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*Instructor's Manual for*

# Gramática para la composición

3ª edición



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## 1.1. Changes in This Edition

We are delighted to work with Georgetown University Press on this third edition of our textbook. This edition has benefited from improved explanations, based on fifteen years of teaching with it. It is now in color, and contextualization and presentation have received a great deal of attention. The *Prácticas individuales*, revised and expanded, are now part of a companion website (<http://books.quia.com/books>) that features greater functionality as well as compatibility with Apple computers. These online exercises provide students with immediate feedback while giving instructors the ability to review students' work and provide individual feedback when needed. Exercises designed for in-class work remain in the textbook.

Each lesson in the textbook is divided into two distinct parts to make the organization clearer to students: the *Presentación* of grammar or composition to be prepared ahead of class; and the *Aplicación*, consisting of exercises to be done in class or assigned for homework after class. The *Presentaciones* have been thoroughly revised, and now include visuals in color from *Teaching Spanish Grammar with Pictures: How to Use William Bull's Visual Grammar of Spanish* (Whitley and Lunn). These images help with distinctions that seem difficult from grammatical explanations alone.

Those who have taught with the book will fully appreciate the changes to Lecciones 7, 8, 9, 16, 21, 22, 26, and 35. Tables have improved the presentation in all these lecciones. Lecciones 7–9 and 26 reflect new research by the authors in the last ten years on lines of inquiry related to direct and indirect objects, semantic roles, adjective position, and relative clauses. Lección 22 was simplified without losing descriptive adequacy. Lección 35 is still a work in progress (perhaps the hardest lección), but has benefited from dozens of hours of work. Items were added to exercises in the *Distinciones* (appendix B), and thus most distinctions there have at least eight items.

## 1.2. The Approach of *Gramática para la composición*

This book was developed for the Advanced Spanish Grammar and Composition course, which traditionally combines formal language study with writing practice. The general assumption in the field of Spanish applied linguistics 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, which are 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 might include notes on selected difficulties, it is with the implication that the overall grammar is no longer something that students still need to acquire in order to *prepare* for a task but is only a set of rules and tables to be consulted while editing, and thus is for educated native or near-native writers.

*Gramática para la composición* does not treat grammar as an abstract entity to be studied separately for its own sake; nor does it consign it to serving as a 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**, *Gramática* 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 its **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, that is, the ability to communicate spontaneously and effectively with realistic tasks. The ACTFL proficiency levels pertinent to *Gramática para la composición* are “Intermediate,” “Advanced,” and “Superior” (see Educational Testing Service 2012 and Omaggio 1993; see the bibliography in the textbook for these and other references in this manual).

ACTFL’s proficiency levels “Intermediate,” “Advanced,” and “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, and often Intermediate High; that is, 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 varying local circumstances. Their proficiency might 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 members of 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 Students' Needs: A Functional Selection and Sequencing

Although research is revealing interesting trends in the stages of acquisition of individual grammatical items (e.g., the 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), whereas 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 (e.g., 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 smoother development of skills and knowledge.
- **Spiraling presentation:** Several areas—transition words, subordinated clauses, tense and mood relationships, prepositions, and the like—are broached at one point in connection with one function and are later reintroduced for further development in connection with other functions. The purpose of this spiraling is twofold: to facilitate a gradual acquisition of complex areas that present continuing problems at this level, and to space out points that could confuse students (e.g., the “multiple” functions of *se*, the uses of mood) or that could overwhelm them (prepositions, verb paradigms) when presented all at once. Eventually, however, students find a consolidated explanation that brings 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 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 (chap. II), students study in Lección (hereafter, L.) 18 models and general principles (purpose, tone, point of view, organization, etc.) for this kind of writing. But in previous

**Figure a** Functional Profile, by Chapter

Type of writing	Relevant functions	Supporting grammar
<b>Chap. I: description</b>	Describing people, objects, places, actions; locating; asserting and negating attributes; asking questions, joining predications.	Review of pres. indic., nouns, adjectives; attributive patterns, copulas; basic conjunctions; negatives, questions, locatives; use of dictionary to enrich vocabulary.
<b>Chap. II: reporting: synopsis and instructions</b>	Indicating who does what to whom; giving commands and procedures; reporting statements, commands, questions as indirect discourse; summarizing a story	Subjects and objects; verb construction (transitive, intransitive, intransitivized); pronouns; subjunctive and imperative; noun clauses and mood contrasts.
<b>Chap. III: simple personal narrative</b>	Backshifting to a past perspective and narrating actions and interactions; sequencing events; supplying descriptive and contextual information	Preterite, imperfect, past subjunctive; adverbials of manner, time, sequence, reason . . . ; the grammatical and expressive changes of narration.
<b>Chap. IV: complex narrative</b>	Backgrounding and foregrounding events; relating them logically; indicating duration, posteriority, anteriority, conjecture, details of aspect and manner; control of narrative pace and point of view.	Participles and perfect tenses; gerunds and progressives; future/conditional; adverbial and conditional clauses; expressions of duration; overview of tense system and tense relationships.
<b>Chap. V: exposition</b>	Defining, quantifying, classifying; comparing and contrasting; establishing, maintaining, and highlighting focus on referents; presenting and explaining with descriptive information.	Specifiers of noun reference (determiners, adjectives, relative clauses); numbers and the grammar of quantity and measurement; nominalization, neuter, clefting; intensifiers and comparative expressions.
<b>Chap. VI: argumentation</b>	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.	Prepositions; transforming sentence structure with intransitivizing SE, 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.

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. General Course Plan and Sample Schedules

*Gramática para la composición* was developed based on the time available in a typical college course that meets three hours a week for a semester, preferably with sessions on separate days to allow better absorption of the material. In such a course, covering one lesson per meeting will

allow classes to finish the book by the end of the semester. In developing these materials, the paramount consideration was the need to provide sufficient opportunities for the steady development of writing skills in the six featured composition types while allocating enough time between compositions for the *process* of writing—a cycle (§3.4 of this manual) that consists of prewriting activities, composing a draft, editing and proofing the draft, submitting it for feedback, and then reworking it based on that feedback. For both teacher and students, the entire cycle for one composition should be completed before the next one is begun.

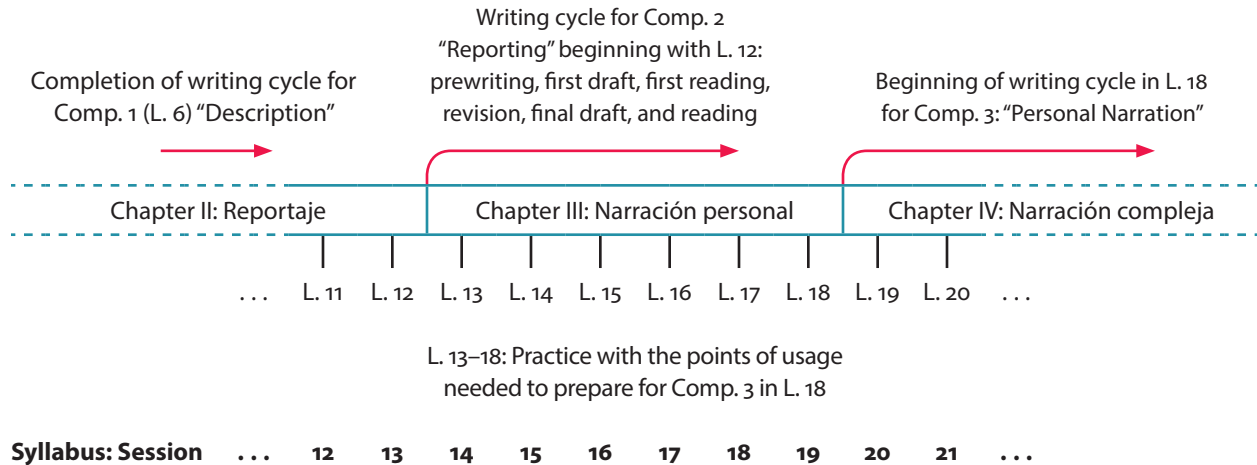
We have sought to achieve this balance by placing one composition-focused lesson at the end of each chapter. After the *lección preliminar*, which is an optional introductory lesson suitable for the first day of class, there are thirty-six regular lessons organized into six chapters corresponding to the six composition types. In each chapter, students work through five lessons on relevant tools, culminating in a sixth lesson on the featured kind of writing. It is in the sixth lesson that they begin the writing cycle for that chapter's composition; students will continue editing and revising their composition throughout the first five lessons of the next chapter, finishing the cycle in time to begin the next composition. In this way, students continue to learn new material and build on their writing skills while still having time to write their compositions in a methodical, deliberate manner.

Each lesson has four components, two in the textbook and two on the companion website, given here in the order in which students will encounter them:

- *Examen preliminar* on the companion website: For classes using the companion website, this is a pretest that students can use to help gauge which topics within a lesson they already know and which structures they may need to focus on and practice more as they study. We do not intend for these pretests to count toward students' grades; instead, they are a self-assessment tool to help students identify which concepts may need more of their attention.
- *Presentación* in the textbook: Students should read and study this section before class. The sections of each *Presentación* are numbered (e.g., §17.1.2) to facilitate reference. After introducing and explaining the lesson's new grammar concepts, the *Presentación* ends in a *Resumen* of key points and sometimes includes the sections *Un paso más* and *Para referencia* that can be included at your discretion or left for reference.
- *Prácticas electrónicas* on the companion website: If your class is using the companion website, after studying the material in *Presentación* and before coming to class, students should complete all of that lesson's *Prácticas electrónicas*. On average, there are five to seven exercises per lesson. Many drills are automatically graded. For drills that may require the instructor's review due to variable answers, the site will provide sample answers after students complete the activity.
- *Aplicación* in the textbook: This section, designed for use in class, integrates the major points from that lesson's *Presentación* into oral and written activities. These activities are grouped under *Aplicación* instead of being interspersed throughout *Presentación* because most are integrative, drawing on several points at once. Although many of the activities in *Aplicación* are best suited for in-class use, you may wish to assign some as homework for after class. Part 4 of this manual contains recommendations on which activities work especially well for this purpose.



**Figure b** The Writing Cycle Integrated into the Syllabus



Based on this, in a semester class that meets for approximately forty-three one-hour sessions, the first day might be spent on the *Lección preliminar* (L. 0). Beginning with the second session, the class would cover one lesson per session (for a total of thirty-six lessons), with several classes devoted to examinations (for more on testing, see §2.4 below). The last two days of the course might be devoted to the optional mini-lessons selected from chap. VII, *Lecciones facultativas*, and then to review, as students complete the writing cycle for their last composition (for chap. VI).

The course segment shown in figure b illustrates how the writing cycle for a composition (here, the composition for L. 12 at the end of chap. II) is carried out as the class continues to move on through succeeding lessons (L. 13–18 of chap. 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.):

- Session 13: Students have prepared L. 12 "Composición: Reportaje" for the day; go over techniques and prewriting exercises, peer-critique sample essays in textbook, 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-to-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, and so on. 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 learning the skills necessary to complete the next one.

The textbook was developed on the preceding basis—one lesson per hourly session, including one or two *Distinciones* from appendix A as well (see below)—and it 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 reviews, small group work, or additional essays or compositions. In courses with fewer sessions, conversely, you might delete or deemphasize initial lessons if a diagnostic essay or quiz indicates less need to review that material. See below for a schedule of lessons for classes with fewer sessions, and see the notes on Lección 0 in part 4 of this manual for a sample diagnostic essay prompt.

The standard plan of one lesson per day 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.

For programs in which a lesson a day is not possible, you can teach only selected lessons and still help students develop a strong foundation in advanced composition and its grammar. Going through only some lessons will obviously have an impact on the sequence of compositions, although it is still possible to follow the same basic method of having students work on compositions while learning new material. If the main point of the curriculum is an overview to consolidate grammar, here is an alternative way of doing the grammar lessons: 4, 5, 7, 8, 9, 10, 14, 15, 16, 19, 21, 22, 25, 26, 28, 29, 31, 32, and 33, plus two days for tests and one day for review. That is a total of nineteen lessons, and is the core of a strong grammar. If we add to the previous list lessons 12, 18, 24, 30, and 36, we have a total of twenty-four lessons. If there is time for only four of these composition lessons, we recommend covering at least *El reportaje* (L. 12), *La narración personal* (L. 18), *La exposición* (L. 30), and *La argumentación* (L. 36). For classes taught twice a week, completing twenty-four lessons leaves two days for tests and two days for review.

