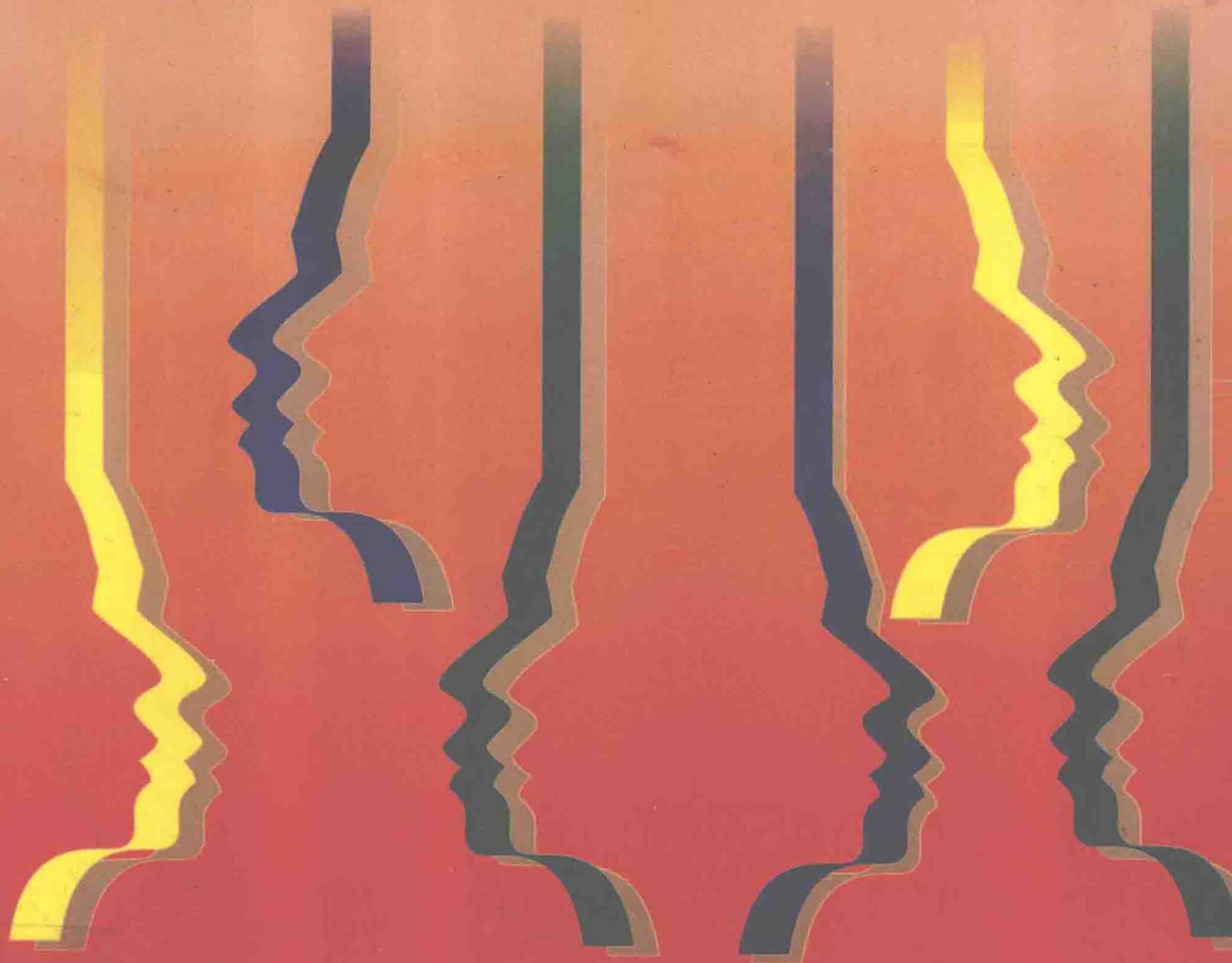SECOND EDITION

# ENCUENTROS

## INSTRUCTOR'S ANNOTATED EDITION

**EMILY SPINELLI**
**MARTA ROSSO-O'LAUGHLIN**

# *Encuentros*

SECOND EDITION

## Emily Spinelli

UNIVERSITY OF MICHIGAN AT DEARBORN

## Marta Rosso-O'Laughlin

TUFTS UNIVERSITY

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# USING THE *ENCUENTROS* PROGRAM ══════

As stated in the Preface, the *Encuentros* program emphasizes a proficiency approach to teaching listening comprehension, speaking, reading, writing, and culture. The program consists of several components that promote the use of language to do things, to function in social situations, and to communicate with others. Each of the four skills is given equal importance in terms of explanations, exercises, and activities so that the end goals of communicating and functioning within Hispanic culture are met.

