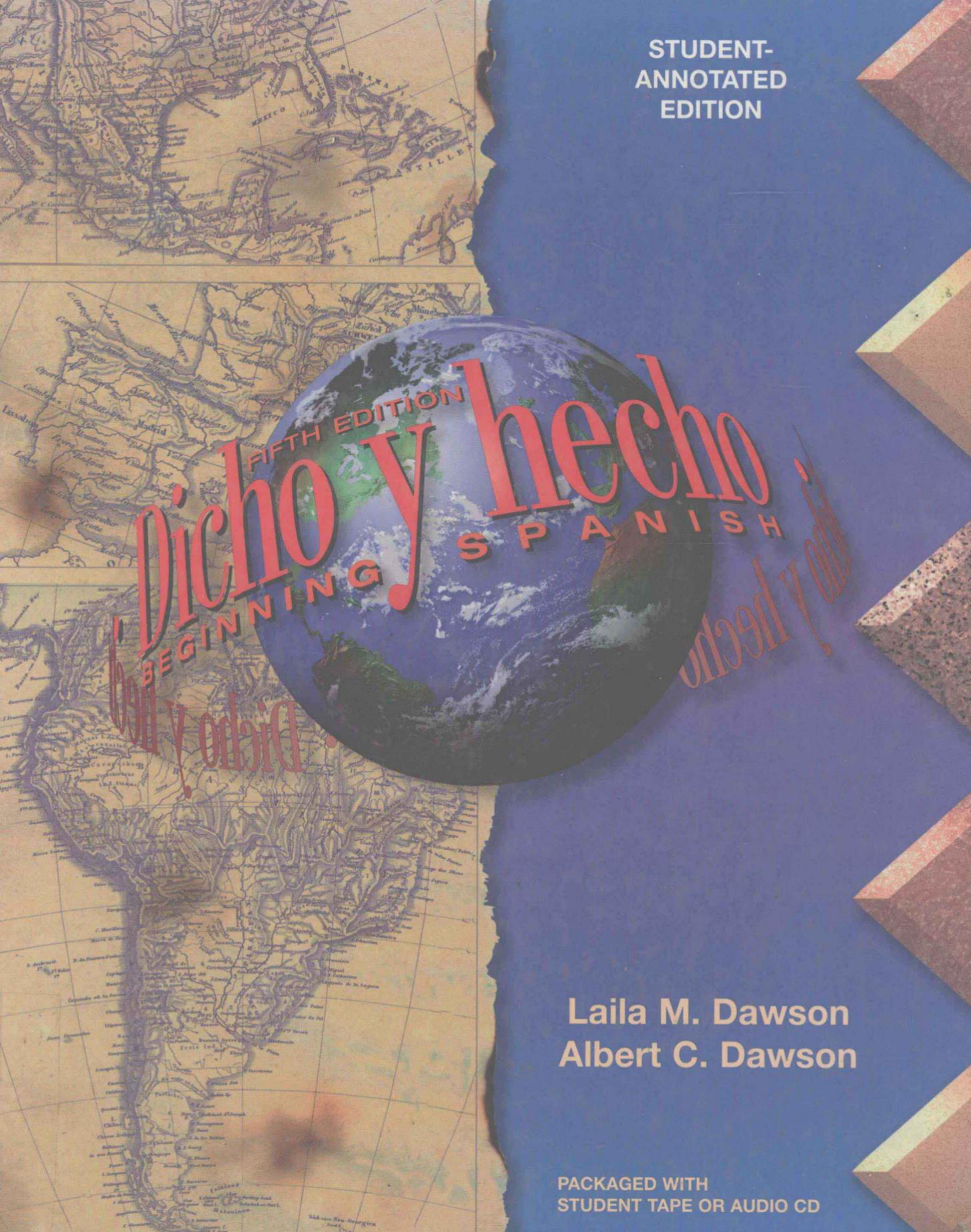


STUDENT-
ANNOTATED
EDITION



FIFTH EDITION
Dicho y hecho
BEGINNING SPANISH

Laila M. Dawson
Albert C. Dawson

PACKAGED WITH
STUDENT TAPE OR AUDIO CD

STUDENT-ANNOTATED EDITION

Dicho y hecho

BEGINNING SPANISH

LAILA M. DAWSON

University of Richmond

ALBERT C. DAWSON

University of Richmond

With contributions from

Dulce M. García

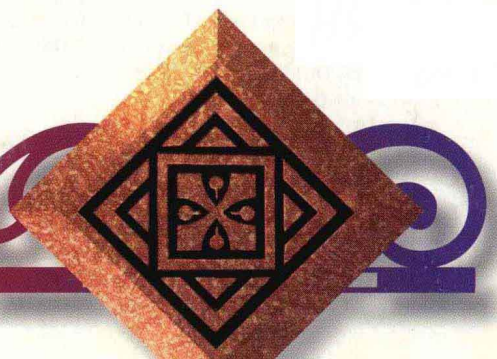
City University of New York

Narrative Illustrations by

Luis F. Pérez

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PREFACE

¡Bienvenidos! Welcome to the fifth edition of *Dicho y hecho*! To those of you who are familiar with this book, welcome back. To those of you who are new to *Dicho*, we hope you'll enjoy it as much as the many instructors have who have used it over the years and whose comments have inspired and shaped the exciting new features in this edition.