Finally, if your class is intended for graduate students and you need to follow a schedule of selected lessons, we strongly recommend including lessons 34 and 35. These are lessons on complex sentences whose main topics are introduced to undergraduate students but that will be really mastered only by those students who go on to pursue near-native proficiency in writing. Assuming that two lessons from the previous list have to be omitted, those two would be 22 (the use of the gerund in Spanish) and 29 (comparisons). Graduate students should already be familiar with the nuances of these structures, so it is to their benefit to instead focus on more complex topics.

## 2.2. Incorporating the Appendices into Your Class

The appendices found at the end of *Gramática para la composición* are valuable resources that can be especially useful to students who need additional practice with problematic lexical items.

Appendix A, *Distinciones*, lists and clarifies common lexical problems for English speakers. The words are arranged alphabetically in English. Appendix B, *Distinciones: ejercicios*, contains fill-in-the-blank exercises to help students practice the correct use of each item addressed in appendix A. The exercises in appendix B are separated from the explanations in appendix A because this promotes better study of the latter first. Despite 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.)

For classes with more proficient students, these appendices can be left for reference only, but many students do need extra practice on this type of material. If you wish to assign some or all of the exercises in appendix B 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, when the class's focus turns to styles of narration. 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).

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

Appendix C, *Resumen de la conjugación del verbo*, and appendix D, *Glosario bilingüe e índice de materias*, are reference materials that we encourage students to consult both during this course and as they continue their advanced Spanish studies in the future. Appendix D, in particular, will be especially useful as students read through grammar explanations written entirely in Spanish, which may contain terms they have not seen before.

### 2.3. Types of Activities

Current language teaching methodology favors meaningful, contextualized, and communicative tasks that use the language for personal expression (see Aski 2003). The textbook 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. In each end-of-lesson *Aplicación*, exercises are listed by type (first *Actividades*, then *Ejercicios*, etc.) but **do not need be completed in that order**. Furthermore, 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 students' needs and a pedagogically effective flow for the session. Assign some exercises (especially open-ended and textually based ones) for written homework after class, and postpone one or two to the following session(s) for a quick reentry and review at the beginning of class. In part 4 of this manual, we indicate exercises that have been especially effective for our own students when we do not have time to complete all the exercises in a lesson, 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 after class.

### **Actividades**

Although the focus of the textbook is on writing, these *Actividades*—oral activities for pairs, small groups, or the full class—are included at the beginning of each lesson's *Aplicación* for warm-up and brainstorming for expressive options. Additional oral activities are given in the lesson notes of part 4 of this manual; note especially the *Actividades cooperativas*, in which pairs of students must negotiate the exchange of information using activity scripts. The scripts are available both in this manual and as separate PDF files to print and hand out to students. We place the *Actividades cooperativas* in this manual instead of the textbook because each student must not see the other's script. To use these activities in your class, distribute different halves of each script (*Estudiante A*, *Estudiante B*) to each member of a pair of students. Then, instruct students to use face-to-face negotiation and collaboration to resolve their information gaps. When time is running short, an *Actividad cooperativa* can be postponed until the next lesson as an integrative review.

### **Ejercicios**

After the *Actividades*, you will find the *Ejercicios*, which require active manipulation of a message. As preparation for discourse, the *Ejercicios* operate at the sentence level but require attention to meaning and options for expressing it. Some emphasize microskills such as editing and sentence combining, but most encourage self-expression (e.g., through completion or continuation) and, unlike the *Prácticas*, most permit many different responses (there are no “set answers”). Many activities in *Ejercicios* can be conducted orally at a fast pace, although weaker students might want occasional written reinforcement on the board.

Bear in mind that your students might 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 the textbook, the *Prácticas* and *Ejercicios* are meant only as transitions to work at the discourse level (*Ejercicios textuales*, *Adaptación de texto*, *Ensayos*, *Composiciones*). ACTFL Intermediates in the class might therefore need help in becoming more sensitive to textual coherence and linkage in these latter kinds of work.

## Ejercicios textuales

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

## Adaptación de textos

Some lessons contain *Adaptación de textos* toward the end of *Aplicación*. These are textual activities that require students to rework whole passages to alter aspects such as point of view, time perspective, and type of discourse. Although the *Adaptaciones* are best assigned as homework after class, 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 to the text.

Note that in the *Adaptaciones*, the textbook gives special emphasis to the change of direct to indirect discourse, for three main 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 a vital component in the narrative skill to be developed by Intermediate Highs and perfected by the Advanced. And 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.

## Ensayos

The lesson essays, found at the end of each regular lesson, are more limited in scope than the chapter compositions. The former—descriptive summaries, statements of position, short letters, and so on—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 textbook’s suggestions) for the length of the essays and compositions, and students should learn to control their writing within those limits, because *longer* is not necessarily *better*.

## Ejercicios de composición

The set of exercises found in composition lessons provides prewriting practice to prepare for the chapter’s main composition. These *Modelos* and sample composition (*Revisión*) activities include cues for brainstorming in small groups or pairs, editing exercises to strengthen proof-reading skills and vocabulary enrichment, native and near-native models to study, and sample student compositions to discuss in the style of peer correction. You should remind students to always include the *Modelos* and *Revisión* sections in their preparation for that day’s class.

These types of exercises, and some others, are summarized in figure c.

Figure c Summary of Exercise Types

Exercise type	Focus	Usual tasks	Mainly intended for
Prácticas electrónicas	Form	Manipulation of forms	Individual (self-checking, website)
Actividades	Oral communication	Cued generation of ideas, negotiation across an information gap.	Whole class, groups, usually pairs
Ejercicios	Sentence level	Personal response or completion, editing and revision, cued writing, identification of relationships, elaboration of basic idea, expansion, definition, translation	Whole class, groups, pairs, homework
Ejercicios textuales	Discourse level (text)	Personal completion, cued paragraph writing, reporting, cloze, translation, sentence combining	Groups, homework
Adaptación de texto	Discourse level (text)	Changing perspective or mode of reporting, amplifying text, translation, interpretation	Homework (sometimes started or illustrated in class)
Ensayos	Discourse level (text): paragraphs	Guided personalized self-expression	Homework
Composiciones	Discourse level (text)	Open-ended personalized self-expression	Homework
Modelos de composición	Discourse level (text)	Analysis of techniques	Whole class, groups
Revisión	Discourse level (text)	Peer revision	Whole class, groups
Ejercicios de Distinciones	Word distinctions in sentential contexts	Fill in the blank	Individual or whole class, checked in class

## 2.4. Testing

The best breaks for full-period tests are after chapters III and VI for two examinations (midterm and final), or after chapters II, IV, and VI for courses with three 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 composition 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 might 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 made explicit to students from the start, especially in a course like this one, in which they will invest a great deal of effort. You might have a grading component system with which you already feel comfortable, but a simple yet balanced one that has worked well for us with the textbook is the following:

- 25% written homework (12.5%) and daily evaluations (12.5%)
- 25% the six compositions (two versions = two grades each, for a total of twelve grades)
- 25% average of the first two examinations (after chaps. II and IV)
- 25% third examination (final, based on chaps. V–VI, plus in-class composition)

For further ideas on course setup, see the authors' own syllabi for Spanish Grammar and Composition at <http://users.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. In this section, we review several issues of general methodology that are 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*. 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 a language's verb forms but remain unable to negotiate a purchase, tell a story, or write an appropriate letter in that language. Nor is explicit knowledge 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 more than half a century ago, explicit grammar instruction was overemphasized, with the primary goal being the ability to translate from, not actually communicate in, the foreign language. Traces of this approach survive, as when students are asked to chant whole conjugations and to translate instead of composing their own story or essay; but in most quarters, the grammar-and-translation approach has been displaced by newer methods that emphasize active communication in the language.



A common base for these communicative methods has been the MONITOR MODEL of S. Krashen (Dulay, Burt, and Krashen 1982). Among other hypotheses, this model proposes that the real grammar (competence) behind one's creative ability to communicate in a second language (L2) is subconsciously *acquired* from input (listening, reading), just as in the acquisition of one's native language. 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. According to 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, which has little to do with the expression of meaning.

This model has been influential, but it has also been misinterpreted (see Whitley 1993, 1997). Assuming a dichotomy between (monitored) form and (communicated) meaning, some concluded that errors of form are not important except as a stylistic matter, and that "learned" grammar, and therefore "form-focused instruction," are thus 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, because errors of form do affect intelligibility for 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 and 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"—that is, composition. Van Patten (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 and Williams 1998; Ellis 2002) have argued that "form-focused instruction" is useful or even essential in communicative language teaching—and thus that its difference from the grammar-and-translation approach 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; conversely, traditional approaches did overemphasize grammar for its own sake. The philosophy of the textbook 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 addition, as in the Natural Approach (Terrell et al. 1986), this grammar is studied *outside*



class, so that class time can be devoted to activities that promote expressive skills incorporating this 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 do not 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 by evaluating their success with it 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 class and should come ready to put its main points to work. Grammatical terms are explained in context and summarized in appendix D, *Glosario bilingüe e índice de materias*. In class, you might briefly point out special difficulties or reinforce main points with examples or with input-rich “teacher talk” (e.g., briefly share what you used to do as a child, with imperfects, and 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. Here is a general class plan we have found useful:

#### A Sample Lesson Plan

1. Return to or take up any composition drafts, chat, and comment briefly on selected problems.
2. Do a short daily evaluation to check comprehension of the *Presentación* and *Prácticas electrónicas* (e.g., four short questions, no more than 2 minutes total.)
3. Review recent material with an *actividad cooperativa* or unused exercise from previous lessons, or have students describe an image or scene and record their observations by writing an informal group essay on the board.
4. Do a quick oral check of *Distinciones* (appendix B) for the day, if assigned.
5. Briefly demonstrate the use of new material, and show its immediate application to sentence-level exercises in the *Aplicación*.
6. Progress to more integrative, textual work and communicative group/pair activities.
7. Wind down and assign written homework.

*Note:* A frequent use of visual aids can promote faster comprehension and progress through the material, and in part 4 of this manual we offer specific ideas on graphics to use in each lesson. You can save an enormous amount of valuable class time (so you will be able to cover more

activities) by reserving the board for *unforeseen* material that *must* be written, while relying on prepared handouts or computer overhead projections for everything that can be anticipated as part of your lesson plan—examples, lists, diagrams, charts, visual cues for exercises, and so forth.

### 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 of language instruction thus 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 their serious use of the language, and this might 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 goal of the textbook's organization is to make it feasible for instructors to systematically cover the selected functions in one semester.

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

First, 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 when preparing for a test, whereas 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 the wrong ones) about how to apply general rules to specific meanings and situations. Their errors last until their experience with trying out the language to convey their 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.

Second, in their "interlanguage" version of the foreign language or L2, students draw upon more than the rules they have studied, in three main ways. First, there is knowledge transferred from their native language, which sometimes helps but could also interfere in cases like the Spanish tense system. Students who are used to a single past tense in English naturally tend to merge the preterite and imperfect at first, or to use them interchangeably, or to generalize one at the expense of the other, or to wrongly attach them to crutches like "was going" and "used to go." Second, there are natural developmental errors: Like children learning Spanish natively, adult students overgeneralize and simplify patterns (*\*yo trabajó*, *\*andaron*, *\*sentíó*). Third, to cope with uncertainty, they try out compensatory COMMUNICATION STRATEGIES; for

example, students might use the imperfect with *ser*, *estar*, and after *mientras*, but 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, in narration, and in conjunction with the other tools of narration that continue to be presented.

Third and finally, acquisition is driven by *communicative need*, not mere exposure to the 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 a whole discourse with temporal sequencing for past tenses (and tense and aspect distinctions in general) in order for the tenses to come to have genuine meaning or personal usefulness. Although 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 the acquisition of grammar.