## THE STUDENT TEXTBOOK

The student textbook, of course, is the most important feature of the **Encuentros** program. It offers a variety of unique features in organization and approach. Its main objective is the teaching of the speaking skill and the development of the reading skill. The text is composed of an *Encuentro preliminar* and eighteen chapters.

Each chapter is organized around a place or situation which is likely to be encountered by a person studying, working, or traveling in a Spanish-speaking country. These situations (*encuentros*) include such places as a restaurant, hotel, employment office, travel agency, airport, stadium, theater, business office, doctor's office, and the university. The vocabulary, expressions, cultural information, and grammar structures taught within each chapter relate to the situations and provide the student with the skills and information needed to be able to function within that situation. *Capítulo 7*, for example, is organized around the restaurant. The communicative goals for the chapter include reading a menu, ordering a meal, and expressing preferences about food. The cultural theme for the chapter relates to foods of Hispanic countries and the importance of social life in the cafés and restaurants.

Each chapter is divided into four sections called *encuentros*, each centered around a communicative goal. The vocabulary, functional phrases, grammar structures and cultural information of each *encuentro* are carefully designed to teach the communicative goal of that section. One of the distinct advantages of dividing each chapter into four *encuentros* is that vocabulary, structures, and culture can be presented to the students in smaller, more manageable amounts. This information is then expanded upon and reviewed throughout the chapter. The first three *encuentros* of each chapter are designed to be covered within a class period. Thus, the **Encuentros** text is structured in such a way that instructors and course supervisors should be able to limit the time and energy they devote to course outlining and preparing inexperienced instructors for using the text.

The organization of each *encuentro* is logically and sequentially arranged to allow for a gradual progression in amount and difficulty of material presented, with ample practice at appropriate points. An outline for a typical chapter would include the following sections:

CHAPTER OPENER
 Cultural Theme, Communicative goals, A pensar

PRIMER ENCUENTRO
Presentación
(Así se habla)
Sonidos (Capítulos 1–9)
Estructuras
(Puente cultural)

SEGUNDO ENCUENTRO
Presentación
Así se habla
A escuchar
Sonidos (Capítulos 1–9)
Estructuras
Puente cultural

TERCER ENCUENTRO
Presentación
(Así se habla)
Estructuras
(Puente cultural)

CUARTO ENCUENTRO
Para leer bien, Lectura
Actividades
Para escribir bien, Composiciones
Vocabulario activo
A recordar

The following suggestions for using the various components of *Encuentros* are given to guide the instructor. *Encuentros* is a flexible program; there is no one correct way to teach the sections or present the material. Instructors are encouraged to create new and effective ways to change, expand, and vary the exercises and activities to fit their particular teaching situation. So long as students learn to function and communicate within Hispanic culture, the goals of the program are met.

## Cultural Theme, Communicative Goals, *A pensar*

Each chapter begins with a photo that illustrates the cultural theme of the chapter. The communicative goals for the chapter are then listed. The *A pensar* section is designed to help students activate their background knowledge concerning the cultural theme and stated goals. In this way, learning is facilitated as students begin to see the relationship between the target culture and their own and between structures in the target language and English.

## Suggestions for Using *A pensar*

- It is a good idea to go over the *A pensar* section in the classroom, particularly in the early weeks of language study.

- Many of the questions will have no one correct answer but should promote discussion about cross-cultural differences. Discussion should be brief and will necessarily be in English throughout most of the term.
- When beginning a new *Estructura* section within the chapter, begin by reviewing the question(s) from *A pensar* that pertain to the grammar point in question.
- As the students become more proficient with the language and have developed effective study skills, you can assign the *A pensar* section for outside-of-class preparation. You can still begin the *Estructuras* sections by reviewing the questions from *A pensar* that correlate.

## Presentación

The first three *encuentros* of each chapter begin with a *Presentación* which teaches the vocabulary and phrases necessary for communicating and functioning within the situation of the chapter. As has been previously stated, each lesson is structured around a communicative theme. *Capítulo 7*, for example, is entitled «*¿A qué restaurante vamos?*» The *Presentación* in the *Primer encuentro* teaches vocabulary typically found on a menu, the second *Presentación* teaches the expression necessary for ordering a meal, and the third *Presentación* teaches phrases for expressing preferences about food.

