</td>
<td>1963</td>
<td>EE. UU.</td>
</tr>
<tr>
<td>oxígeno</td>
<td>1774</td>
<td>Gran Bretaña</td>
<td>bacterias</td>
<td>1676</td>
<td>Holanda</td>
</tr>
<tr>
<td>rayos X</td>
<td>_____</td>
<td>Alemania</td>
<td>_____</td>
<td>600</td>
<td>India</td>
</tr>
<tr>
<td>obra</td>
<td>año</td>
<td>lugar</td>
<td>obra</td>
<td>año</td>
<td>lugar</td>
</tr>
<tr>
<td>Mona Lisa</td>
<td>_____</td>
<td>Italia</td>
<td>Don Quijote</td>
<td>1605</td>
<td>España</td>
</tr>
<tr>
<td>Hámllet</td>
<td>1600</td>
<td>Gran Bretaña</td>
<td>la Novena Sinfonía</td>
<td>1824</td>
<td>Alemania</td>
</tr>
<tr>
<td>Rapsodia en azul</td>
<td>1923</td>
<td>EE. UU.</td>
<td>Del origen de las especies</td>
<td>_____</td>
<td>Gran Bretaña</td>
</tr>
</tbody>
</table>

- **Suggested exercises in the book**: Classwork: A and/or B (but if students’ active vocabulary is weak, postpone B to the following session after they have looked up vocabulary), C-D, perhaps G (complex but very useful); Homework: E–F, I 1 or 2; Prepare H.
LECCIÓN 34

Even with good ideas, it is hard to write in a mature style when one’s active repertoire of linking words is limited to y, o, pero and porque. This book has emphasized at several points the development of greater textual coherence in Spanish and the acquisition of appropriate transitions and structural linkage. This lesson summarizes ways to connect ideas, ranging from more cultivated conjunctions and transition words to the use of gerunds, relatives, clause subordination, and nominalization (verb-to-noun conversion). The latter strategies are found in English too, but seem especially typical of the expository and argumentative style adopted in Spanish essay writing.

It is useful to begin by projecting a simple sequence of short choppy sentences from a plausible argumentative essay, for example:


Ask students how the ideas could be linked better, and if they answer with simple connectors like y, press them for phrases like *puesto que, en tanto que, en particular, en concreto, por ejemplo, además...* Then review quickly the options presented in this lesson (summarized in §34.8). For reviewing constructions of evaluation (§34.7), it may be useful to project cues like the following to elicit ways that ‘strange(ness)’ might be expressed in Spanish (another reaction like *surprise* would be just as useful); at the same time, be alert to students who need to review the role of the subjunctive in evaluating *que*-clauses (§11.3).

Proposición que expresar: “Esta conclusión = *strange*” o “Que el autor concluya esto = *strange*”

1. **ADJETIVO**: Creo que..., Se cree que..., Me parece..., Algunos opinan..., Los expertos dicen...
2. **SUSTANTIVO**: La ... está en la premisa original, El lector reacciona con...
3. **VERBO**: A los expertos..., Los expertos...

**Suggested exercises in the book**: Classwork: A–C, G (F is also useful but may be a challenge to weaker students); Homework: D–E, J (but do some of J in class to review the two types of *si* conditions and to illustrate their different effect for the argument); Prepare I (or use H instead if students have trouble recognizing linking options from context and need more specific guidance).

LECCIÓN 35

This lesson develops in more detail the shorter review of noun clauses and infinitives given in L. 34. These structures play a very important role in argumentation, which requires the manipulation and evaluation of multiple propositions. But in almost any European language, clauses vs. infinitives are also one of the most complex areas of syntax, one that students do not fully acquire without further experience. One problem, we believe, has been the pedagogical approach of textbooks that present unrelated lists of “uses of the infinitive,” “verbs with noun clauses,” and “verbs that may take infinitives.” Such lists can be useful for reference, but for presentation they are atomistic, unsystematic, and devoid of functional application.