It follows that not all points will be mastered right away; some might 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.

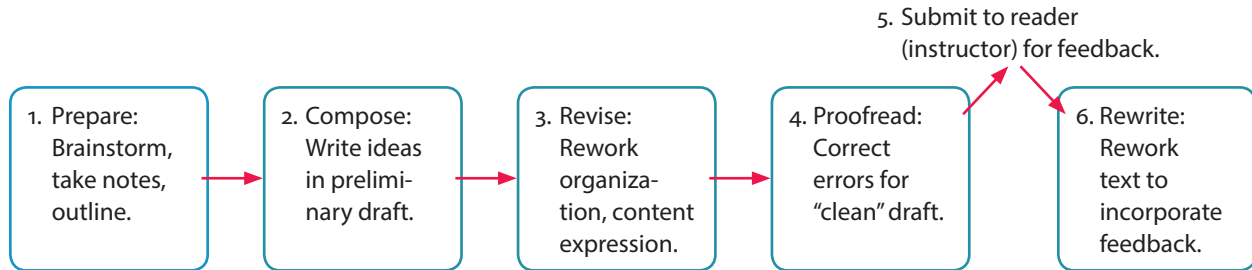
In short, an incomplete mastery after a first pass is not a sufficient reason to stay on a lesson until students “get it.” On the practical side, a rehash is boring, given what they know (explicitly) already; it also sends the message that they are no longer responsible for their learning. When the teacher 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 the acquisition of implicit knowledge. In a textbook like the one that this manual accompanies 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 used to be treated as a *product*, a composition that one writes up (perhaps with little preparation for the task) and turns in for a single evaluation. In recent decades, however, it has come to be seen more as a *process*, the act of composing one's ideas and reworking them to improve their impact on the reader. This newer view, PROCESS-BASED COMPOSITION, emphasizes the approach shown in figure d (cf. L. 6).

Ideally, steps 5 and 6 might continue; a writer would keep reworking his or 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 the textbook. 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

**Figura d** Process-Based Composition



the rewrite. What has especially promoted this process is the personal computer; the internet facilitates any preliminary research needed, and word processing permits any degree of revision and correction before submission. Even this last step can remain electronic if the document is e-mailed to the instructor, who may then provide feedback via the comment feature in word processing programs.

Although most writing-intensive textbooks today assume process-based composition, there is less of a 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 the 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) repetition of freshman English composition. They were more interested in the specifically *Spanish* tools for successful 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 an approach to composition in the textbook that is explained in the following numbered items (the composition lessons are L. 6, 12, 18, 24, 30, and 36):

1. Preparation Before Class of the *Presentación* of the Composition Lesson
  - 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 or near-native writer.
  - Editing (§3.6 below) and discussion (small groups, then the full class) of the sample student composition.

3. Composition at Home, after Class
  - Compose the text, then edit and proofread it (see figure d).
  - Turn in this first version by the next class session (figure b).
  - After the first version is returned with the instructor's feedback, revise it 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. Spending more class sessions on prewriting will mean cutting down on preparation for 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 composition topics. Some textbooks adopt a thematic approach, in which each chapter is linked to one overall subject, for example, *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 being given (1) a few pointers on topic selection in the composition lesson, and (2) 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 above, the textbook'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 situation in the Middle East, the role of fraternities and sororities in college life, capital punishment, vegetarianism, the threats to endangered species, the legalization of marijuana, and so on. You might prefer to recommend specific topics, but at least permit selection from a list, because some topics will interest certain individuals more than others—and some 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 this 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 writing, that is, focused skill exercises; and macro writing, that is, 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—and so should you, their instructor. With discrete-point exercises, the task is simple; in fact, when there is only one possible answer,

Figure e Grading Criteria

Components	Not good	Good
<b>Application of material</b>	Did not follow instructions; unsuccessful application of what was studied	Carried out the assignment fully and promptly according to instructions; incorporated feedback; applied the material fully and effectively
<b>Vocabulary</b>	Overreliance on plain, ordinary words ( <i>bueno, persona . . .</i> ); misuse of dictionary (L. 5); little effort to improve and expand vocabulary	Successful use of more precise, expressive words/idioms; adoption of relevant vocabularies presented in the lessons and <i>Distinciones</i> in preparation for writing.
<b>Content and organization</b>	General statements with few supporting details; careless or confusing development of ideas; unclear or even unintelligible expression	Expressive, clear statements; effective organization and transitions; good flow of ideas across sentences and paragraphs with interesting, informative, creative details
<b>Grammar</b>	Little progress; errors persist after being pointed out; failure to master basics like verb and pronoun forms; goofs like “ <i>el mujer</i> ” that are inexcusable at this level	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

self-correction is preferable, as with the textbook’s *Prácticas*, which are on the companion website (<http://books.quia.com/books>). 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 (Van Patten 1986; Semke 1984) have disputed the need for overt correction, whereas 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, holistic scorers might take the criteria shown in figure 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, conversely, might include some form of figure e in the syllabus as a general indication of what they will be looking for, but otherwise make a single integrated judgment of overall success for each paper without separating the components. We use both kinds—holistic on homework and compositions, analytical on the exam.

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 is 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 the work of beginning foreign language



students or of 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 this process. The feedback should include both positive encouragement of students' successes and an indication of problems, but the assessment of these problems is relative to the situation. We have found the following approaches to feedback in different situations particularly effective:

Observation	Recommendation
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.	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.
2. Errors in spelling, in gender and agreement ( <i>*la problema</i> ), and in lexis (e.g., English imports presumably excused by quotation marks) are expected from beginners, but far less so from students with more experience with the language.	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.
3. Even relatively advanced students are unlikely to have acquired low-frequency oddities (e.g., <i>quepo</i> ), 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 ( <i>irse en coche</i> for “drive away” instead of the English calque <i>manejar lejos</i> ); but they are capable of mastering these with sufficient attention to them.	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.
4. Errors in form can and do make a difference in a highly inflected language like Spanish. Using <i>dije</i> for <i>dijo</i> in a story suddenly injects the narrator at an odd point; <i>se sienta mal</i> for <i>se siente mal</i> expresses a different mood or a distinct action that is funny in context; <i>Marta se gusta</i> depicts a strange image that is far from the intended <i>A Marta le gusta</i> ; and the English-based <i>*te quieren ir</i> (for <i>quieren que vayas</i> ) means nothing at all to Spanish speakers.	In your feedback, make it clear that such errors are not just “improper grammar” or “misagreement” but also convey different meanings; as a reader, react honestly to contextually odd senses, non sequiturs, 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 or PEER EDITING, whereby class members discuss and revise each other's written work in small groups. Collaborative writing programs in several Web-browser-based word processors 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 their 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 in the final draft. And when substituted for teacher grading, peer correction might also mean fewer papers for *you*, their instructor, to need to evaluate outside class.

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

Students can be good critics of a paper's general expository success, but they cannot yet take their instructor's place in perceiving numerous language problems. They accept “Spanglish” syntax that would baffle natives (\**Te quieren ir*), they miss awkward or wordy phrasings that have a better Spanish equivalent, and they 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 a product or as a creative process, composition is very personal; and as deflating as your red marks can be, peer critiques can arouse feelings of defensiveness or cause a 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 prompt, direct, professional feedback and evaluation from this expert.

Consequently, we do not see peer correction as a substitute for teacher grading, although it *does* serve as a useful prewriting activity if writers face no personal risk and readers receive guidance about what to focus on. To this end, all the composition lessons in the textbook include uncorrected samples from anonymous students of advanced grammar and composition who gave their permission for this use, as well as checklists to guide students in their “peer” editing of these samples.

If there is little alternative to teacher grading, there *are* four suggested ways to lighten the load. First, expect students to resolve lingering problems through their own individual reviews, including work with the *Prácticas* on the companion website. 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 the basic preterite morphology that students ought to have mastered by this point.

Second, conduct exercises orally whenever possible. This has two aspects. The first is to elicit full-class responses when answers are limited, and to pose a few illustrative questions to individuals for open-ended questions. Correct miscommunications orally in a natural, unobtrusive way (“¿Cómo?” or “¿Quiere Ud. decir...?”). Because 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. And the second aspect is to choose class activities that students themselves can carry out in small groups or pairs.

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

And fourth, with a composition, read the draft and signal errors, but also add comments as a reader, being 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 their overall success and their resolution of both grammatical and expository problems. We also advise assigning a separate grade to *each* version. This encourages a stronger effort on the first version, motivating students to proofread better and decreasing the work needed on the rewrite.

These third and fourth suggestions 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, and so forth (Frantzen and Rissel 1987). Much more useful is an agreed-on code that is 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*, which follows the textbook’s introduction and which you may use as is or adapt as desired. Conversely, 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 or her to the appropriate section in the textbook with a note like “→ §1.4.”

Part 6 of this manual contains a sectional listing for your reference 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-to-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.

### 3.7. Using Digital Resources

Digital resources can help reduce errors and promote acquisition. This subsection summarizes our experiences with four of them.

#### Online Dictionaries

Online dictionaries can be more convenient than a large desk dictionary, but many are just databases that simplistically match words and meanings without attention to nuance and usage.

When evaluating the usefulness of any kind of dictionary, students should keep in mind the advice offered in “A Roadmap for Students,” which follows the introduction in the textbook.

### **Spell Checkers and Grammar Checkers**

Spell checkers and grammar checkers began as options, but today they are standard features in word processing programs, and their use cannot reasonably be excluded. Because they point out certain mechanical errors for writers’ correction, they can lighten your grading load while also alerting students to the kinds of errors they commonly make (and need to monitor better). Conversely, checkers vary in their power to discern problems, and even the best of them are insensitive to context and meaning. For instance, *sentió* is nonexistent and is easily flagged from an electronic database 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 is 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 be cognizant of this degree of unreliability in an aid and must remember that they can accept, or overrule in their better judgment, what they actually mean in the language.

### **The Internet**

For the purposes of a Spanish grammar and composition course, there is nothing wrong with students using the internet 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 Web search engine, enclosing a group like *me falta* in quotation marks to hold it together as a unit, and specifying Spanish pages only (in “Advanced Search”). As of this writing, *me falta* turns up almost 9 million hits but *carezco* turns up 310,000. Likewise, in checking whether *cepillarse los dientes* is more typical than *cepillarse sus dientes*, the user finds 363,000 hits for the former and 2,730 for the latter. There are obvious drawbacks to this method because 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.

### **Electronic Translators**

Electronic translators are 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 for foreign language students

when they are in a hurry to finish their homework, and many assume that using one will go unnoticed. Instead of making accusations that will be difficult to prove, you should remind students that resorting to online translators hurts only 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 might be on the issues that 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 this, because one only learns to write by writing—and writing for someone who is going to read it and respond. At the very least, however, 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.

## 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 the common problems it poses for English-speaking students. We also provide additional *Actividades* for oral practice (or for review in a later session), and we indicate, at the end of each lesson’s notes, what we believe are the most essential exercises to cover if you cannot, or do not wish to, complete all the activities. These “essential” exercises are divided into classwork, homework, and preparation for oral verification in the following session, reflecting what our own students have found especially useful.

Remember that exercises are sequenced by type in the textbook (*Actividades*, then *Ejercicios*, then *Ejercicios textuales* . . .), but they need not be used in this order during class. You might want to experiment with different combinations and sequencings for the best mix for your classes, but these notes might be helpful when you are using the textbook for the first time. You may also wish to use an exercise of your own creation! We do not expect that all the exercises will get done in a 50-minute class, and we encourage you to choose the ones that best fit with your class, your program, and your students’ needs. These are our suggestions, although there are many possible options.