The format for vocabulary presentation varies according to the communicative theme. Photos, line art, monologues, dialogues, and realia are used randomly throughout the text. However, the vocabulary and expressions are always presented in context. Each *Presentación* includes a model of spoken language, usually in the form of a monologue or dialogue. The vocabulary and expressions are practiced in a variety of exercises and activities.

### Suggestions for Using *Presentación*

- Introduce the new vocabulary by using a transparency you have made of the drawings found in the *Presentación*. It is often beneficial to have two versions—one with the vocabulary items labelled, one without the Spanish labels.
- Ask questions based on the new vocabulary and drawings. For example, using the drawing of the beach scene in *Capítulo 13, Tercer encuentro*, ask: *¿Dónde están las dos chicas? ¿Qué llevan? ¿Qué tiempo hace? ¿Qué usan para protegerse del sol? ¿Qué hay en el mar? ¿Qué hay en la canasta? ¿De qué hablan las dos chicas?*
- Model the pronunciation of the *Presentación* by first reading the dialogue or monologue. Students should listen as the instructor reads. As the course progresses and student proficiency increases, use students to read the new dialogue or monologue and model the pronunciation.
- Point out additional new vocabulary and expressions.
- In the early stages of the course, briefly go over the *Comentarios lingüísticos y culturales* with the students so they form the habit of learning this new information.
- Point out and identify new verb tenses and other new grammar structures. Tell the students that the *Estructuras* for the *encuentro* will further explain and teach the new forms. Model the monologue or dialogue a second time if necessary.
- Have students read or role play the monologue or dialogue if not done previously.
- Do *Práctica A*, which is a set of comprehension questions based on the *Presentación*.
- Continue with the other exercises in the *Práctica y conversación* section. These exercises are designed to help students acquire new vocabulary words and phrases.

## Así se habla

Each chapter contains at least one section entitled *Así se habla*. These sections follow the *Presentación* and contain the routines, patterns, and gambits of discourse analysis. The phrases offered expand upon the *Presentación* situation by offering a variety of additional expressions that can be used in similar situations. In the *Tercer encuentro* of *Capítulo 6: Vamos de compras*, the dialogue situation concerns two persons in a gift shop attempting to purchase a present for a friend. The *Así se habla* section offers many phrases and expressions used by a salesperson and a customer in situations involving a routine purchase.

In each *Así se habla* section the phrases or expressions are accompanied by exercises that emphasize role playing in similar situations. Students do the exercises in pairs or small groups. The exercises review the vocabulary of the *Presentación* and expand upon the type of situations by offering other possibilities.

The vocabulary and phrases of the *Así se habla* sections are not listed in the *Vocabulario activo* of the chapter unless they also appear in the *Presentación*. Each instructor can decide which phrases of the *Así se habla* he/she wants to make active vocabulary and include them in exams and quizzes.

### Suggestions for Using *Así se habla*

- Teaching the *Así se habla* section is similar to teaching the new vocabulary of the *Presentación*. Begin by explaining the situation or purpose of the *Así se habla* section under study.
- Read the monologue/dialogue of the *Presentación* or have students play the role(-s).
- Point out the phrases and expressions found in the *Presentación* that are related to the *Así se habla* section. Discuss their meaning and use.
- Model the pronunciation and discuss the use of the new phrases in the *Así se habla* sections.
- Point out differences in the use of similar expressions.
- Explain which phrases are less or more formal/emphatic/polite/intense.
- Have students do the exercises of the *Práctica y conversación*. The exercises simulate situations encountered while living, traveling, working, or studying in the target culture. Such situations generally occur as conversations involving two or three persons. Thus, paired and small group work is particularly important here. After all students have completed the exercises, one or two pairs can be selected to present their situations to the entire class.
- The exercises of the *Así se habla* are also important since they help prepare students for the *Situaciones* of the *Actividades* section found at the end of the chapter.

## A escuchar

The student textbook is sold with the audio cassette containing the conversations of the *A escuchar* section. After the presentation and practice of the phrases of the *Así se habla* section, students should proceed to the listening comprehension exercise on the same material.

### Suggestions for Using *A escuchar*

- In the early weeks of the course, it is advisable to do the *A escuchar* section in class so that students learn how to handle the section and how to develop the listening skill.
- In the first few chapters, explain that students should listen for general meaning or gist and should not shut down mentally when they hear words or phrases they do not understand.
- In the early chapters, it would be a good idea to tie in the listening strategy of the corresponding chapter of the laboratory manual to the *A escuchar* section.
- Prior to playing the tape in class, carefully set the scene by going over the direction lines that provide the background information for the conversation.
- Play the taped conversation. Suggest that students take notes in Spanish to remember details such as the names of people or places mentioned.
- Do the listening comprehension exercise in the textbook. You may want to play the conversation a second time to clarify a difficult question or to ask for more in-depth information concerning content. However, it is not advisable to provide students with the opportunity to repeat everything. Most actual listening material is not repeated, and students need to learn to understand the gist of a conversation from only one listening opportunity.