Dicho y hecho is a carefully crafted, classroom-tested text. It has been enthusiastically praised by teachers and students alike for its straightforward, easy-to-implement, lively, and highly successful approach to teaching and learning Spanish.

Dicho offers you these special features:

Fundamentals of the program

- A visual component that uses a cast of identifiable characters to allow the student to relate and react to situations that reflect the theme, vocabulary, functions, and structures of each chapter.
- Thematic vocabulary that becomes active by means of multiple and progressive phases of application, ranging from identification in the introductory drawings to personal expression and situational conversations.
- A clear, uncomplicated presentation of language structures that allows students to study easily on their own.
- A creative array of classroom-tested exercises and activities that moves students from controlled to creative responses within the context of a particular theme, idea, or situation.
- A focused presentation of culture that provides insightful “windows” into Hispanic daily life in the concise *Noticias culturales* and a more comprehensive introductory view of Hispanic countries and cultures in the *Panorama cultural* sections.
- A variety of components with accompanying communicative activities designed to work together to (1) bring interesting diversity to each class day and (2) provide good pace and rhythm to the class through teacher-to-student, student-to-student, and small group interaction.

ROCKS AND MY COCKS

Features new to this edition:

- An all new artistic presentation rendered by a Hispanic artist.
- Revised and updated vocabulary, which includes the introduction of an entirely new and timely vocabulary theme: **La comunicación, la tecnología y el mundo de negocios.**

- Revised presentation of vocabulary—vocabulary presented subsequent to each two-page chapter-opener drawing now appears in small thematic segments and is tied to specific exercises.
- The grammatical scope and sequence have been slightly modified to seek better balance and distribution.
- Contextualization within the exercises and activities has been enhanced.
- A greater variety of exercises and activities is presented with increased opportunity for open-ended/creative responses and paired/group collaborative work.
- A greater number of authentic realia-based exercises.
- *Conversaciones* have been rewritten or revised to enhance the natural flow of the dialog and to incorporate the cultural and personal experiences of the text characters.
- The *Panorama cultural* sections now appear in an attractive new design that presents revised and new interesting factual information on each country. This information is enhanced by color maps, beautiful color photos, and intriguing *curiosidades* that pique the interest of the reader.
- A completely new *Rincón literario* component briefly introduces the students to literature representing each of the major Spanish-speaking areas of the world.
- Developmental reading strategies have been added to accompany the *Panorama cultural* sections in Chapters 1–7 and all *Rincón literario* sections.
- The *En resumen* component now presents two sections: *Conversando*, emphasizing speaking skills, and *De mi escritorio*, which helps students to develop their writing skills within a controlled context.
- Brief *Pronunciation Check* sections now appear in Chapters 1–5 in order to recycle key points presented in the preliminary *La pronunciación* chapter.
- Each *Estructura* section is introduced by a delightful cartoon featuring **Antonio Tucán, Julia Quetzal, and Miguelito**.
- Study hints written by students for students have been placed throughout the text.

***Dicho y hecho's* many learning components give you increased flexibility**

The *Dicho y hecho* complete first-year program includes

- The main student textbook of 14 chapters.
- An Annotated Instructor's Edition with suggestions for presentation and reinforcement of material, suggested procedure for student preparation, and sample syllabi.
- Accompanying transparencies of all drawings used in exercises and activities, including the chapter-opener illustrations without the vocabulary labels, plus accompanying transparencies of key grammar points for classroom presentation.

- A workbook/laboratory manual composed of *Integración: ejercicios escritos*, designed to practice writing skills and to reinforce classroom activity, and *Integración: manual de laboratorio*, which coordinates with the laboratory tape program to provide practice and reinforcement of the vocabulary and grammar for each chapter as well as practice in listening comprehension.
- A laboratory tape program that coordinates with the laboratory manual, *Integración: manual de laboratorio*.
- A student tape/CD including the pronunciation materials in the preliminary chapter, the *Conversaciones* from each chapter, and the eight *Rincón literario* selections.
- A testing program that tests chapter structures, vocabulary, and cultural information.
- A text-specific videotape that is coordinated to the cultural, thematic, and functional content of each of the textbook chapters.
- An Interactive Multimedia CD-ROM (PC and MAC) integrated with the text and featuring pronunciation and listening exercises, vocabulary and grammar acquisition, and cultural and literary readings.
- An *Intensive Exercises* booklet for use in class and in small-group practice sessions.