Whichever activities and assignments you choose, each session should be devoted to communicative practice with the material and should be conducted at a quick, challenging pace; otherwise, there will not 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 mid-exercise to walk over to the board and give an improvised mini-lecture 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 CORRECTION for student X causes other students Y and Z to lose interest and deprives them of the further practice they need and were ready for, and it might also fail to help X if he or she just feels more frustrated in front of his or her peers. Whether in grammar or in composition, it is more effective to treat an individual’s problems

*individually*—for example, 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 textbook). These can be pictures from magazines or posters, but you will find that 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 your students. You might also assign for the end of the first week a diagnostic essay in order to get a preliminary idea of the proficiency level and the relative strengths and weaknesses of each student. Here, we include a sample essay prompt, *Ensayo Autobiográfico*. It is also available as a separate PDF file, if you would like to make handouts for your students. When grading, write a positive response to each one, *without* assigning a grade or marking errors on this first writing sample.

### **Ensayo Autobiográfico**

Para la próxima sesión, escriba un ensayo autobiográfico en español que me diga algo sobre Ud. 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 Ud. quiera mencionarme ahora, al principio del semestre.

Este ensayo *no* es una composición normal: No lo voy a corregir ni a 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.

An alternative to an initial essay is to give a quiz (likewise not counted for a grade) of about forty 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 with the group’s overall average, we have found that the results do have some predictive value for individuals who are starting your 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 because students might not have yet obtained their textbooks. This allows the class to proceed to L. 1 on the second day, saving time, and immediately eases students into material with which they are comfortable, because they already know how to spell out loud in Spanish. But some aspects of punctuation, spelling changes, and accentuation might be less familiar; and to understand corrections given orally in class, students need to be able to identify these linguistic elements in Spanish. The *lección preliminar* brings these aspects of Spanish into focus and lays the groundwork for discussions throughout the course. The following “information gap” activity applies the material to oral communication and can be used during this session or as review during the next. It is also available as a separate PDF file for you to make handouts for your students.

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

### El estudiante A: Contactos comerciales

Ustedes son socios de negocios y tienen un nuevo producto que anunciar, “Tecno-guantes.” Por teléfono, cada uno le dicta al otro una lista de contactos importantes para la publicidad. Muchos de los nombres tienen ambigüedades ortográficas, así que es necesario que Ud. los deletree y que su compañero los confirme. Sigán 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.

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

Usted:—Sí. El siguiente nombre es...

El estudiante A en su comunicación con  
El estudiante B:

1. César Jiménez, 3-30-13
2. Yolanda Sahagún, 5-14-71
3. Judit Chaves, 1-69-98
4. Esteban Kraus, 8-51-09

El estudiante B en su comunicación con  
El estudiante A:

5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_



## El estudiante B: Contactos comerciales

Ustedes son socios de negocios y tienen un nuevo producto que anunciar, “Tecno-guantes.” Por teléfono, cada uno le dicta al otro una lista de contactos importantes para la publicidad. Muchos de los nombres tienen ambigüedades ortográficas, así que es necesario que Ud. los delectree y que su compañero los confirme. Sigán 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.

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

Usted:—Sí. El siguiente nombre es...

El estudiante A en su comunicación con  
El estudiante B:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

El estudiante B en su comunicación con  
El estudiante A:

5. Regina Ibáñez, 4-21-29
6. Osvaldo Garaikoetxea, 6-45-82
7. Humberto Caballé, 2-02-73
8. Joselín Westphal, 7-15-01

**Most essential textbook exercises:** classwork: A–D (at least some in each group); home-work: E.

### Lección 1

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” does not mean “I talk,” but “he or 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 perifrástica*) 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?”

**Most essential textbook exercises:** classwork: A or G, D (at least some in each group), E, H1; homework: B, C (at least some), H2; prepare: F.

### **Lección 2**

L. 2 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 two expectations: (1) that they should strive for more specific, expressive nouns and adjectives for better description; and (2) 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 Uds.? ¿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 instead of just giving loose identifications (*Hay una mujer alta y bonita que parece ser la jefa. vs. Una mujer. Es alta. Bonita. Es la 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. Do not 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.

**Most essential textbook exercises:** classwork: A (at least some categories), D, G; homework: E, F, H; prepare: B or I (these might require some dictionary work outside of class).

### **Lección 3**

The verbs in L. 3 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” versus “change or deviation from the norm” best characterize the contrast between *ser* and *estar* (see the *Gramática visual* examples in the textbook) and are most helpful to students in getting them to this perspective.

We have included a variety of exercises for class and homework, and although fill-in-the-blanks and sentence completions sensitize students to copula differences, the goal here is successful description and location. The most useful exercise by far 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.”).

**Most essential textbook exercises:** classwork: A, C, E or F; homework: I1–2, J; prepare: H.

#### **Lección 4**

The structures in L. 4 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 this reason we recommend that more class time be devoted to integrative activities such as the following:

*Actividad:* Project images or 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 1:* Have students form pairs, and distribute copies of the scripts below so that each pair member has a different version. These scripts are available as PDF files. 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.



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

*Actividad cooperativa 2:* Have students form pairs, and distribute copies of the following scripts (or similarly prepared texts of your choice) to them so that each pair member has a different version. Each script is available as a PDF file. (Adapted from *El País internacional*, 28/10/91, pp. 19, 24.)

## El estudiante A: ¿Qué oíste?

Dramaticen la situación siguiente. Uds. 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. Hágle 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.

## El estudiante B: ¿Qué oíste?

Dramaticen la situación siguiente. Uds. 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. Hágle 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 \_\_\_?\_\_\_ de dólares) a los 609.430 (unos 771.000 dólares) que ya tenía.

**Most essential textbook exercises:** 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 because you can model for 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 “A Roadmap for Students” in the textbook alert 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:* Prepare projected images or handouts 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, and so forth. 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.

**Most essential textbook exercises:** classwork: B–E, G; homework: H, L; 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 (L. 5), remind students to always include a composition lesson's *Modelo y análisis* and *Revisión* in their preparation for that lesson; it should not be necessary to devote valuable 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. Because they might feel somewhat insecure with this first composition, the plans in §6.3 might be useful. Point out the tools (and options) for description in §6.4–6.5.1: many students overuse simple *copula* + adjective structures, whereas 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*. Because 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.)

In the first versions of their compositions 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 or her instead of what he or 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 (chap. III–IV); for this composition, they should sharpen their observational skills and concentrate on description.

**Most essential textbook exercises:** classwork: (B), C–E; homework: F (= the composition).



## Lección 7

L. 7 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*) might be useful. Most do recall true reflexives (*mirar/mirarse*) and some not true 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. The concept of intransitivizing SE (§7.4) will explain virtually all uses of the reflexive pronoun as subject deletion. What tends to be wholly new to some students are the following points from this lesson:

- “Personal *a*,” which is not a redundant frill, but a necessity in a language with movable subjects (*invitan los padres ≠ invitan a los padres*);
- The reflexive/nonreflexive contrast in verbs like *bañarse*, *vestirse*, *acercarse*, and so on, 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*; and
- The intransitivizing reflexive, which is actually the *most frequent* use of reflexives in Spanish but is virtually never commented on at lower levels of study. Instructors (and students) will find a new explanation for reflexives; the participant that the reflexive pronoun replaces is the subject, not the (in)direct object. This is not obvious with true reflexives, but it is clearly seen in other reflexives and makes the explanation very predictable. (The “impersonal” and passive *se*, by the way, is focused on in chapter VI in connection with argumentation.)

*Actividad:* On the board or with an overhead projection, show a double list ([1] = things vs. [2] = humans) with action verbs in infinitive form, for example, (1) **la silla**, *mover*, *acercar*, *volcar*; **la tabla**, *romper*; **las luces**, *apagar*, *encender*; **la puerta**, *abrir*, *cerrar*. (2) **el estudiante**, *lastimar*, *detener*, *divertir*, *poner nervioso*, *esconder*, *hacer rey/reina*. For the verbs in (1), 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?” → “Ud. 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 (2), have a student help you, using cues on index cards, and again ask what is happening. For example, for *detener(se)*:

(Cue card: “Start walking,” student does so) → (Teacher stops her) “¿Qué pasa?” → “Ud. 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 images that contrast two 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*: a person shutting a door versus a door slamming shut;

*Romper la tabla*: a person karate-chopping a board versus a shelf breaking under the weight of books on it;

*Llenar el balde (cubo)*: a person filling bucket with garden hose, versus a bucket filling up in a rainstorm;

*Disparar la pistola*: a person shooting a gun versus a gun going off by itself;

*Quemar la madera*: a person starting a fire versus logs burning.

**Most essential textbook exercises:** 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/Ud.* 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” versus “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 might 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. Conversely, though acknowledging *leísmo* in Spain, we favor the more common *lo* (accusative) versus *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/Ud.* 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 the 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 or she kills it.” This is why we give ample treatment and practice to pronouns in the textbook. 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, Ud. y su compañero de cuarto tuvieron que empacar y salir rápido. Unos días después, el compañero llama por teléfono preguntando sobre varios objetos perdidos. Para cada objeto, conteste que Ud. sí lo tiene o que *no* lo tiene: ¿*Tienes mis gafas?* ¿*Tienes mis calcetines rosados?*” (and so forth—using pictures of the objects if possible).
2. **Manipulating the first and second persons** (and distinguishing *tú/Ud./Uds.*): Use questions such as “¿Uds. me conocen?” and “¿Quiere hablar conmigo o con Adela?” and “¿Me oye Ud.?” and so on. This exercise works best with visuals: project 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 Ud.?*
  - (Banker:) *Los datos no están listos. ¿La puedo llamar esta tarde?*
  - (Businessperson doing a presentation:) *Este es mi plan. ¿Quieren trabajar conmigo?*
  - (Public speaker in front of a group:) *No tengo micrófono. ¿Me oyen Uds.?*
  - (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 Ud.? —Sí, me necesito Ud... yo necesito Ud.... 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 las llaves?*—Sí, *Carmen tiene las 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.

**Most essential textbook exercises:** classwork: A–B, C (for weaker classes), D–E, K<sub>1</sub>; 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 beneficiary (“benefactee”) is a good “handle” on this broader meaning. We have been using with greater success every time the notions of “*verbador, verbado, verbatario*” or “*verber, verbed, verbee*.” The textbook’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 in *realia* (a newspaper, plastic flowers, a necklace, an 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 in the class: *darle las flores, quitárselas, ponerle/quitarle el collar, criticárselo, robarle la mochila, mostrar/leer/esconderle el periódico, regalarle/pedirle los platos, devolvérselos, romperle el lápiz, echarle el “agua.”* . . . While doing each action, model it (“Voy a...”), then have other students describe what you are doing: “¿Qué pasa?” or “¿Qué hago?” (For now, avoid past tenses in the way you pose your questions; once the preterite has been reviewed in L. 13, you might wish to recycle this exercise as “¿Qué pasó?” or “¿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*”) and with each one, also show pictures of around three 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 Ud.?*). Quickly call on individuals (“¿Qué le parece a Juan?”) to describe each reaction with one of the *gustar*-type verbs from the textbook.

**Most essential textbook exercises:** classwork: A (students have had a similar exercise on the *Prácticas* on the website for this lesson, but a review in class is useful), B, G, J (and F, if there is time); homework: D–E, and especially K; prepare: I.

### **Lección 10**

Although 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. Because the Spanish forms of command 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. L. 10 provides many opportunities for creating contextually appropriate commands; but to be effective, similar practices should be recycled into 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! “Srta. Smith, dígale al Sr. Cirucci que se levante y que vaya a la pizarra.” (Cirucci obeys.) Then tell a

third student, “Ahora, Sr. Avilés, dígale al Sr. 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 *Ud.* with a peer (“Levántese”), the second student does nothing. This might seem severe, but it is one way (an effective way) of letting students know that form does matter in giving recognizable commands.

**Most essential textbook exercises:** classwork: A<sub>1</sub>, B–C, E, H–I (or use I as review next time), K (in class or as homework); homework: F, L, N.

*Note:* The technique in the textbook’s *Actividad B* is a useful way that students who have trouble with affirmative versus 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 textbooks, 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-blank exercises) but a meaningful contrast, as in *Dice que viene* versus *Dice que venga*. We go on to introduce the two basic applications of the subjunctive, the expression of (1) events that have not occurred (desired, doubted, unaffirmed . . .) and (2) propositions that are evaluated or reacted to. 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:* There are three steps: (1) Student A receives a cue card, “Tell someone to go to the board”; naming another student, he or she says “\_\_\_\_\_, ve a la pizarra.” (2) The teacher asks the class “¿Qué dice/quiere A?” (3) The 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 or her to write his or her name.” And so on.