## Sonidos

*Sonidos* sections occur in the *Encuentro preliminar* and in the *Primer* and *Segundo encuentros* of *Capítulos 1–9*. These nineteen sections are devoted to the presentation and practice of individual sounds, linking, accentuation, and intonation. Each *Sonidos* section includes an explanation of how to pronounce certain sounds followed by practice with individual words, phrases, and sentences. Pronunciation is not taught only in isolation but is also integrated into the situation under consideration. The words, phrases, and sentences practiced in the *Sonidos* section are taken primarily from the vocabulary and expressions of the *Presentación*.

Some texts cluster this study of the Spanish sound system in the first chapter while others spread the study over the entire text. Neither method is entirely satisfactory. The first method provides too much information too early in too brief a manner. The second method often forces the student to wait too long to learn to pronounce certain sounds; in the meantime, the student often internalizes a faulty pronunciation. By covering the explanation and practice of the sound system in approximately one half of the text, a balance between both methods has been reached. Appendix B (Guide to Spanish Pronunciation) is included for those instructors who wish to provide students with more complete information about pronunciation during the first day(s) of a beginning Spanish class or for those who want to review the pronunciation system.

A review of the *Sonidos* sections begins in *Capítulo 10*. Each *presentación* is accompanied by a marginal annotation in the Instructor's annotated Edition that suggests a particular pronunciation item for review. The instructor is directed back to a previous *Sonidos* explanation and provided with new practice using words, phrases, and sentences from the current *Presentación*.

## Suggestions for Using *Sonidos*

- Explain how the sound(s) under consideration is (are) pronounced.
- Have students find examples of the sound(s) in the *Presentación*.
- Model the sound(s) under consideration; have students repeat the sound(s) as a group or individually.
- Model each individual word of the *Práctica*; have the class repeat.
- Model the sentences of the *Práctica*; have students repeat as a group, in small groups, or individually. Generally, choral repetition works best for isolated words and individual repetition for complete sentences.
- Since the *Sonidos* section is related to the *Presentación* in content, complete the phonetic study by having students reread the monologue/dialogue of the *Presentación* in order to reinforce the study of the sound(s) in full context. Each *Sonidos* section is included on the laboratory cassette program and in the laboratory manual so that students can review and practice the sounds on their own.

## Estructuras

In a proficiency-based textbook, grammar retains the central position in terms of importance. However, many differences in grammar sequencing and presentation can be noted when a proficiency-based text is compared to a traditional grammar-based syllabus.

In the proficiency-based textbook, grammar is not an end in itself but has purpose. The grammar structures of the *Encuentros* are related to the communicative theme of the chapter and can be used in order to function in the situation under consideration. For example, the communicative goal of *Capítulo 6: Vamos de compras* is making routine purchases. The *Estructuras* sections explain and practice the preterite tense and comparisons of inequality so students can explain what they did and bought on a recent trip to a mall and can compare the merchandise found in various stores. Likewise, the teaching of the future tense is combined with the situation involving a travel agency so that the travel agent and client can discuss what the client will do while on vacation.

In a proficiency-based text, grammar also has meaning. One problem with the grammar explanations of many traditional textbooks is that the explanation fails to tell students when and where the structure can be used and is, hence, not meaningful. In **Encuentros**, care has been taken not only to relate the grammar structures to the situation of the chapter but also to link each structure to a linguistic function so that students see the relationship between the grammar structure and its meaning. For example, in *Capítulo 7: ¿A qué restaurante vamos?* direct object pronouns are introduced in the following manner:

**Avoiding Repetition of Something Already Mentioned:**
**Direct Object Pronouns Referring to Things**
In order to avoid the repetition of a direct object noun, you frequently replace the noun with a pronoun as in the following exchange:
**Noun:**      "Do you know how to prepare *pastries*?"
**Pronoun:**   "Of course, I know how to prepare *them*."
Spanish also uses direct object pronouns to avoid repeating the direct object noun.

The titles of the *Estructura* sections also link the purpose and meaning of the grammar structure under consideration with the traditional name of that structure, e.g., "Indicating Ownership: Unstressed Possessive Adjectives"; "Expressing Likes, Dislikes, and Interests: Verbs like *gustar*."