Chapters are organized into easy-to-teach sections

Each chapter is introduced by an overview that includes the goals for communication, structures, and areas of cultural exploration. Then come the following sections (organization varies slightly in Chapter 1):

Bien dicho Each unit of vocabulary is based on a theme applicable to the student's life and to survival situations in the Spanish-speaking world. An exciting double-page illustration visually presents much of the chapter's vocabulary. Items are identified in both Spanish and English for ease of use. Introductory exercises practice vocabulary with visual cues and the application of the vocabulary to areas of personal and general reference. Theme vocabulary is contextually used in each *Conversación*. Additional vocabulary is presented in thematic segments as needed throughout the chapter and is subsequently practiced and reinforced through vocabulary- and/or grammar-based exercises and activities.

Conversación The purpose of this section is to provide a concise, practical, and natural context for application of some of the chapter's functions, themes, vocabulary, and grammar, without sacrificing authentic language. These short situational conversations, designed for oral practice, are followed by a brief exercise to check student retention of the content or by an *Actividad* designed to create on-the-spot situations in the classroom for immediate creative, contextual application of the vocabulary.

Noticias culturales These short readings in Spanish expand upon a cultural aspect of the chapter theme. They are followed by a set of questions and/or a short comprehension activity to help reinforce the passage's content.

Estructura Each segment of grammar is introduced by a label that shows for what purpose (function) it may be used when communicating in Spanish. Students first encounter a humorous cartoon that offers a visual example of the structure and then a simple explanation followed by written examples, charts, formulae, and other visual presentations. Each grammatical structure is presented in its most commonly used form without complex ramifications. Grammatical structures, functions, and chapter topics are integrated whenever possible, and structures are reintroduced and recycled through practice in subsequent chapters.

Study Hints from Students Chosen by their professors, students using the Fourth Edition in schools across the country reviewed the text and came up with many useful tips to share with their peers. Coming from these students' own experiences in understanding and studying the material in *Dicho y hecho*, these *student-to-student* Study Hints are found in the margins right next to the grammar or vocabulary point they address.

Práctica y comunicación These sets of practice exercises and activities follow all presentations of vocabulary and grammar. They are designed to move the student gradually from controlled to open-ended communication. Controlled practice is fast-moving and contextualized, with an emphasis on quickly mastering the mechanical use of the vocabulary or structure in preparation for more meaningful communication. More open-ended exercises and activities provide ample opportunity for student interaction in pairs and groups. Other activities provide students the opportunity to apply the vocabulary and grammar creatively in specific situations. These include mini-dramas (both prepared and spontaneous), oral activities and presentations, mime, and so on. All direction lines after the first half of Chapter 1 are in Spanish.

En resumen This culminating component of the chapter serves as a synthesis of the chapter's topic, functions, grammar, and vocabulary. Beginning with Chapter 2, it is divided into two segments: *Conversando* and *De mi escritorio*. The former usually involves a structured conversation, a role-play, or a situational dramatization. The latter involves carefully directed writing assignments ranging from brief descriptions to postcards and letters to the culminating dramatic skits found in Chapter 14.

Panorama cultural This appealing combination of readings, color maps, color photos, and intriguing *curiosidades* comes at the end of each chapter and helps acquaint students with "Big C" Hispanic culture—the geography, history, demographics, art, music, and other facets of the Hispanic world. These reading selections, which progress in length across the book, are devoted to the different countries and regions of the Spanish-speaking world. The first seven *Panorama cultural* sections are introduced by *Reading Strategies*, which guide the student in learning how to skim and scan basic informational material in order to glean key historical, cultural, and geographical facts. Comprehension exercises and activities that help students synthesize and apply the information from the readings and photos follow each *Panorama cultural*.

Repaso de vocabulario activo At the end of each chapter, the active vocabulary (without translations) is presented in a checklist alphabetized by parts of speech. To provide an additional context, nouns and expressions are presented in thematic subgroups.

Autoprueba y repaso Review exercises at the end of each chapter may be used by students individually or in groups as an excellent study aid for tests. They provide a brief overview of the vocabulary and structures of the chapter. An Answer Key for the review exercises appears in *Apéndice 2*.

Rincón literario This special new feature introduces first-year students to Hispanic literature through brief and varied selections. *Rincón literario* sections appear after Chapters 3, 6, 8, and 9–13 in order to correspond to the cultural and geographical unit(s) just completed, for example, “Los hispanos en los Estados Unidos.” These literary selections are prefaced by concise biographical information on each author and by *Reading Strategies* which focus on developing the student’s ability to identify more abstract themes such as love or justice and to be aware of descriptive setting, the passage of time, the narrator’s role, and the like.