Another activity we use throughout the course is based on projected pictures of pairs of people interacting with each other, on which brief exchanges of captioned direct discourse have been added in speech bubbles. The funnier these exchanges, the better; 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 mini-dialogue as indirect discourse in present tense (and, after L. 14–15, in the past tense), and are also prompted to add conjunctions (L. 4) to join the parts; for now, though, the verbs used include 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):

1. (Couple in a restaurant:) A:—Voy a pedir ostras. B:—A mí no me gustan los mariscos. Prefiero un bistec.

2. (At a hair stylist's:) A:—¿Qué le parece a Ud. su nuevo peinado? B:—Me encanta. Pero déjelo sin laca, por favor.
3. (Boy with doctor:) A:—Todavía me siento mal. B:—No te preocupes. Saca la lengua y di “aaah.”
4. (A couple in a canoe:) A:—¿Adónde vamos? B:—No sé, ¿no sabes tú?
5. (Girls playing basketball:) A:—¡Pásame el balón! Estoy libre. B:—¡Muévete al lado!
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*): Sé qué hacer. No voy a tener ningún problema.
8. (Biologist looking in microscope, *sorprenderse*): ¡Estos microbios siguen moviéndose!  
¡No están muertos!

This is the most effective means we have found to foster acquisition of mood and structure because it is 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, because students need to manipulate the subject and object forms as they report the 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 discourses in the past tense, 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.

**Most essential textbook exercises:** classwork: A, B (for weaker students), C, E (if not the visuals-based dialogue exercise described above); homework: D, F<sub>2</sub> (at least start F<sub>1</sub> in class as an example of what to do).

**Very important!** The companion website activities for L. 17 are a compilation of exercises to practice indirect discourse. There are four sets of exercises for the present—A, C, E, and G—and four for the past—B, D, F, and H. You should bring these exercises to your students’ attention now, so they begin to practice them in the present tense. As you continue with the past tense,



they will be able to do the ones for the past as well. Variations of these exercises make great testing items.

### **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 *Ud.*), procedural writing is so familiar to students that it should not 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*, and *reacciones*. In their own compositions, expect them to adhere to the limits in length that you set; it is also a fact of life for professional reviewers, who have had to learn to write more succinctly because *cada palabra cuenta*.

**Most essential textbook exercises:** 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. These scripts are also available as PDF files.



## El estudiante A: La vida de Miguel de Cervantes Saavedra

Su profesora de literatura les dio una lista de fechas importantes de la vida de Cervantes y tienen que averiguar qué le pasó en cada año. Sigue la información que Ud. ya determinó; en la lista que hay 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 Ud. 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	
1594–96	sirvió de cobrador de impuestos
1595	ganó un premio por su poesía: 3 cucharas de plata
1597–98	
1605	publicó <i>Don Quijote</i>
1609	ingresó en una hermandad religiosa
1613	publicó <i>Novelas ejemplares</i>
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*.

## El estudiante B: La vida de Miguel de Cervantes Saavedra

Su profesora de literatura les dio una lista de fechas importantes de la vida de Cervantes y tienen que averiguar qué le pasó en cada año. Sigue la información que Ud. ya determinó; en la lista que hay al final están los eventos que quedan sin fecha. Hágle preguntas a su compañero (p.ej., “¿Qué le pasó en...”) para completar el resumen cronológico. Su compañero tiene mucha de la información que a Ud. 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)	
1547 (9/10)	se bautizó
1569	salió para Italia
1570	ingresó en el ejército español
1571	
1575	fue capturado y pasó a ser esclavo en Argelia
1580	
1584	se casó con Catalina de Salazar y Palacios
1585	publicó <i>La Galatea</i>
1587	
1588	
1592	pasó unos días en la cárcel por deudas
1594–96	sirvió de cobrador de impuestos
1595	ganó un premio por su poesía: 3 cucharas de plata
1597–98	
1605	
1609	ingresó en una hermandad religiosa
1613	publicó <i>Novelas ejemplares</i>
1615	
1616 (22/4)	murió en Madrid

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

**Most essential textbook exercises:** 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 have encountered in previous courses has 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, lo pensé bien, and me sentí contento*). So some major reconceptualization from the 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*, because “entry-into-an-event” is a kind of completion of its onset. But not too much should be made of “beginning” versus “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 “in the middle of a repeated series,” |→ 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*, and so on.

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 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 under way 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 is frozen, just background, waiting for a plot. Now, as a second paragraph, begin a foregrounded series of actions, for example, “¡De repente, un grupo de danzas folklóricas llegó bailando!” 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.

**Most essential textbook exercises:** 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, the preterite, and the past subjunctive are the three workhorses of narration; other past tenses to be studied later in chapter 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 was poorly practiced. Students should understand that (1) the past subjunctive covers the ground of the 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 in narration.

“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 might 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 the 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 might be the first time they have had to manipulate several tenses for communicating, because many courses often 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 or /she says “\_\_, ve a la pizarra.” This student carries out the command. (2) The teacher asks the class “¿Qué pasó?” (3) The class responds “Dijo que \_\_ *fuera* a la pizarra, y ella fue allí.” And so on.

See also the graphics-based activity recommended for L. 11, in which students retell mini-dialogues 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).

**Most essential textbook exercises:** 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 might 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 L2, 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). Because 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 storytelling; a fuller treatment appears in L. 21.

**Most essential textbook exercises:** classwork: A, C or G, perhaps H (if there is 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 storytelling:

*Actividad:* Find suitable comic strips in Spanish (Quino’s *Mafalda* series is a good source) and project them for students to view as a class. Start with a “silent” one with no dialogue and call on students to narrate each panel of the strip, prompting them to add appropriate adverbials and other interesting details. Then graduate to a strip 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.

**Most essential textbook exercises:** classwork: A, D (as group essay); homework: C.

### **Lección 18**

Although 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 the 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, namely, indirect discourse (including “internal” discourse that people *think* without saying), transitions, background description, and, for actions, time words. Then, for their composition, direct students to include indirect discourse as one element of a balance among *acciones*, *interacciones*, and *reacciones* (§18.4).

When students submit their narrative composition (exercise F), some of them might 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 cannot follow, much less enjoy.

**Most essential textbook exercises:** 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* before 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. For example:

“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 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:) *Esta lata la abrieron.* “Ahora, ¿cómo está?”

(An unplugged lamp:) *Desenchufé esta 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 because 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-dialogues 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 architect with engineer:) A:—¿Estás seguro? B:—Sí, hemos omitido el baño.

(Picture of two passengers in a plane:) A:—¡Nunca me ha gustado viajar en avión!

B:—Cálmate. Todavía no hemos despegado.

(Picture of a teacher with a student at a computer:) A:—¿Todavía tienes un problema?

B:—No, he cambiado a otro programa.

(Picture of a mother receiving gift from her son:) A:—¿Me has comprado un regalo?

B:—Sí, espero que te guste.

**Most essential textbook exercises:** 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 había llovido/llovía/llovería*, but *Dudaba que lloviera*.) Both tenses convey two meanings—posteriority, that is, the prediction of a later event; and conjecture, that is, probability—and because of competition with *ir a*, for many Spanish speakers the conjectural sense might 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 mini-dialogues 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 nos hemos gastado todo el dinero.

(Picture of two businesspeople:) A:—Hemos conseguido el contrato, y tú harás la publicidad. B:—De acuerdo, dame ese informe y escribiré la propuesta.

(Picture of a professor with a 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.

(Picture of a couple consulting with a banker:) A:—Ya hemos decidido. B:—Nos interesa este plan. ¿Cuándo podremos finalizarlo? C:—Tendré que mirar mi calendario.

**Most essential textbook exercises:** classwork: A–B, D or E, H; homework: C; 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):

- The list of adverbial conjunctions (§21.1): a matter of vocabulary to learn. (Many of these are still unfamiliar to students at this level.)
- Mood selection: indicative versus subjunctive.
- The relationship between conjunction + full clause (*antes de 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 “experienced, already occurred/occurring” (at a given time of reference) and “not yet experienced, still iffy at that point.” As noted in the textbook, 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 native speakers never produce. The exercises focus on overcoming these problems in self-expression, and coming lessons (in both narration and argumentation) continue to recycle adverbial clauses.

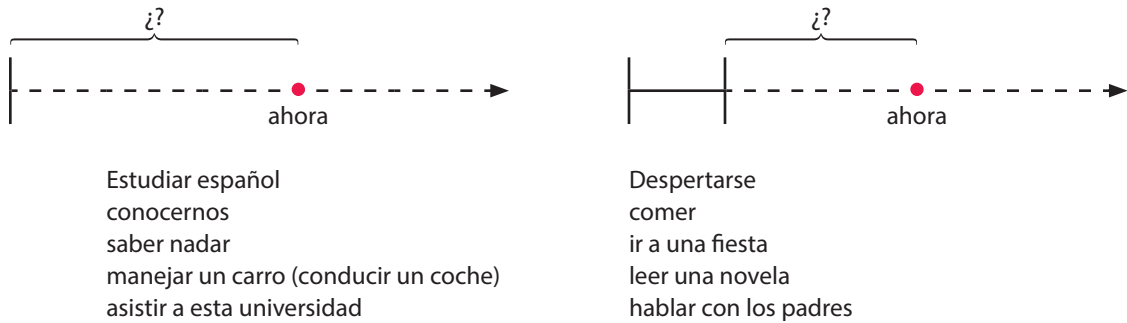
For *si*-clauses, a good visuals-based exercise is to project images of people doing one activity while dreaming of something else (some other activity enclosed in a thought balloon). For example, a woman working at a computer, dreaming of skiing, with the cue “condición: tener más vacaciones: *esquiar*,” 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 computador: *escribir aun más novelas*,” elicits “Si Cervantes hubiera tenido computador, habría escrito más novelas.”

**Most essential textbook exercises:** classwork: A, D–E (assign individual sentences to each student and have them write them on the board), G, K; homework: C, F; prepare: I (with stronger classes, it can be done spontaneously during class).

## Lección 22

Some textbooks 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 an 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?—Entró corriendo.” (. . . *brincando, gateando, cantando* . . .). You might want to put a list of such verbs on the board 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

Figure h Diagrams for Duration



about acting these out, have a student do it with cue cards, or project images 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 is a good idea to spend part of this session on unused exercises from L. 21.

**Most essential textbook exercises:** classwork: A, C–D, G; homework: F, H.

### 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 h for visual support for “situación continua” versus “situación terminada” as you pose personal questions with these verbs (“¿Cuánto tiempo hace que Ud...?”):

*Actividad 2:* Bring or project graphics of ongoing situations, for example, someone waiting for a bus, a romantic couple embracing, someone watching TV, a child sleeping in bed, or a pair playing tennis. Each should be labeled for a different duration (e.g., 20 minutes, 2 hours, 45 minutes). 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 miran la tele*; *Los niños llevan 45 minutos mirando la tele*). Then use the same cues for a narrative exercise; have students redescribe each situation back-shifting into the past and also proceeding to start a plot with a preterite. For example, *Hacia 45 minutos que los niños miraban la tele cuando de repente oyeron un grito afuera*.

**Most essential textbook exercises:** 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

Although the story that students will write for this lesson might be based on a real incident, it should involve more *creative writing* than the composition for L. 18. For most of our students, that has meant fiction (often some very *good* fiction), with innovative touches in point of view,

**Figure i** Comparing the Two Types of Narration

	Relato personal (L. 18)	Narración compleja (L. 24)
Propósito(s)		
Tono		
Punto(s) de vista		
Organización		
Ritmo narrativo		
Episodio(s)		
Tema		
Gramática		

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 i and then filling in the comparison/contrast of the two types with class discussion (see also §24.5).

Because weaker students have not fully acquired the material in L. 19–23 yet, it might 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 cannot master them and make them part of one’s own expressive repertoire.