In contrast, we emphasize four generalizations that can be useful to learners:

1. Infinitives and noun clauses are related structures. They occur in the same positions, *noun* positions, and the infinitive in fact is just a noun-like “reduction” of a fuller clause—“reduced” by simplifying structure and dispensing with the information of a conjugated verb (person, number, tense, mood...). This relationship can be summarized by projecting a chart like the one shown in Figure IM.1 to show how clauses and infinitives occur in the same places as nouns.
<table>
<thead>
<tr>
<th>Como sujeto del verbo principal</th>
<th>Sustantivo</th>
<th>Cláusula sustantiva</th>
<th>Infinitivo (cláusula reducida)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Este concepto es absurdo.</td>
<td>Que tratemos así a los pobres es absurdo.</td>
<td>Tratar así a los pobres es absurdo.</td>
<td></td>
</tr>
<tr>
<td>+inversión = Es absurdo este concepto.</td>
<td>+inversión = Es absurdo que tratemos así a los pobres.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Como objeto del verbo principal | Niego este concepto. | Niego que hayamos tratado así a los pobres. | Niego haber tratado así a los pobres. |

| Como objeto de verbo + preposición | Me opongo a este concepto. | Me opongo a que tratemos así a los pobres. | Me opongo a tratar así a los pobres. |

| en sustantivo + de + _____ | La posibilidad de que tratemos así a los pobres me da pena. | La posibilidad de tratar así a los pobres me da pena. | La posibilidad de tratar así a los pobres me da pena. |

**Figure IM.1** The parallelism of nouns, noun clauses, and infinitives

2. When used as the *subject* of the main sentence (in order to evaluate it), the infinitive version tends to be *impersonal*. Thus, *Que estudiemos la historia medieval es absurdo* (or, with inversion, *Es absurdo que estudiemos la historia medieval*) says something about *us*, *our* studies, while *Estudiar la historia medieval es absurdo* (inversion: *Es absurdo estudiar la historia medieval*) generalizes the sentiment to anybody and everybody and to any time—which may or may not be what the writer wants to argue! In this function, Spanish wholly lacks the English options of gerunds (*Studying medieval history is absurd*) or of *For...to...* (*For us to study medieval history...*), and students must not use *para* to convey the latter unless purpose is meant.

3. When used as the *object* of the main verb (or main verb + preposition, e.g., *oponerse a*), interpretation shifts: the infinitive is not impersonal, but tends to have the same subject as the main verb: *Creo haberlo hecho bien* = *Creo que lo he hecho bien*.

4. Although the conditions for this latter reduction (*que lo he hecho bien* → *haberlo hecho bien*) depend on the main verb (*creer* in this case), they are more systematic in Spanish than in English. While our classification is not exhaustive and ignores minor variation in verb complementation, students who master the syntax of the four prototypes (1. *creer/esperar/decir*, 2. *querer*, 3. *mandar/hacer*, 4. *ver*) are well equipped to deduce that of most other verbs as well: *desear* will act like *querer*, *opinar* like *creer*, *ordenar* like *mandar*, etc. And when one is still in doubt about whether reduction (i.e., the infinitive) is possible or not, it’s usually a safe bet in Spanish that the full-clause version with *que* does work.

- **Suggested exercises in the book**: Classwork: A (try it in pairs, *pues más ven cuatro ojos que dos*), B, C–D (assign sentences to individuals to write on the board and then discuss), H; Homework: F, I; Prepare E.

**LECCIÓN 36**

You might begin this session by asking students if any have experience in (formal) debating, and if so, what was the hard part (it’s usually the rebuttal, *refutación*, of the opposing view). This lesson’s composition type is similar to formal debates, except that the writer doesn’t have a chance for later rebuttal after hearing from the other side. Possible objections (counterarguments, counterevidence) must therefore be anticipated as part of brainstorming and planning.
College students have strong convictions and most have little trouble thinking of an issue and taking a stand on it. But in an argumentative essay they often encounter problems of content, organization, and language.

1. **Content**: Some issues are too complex (§36.1) for a two-page composition, or may be too broad until narrowed down (§30.5, 36.6). Students may also need to be reminded that they must not only present and support their own position, but acknowledge and refute opposing positions. While this does not have to be a true research paper, they should look up some relevant data (easy on the Web) for this kind of support, especially for demonstrating cause → effect relationships.

2. **Organization**: Argumentative essays follow a variety of formats (§36.3); the main point is to structure the steps of the argument so that one’s own thesis emerges as the most persuasive. In addition, writers must learn to view the argument from another’s point of view in order to detect possible logical gaps (§36.5.1) that weaken their case.