Reference tools At the end of the book are the following reference tools: paradigms of regular, stem-changing, orthographic-changing, and irregular verbs; answers to review exercises; Spanish-English and English-Spanish vocabularies (active vocabulary labeled by chapter); and the index.

¡Que les sirva bien y que gocen de la experiencia!

**Laila M. Dawson
Albert C. Dawson**

To ERIC,
our eclectic spirit, whose adopted land is Mexico.

To SHEILA,
our gentle spirit, whose heart is in Ecuador.

ACKNOWLEDGMENTS

The professional and personal support of many individuals has been instrumental and indispensable in the development of this fifth edition of *Dicho y hecho*.

A very special and separate commendation should be paid to Dr. Dulce García of the City University of New York, who has brought her own flair for teaching and Hispanic culture into the text through her development of the *Conversaciones* and the cultural information for the *Noticias culturales* and *Panorama cultural* sections. She has always been upbeat and exciting to be around as she generously offered her respected perspectives on various facets of the text.

We are grateful to the loyal users of *Dicho y hecho* who over the years have continued to provide valuable tips, insights, and suggestions for improvements of the text.

For their critically important observations and comments, we wish to thank the following reviewers from across the nation:

Reviewers for the Fifth Edition

Renée Andrade, *Mt. San Antonio College*; Michael Beykirch, *Corning Community College*; Sarah E. Blackwell, *University of Georgia, Athens*; William J. Calvano, *Temple University*; Carmen DeMiguel-Márquez, *Paradise Valley Community College*; Lisa Donde Green, *Bucks County Community College*; Dulce M. García, *City College of New York, CUNY*; Trinidad González, *CA State Polytechnic University*; Mary Anne Kucserik, *Cedar Crest College*; Sivia Molins, *Community College of Philadelphia*; Marilyn Palatinus, *Pellissippi State Technical Community College*; Rubén Pelayo, *Southern Connecticut State University*; Louise Rozwell, *Monroe Community College*; Ingrid Watson-Miller, *Hampton University*.

Reviewers of Previous Editions

Nelson Arana, *University of South Dakota*; Franklin Attoun, *College of the Desert*; Carolyn Bruno, *University of New Haven*; Gwyn E. Campbell, *Washington and Lee University*; Antonio Candau, *Southwest Texas State University*; Sharon Cherry, *University of South Carolina, Spartanburg*; Daisy Defilipis, *State University of New York, York College*; Carole Demmy, *Butler Community College*; Tony Dutton, *Angelo State University*; Bruce Gamble, *Owens Technical College*; Paula Heusinkveld, *Clemson University*; John Lipski, *University of Florida*; Beth Markowitz, *Brandeis University*; Terry Mount, *University of North Carolina, Wilmington*; Joanne Olson-Biglieri, *Lexington Community College*; Stephen A. Sadow, *Northeastern University*; Candido Tafoya, *Eastern New Mexico University*; Robert M. Terry, *University of Richmond*; Mirtha Toledo, *Valparaiso University*; Aida Toplin, *University of*

North Carolina, Wilmington; David Torres, *Angelo State University*; Robert Valero, *George Washington University*; Carmen Vidal-Lieberman, *University of Maryland, College Park*; Ann S. White, *Michigan State University*; Jeanne Yanes, *University of Missouri, Kansas City*.

Student Reviewers

We are very grateful to have had a wide range of students across the country tell us what they thought of the explanations, activities, and overall approach of *Dicho y hecho* as they used the Fourth Edition. They told us what worked and what did not and took the time to write the *Study Hints* that appear in this edition, sharing with their peers tips on how to study and how to avoid pitfalls in Spanish. We are deeply indebted to the following student reviewers and to the faculty who nominated them to participate in this process: *Angelo State University*—Professor: David O'Dell, Student Reviewer: Marsha Wink; *Bucks County Community College*—Professor: Lisa Donde Green, Student Reviewer: Jennifer Rapposelli; *City College of New York*—Professor: Dulce García, Student Reviewers: Curleen Burgos, Keisha Latty; *Hampton University*—Professor: Margaret Morris, Student Reviewers: Kimberly Jackson, Damon Robinson; *Hardin-Simmons University*—Professor: Teresia Taylor, Student Reviewer: Rachel Fink; *Montana State University at Billings*—Professor: Helga Winkler, Student Reviewer: John Nickey; *Pellissippi State Technical Community College*—Professor Marilyn Palatinus, Student Reviewer: Connie Wagner; *Saint Mary's University*—Professor: Tony Farrell, Student Reviewer: Erin Dearnley-Davison; *San Bernardino Valley College*—Professor: Antonio Durante, Student Reviewers: Allison McMahon, Reylene Johnson; *Southern Connecticut State University*—Professor: Sandra Grant, Student Reviewer: Colleen O'Brien.