**Most essential textbook exercises:** classwork: (B, if time), C–E; homework: F.

### **Lección 25**

Exposition, the next kind of composition, draws on a variety of tools, but the key notions to express are what kind, which one, 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.

**Most essential textbook exercises:** classwork: A (at least a selection), B (first half), C, F, G; homework: B (second half), 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 textbooks 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*, and *cuyo*. Although the understanding of restrictiveness versus nonrestrictiveness takes several passes and tens of examples to some students, it is the real distinction between the series *que/cual*. This point will start making sense after one carefully reads the explanation on the choice of relative pronouns (§26.3). This is clearly not an easy point in Spanish grammar, and many students have a weak understanding of restrictiveness/nonrestrictiveness in English. With the explanation in this textbook, they will understand this contrast like never before, not only in Spanish but also in English.

English-speaking students of Spanish have particular problems when the relative pronoun is the object of a preposition. Many will leave the pronoun 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 might 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 cual trabajan está en expansión*. (Incidentally, there is a reason for the spread of these articulated versions *el que*, *el cual* after prepositions; this distinguishes preposition + relative clause from adverbial conjunctions—*conque*, *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, 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-blank with the correct relative pronoun” produces little active skill with relatives.

**Most essential textbook exercises:** 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**

The numbers 1–10 are among the first things that students learn in Spanish, followed by 11–100, then 101–1,000. But what most seem to recall is just mechanically counting off

*uno-dos-tres-cuatro-cinco*; they have received insufficient practice in meaningful applications of these numbers, like monetary interactions, mathematics, or in the 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?”

Although the textbook’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 12 <sup>a</sup> edición	−10°C
2.068.919.104	$2/7 + 1/3 = 13/21$	el 3/IV/1945	345 ha.
\$1.800,50			4½ m.

But do not 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 sessions (perhaps with a student at the board) and expect increasing accuracy.

Another challenge for American students is the Sistema Internacional, or metric system. This might 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 United States, whether in speech or in writing. They learn about it in grade school and might use it in science courses, but because it is not used in “real life” in the United States, 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 textbook, 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.

**Most essential textbook exercises:** 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:

- The procedure of *SUSTANTIVACIÓN*: dropping an understood noun in Spanish versus 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);
- The neuter as a special feature (and expository strategy) of Spanish; and
- 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.

**Most essential textbook exercises:** classwork: A–B, C, F, perhaps G; homework: E, H. prepare: D (weaker classes might need to think about these sentences overnight instead of spontaneously attempting them).

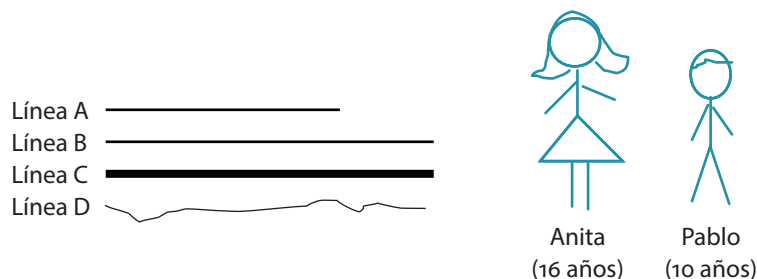
## Lección 29

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 objects and have students compare them, and/or draw cues on projected images. Do not let lack of artistic talent hold you back; for these structures simple diagrams suffice, as in figure 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 might need special prompting to use these in their comparisons, as we have done in the translation exercise K.

**Most essential textbook exercises:** classwork: A–B, E–F, H; homework: I (start it in class), J–K; prepare: G.

Figure j Simple Figures for Comparison





### 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 might be necessary, as explained in §30.5. The main problems have been:

- Incorporating a sufficient range of techniques. (Briefly review these: defining, comparing, analyzing, quantifying, etc.; see §30.3–30.3.4.)
- Organizing ideas in a clear, effective way that leaves the reader better informed.
- 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 might 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.

**Most essential textbook exercises:** classwork: B–E; homework: F.

### Lección 31

In L. 31 we recycle the crucial difference between preposition, adverb, and adverbial conjunction, but focus more on (1) complex prepositions of abstract relationships, (2) the *por/para* distinction, and (3) verbs that take (and do not take) a special preposition for their “oblique object,” 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) versus “*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* versus 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*.”

**Most essential textbook exercises:** 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*, and so forth. 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



**Figure k** Manipulating the Parts of a Sentence



+ 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 might 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 might have acquired the passive because of its similarity to English (which might 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 k (or those of a 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, for example, 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 Sra. 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 Sra. Méndez* (or *Este edificio lo diseñó la Sra. 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...*).

**Most essential textbook exercises:** 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.

### **Lección 33**

We have coined the term *DESÉNFAISIS* for a variety of processes that share an important expository function: to downplay the identity of people, especially of the “agent” or “verber.” Although points such as pronominalization and the impersonal *se* are also important in other kinds of communication, they take on a special role in argumentation. Because 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:

- **Ways to emphasize information:** Review L. 32 using an example such as *El presidente le manda otro presupuesto al congreso*, review *inversión*, *anteposición*, and *pasiva completa*, and also clefting (L. 28).
- **“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 textbook, to also maintain one’s focus on a topic and to create the “referential chains” that bind discourse together.
- **“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 contra el crimen*). 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.
- **Impersonal expression:** Although *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 will probably come out about right in a more Spanish-like balance in the use of *persona(s)*.

As another warm-up, you might 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 can 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. These scripts are also available as separate PDF files.

## El estudiante A: Momentos históricos

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).

invento	año	lugar	invento	año	lugar
_____	1903	EE.UU.	bolígrafo	1838	_____
automóvil	1889	Alemania	_____	1593	Italia
satélite	1957	Rusia	bombilla	1879	EE.UU.
rueda	3700 a.C.	_____	inodoro	2000 a.C.	Grecia
motor eléctrico	1822	Gran Bretaña	papel	_____	China

descubrimiento	año	lugar	descubrimiento	año	lugar
electrones	1879	Gran Bretaña	quásares	_____	EE.UU.
_____	1774	Gran Bretaña	bacterias	<u>1676</u>	_____
rayos X	1895	Alemania	cero	<u>600</u>	<u>India</u>

obra	año	lugar	obra	año	lugar
<i>Mona Lisa</i>	1503	Italia	<i>Don Quijote</i>	_____	España
<i>Hámlet</i>	1600	_____	<i>la Novena Sinfonía</i>	1824	Alemania
<i>Rapsodia en azul</i>	_____	EE.UU.	<i>Del origen de las especies</i>	1859	Gran Bretaña

## El estudiante B: Momentos históricos

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).

invento	año	lugar	invento	año	lugar
avión	1903	EE.UU.	bolígrafo	1838	Hungría
automóvil	1889	_____	termómetro	1593	Italia
_____	1957	Rusia	_____	1879	EE.UU.
rueda	3700 a.C.	Irak	inodoro	2000 a.C.	_____
motor eléctrico	_____	Gran Bretaña	papel	100 a.C.	China

descubrimiento	año	lugar	descubrimiento	año	lugar
electrones	1879	_____	quásares	1963	EE.UU.
oxígeno	1774	Gran Bretaña	bacterias	1676	Holanda
rayos X	_____	Alemania	_____	600	India

obra	año	lugar	obra	año	lugar
<i>Mona Lisa</i>	_____	Italia	<i>Don Quijote</i>	1605	España
<i>Hámlet</i>	<u>1600</u>	Gran Bretaña	<i>la Novena Sinfonía</i>	1824	Alemania
<i>Rapsodia en azul</i>	<u>1923</u>	EE.UU.	<i>Del origen de las especies</i>	_____	Gran Bretaña

**Most essential textbook exercises:** 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<sub>1</sub> 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*. At several points, the textbook emphasizes the development of greater textual cohesiveness 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: *Esto no es convincente. El argumento es inválido. Se basa en una premisa falsa. No se ofrece evidencia.*

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*, or *además*. Then review quickly the options presented in this lesson (summarized in §34.8). For reviewing constructions of evaluation (§34.7), it might 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...

**Most essential textbook exercises:** classwork: A–C, G (F is also useful but might 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**

L. 35 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 versus 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

Figure I The Parallelism of Nouns, Noun Clauses, and Infinitives

	Sustantivo	Cláusula sustantiva	Infinitivo (cláusula reducida)
Como SUJETO del verbo principal	<b>Este concepto</b> es absurdo. + <i>inversión</i> = Es absurdo <b>este concepto</b> .	<b>Que tratemos así a los pobres</b> es absurdo. + <i>inversión</i> = Es absurdo <b>que tratemos así a los pobres</b> .	<b>Tratar así a los pobres</b> es absurdo. + <i>inversión</i> = Es absurdo <b>tratar así a los pobres</b> .
Como OBJETO del verbo principal	Niego <b>este concepto</b> .	Niego <b>que hayamos tratado así a los pobres</b> .	Niego <b>haber tratado así a los pobres</b> .
Como OBJETO de verbo + preposición	Me opongo a <b>este concepto</b> .	Me opongo a <b>que tratemos así a los pobres</b> .	Me opongo a <b>tratar así a los pobres</b> .
En SUSTANTIVO + de + _____	La posibilidad de <b>este concepto</b> me da pena.	La posibilidad de <b>que tratemos así a los pobres</b> me da pena.	La posibilidad de <b>tratar así a los pobres</b> me da pena.

clauses,” and “verbs that 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. First, 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 I to show how clauses and infinitives occur in the same places as nouns.

Second, 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, whereas *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 might or might 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.

Third, 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*.

And fourth, 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. Although 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*; and (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*, and so on.

And when one is *still* in doubt about whether reduction (i.e., the infinitive) is possible or not, it is *usually* a safe bet in Spanish that the full-clause version with *que* does work.

**Most essential textbook exercises:** 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 hardest part—it is usually the rebuttal, *refutación*, of the opposing view. This lesson's composition type is similar to formal debates, except that the writer does not 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:

- **Content:** Some issues are too complex (§36.1) for a two-page composition, or might be too broad until narrowed down (§30.5, 36.6). Students might also need to be reminded that they must not only present and support their own position, but must also acknowledge and refute opposing positions. Although 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.
- **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.
- **Language:** Although 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 also is in English.

For these and many other reasons, successful argumentation is associated with higher levels of proficiency (especially Superior), and many students at this level might not be wholly successful in their L2 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 complete L. 35 after L. 36. The latter can still be useful as students revise their argumentation essay.

**Most essential textbook exercises:** classwork: B, D, E–F; homework: G.



### Lección 37

L. 37–39 are optional lessons that can 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, we provide them here:

#### Títulos de personas

Sr. = *señor*, Sres. = *señores*, S., Sto., Sta. = *san, santo, santa*, Fr. = *fray*  
Sra. = *señora*, Dr., Dra. = *doctor, doctora*, Prof. = *profesor(a)*, Lic. = *licenciado/a*  
Srta. = *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

1<sup>er</sup>, 1<sup>o</sup>, 1<sup>a</sup> = *primer(o), primera*, 2<sup>o</sup>, 2<sup>a</sup> = *segundo/a*, km<sup>2</sup> = *kilómetro cuadrado*, m. = *metro*,  
t. = *tonelada*.  
g. = *gramo*, cm. = *centímetro*, ha. = *hectárea*, h. = *hora*, L. = *litro*.  
kg. = *kilo(gramo)*, mm. = *milímetro*, c.c., cm<sup>3</sup> = *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. = *ídem* (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 descanse* (Eng. *RIP*).  
N<sup>o</sup>, núm. = *número*, pcia, prov. = *provincia*.