3. **Language**: While students might have the above problems in their English compositions as well, in Spanish they face the additional challenge of language. The tone requires more impersonal expression (L. 33); the coherence of the overall argument requires careful “packaging” of information in the sentences (L. 32); evaluating propositions requires complex syntax (L. 34–35); the logic of the argument requires attention to logical relationships expressed by precise prepositions and connectors (L. 31, 34); and the vocabulary of this kind of writing is highly specialized (§36.5.2), as it is in English, too.

For these and many other reasons, successful argumentation is associated with higher levels of proficiency (especially Superior), and many students at this level may not be wholly successful in their second language with an otherwise promising thesis. Yet what they learn from this last composition of the course will still be valuable for the many Spanish courses in which they are expected to present and support a position and critically evaluate alternatives.

Incidentally, if time is running too short at the end of the semester to permit a full composition cycle for this last composition, you can move L. 36 up and then take up L. 35. The latter can still be useful as students revise their argumentation essay.

- **Suggested exercises in the book**: Classwork: B, D, E–F; Homework: G.

**LECCIÓN 37**

L. 37–39 are optional lessons that may be covered at the end of the course as the cycle for the final composition (L. 36) is completed. L. 37 and 39 are brief and suitable for half-sessions (as when administering a course evaluation or during a pre-exam review), or can be combined with each other or with L. 38.

For L. 37, students should look up the abbreviations as part of their preparation for the day; confirm them in class. The answers are probably obvious to most instructors, but just in case...:

**títulos de personas**

Sr. = señor, Sres. = señores, S., Sto., Sta. = san, santo, santa, Fr. = fray
Sr. = señora, Dr., Dra. = doctor, doctora., Prof. = profesor(a), Lic. = licenciado/a
Sra. = señorita, D., Da. = don, doña, Vda. = viuda (used after a deceased husband’s apellido in some countries), Hnos. = hermanos (Eng. “Bros.”)

**puntos cardinales**

N = norte, E = este, S = sur, O = oeste, NE = nor(d)este, SE = sudeste, SO = suroeste, NO = noroeste.

**números y medición**

1º, 1ª, 1º = primer(o), primera, 2º, 2ª = segundo/a, km² = kilómetro cuadrado, m = metro, t = tonelada.
g = gramo, cm = centímetro, ha = hectárea, h = hora, L = litro.
kg = kilo(gramo), mm = milímetro, c.c., cm³ centímetro cúbico, km/h = kilómetros por hora, ml = mililitros.
abreviaturas misceláneas
PD = posdata (Eng. PS), S.A. = Sociedad Anónima (Eng. Inc.), v. = véase (references in books).
íd. = idem (Eng. ditto), Cía. = compañía (Eng. Co.), p. ej. = por ejemplo.
c/u = cada uno, Apdo. = apartado (Eng. P.O. Box), cap. = capítulo.
Ref. = referencia (Eng. Re.:__), Apto. = apartamento, pág. = página.
W. C. = wáter closet, Avda. = avenida, q. e. p. d. = que en paz descansse (Eng. RIP).
Nº, núm. = número, pcia, prov. = provincia.

• Suggested exercises in the book: Classwork: A (but this exercise might be skipped when this lesson is only a half-session).

LECCIÓN 38

The material in this lesson is more for recognition and preparation for further vocabulary development than for active mastery; without the guidance of experience (and verification with a good dictionary), students should be careful in creating new words in Spanish. However, they should anticipate major differences in how Spanish and English derive their vocabulary and should seek useful derivatives for more powerful writing. One may not be able to predict the agentive noun derived from asistir (it’s asistente, not *asistidor), but it’s a safe bet that Spanish has one and that it is a more precise, direct term than la gente que asiste. In an ideal pedagogical world, students would acquire useful word sets (families) instead of palabras sueltas—asistir, asistente, asistencia instead of just asistir; since they generally do not, we can at least point them in the right direction for rounding out their vocabularies.

To summarize one big difference in word formation between the two languages—compounding vs. affixation—, you might project the equivalents illustrated in Figure IM.1 and comment briefly on each Spanish pattern.