We are also indebted to many colleagues at the University of Richmond who, because of breadth of knowledge and experience, we constantly appealed to for help with points of grammar, vocabulary, and culture related to their native countries and areas of expertise. In particular we note the contributions and support of professors Claudia Ferman, Carlos Schwalb, Aurora Hermida-Ruiz, María Vidal, Dulce Lawrence, Humberto Risso, María Cordero, Rose Marie Marcone, F. Rodman Ganser and Steven Booth.

We feel fortunate for having been able to work with such a talented artist as Luis Pérez, whose artistic renderings bring a wonderfully Hispanic flair to the text illustrations. Also, Jeff Hall, a respected Richmond artist, has added his gifts of interpretation through the cartoons accompanying and introducing each grammatical structure.

With every edition, we become increasingly aware of the progressively more difficult nature of textbook publication, especially with the advent of new graphics technology, CD ROM programs, videos, computer software, and the like. It is for this reason that we pay a special note of recognition to Carlos Davis, Foreign Language Editor at John Wiley and Sons. His availability, his vision, his depth and breadth of experience, and his hands-on-approach gave us a continuous sense of support and direction. Also,

special thanks go to Anna Melhorn, Senior Illustrations Coordinator, for her cheerful disposition, insights, and efficiency in coordinating the complex art component of the text. The entire professional staff with whom we had direct contact at Wiley was always so supportive, friendly, and wonderfully efficient. We commend Nancy Perry, Senior Developmental Editor, Mary Ann Price and Jennifer Atkins in photo research, Edward Winkleman, Senior Production Editor, Andrea Bryant, Supplements Editor, Leslie Hines, Associate Marketing Manager; Kevin Murphy in design, and many others who worked diligently behind the scenes. Likewise, Kris Swanson and Ernst Schrader, Developmental Editor and Copy Editor, respectively, were dedicated, insightful, meticulous colleagues who offered precise, on-target suggestions in multiple stages of development that gave us a better perspective on the project.

Finally, we offer special thanks to our wonderful children, Eric and Sheila, Spanish scholars in their own right, who love to explore the Hispanic world and who continue to put up patiently with their parents during the long, challenging creative process of textbook writing. Our daughter Sheila has added her artistic touch to the workbook through her calligraphy realia. Eric has drawn substantially on his study abroad and teaching experience, as well as his keen sense of humor, to add special touches, including the development of the cartoon series that accompany each *Estructura*.

L.M.D.
A.C.D.

HOW TO USE THIS BOOK

CAPÍTULO 2

La familia

Goals for communication

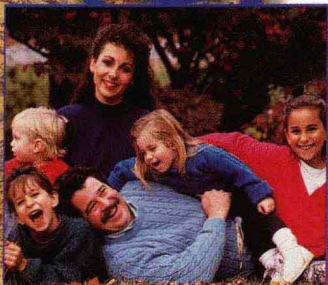
- To talk about the family
- To tell age
- To indicate possession
- To describe people and things
- To indicate nationality
- To indicate location
- To describe conditions

Cultural focus

- The Hispanic family
- Hispanics in the United States

Structures

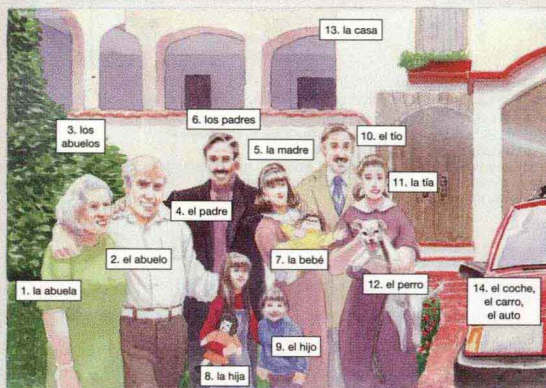
- I. Los números de 30-100 y tener... años
- II. Los adjetivos posesivos
- III. Los adjetivos descriptivos
- IV. Adjetivos de nacionalidad
- V. **Estar** + localización
- VI. **Estar** + condición
- VII. **Ser y estar**



Una familia hispana.
Están muy contentos, ¿verdad?

A photograph and the chapter title set the scene for you in each chapter of **Dicho y hecho**. Use these elements and the list of goals as a road map to the Spanish language and culture you will learn in the chapter.


An exciting **double-page illustration** visually presents much of the chapter's vocabulary. Use the art to help you understand the new language you are learning. Items are identified in both Spanish and English to help you further.



Lucía y Noé, Andrés y Julia, Antonio y Elisa
Oma Tío
Elena y Juanito

CAPÍTULO 2 La Familia

1. grandmother 2. grandfather 3. grandparents 4. father 5. mother 6. parents 7. baby (el bebé, m.)
8. daughter 9. son 10. uncle 11. aunt 12. dog 13. house 14. car

Bien dicho segments present new words and expressions based on topics of everyday life and on survival situations in the Spanish-speaking world. Use this new vocabulary in the exercises and activities that follow to talk about your own interests and situations. The symbol  tells you the activity is to be done with a partner or in a small group.