**Most essential textbook exercises:** 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

**Figure m** Equivalents of Compounds in Spanish

Inglés: compuestos	Español
1. <i>Control group, light year</i>	Compuestos: <i>grupo control, año luz</i>
2. <i>Can opener, nail clippers</i>	Compuesto de verbo + sustantivo: <i>el abrelatas, el cortauñas</i>
3. <i>Tomato seed, weekend, exit ramp, teacup</i>	sustantivo prep. sustantivo: <i>semilla de tomate, fin de semana, rampa de salida, taza para té</i>
4. <i>Wine glass, stop light, steering wheel</i>	Sustantivo especial: <i>copa, semáforo, volante</i>
5. <i>Wheat field, garbage can, mouthpiece, paperwork</i>	Sustantivo + afijo: <i>trigal, basurero, boquilla, papeleo</i>

should seek useful derivatives for more powerful writing. One might not be able to predict the agentive noun derived from *asistir* (it is *asistente*, not *\*asistidor*), but it is 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*, and *asistencia* instead of just *asistir*; because 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 versus affixation, you might project the equivalents illustrated in figure m and comment briefly on each Spanish pattern.

**Most essential textbook exercises:** 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. Conversely, this pronoun is archaic in the Americas, and as a result, 90 percent of Spanish speakers don’t use it; indeed, *vos* for *tú* (§8.6.2) probably has many more users than *vosotros* despite being virtually ignored in pedagogy. Because *vosotros* is not emphasized in the textbook except in passages from peninsular literature, we include a special lesson on it here, although it can be taken up earlier in the course if you wish to highlight it more. As with other personal pronouns, supplement the textbook’s exercises with interactive, face-to-face practice; see the instructor notes for L. 8, “manipulating first and second persons,” but adapt by having students pose questions to each other like “¿Nos conoces?” (“Sí, os conozco.”).

**Most essential textbook exercises:** 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 the textbook is based remain in the background. For the instructor, however, it might be useful to pursue the explanations in greater depth. To that end, the *bibliografía* at the end of the textbook 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, likewise available from Georgetown University Press.)

## PART 6 Sectional Index

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

- Introducción
- A Roadmap for Students
- Símbolos para la corrección
- L. o. La ortografía y la puntuación
  - o.1. El alfabeto español
  - o.2. Las mayúsculas
  - o.3. Los cambios ortográficos
  - o.4. Uso del acento ortográfico: La “tilde”
  - o.5. La puntuación
  - o.6. Un paso más: Clasificación de las palabras según la acentuación
  - o.7. Resumen
- CAPÍTULO I: LA DESCRIPCIÓN**
- L. 1. El presente del indicativo y el infinitivo
  - 1.1. La formación regular del presente del indicativo
    - 1.1.1. El presente: Formas y acentuación
    - 1.1.2. La concordancia del sujeto con el verbo
  - 1.2. Los cambios radicales
    - 1.2.1. Los cambios que dependen del lugar del acento
    - 1.2.2. Cambios que dependen de la vocal siguiente
    - 1.2.3. Cambios idiosincrásicos
  - 1.3. El significado del presente: Su referencia temporal
  - 1.4. Usos del infinitivo
    - 1.4.1. Verbo + verbo: La conjugación perifrástica
    - 1.4.2. Comentarios sobre ciertos auxiliares
  - 1.5. Resumen
  - 1.6. Para referencia: Verbos con cambios...
- L. 2. La flexión de sustantivos, artículos y adjetivos
  - 2.1. Sustantivos y adjetivos
    - 2.1.1. Sintaxis: El orden de palabras en 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 los demostrativos
  - 2.5. Los adjetivos
    - 2.5.1. Formas de los adjetivos
    - 2.5.2. La concordancia
    - 2.5.3. La apócope
  - 2.6. Resumen
- L. 3. Los verbos copulativos
  - 3.1. La oración atributiva
    - 3.1.1. Sintaxis
    - 3.1.2. Concordancia y pronominalización
  - 3.2. *Ser* versus *estar*
    - 3.2.1. El uso fijo
    - 3.2.2. La distinción: *Ser/estar* + adjetivos
    - 3.2.3. Otros contextos donde *ser* y *estar* 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* para expresar existencia
    - 3.4.3. Los verbos meteorológicos
  - 3.5. Un paso más: Otros verbos copulativos
  - 3.6. Resumen
- L. 4. La conjunción, la negación, la ubicación y las preguntas
  - 4.1. Cuatro 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 especiales en las oraciones negativas
  - 4.4. La afirmación enfática con *sí*

- 4.5. Las palabras locativas
  - 4.6. Las preguntas
    - 4.6.1. Los interrogativos
    - 4.6.2. Distinciones: “What” y “how”
  - 4.7. Resumen
  - L.5. El uso del diccionario
    - 5.1. La importancia del diccionario
    - 5.2. Información gramatical: Morfología y sintaxis
      - 5.2.1. Las partes de la oración
      - 5.2.2. Problemas de análisis falso
    - 5.3. Distinciones semánticas
      - 5.3.1. La selección de equivalentes
      - 5.3.2. Los modismos y sentidos figurados
      - 5.3.3. El vocabulario y la cultura
    - 5.4. El caso especial del verbo
      - 5.4.1. Transitivo/intransitivo: El régimen del verbo
      - 5.4.2. Verbos complejos
    - 5.5. Un paso más: Expresiones de movimiento
    - 5.6. Resumen
  - L. 6. Composición: La descripción
    - 6.1. El propósito
    - 6.2. El tono
    - 6.3. La organización
      - 6.3.1. Un plan espacial
      - 6.3.2. Un plan de clasificación de rasgos
    - 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: Las obras de referencia
    - 6.6. Para escribir una composición de descripción
- CAPÍTULO II: EL REPORTAJE**
- L. 7. El sujeto, el objeto directo y los reflexivos
    - 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. Reflexivizar es reemplazar el sujeto (¡no el objeto!) por un pronombre reflexivo
      - 7.4.2. Contraste: Oración transitiva versus oración intransitivizada
      - 7.4.3. Contraste: Reflexivo versus recíproco
      - 7.4.4. Reflexivos obligatorios
      - 7.4.5. Los llamados reflexivos “idiomáticos”
    - 7.5. Intransitivización y voz pasiva
    - 7.6. Resumen
  - L. 8. Los pronombres personales
    - 8.1. Funciones y formas
      - 8.1.1. El sistema general
      - 8.1.2. El tratamiento: Los pronombres de segunda persona
    - 8.2. Los pronombres tónicos
      - 8.2.1. Como sujeto
      - 8.2.2. Con preposición
      - 8.2.3. *Mismo*
  - 8.3. Como objeto: Los clíticos (pronombres átonos)
    - 8.3.1. Duplicación obligatoria de un objeto directo
  - 8.4. La posición de los clíticos
  - 8.5. Los posesivos
  - 8.6. Un paso más: Variación pronominal
    - 8.6.1. El léísmo
    - 8.6.2. El voseo
  - 8.7. Resumen
  - 8.8. Para referencia: Formas neutrales versus enfáticas
  - L. 9. El objeto indirecto
    - 9.1. Introducción al objeto indirecto
      - 9.1.1. Sintaxis
      - 9.1.2. El clítico duplicante
    - 9.2. Con los verbos transitivos: El tipo *dar*
      - 9.2.1. Función: Beneficiario (“benefactee”) o maleficio (“malefactee”)
      - 9.2.2. El objeto indirecto indica posesión del directo
    - 9.3. Con los verbos intransitivos
      - 9.3.1. Verbos del tipo *pasar, ir, ser*
      - 9.3.2. *Gustar*
      - 9.3.3. Otros verbos del tipo *gustar*
    - 9.4. El pronombre reflexivo no es el objeto indirecto
    - 9.5. Resumen
  - L. 10. El presente de subjuntivo y el imperativo
    - 10.1. El presente de subjuntivo
      - 10.1.1. Formación regular
      - 10.1.2. Cambios radicales
      - 10.1.3. El uso del subjuntivo
    - 10.2. Los mandatos directos
      - 10.2.1. Formación
      - 10.2.2. La posición de los clíticos en los mandatos
    - 10.3. Estrategias: Las ofertas
    - 10.4. Los deseos con *Que...*
    - 10.5. Un paso más: Otras estrategias
    - 10.6. Resumen
  - L. 11. El discurso indirecto, las cláusulas sustantivas y el modo
    - 11.1. El discurso directo e indirecto
    - 11.2. El significado del subjuntivo: Lo no ocurrido
      - 11.2.1. Con verbos de comunicación: *Decir*, etc.
      - 11.2.2. Con verbos de voluntad u obligación: *Querer, mandar*, etc.
      - 11.2.3. Con verbos de creencia, duda y probabilidad
    - 11.3. El significado del subjuntivo: Evaluación o reacción
    - 11.4. Un paso más: Otros contrastes de modo
    - 11.5. Resumen: El reportaje de la conversación
  - L. 12. Composición: El reportaje y las instrucciones
    - 12.1. El reportaje
      - 12.1.1. La sinopsis
      - 12.1.2. La reseña
      - 12.1.3. La selección de un tema
      - 12.1.4. El propósito y el tono
      - 12.1.5. La organización
      - 12.1.6. Opciones para representar las acciones de la obra

- 12.2. Las instrucciones
  - 12.2.1. La selección de un tema
  - 12.2.2. El propósito y el tono
  - 12.2.3. Organización
- 12.3. Enfoque en el lenguaje
  - 12.3.1. El lenguaje de las sinopsis y las reseñas
  - 12.3.2. El lenguaje de las instrucciones
  - 12.3.3. Expresiones de secuencia
- 12.4. Para escribir una composición de resumen (reseñas y procedimientos)

### CAPÍTULO III: LA NARRACIÓN

- L. 13. El pretérito y el imperfecto: Su formación
  - 13.1. Dos aspectos de un solo tiempo
  - 13.2. La formación del imperfecto
  - 13.3. La formación del pretérito
    - 13.3.1. Verbos regulares
    - 13.3.2. Comentarios ortográficos y fonéticos
    - 13.3.3. Cambios radicales
    - 13.3.4. Los pretéritos “fuertes”
    - 13.3.5. Dos pretéritos irregulares
  - 13.4. Resumen
  - 13.5. Un paso más: Otros pretéritos fuertes
- L. 14. Pretérito versus imperfecto: Su función
  - 14.1. Una distinción de aspecto
    - 14.1.1. El imperfecto: “En medio”
    - 14.1.2. El pretérito: La terminación o el comienzo
  - 14.2. Los dos aspectos en contraste
  - 14.3. El contraste en verbos de estado
    - 14.3.1. *Saber, conocer, querer, poder, tener, etc.*
    - 14.3.2. Reacciones emocionales
  - 14.4. El uso del contraste en la narración
  - 14.5. Un caso especial: La conversión del presente al pasado
  - 14.6. Resumen
- L. 15. El pasado de subjuntivo
  - 15.1. El pasado de subjuntivo
    - 15.1.1. Formación: El paradigma en *-ra*
    - 15.1.2. El paradigma alternativo en *-se*
  - 15.2. Funciones
    - 15.2.1. Correspondencia con el indicativo
    - 15.2.2. El pasado del sistema subjuntivo
    - 15.2.3. Cláusula versus infinitivo
    - 15.2.4. Condición remota con *ojalá*
  - 15.3. La “concordancia de tiempos”
  - 15.4. El discurso indirecto en la narración
  - 15.5. Un paso más: La mitigación
  - 15.6. Resumen
- L. 16. Los adverbiales de manera y tiempo
  - 16.1. Los adverbiales en la narración
  - 16.2. Adverbiales de manera
    - 16.2.1. Adjetivo + *-mente* → adverbio
    - 16.2.2. Alternativas preposicionales
  - 16.3. Adverbiales de tiempo y de relación lógica
  - 16.4. Adverbiales de secuencia y orden
    - 16.4.1. Adverbio, preposición y conjunción
    - 16.4.2. Las cláusulas adverbiales y el modo
    - 16.4.3. Cláusulas abreviadas: Reducción a preposición + infinitivo

- 16.5. Resumen
- L. 17. La gramática de la narración
  - 17.1. La narración del discurso
  - 17.2. Cambios estructurales
  - 17.3. Cambios de persona
  - 17.4. Cambios de tiempo
  - 17.5. Cambios interpretativos
    - 17.5.1. Elementos cohesivos
    - 17.5.2. Las interjecciones y otros fragmentos
    - 17.5.3. Las acotaciones
    - 17.5.4. El contexto
    - 17.5.5. Cómo variar los verbos
  - 17.6. Resumen
- L. 18. Composición: La narración personal
  - 18.1. El propósito y tono
  - 18.2. El punto de vista
  - 18.3. La organización
  - 18.4. La representación de lo dicho y lo hecho, y el ritmo narrativo
  - 18.5. Enfoque en el lenguaje
  - 18.6. Para escribir un cuento personal