<table>
<thead>
<tr>
<th>inglés: compuestos</th>
<th>español:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. control group, light year</td>
<td>compuestos: grupo control, año luz</td>
</tr>
<tr>
<td>2. can opener, nail clippers</td>
<td>compuesto de verbo + sustantivo: el abrelatas, el cortaúñas</td>
</tr>
<tr>
<td>3. tomato seed, weekend, exit ramp, teacup</td>
<td>sustantivo prep. sustantivo: semilla de tomate, fin de semana, rampa de salida, taza para té</td>
</tr>
<tr>
<td>4. wine glass, stop light, steering wheel</td>
<td>sustantivo especial: copa, semáforo, volante</td>
</tr>
<tr>
<td>5. wheat field, garbage can, mouthpiece, paperwork</td>
<td>sustantivo + afijo: trigal, basurero, boquilla, papeleo</td>
</tr>
</tbody>
</table>

Figure IM.1 Equivalents of compounds in Spanish

• Suggested exercises in the book: Classwork: A, E (for discussion, emphasizing recognition from context); exercises B, C, and D require dictionary work, and some from each group might be assigned for next time, depending on the remaining time available at this point in the course.

LECCIÓN 39

Vosotros is difficult to treat in textbooks about “general” Spanish. It is normal in Spain as the plural of tú and students who plan to go there should definitely have an active command of it for interacting with others. On the other hand, this pronoun is archaic in the Americas, and as a result, 90% of Spanish speakers don’t use it; indeed, vos for tú (§8.6.2) probably has as many users as vosotros despite being virtually ignored in pedagogy. Since vosotros is not emphasized in this book except in passages...
from peninsular literature, we include a special lesson on it here, although it may be taken up earlier in the course if you wish to highlight it more. As with other personal pronouns, supplement the book’s exercises interactive, face-to-face practice: see the instructor notes for L. 8, “manipulating first and second persons,” but adapt by having students pose to each other like “¿Nos conoces?” (“Sí, os conozco.”).

- **Suggested exercises in the book**: Classwork: all three exercises should be doable spontaneously, without special preparation. (A Castilian accent is a nice touch, but optional.)

### PART 5: For More Information—The bibliography

For the student, it is appropriate that the research on which this book is based remain in the background. For the instructor, though, it may be useful to pursue the explanations in greater depth. To that end, the *Bibliografía* at the end of the book gives references to works that were especially influential in our treatment of morphology, usage, syntax, and methodology. For a convenient one-volume summary of that research as it relates to particular problems (*ser/estar/haber*, the verb and pronoun systems, word order...), see Whitley 2002.

### PART 6: Sectional index

The following listing of individual sections of the book is offered as an alternative to the book’s *Glosario/Índice* for referring students to specific sections to review, and can be photocopied for convenience and slipped into your grading file.

*To the Student*

**L.0. La ortografía y la puntuación**
- 0.1 el alfabeto español
- 0.2 las mayúsculas
- 0.3 los cambios ortográficos
- 0.4 el acento ortográfico: la “tilde”
- 0.5 la puntuación
- 0.6 un paso más: patrones acentuales
- 0.7 resumen

**CAPÍTULO I: LA DESCRIPCIÓN**

**L.1. El presente de indicativo y el infinitivo**
- 1.1 la formación regular
  - 1.1.1 formas y acentuación
  - 1.1.2 la concordancia
- 1.2 los cambios radicales
  - 1.2.1 los que dependen del lugar del acento
  - 1.2.2 los que dependen de la vocal siguiente
  - 1.2.3 cambios idiosincrásicos
- 1.3 el significado del presente

- 1.4 el infinitivo
  - 1.4.1 verbo + verbo: conjugación perifrástica
  - 1.4.2 comentarios sobre ciertos auxiliares
- 1.5 resumen
- 1.6 para referencia: verbos que cambian...