Another salient feature of a proficiency-based textbook is spiral grammar sequencing; that is, the more difficult grammar structures are presented in small doses and reentered, recombined, and reviewed throughout the textbook so that students can progress naturally from conceptual control to partial control to full control of the various structures. In *Encuentros*, only one aspect of difficult grammar structures is presented per *encuentro*. For example, the conjugation of *ser* is introduced in one section; there are further sections in other places on *ser* + *de* for possession, *ser* + adjectives of characteristic, and *ser* for telling time. *Estar* is handled in a similar manner. After the uses of *ser* and *estar* are firmly established, the different uses of the two verbs are contrasted. Our presentation of the subjunctive is spread over many chapters, as is the preterite. In this way, there is ample opportunity for reentry and constant review of the grammar.

Even though the grammar structures are related to a particular situation, the grammar is sequenced in a logical fashion throughout the text. Many existing texts introduce only the present tense and possibly one other verb form in the chapters corresponding to the first semester; the student is then overwhelmed with the remaining tenses the second term. In contrast, *Encuentros* introduces the tenses more evenly.

The following tenses and forms are introduced in *Capítulos 1–9* (the chapters corresponding to the first semester): present tense (1–5), preterite tense (6–8), formal commands (8), present subjunctive (9). In Capítulos 10–18, the chapters corresponding to the second semester the following verb tenses and/or uses are introduced: present subjunctive uses (10, 13, 15, 16); familiar commands (10); imperfect (11); distinction of imperfect/preterite (12); progressive tenses (14); future (15); present and past perfect (16); conditional (17); and imperfect subjunctive (18).

Within each chapter, there are normally six *Estructura* sections; each section treats one grammar point. The grammar point is explained with the aid of charts and examples. An attempt has been made to eliminate unnecessary exceptions to the rules and low frequency grammar items.

Each grammar explanation ends with a section entitled *En contexto*. The *En contexto* presents grammar in context and generally repeats a communicative exchange from the *Presentación*. This repetition of the dialogue is meant to emphasize the linguistic function of the grammar point and its relationship to the situation of the chapter.

## Suggestions for Using *Estructuras*

- Begin by relating the function or purpose of the grammar point under consideration to the name of the grammar structure. For example, begin the discussion of possessive adjectives by saying, "Today we are going to learn to use possessive adjectives so that you can indicate ownership and make explanations such as the following: This is my bookbag—not his."

- Try to keep explanations to a minimum; it is better to use class time to practice the language than to talk about it. As a rule of thumb, explanations should take less than five minutes; explanations of three to four minutes would be the norm. After the first week or two of instruction, make students responsible for reading the grammar explanations prior to coming to class.
- Have students read and/or role play the *En contexto*.
- Proceed to the *Práctica y conversación*. Start with the warm-up exercises provided in the Instructor's Edition. The exercises in the student text begin with mechanical, skill-building exercises which emphasize form; such exercises are quite controlled, and usually only one answer is possible. The exercises proceed to meaningful practice in which the student is able to express his or her own ideas. These exercises are less controlled and there is no one right answer; any logical and appropriate response is acceptable. The *Práctica y conversación* concludes with communicative exercises that simulate actual conversation or use language to obtain or relay information. In all three types of exercises, paired and small group work is emphasized. It should be noted that the exercises are related to the chapter theme and communicative goal of the *encuentro*. The vocabulary of the *Presentación* is recycled and reviewed throughout the *Estructura* sections of the *encuentro*.

   The exercises have been designed so that instructors can choose those that best fit the needs of each individual class. Items within exercises can be eliminated as can entire exercises. When choosing exercises for use in class, try to maintain balance and progression so that the students proceed from mechanical to meaningful, communicative exercises. Students can pick up basic forms and do mechanical drills on their own, especially with the aid of a computer. Class time becomes more effective and interesting when meaningful, communicative exercises are completed.

   Many exercises conclude with an item signaled with Spanish question marks: ¿?. In such cases, students should be encouraged to talk or inquire about things that interest them. A feature of a proficiency-oriented textbook and classroom is that it promotes and works toward true conversation. True conversation is uncontrolled and open-ended. Students need to learn to take risks and attempt to converse; the use of the ¿? item is one way to encourage communication and conversation.

## Puente cultural

The cultural objectives of ***Encuentros*** are to:

1. Introduce students to the various geographic regions where Spanish is spoken and the diverse ethnic backgrounds of the people who speak the language.
2. Provide the cultural information necessary to successfully function in Hispanic countries.
3. Point out and explain cultural differences and provide exercises that help the student become aware of the differences and similarities among cultures.
4. Avoid stereotyped aspects of culture and emphasize positive aspects without distorting reality.
5. Help students become sensitive to the target and native cultures while appreciating the best features of both.