Notice the **Study Hints**. They were written by students across the country who were using *Dicho y hecho* and had many useful tips to share with you.

"I started putting all of the vocabulary on index cards, but I realized that it would be hard to keep so many cards. So, I wrote them out in a notebook instead with the English translation to help me remember them. When you study, you can cover the English words and see how much of the Spanish you remember."—D. Robinson, Hampton University

BIEN DICHO Algunas profesiones y vocaciones



1. el abogado
(la abogada)



2. la mujer de negocios
(el hombre de negocios)



3. el médico
(la médica)



4. la enfermera
(el enfermero)



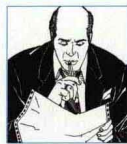
5. el camarero
(la camarera)



6. la dependienta
(el dependiente)



7. la programadora
(el programador)



8. el contador
(la contadora)



9. el ama de casa

Note

1. Even though *ama* is a feminine word, it requires the article *el*. However, in the plural *las* is used rather than *los*.

el ama de casa but las amas de casa

2. When simply stating a person's profession or vocation without further qualifiers or description, the indefinite article *un* or *una* is omitted. When an adjective is added, the indefinite article is used.

Mi madre es **abogada**. *but*
Mi madre es **una abogada** estupenda.

1. lawyer (m./f.) 2. business woman/man 3. doctor (m./f.) 4. nurse (m./f.) 5. waiter/waitress 6. store clerk (m./f.) 7. computer programmer (m./f.) 8. accountant (m./f.) 9. homemaker

42 Capítulo 2

D. Nuestras profesiones

En parejas, háganse las preguntas y contésténlas.

1. ¿Cuál es la profesión o vocación de tu madre? ¿y de tu padre? Mi...
2. ¿Cuál es la profesión de tu tío favorito? ¿de tu tía favorita?
3. ¿Eres tú camarero(a)? ¿dependiente(a)?
4. ¿Tienes interés en ser abogado(a)? ¿militar? ¿profesor(a) de español? ¿hombre/mujer de negocios? **Tengo interés en ser...** (o) **No tengo interés en ser...**

Javier conoce a Susana


NATALIA: Javier, quiero presentarte a mi prima Susana.

JAVIER: Mucho gusto, Susana. ¿Eres estudiante?

SUSANA: No, soy arquitecta.

meets

La familia 43

A short **Conversación** provides a natural, authentic context for the chapter's topics, communication goals, vocabulary, and grammar. Look for the symbol ; it tells you the material is part of the student audio tape or CD. Listening to the native Spanish speaker's pronunciation and intonation can help you understand and remember the text better and gives you a chance to practice Spanish pronunciation. The **Conversación** is followed by a brief comprehension check or activity so that you can immediately practice the vocabulary.

JAVIER: ¡Qué bien! ¡Eres muy joven!

NATALIA: Susy es muy inteligente.

SUSANA: (a Natalia) ¡Gracias, prima! (a Javier) ¿De dónde eres, Javier?

JAVIER: Soy del Ecuador. ¿y tú? ¿Eres boliviana como tu prima?

SUSANA: Sí, soy de Bolivia pero mis padres y mi hermano están en Chile. ¿y tu familia? ¿Tienes hermanos o hermanas?

JAVIER: Sí, tengo tres hermanos. Ellos están en Guayaquil con mis padres.

NATALIA: (a Javier) Un día mi prima y yo vamos a visitar el Ecuador.

JAVIER: (a las chicas) Pues, ¡mi casa es su casa!

¿Qué pasa?

Conteste las preguntas.

1. ¿Son Susana y Natalia primas o hermanas?
2. ¿Es Susana estudiante o arquitecta?
3. ¿Es Javier del Ecuador o de Bolivia?
4. ¿Están los padres de Susana en Chile o en Bolivia?
5. ¿Tiene Javier tres hermanas o tres hermanos en Guayaquil?
6. En el futuro, ¿Natalia y Susana van a visitar Bolivia o el Ecuador?

NOTICIAS CULTURALES

LA FAMILIA HISPANA

Por lo general, la familia hispana tiene más miembros que la típica familia nuclear (padres e hijos) norteamericana. En una casa hispana, es muy común encontrar a los padres, a los hijos y a los abuelos viviendo juntos. Generalmente, los hijos solteros viven en la casa de sus padres hasta casarse. Muchos van a la universidad y trabajan al mismo tiempo.

En la familia hispana, la abuela es muy importante en la educación de los nietos y nietas. Normalmente, ella es también la persona que cuida a los niños cuando los padres salen o trabajan. [El concepto de contratar a una persona para cuidar a los niños (babysitting) no es frecuente entre los hispanos.]