**L.2. Flexión de sustantivos, artículos y adjetivos**
- 2.1 sustantivos y adjetivos
  - 2.1.1 sintaxis: la frase sustantiva
  - 2.1.2 función en la descripción
- 2.2 el género del sustantivo
  - 2.2.1 tendencias generales
  - 2.2.2 género y sexo: la gente y los animales
- 2.3 el número
  - 2.3.1 plurales regulares
  - 2.3.2 dificultades de pluralización
- 2.4 los artículos y demostrativos
- 2.5 los adjetivos
  - 2.5.1 formas
  - 2.5.2 la concordancia
  - 2.5.3 la apócope
- 2.6 resumen
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3.1 la oración atributiva
  3.1.1 sintaxis
  3.1.2 concordancia y pronomalización
3.2 ser vs. estar
  3.2.1 el uso fijo
  3.2.2 distinción: ser/estar con adjetivos
  3.2.3 otros contextos donde se distinguen
3.3 tener + sustantivo en la descripción
3.4 los verbos unipersonales
  3.4.1 locuciones de posibilidad y evaluación
  3.4.2 haber
  3.4.3 los verbos meteorológicos
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L4. La conjunción, la negación, la ubicación y las preguntas

4.1 tres estrategias fundamentales
4.2 las conjunciones
4.3 la negación
  4.3.1 la negación de las palabras indefinidas
  4.3.2 cambios y sustitutos en las oraciones negativas
4.4 la afirmación enfática con sí
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  4.6.2 distinciones: ‘what’ y ‘how’
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  5.2.1 las partes de la oración
  5.2.2 problemas de análisis falso
5.3 distinciones semánticas
  5.3.1 selección de equivalentes
  5.3.2 los modismos
  5.3.3 el vocabulario y la cultura
5.4 el caso especial del verbo
  5.4.1 transitivo/intransitivo: el régimen
  5.4.2 verbos complejos
5.5 un paso más: expresiones de movimiento
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L6. Composición: la descripción

6.1 el propósito
6.2 el tono
6.3 la organización
6.4 estrategias expresivas
6.5 enfoque en el lenguaje
  6.5.1 cómo variar la estructura: opciones sintácticas
  6.5.2 cómo variar el vocabulario: obras de referencia
6.6 para escribir una descripción

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7.1 la sintaxis
7.2 el sujeto y el objeto directo
7.3 la “a personal”
7.4 los verbos reflexivos o “pronominales”
  7.4.1 contraste: reflexivo vs. no reflexivo
  7.4.2 contraste: reflexivo vs. recíproco
7.5 los reflexivos “falsos”
  7.5.1 los reflexivos obligatorios
  7.5.2 reflexivos idiomáticos
  7.5.3 reflexivos intransitivos
7.6. resumen

L8. Los pronombres personales

8.1 funciones y formas
  8.1.1 el sistema general
  8.1.2 el tratamiento: la segunda persona
8.2 los pronombres tónicos
  8.2.1 como sujeto
  8.2.2 con preposición
  8.2.3 mismo
8.3 los clíticos (pronombres átonos)
  8.3.1 expresión neutral y enfática
  8.3.2 clíticos reflexivos
8.4 la posición de los clíticos
8.5 los posesivos
8.6 un paso más: variación
  8.6.1 el leísmo
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  9.2.1 función: la “entidad involucrada”
  9.2.2 algunos casos especiales
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  9.3.1 el tipo pasar, ir, ser
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  10.1.1 formación regular
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  10.1.3 uso del subjuntivo
10.2 los mandatos directos
  10.2.1 formación
  10.2.2 la posición de los clíticos
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10.4 los deseos con Que...
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11.1 el discurso directo e indirecto
11.2 análisis del significado del subjuntivo: lo irreal
  11.2.1 verbos de comunicación
  11.2.2 verbos de voluntad u obligación
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11.3 evaluación de una proposición
11.4 un paso más: otros contrastes del modo
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L12. Composición: reportaje e instrucciones
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  12.1.2 la reseña
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  12.1.4 el propósito y el tono
  12.1.5 la organización
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12.2 las instrucciones
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13.2 formación del imperfecto
13.3 formación del pretérito
  13.3.1 verbos regulares
  13.3.2 comentarios ortográficos
  13.3.3 cambios radicales
  13.3.4 pretéritos “fuertes”
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  14.3.1 saber, conocer, querer, poder, tener
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  15.1.1 formación: el paradigma en -ra
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15.2 funciones
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15.2.4 la condición remota con ojalá

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16.2 adverbiales de manera
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   19.3.2 el presente perfecto, indic. & subj.
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L21. Las cláusulas adverbiales y condicionales
21.1 las conjunciones adverbiales
21.2 el modo de las cláusulas adverbiales
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   21.3.1 tipo A: condiciones plausibles, reales
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   32.3.1 la posposición o inversión del sujeto
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   33.2.2 se/uno impersonal
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