The cultural information is presented in several places within each chapter: the *Presentación, Comentarios lingüísticos y culturales, Puente cultural*, and the *Lectura*. In addition, many grammar exercises are designed to present functional culture or cross-cultural information.

The *Puente cultural* is a brief section that explains a salient feature of Hispanic culture related to the situation of the chapter. In the *Encuentro* on greetings a *Puente cultural* discusses the importance of physical contact when greeting another person, the chapter on the family has a *Puente cultural* on surnames and another on the *quinceañera* party. *Capítulos 1–9* include at least one *Puente cultural; Capítulos 10–18* include three, one in each of the first three *Encuentros*. The *Puente cultural* sections of the beginning chapters are in English; the switch to Spanish is made in *Capítulo 5*.

Each *Puente cultural* is accompanied by a color photograph and/or a piece of realia to help illustrate the cultural information. The reading is followed by a comprehension exercise designed to help students assimilate cultural differences.

## Suggestions for Using *Puente cultural*

- Relate the *Puente cultural* to the cultural theme of the chapter. Although it would be valuable to discuss the cultural information in Spanish, the students simply do not have the necessary language proficiency to attempt such discussion early in the text. When the switch is made to Spanish in *Capítulo 5*, the instructor could attempt to ask factual information in Spanish.
- Use the photo and/or realia as à basis for cross-cultural comparisons. Ask questions about similarities and differences in the native and target cultures.
- Do the *Comprensión cultural* in class as a paired, small group, or whole group exercise. Vary the group size from one *Puente cultural* to the next.
- Use the *Puente cultural* as a brief reading comprehension exercise. Have the students read the selection in class; then ask them the content questions.

## Para leer bien

Reading used to be referred to as a "passive skill" which implied that little or no effort was required on the part of the reader to develop or use the skill. Today, however, reading is labeled a receptive skill, a term which acknowledges effort on the part of the learner. In the case of the productive skills of speaking and writing, the instructor knows almost immediately if students are grasping a new structure or form; the spoken or written words are readily available for assessment. However, it is not easy to ascertain if students are reading correctly or even if they are reading at all. Therefore, instructors need to prepare students for reading with as much or even more care than they give to speaking preparation. This is one way to avoid frustration and error on the part of the student.

As stated before, one of the main purposes of **Encuentros** is the development of the reading skill. To that end the following sections are provided: *Para leer bien, Lectura, Puente cultural* (in Spanish beginning with *Capítulo 5*), and, of course, the *Presentaciónes*, especially those that follow a more narrative form.

Recent research on reading has shown that comprehension of a reading passage is facilitated if students are provided with information about content, vocabulary, and structures of the selection prior to actually reading it. This information, in the form of explanations and exercises called advance organizers, allows the students to organize their thinking and previous knowledge in order to make the correct predictions and guesses about content.

The *Para leer bien* sections are a series of advance organizers on such items as cognate recognition, use of prefixes and suffixes, learning word families, and predicting content. Each *Para leer bien* is specifically related in content to the *Lectura* that follows. Together the *Para leer bien* sections form a valuable series of strategies to develop the reading skill.

## Suggestions for Using *Para leer bien*

- The development of the reading skill in ***Encuentros*** depends on having students think and learn about the reading passage prior to the actual reading. Students should be taught not to simply plunge into the reading selection. The attempt to read without preparation results in frustration and/or resorting to translation into English.
- **Option 1**: Do the *Para leer bien* at the end of the class hour, before assigning the reading of the *Lectura* outside class for discussion the following day.
  **Option 2**: Do the *Para leer bien* in class and then allow class time for students to read the *Lectura*.
- Briefly explain or discuss the content of the *Para leer bien*.
- Do the *Práctica* as a group in class.
- If time is short, the *Para leer bien* can be assigned for self-study and preparation. However, to de-emphasize or eliminate the *Para leer bien* sections from class routine gives the impression that they are of little importance. It is suggested that instructors use the *Para leer bien* sections in class for at least the first five lessons. After students have completed several sections and realize their value, then they can be assigned for self-study.

## Lectura

The *Lectura* serves to recombine and reintegrate the vocabulary and grammar of the chapter as well as to provide further cultural information related to the situation of the chapter. The *Lectura* frequently examines the institutions, values, and concepts of Hispanic culture. The *Lectura* is followed by a variety of reading comprehension activities.