Además de los padres, los hijos y los abuelos, también es común encontrar a otros parientes—como tíos, tías y primos—viviendo en la misma casa o apartamento. Este tipo de familia se llama familia extendida y es más común en el campo que en la ciudad.



¿Cuál es el abuelo? ¿Y la abuela? ¿Cuántos nietos hay?

¿TÚ O USTED?

Como sabe, en español existen dos maneras de tratar o dirigirse a una persona: *tú* y *usted*. *Tú*, usualmente, implica informalidad; *usted*, generalmente, implica respeto, formalidad y, a veces, cierta distancia. En la mayoría de las comunidades hispanas, los miembros de una familia se tratan de *tú*. En muchos países hispanos, sin embargo, los hijos llaman a sus abuelos *usted* y al resto de la familia *tú*.

living / together
unmarried
until / marry
same time
also
takes care of / go
out

in addition to

country

as you know /
to address /
sometimes
nevertheless

¿Cuánto sabemos? (How much do we know?)

¿Sí o no?

1. La típica familia hispana es nuclear (padres e hijos).
2. En las decisiones familiares, la opinión de la abuela es importante.
3. La familia extendida—abuelos, padres, hijos, tíos, etc.—es más común en la ciudad.
4. Los miembros de una familia usualmente usan *tú* para comunicarse.

Noticias culturales are short readings that expand upon a cultural aspect of the chapter theme. These brief glimpses into Hispanic culture are followed by a quick comprehension check or activity.

R. Tú y yo

En parejas, hagan preguntas y contéstennas.

MODELO ¿bien o mal?

¿Estás bien o mal?

Estoy bien, gracias. ¿Y tú?

1. ¿contento(a) con tus clases aquí en la universidad?
2. ¿contento(a) con la vida social aquí?
3. ¿aburrido(a) con la vida social o académica?
4. ¿cansado(a) los lunes?
5. ¿enfermo(a) hoy?
6. ¿enojado(a) con tu novio(a) o con tu compañero(a) de cuarto?
7. ¿preocupado(a) por tus notas en cálculo (álgebra) (historia) (español)?

The **Estructura** section opens with a humorous cartoon, offering you a visual example of the grammatical structure and is followed by examples, charts, and other visual presentations for ease of study and review. The grammatical structures—the building blocks of the language—are presented in their most commonly used form and are integrated with the communication goals and topics of the chapter.

Estructura

VII. Describing people, places, and things: ser y estar

"I used the following saying to help me remember when to use **estar** rather than **ser**. 'How you are and where you are always use the verb **estar**.' —C. Wagner, Pellissippi State Technical Community College



A. Origen versus localización

1. **Ser** tells where the subject is from (origin).

¿De dónde es Carlos? Where is Carlos from?
Es de Chile. He is from Chile.

2. In contrast, **estar** denotes location by telling where the subject is.

¿Dónde está Carlos? Where is Carlos?
Está en casa. He is at home.

Práctica y comunicación

N. Fotografías de una visita a México

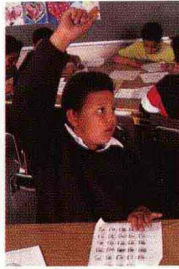
En las fotos de su viaje a México, indique a un compañero o a una compañera de clase dónde están las personas.

MODELO En esta (this) foto...

Mi primo Ricardo está en la escuela.



yo



Ricardo



mi amigo y yo

Exercises and activities are based on current, engaging topics. Many ask you to look at and interpret culturally rich photographs and drawings.

Práctica y comunicación provides varied exercises and activities after all presentations of vocabulary and grammar. These sections help you develop your communication skills in Spanish as the exercises lead you gradually from controlled to freer and creative expression. All direction lines beyond the first half of Chapter 1 are in Spanish.

Práctica y comunicación

¿De dónde son y dónde están ahora?
completan en parejas.

MODELO	Nombre	Origen	Localización
	James Bond	Ingllaterra	Monte Carlo
	James Bond es de Inglaterra pero ahora está en Monte Carlo.		

Nombre	Origen	Localización
1. el rey Juan Carlos	España	Angola
2. Gloria Estefan	Cuba	la Florida
3. Madre Teresa	los Estados Unidos	la India
4. la princesa Diana	Inglterra	el Canadá
5. mi profesor(a) de español
6. mi compañero(a) de cuarto
7. mi madre
8. mi abuelo(a)

T. Mi profesor(a)

Describe a su profesor(a) de español. Use **ser** o **estar** según las indicaciones.

MODELO La profesora/El profesor (apellido)... inteligente.
Es inteligente.
La profesora/El profesor (apellido)... bien hoy.
Está bien hoy.

La profesora/El profesor...