### CAPÍTULO IV: LA NARRACIÓN COMPLEJA

- L. 19. El participio y los tiempos perfectos
  - 19.1. La formación del participio
  - 19.2. El participio como adjetivo
    - 19.2.1. Con *estar* y otros copulativos
    - 19.2.2. Con *tener, mantener, dejar*
    - 19.2.3. Acción versus estado
  - 19.3. Los tiempos perfectos
    - 19.3.1. Construcción general
    - 19.3.2. El presente perfecto, indicativo y subjuntivo
    - 19.3.3. El pluscuamperfecto, indicativo y subjuntivo
    - 19.3.4. El pluscuamperfecto en la narración
  - 19.5. Un paso más: Otras aplicaciones del participio y del perfecto.
  - 19.6. Resumen
- L. 20. El futuro y el condicional
  - 20.1. La formación del futuro
  - 20.2. La formación del condicional
  - 20.3. El futuro perfecto y el condicional perfecto
  - 20.4. El futuro y el condicional en el modo subjuntivo
  - 20.5. El uso del futuro y del condicional
    - 20.5.1. La posterioridad
    - 20.5.2. La conjetura
  - 20.6. Un paso más: El futuro de subjuntivo en *-re*
  - 20.7. Resumen
- L. 21. Las cláusulas adverbiales y condicionales
  - 21.1. Las conjunciones adverbiales
  - 21.2. El modo en las cláusulas adverbiales
  - 21.3. Las oraciones condicionales
    - 21.3.1. Tipo A: Oración condicional de alta probabilidad
    - 21.3.2. Tipo B: Oración condicional de baja probabilidad, incluyendo no ocurrencia, llamada también “contrary-to-fact”

- 21.3.3. Cómo reportar condiciones de resultados que todavía podrían ocurrir
  - 21.3.4. Cómo reportar condiciones cuando el tiempo para que ocurra la situación ya pasó
  - 21.3.5. Un caso especial
  - 21.3.6. La gramática y la actitud
  - 21.3.7. *Como si*
  - 21.4. El infinitivo como reducción de cláusula adverbial
  - 21.5. resumen
  - L. 22. El gerundio y los progresivos
    - 22.1. El gerundio para formar el aspecto progresivo y como forma adverbial
      - 22.1.1. Formación
      - 22.1.2. Función adverbial
    - 22.2. El gerundio en español no funciona como adjetivo ni como sustantivo
    - 22.3. El gerundo con verbos de percepción
    - 22.4. Los tiempos progresivos
      - 22.4.1. *Estar* + gerundio
      - 22.4.2. *Ir, venir, seguir, continuar, quedar* + gerundio
    - 22.5. Un paso más: La frase absoluta
    - 22.6. Resumen
  - L. 23. El tiempo y los tiempos
    - 23.1. El transcurso del tiempo
    - 23.2. “Hace... que...”
      - 23.2.1. Una situación continua
      - 23.2.2. Una situación terminada
      - 23.2.3. La inversión de la construcción “*hace... que...*”
    - 23.3. Dos alternativas: *Llevar y desde*
    - 23.4. “Taking time to...”: *Tardar en, tomar, llevar*
    - 23.5. Repaso de los tiempos verbales
    - 23.6. Resumen
  - L. 24. Composición: La narración compleja
    - 24.1. El propósito y el tono
    - 24.2. El punto de vista
    - 24.3. La organización
    - 24.4. El papel de la descripción
    - 24.5. Enfoque en el lenguaje
    - 24.6. Selección de un tema
    - 24.7. Para escribir un relato complejo
- CAPÍTULO V: LA EXPOSICIÓN**
- L. 25. La frase sustantiva y la referencia
    - 25.1. La frase sustantiva y la especificación de la referencia
    - 25.2. Sustantivos que modifican a otros sustantivos
      - 25.2.1. Sustantivo + preposición + sustantivo
      - 25.2.2. Sustantivo convertido en adjetivo
    - 25.3. Los artículos y la referencia
      - 25.3.1. El artículo determinado: *El*
      - 25.3.2. el artículo indeterminado: *Un*
    - 25.4. Los demostrativos: *Este, ese, aquel, así*
    - 25.5. Los cuantificadores
      - 25.5.1. Comentarios sobre los cuantificadores
      - 25.5.2. Los partitivos
  - 25.6. La posición de los adjetivos: Anteposición y posposición
    - 25.6.1. Con sustantivos definidos (determinados)
    - 25.6.2. Varios adjetivos
    - 25.6.3. Los adjetivos que “cambian de sentido”
    - 25.6.4. Sustantivos indefinidos y *bueno/malo, verdadero/a, gran/grande*.
  - 25.7. Resumen
  - L. 26. Las cláusulas relativas
    - 26.1. Las cláusulas relativas: Estructura y formación
    - 26.2. Cláusulas relativas restrictivas (o especificativas) y no restrictivas (o explicativas)
    - 26.3. La elección del pronombre relativo
    - 26.4. Algunas diferencias con respecto al inglés
    - 26.5. El modo en la cláusula relativa: Indicativo, subjuntivo, infinitivo
      - 26.5.1. Indicativo versus subjuntivo
      - 26.5.2. El infinitivo: Las cláusulas “reducidas”
    - 26.6. Resumen
  - L. 27. Los números
    - 27.1. Los cardinales, ordinales y fraccionarios
      - 27.1.1. Las formas de los cardinales
      - 27.1.2. Números que son sustantivos: Millón, etc.
      - 27.1.3. Las formas de los ordinales y fraccionarios
    - 27.2. La cuantificación aproximada
    - 27.3. Los signos matemáticos y la puntuación
    - 27.4. Las medidas y su gramática
      - 27.4.1. El tiempo: La hora y la fecha
      - 27.4.2. El dinero
      - 27.4.3. Las dimensiones y otras medidas
    - 27.5. Resumen
    - 27.6. Para referencia: Las medidas
  - L. 28. La sustantivación y el neutro
    - 28.1. La sustantivación
      - 28.1.1. La sustantivación normal: Elisión del sustantivo
      - 28.1.2. Con preposiciones
      - 28.1.3. Con los cuantificadores y demostrativos
    - 28.2. El neutro
      - 28.2.1. Contrastes: El neutro versus sustantivación
      - 28.2.2. ‘Lo’ para el grado de modificación
    - 28.3. La sustantivación del antecedente
      - 28.3.1. Relativos independientes: Quien(es), el que, lo que, cuanto
      - 28.3.2. La oración hendida: Para enfocar
    - 28.4. El problema de “what” y “whatever”
    - 28.5. Resumen
  - L. 29. La comparación
    - 29.1. Los intensificadores
      - 29.1.1. Lista
      - 29.1.2. Forma y función
    - 29.2. Los comparativos
      - 29.2.1. Más, menos, tan(to)
      - 29.2.2. Comparativos irregulares



- 29.2.3. Superlativo y comparativo: “El más... de...”
  - 29.2.4. Expansión de los comparativos
  - 29.3. Otros patrones comparativos
  - 29.4. *Más que* versus *más de*
  - 29.5. ¿Qué más?
  - 29.6. Resumen
  - L. 30. Composición: La exposición
    - 30.1. El propósito y el tono
    - 30.2. Organización
    - 30.3. Estrategias expositivas
      - 30.3.1. La definición
      - 30.3.2. El análisis y la clasificación
      - 30.3.3. La comparación y el contraste
      - 30.3.4. Otras estrategias de exposición
    - 30.4. Enfoque en el lenguaje
      - 30.4.1. El uso y abuso de los cognados
      - 30.4.2. Expresiones especiales de la exposición
    - 30.5. Para escribir una exposición
- CAPÍTULO VI: LA ARGUMENTACIÓN**
- L. 31. Las preposiciones
    - 31.1. La función de las preposiciones
    - 31.2. Las preposiciones y sus sentidos fundamentales
    - 31.3. Preposición versus conjunción
    - 31.4. Un contraste especial: *Por/para*
    - 31.5. El uso fijo
    - 31.6. Resumen
    - 31.7. Para referencia: Verbo + preposición
  - L. 32. Cambios de estructura I: El énfasis
    - 32.1. La sintaxis y la información
    - 32.2. El orden neutral
    - 32.3. El orden transformado: El movimiento de sujetos y objetos
      - 32.3.1. La inversión y posposición del sujeto
      - 32.3.2. Anteposición del objeto
    - 32.4. El orden de las palabras y la información que presenta
      - 32.4.1. Razones gramaticales: Cuando *hay que* transformar el orden
      - 32.4.2. Razones estilísticas
      - 32.4.3. Razones informativas
    - 32.5. Una alternativa: La pasiva completa
      - 32.5.1. Formación de la pasiva
      - 32.5.2. Restricciones en el uso de la pasiva
    - 32.6. Un estado resultante con *estar*
    - 32.7. Resumen
  - L. 33. Cambios de estructura II: El “desénfasis” (impersonalidad)
    - 33.1. “Desénfasis” del objeto con pronombre
    - 33.2. “Desénfasis” del sujeto o agente
      - 33.2.1. El primer grado de desénfasis: Elisión del sujeto
      - 33.2.2. El segundo grado de desénfasis: El *se* o *uno* impersonal
      - 33.2.3. El tercer grado de desénfasis: La pasiva incompleta
  - 33.2.4. El cuarto grado de desénfasis: La pasiva refleja o el “*se* pasivo”
  - 33.2.5. Comparación: La pasiva, el *se* pasivo y el *se* impersonal
  - 33.3. *Se* + objeto indirecto: “*Se le...*” “*se me...*”
  - 33.4. Resumen: El desénfasis y la referencia impersonal
  - 33.5. Para referencia: Los cambios sintácticos y sus efectos en la información
  - L. 34. Conectores
    - 34.1. Los conectores del discurso
    - 34.2. La yuxtaposición
    - 34.3. Las conjunciones y otras transiciones
    - 34.4. Los relativos explicativos
    - 34.5. subordinación para evaluación
    - 34.6. La nominalización
    - 34.7. Resumen
  - L. 35. La cláusula sustantiva y su reducción al infinitivo
    - 35.1. La cláusula sustantiva y el infinitivo
    - 35.2. Las cláusulas empleadas como sujeto
    - 35.3. Las cláusulas con “el hecho de...” y otros sustantivos abstractos
    - 35.4. Las cláusulas empleadas como objeto
      - 35.4.1. El primer grupo: *Crear, esperar, decir, etc.*
      - 35.4.2. El segundo grupo: *Querer, pedir, preferir, necesitar, etc.*
      - 35.4.3. El tercer grupo: *Mandar, obligar, hacer, etc.*
      - 35.4.4. El cuarto grupo: *Ver, oír, etc.*
    - 35.5. el problema de “(for)... to...”
    - 35.6. Resumen
    - 35.7. Para referencia: Tipos de verbos
  - L. 36. Composición: La argumentación
    - 36.1. El propósito
    - 36.2. El tono
    - 36.3. La organización
    - 36.4. Estrategias: Causa y efecto
    - 36.5. Enfoque en el lenguaje
      - 36.5.1. Descuidos de expresión
      - 36.5.2. Vocabulario
    - 36.6. Para escribir una composición de argumentación
- CAPÍTULO VII: LECCIONES FACULTATIVAS**
- L. 37. Las abreviaturas
    - 37.1. Abreviaturas comunes
    - 37.2. Siglas y acrónimos
  - L. 38. La derivación
    - 38.1. Las palabras compuestas
    - 38.2. Los afijos
    - 38.3. Resumen
  - L. 39. Repaso de *vosotros*
    - 39.1. Formas pronominales
    - 39.2. Formas verbales
- Apéndices A–B: Distinciones problemáticas (y ejercicios)  
 Apéndice C: Resumen de la conjugación del verbo  
 Apéndice D: Glosario bilingüe e índice de materias  
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