## Suggestions for Using *Lectura*

- The *Lectura* can be assigned for in-class or outside-class preparation.
- Prior to making the assignment, explain and/or discuss the *Para leer bien* section.
- To encourage students to predict and guess content, ask "Given the title, what topics or themes would you expect to see developed in the reading?" "Look at the photo. What do you expect the reading to be about?"
- Encourage students to guess the meaning of words by relying on prefix or suffix information, word families, cognate recognition, and so on.
- Discourage word-for-word translation as well as reliance on a dictionary.

- After reading is completed, go over the exercises of the *Práctica*. The exercises generally consist of a set of comprehension questions and another exercise to reinforce meaning or vocabulary.
- Since most of the readings develop a cultural topic, discuss cross-cultural implications of the reading in English or in Spanish.

## Actividades

The *Actividades* section is intended to be the culminating activity of the chapter and one which allows the students to use the language in interesting and entertaining ways. Nevertheless, the *Actividades* section is pedagogically sound since each activity combines the vocabulary, grammar, linguistic functions, and cultural information of the entire chapter in new communicative patterns. The activities are varied. While some activities are geared to the individual student, most are pair or small group activities. Many activities are task-oriented and involve the students in realistic situations such as those encountered in the target culture; games and role playing are stressed.

### Suggestions for Using *Actividades*

- Allow an entire class period for the performance of the *Actividades* in class. It is not advisable to eliminate the *Actividades* section. If pressed for time during a term, reduce the length and number of mechanical exercises done in class and maintain the exercises and activities that practice and emphasize true communication and conversation.
- The *Actividades* section should be prepared outside of class. There are several possible ways to assign the activities.

    1. Assign all activities to all students; students should prepare the activities outside of class and do them in class the next class meeting.
    2. Divide the class into as many small groups as there are activities; assign each group to one activity.
    3. Allow students to choose one or two activities they would like to prepare.

- To avoid monotony, vary the way you assign the *Actividades* throughout the course.
- On the day the *Actividades* are to be completed in class, allow about five minutes at the beginning of the class period so students can practice the activity.
- *Actividades* day should be a pleasant learning experience. Most students enjoy role playing and the activities. It is not a good idea to stop to correct students during the performance of an activity; it breaks the rhythm and mood of the activity and can result in embarrassment.
- Some instructors may want to grade the *Actividades*. When grading or making comments or corrections, try to keep them private; jot down notes on a piece of paper to give to the student later. When grading, look for broad linguistic abilities. The key factor should be whether or not the student communicates his/her point in a comprehensible manner. Inaccuracies of a minor nature that do not interfere with general comprehension should not be considered in the grading process.

- Remember that language learning takes place while the students prepare and practice the activities; little learning takes place during performance. The oral presentation/ performance is given so that the instructor can check and monitor progress and/or assign a grade. The aim of the activities is to increase language proficiency, not to achieve perfection of performance as in a play or skit.

## Para escribir bien, Composiciones

The *Para escribir bien* sections offer a series of strategies designed to teach writing as a process. Students are given general writing techniques (such as information on preparing to write, improving accuracy, or using a dictionary) as well as the expressions and techniques for writing for specific situations (such as extending and replying to an invitation, filling out an application, and writing personal and business letters).

Each *Para escribir bien* section is followed by two to three composition topics that are related to the chapter and that practice the writing strategy. The topics represent a variety of types of writing: forms; informal notes; messages; letters; as well as more formal, academic topics. The emphasis, however, is on writing tasks that are similar to those performed by native speakers on a routine basis.

### Suggestions for Using *Para escribir bien, Composiciones*

- In the early chapters, go over the *Para escribir bien* sections with the students to emphasize their importance and to establish a study pattern. As students progress, assign *Para escribir bien* as an out-of-class activity.
- Select one composition topic for the entire class, or allow each student to select the topic that most appeals to him/her.
- In the early chapters, the compositions should be a paragraph of eight to ten sentences. The length should increase as the student progresses; by the end of the text a student should be able to write a page or even a page and a half.
- Not all compositions need to be graded. It is frequently enough to make comments about content in the margins to indicate that the instructor has read the composition. Comments such as "This happened to me also", "I'm happy for you.", "I agree", or "How funny" indicate interest in the composition and are great motivators for the student to want to continue writing.
- Another idea for grading is to correct and assess only certain appropriate grammar points, for example, adjective agreement in a composition describing someone or something or use of the preterite/imperfect in a past narration.
- When a grade is to be assigned, follow the general guidelines given for grading the *Actividades*. Look for broad linguistic functions and general comprehensibility of the composition and try to encourage writing by not being overly harsh about minor errors in accuracy.
- At times, divide students into groups of three or four to have them write a group composition in class. One student acts as secretary and submits one composition from the group. The instructor can then correct and/or grade the composition, assigning the same grade to all members of the group. Allow 8–10 minutes for the in-class group composition.