- | | |
|---------------------------|---------------------------------------|
| 1. ...de (estado o país) | 11. ...muy responsable |
| 2. ... (nacionalidad) | 12. Pero, no... bien hoy |
| 3. ...alto(a)/bajo(a) | 13. No... contento(a) en este momento |
| 4. ...moreno(a)/rubio(a) | 14. ...un poco nervioso(a) |
| 5. ...joven/viejo(a) | 15. ...un poco preocupado(a) |
| 6. ...generoso(a) | 16. ...enojado(a) con los estudiantes |
| 7. ...honesto(a) | 17. ...frustrado(a) |
| 8. ...trabajador(a) | 18. ...enfermo(a) ¡Qué pena! |
| 9. ...buen(a) profesor(a) | |
| 10. ...bilingüe | |

U. Una persona famosa

Un(a) estudiante de la clase adopta la personalidad de una persona muy famosa. Los otros estudiantes le hacen preguntas para determinar su identidad. Usen **ser** o **estar** en las preguntas. El (la) estudiante sólo contesta **sí** o **no**.

Categorías posibles: político(a), actor/actriz, atleta, músico(a).

Ejemplos de preguntas: ¿Eres actor? ¿Estás en Hollywood?
¿Eres joven? etc.

V. ¿Tiene usted interés en ser enfermera o enfermero?

Lea el anuncio y conteste las preguntas.

1. ¿Cuántos años tiene la señorita?
2. ¿Cuál es su profesión?
3. ¿Son los salarios buenos o malos?
4. ¿Cómo está ella?
5. ¿Cómo es su vida? ¿aburrida o emocionante?
6. ¿De cuántos años son los programas de estudio?
7. ¿A qué número llamamos para recibir más información?



A great number of exercises ask you to look at **realia**—authentic documents such as ads and articles reproduced from magazines published throughout the Spanish-speaking world.

En resumen is the culminating section of the chapter. The first part, **Conversando**, helps you check your mastery of the language you have learned through conversations and role-plays. In the second part, **De mi escritorio** (*From my desk*), you will write descriptions, postcards, letters, and skits, further developing your writing skills in Spanish.

En resumen

A. Conversando: De las familias

En grupos de tres, preséntense, y luego conversen sobre (*about*) sus familias. Por ejemplo: ¿De dónde es tu familia? ¿Tienes hermanos, etc.? ¿Cómo es tu madre/hermano, etc. (características, años, profesión)? ¿Dónde está(n)?

B. De mi escritorio: Una descripción de una persona especial

Escriba una descripción de una persona muy importante en su vida.

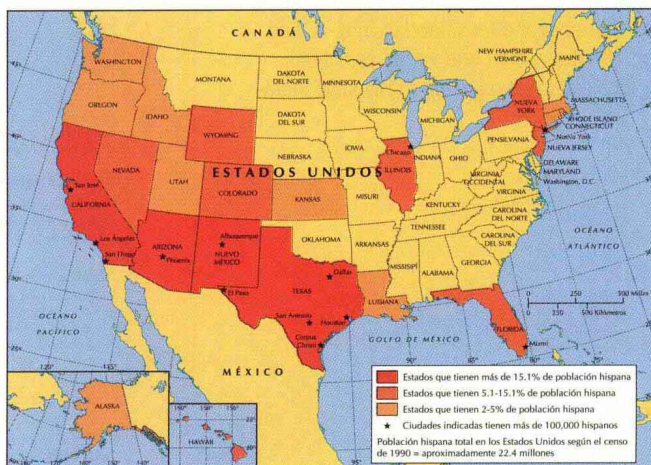
- ¿Cómo se llama?
- ¿De dónde es?
- ¿Quién es? (profesión, etc.)
- ¿Cuántos años tiene?
- ¿Cómo es? (características físicas y de personalidad)
- ¿Cómo está? (probablemente)
- ¿Dónde está en este momento?

Ahora lea su descripción a la clase o a otro(a) estudiante de la clase.

Panorama cultural is an appealing combination of readings, color maps, color photos, and intriguing bits of trivia that take you on a tour of the geography, history, demographics, art, and music of the Hispanic world. Use the *Reading Strategies* as a guide to learning how to gain basic information from the material quickly.

PANORAMA CULTURAL

Los hispanos en los Estados Unidos



Estudie el mapa e identifique los estados con mayor concentración hispana (más del 5.1%)

Reading strategies

Scan the following reading focused on "Hispanics in the United States."

1. Underline or highlight the important information surrounding key words such as **regiones, ciudades, mayoría, Centroamérica, influencia**, etc.
2. Now reread the selection, reviewing the major ideas in order to complete the statements in **¡A ver cuánto aprendimos!**

¿Cuántos hispanos hay?

¿Sabe usted que hay más de 23.000.000 de hispanos en los Estados Unidos? En efecto, los hispanos son una comunidad muy grande y muy importante en la vida¹ de este país. Las

¹life