## Vocabulario activo

A list of all new active vocabulary introduced within the chapter is provided following the *Composiciones*. The vocabulary is organized by theme and by part of speech. Explain to the students that active vocabulary is words they must learn since they are common and will be recycled in the text.

### A recordar

Each chapter ends with a list of the communicative functions taught within the chapter.

### Suggestions for Using *A recordar*

- Divide the class into pairs or small groups and have them prepare in class a brief dialogue illustrating one or more of the communicative functions on the list.
- Assign specific functions to each pair/small group and have them present their dialogue to the entire class.
- Assign specific functions to pairs/small groups for out-of-class review. Have pairs/ groups present their dialogues during the next class meeting.
- Have students use the list for a self-study review prior to the chapter exam.

## Using Photos and Illustrations

While textbook photos and illustrations have a decorative value, in *Encuentros* they are designed for use as a pedagogical tool. The photos and illustrations often serve as an advance organizer and/or cultural reference point for readings and dialogues. The illustrations serve as a point of departure for exercises and activities.

It should be remembered that for many students the textbook photos are their main cultural link to the Hispanic world. Thus, the photos should be exploited to their fullest extent. The instructor can use them (*a*) to develop vocabulary acquisition: What is there in the photo? (*b*) to reinforce grammar: What are the people in the photo doing? /What did they do?/ What will they do? or (*c*) to promote cross-cultural awareness: Do we have these same objects in our culture? Do they differ? How? Why don't we have these objects in our culture? What is their purpose?

The illustrations and realia can be made into transparencies and used in conjunction with an overhead projector and screen. To do the accompanying exercises, the students should close their books and look at the illustrations on the screen. In this way, students are less dependent on the textbook for vocabulary and phrases for descriptions and role play activities. The Planning Guide which accompanies the HBJ Spanish transparencies contains many suggestions for using transparencies in the classroom.

In the later chapters of the text, the photos and illustrations can be used to help students progress from using learned or memorized material to creating with language by using the following suggestions:

- Have students describe the photo/illustration as completely as possible.
- Have students imagine who the people in the photo/illustration are; they should invent a personality and biography for the people.

- Have students explain what is happening or what has happened in the photo/illustration.
- Have students imagine that they are in the photo/illustration; they should create a dialogue for the situation.

## Appendixes

Early in the first term, instructors should point out the various Appendixes and explain how to use them. The Appendixes include information on metric units of measurement, a guide to Spanish pronunciation, verb charts, and a brief explanation of the verb tenses of low frequency that have been omitted from the textbook proper. A Spanish-English vocabulary and the index conclude the student textbook.

## Sample Course Outlines
**Semester/Trimester System** (4–5 classes per week; 14-week term)
*Term I:*    Encuentro preliminar–Capítulo 9
*Term II:*   Capítulo 10–Capítulo 18

**Quarter System** (4–5 classes per week; 10-week term)
*Term I:*    Encuentro preliminar–Capítulo 6
*Term II:*   Capítulo 7–Capítulo 12
*Term III:*  Capítulo 13–Capítulo 18

**Semester I** (5 classes per week; 14-week term)
*Week 1*    1  Introduction
            2  Encuentro preliminar: Presentación
            3  Encuentro preliminar: Sonidos / Estructura 1
            4  Encuentro preliminar: Estructura 1 / Estructura 2
            5  Puente cultural / Lectura

*Week 2*    1  Encuentro preliminar: Quiz / Capítulo 1: Primer encuentro
            2  Capítulo 1: Primer encuentro / Segundo encuentro
            3  Capítulo 1: Segundo encuentro / Tercer encuentro
            4  Capítulo 1: Tercer encuentro
            5  Capítulo 1: Para leer bien / Lectura

*Week 3*    1  Capítulo 1: Actividades / Para escribir bien / Composiciones
            2  Capítulo 1: Examen
            3  Capítulo 2: Primer encuentro
            4  Capítulo 2: Primer encuentro / Segundo encuentro
            5  Capítulo 2: Segundo encuentro / Tercer encuentro

*Week 4*    1  Capítulo 2: Tercer encuentro
            2  Capítulo 2: Para leer bien / Lectura
            3  Capítulo 2: Actividades / Para escribir bien / Composiciones
            4  Capítulo 2: Examen
            5  Capítulo 3: Primer encuentro