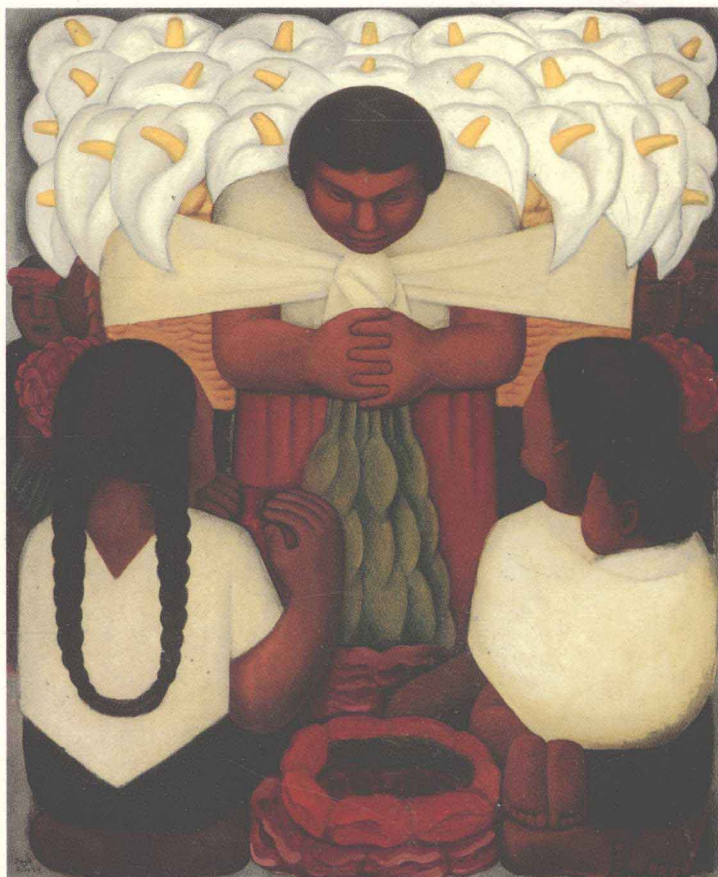


John G. Copeland

Ralph Kite

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Conversación y repaso

INTERMEDIATE SPANISH

SIXTH EDITION

S I X T H E D I T I O N

Conversación y repaso

INTERMEDIATE SPANISH

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PREFACE

With the publication of *Intermediate Spanish*, the materials available for use at the intermediate level took a step in a new direction. We had long believed that it would be desirable to have a “package” of materials, unified in content but varied in the possibilities for use in the classroom, that would be flexible enough that the instructor could easily adapt them to his or her own teaching style and particular interests.

With this in mind, we devised the three highly successful textbooks that made up our intermediate level program. *Conversación y repaso* reviews and expands the essential points of grammar covered in the first year and also includes dialogues for reading practice, listening exercises, abundant personalized exercises, speaking strategies, and a variety of activities intended to stimulate conversation. *Civilización y cultura* presents a variety of topics related to Hispanic culture. The approach in this reader is thematic rather than purely historical, and the topics have been chosen both for the insights that they offer into Hispanic culture and for their interest to students. The exercises are designed to reinforce the development of reading and writing skills, to build vocabulary, and to stimulate class discussion. *Literatura y arte* introduces the student to literary works by both Spanish and Spanish-American writers and to the rich and diverse contributions of Hispanic artists to the fine arts. The accompanying exercises also stress the development of reading and writing skills and include vocabulary-building and conversational activities.

One of the unique features of the program is the thematic unity of the texts. Each unit of each textbook has the same theme as the corresponding unit of the others. For example, Unit 7 of the grammar textbook deals with the subject of poverty and the problem of the migration of workers in Hispanic culture in its dialogues and conversational activities. The same theme is treated in the essay «Aspectos económicos de Hispanoamérica,» the seventh unit of the civilization and culture reader, and the theme of poverty is further explored in Unit 7 of the literature and art reader in the short story «Es que somos muy pobres» and in the essay on the murals of Diego Rivera.

We have found that this thematic unity offers several advantages to the teacher and student: (1) the instructor may combine the basic grammar and conversation book with either or both of the readers and be assured that essentially the same cultural and linguistic information will be presented to the students; (2) the amount of material to be covered may be adjusted through the choice of one textbook or more, making it possible to balance the quantity of material and the amount of classroom contact available; (3) if one book is used in the classroom, another may be used for outside work by those students who wish additional contact with the language; (4) for individualized programs, only those units may be assigned that are relevant to the student's particular interests. If several books are used, the students will absorb a considerable amount of vocabulary related to the theme, and by the end of their study of the topic, they will have overcome, at least in part, their reluctance to express their own ideas in Spanish. We have tested this "saturation" method in our own classrooms and have found it to be quite effective. We suggest that if several books are used, the grammar and initial dialogue should be studied first, followed by one or more of the other textbooks, and finally, the conversation stimulus section of the grammar and conversation text.

Like the earlier editions, this Sixth Edition of *Intermediate Spanish* contains materials that will be of interest to students of different disciplines. Throughout, our goal has been to present materials that will enable students to develop effective communicative skills in Spanish and motivate them to want to know more about the culture they are studying.

Finally, we would like to thank our editor, Barbara Lyons, for her useful suggestions and her careful editing of the text.

INTRODUCTION

Intermediate Spanish: Conversación y repaso is a review grammar text designed for second-year college courses. It is intended to be used with one or both of the authors' readers, *Civilización y cultura* and *Literatura y arte*, but it may also be used with other second-year materials. The purpose of the text is to review and expand upon the essential points of grammar covered in the first year and to provide the student with ample opportunity for developing all four language skills through the application of these concepts in real life situations. The complete program includes a workbook, which is a combination laboratory manual and written exercise book, and tapes for use in the language laboratory.

The material presented in each of the twelve units of the text consists of the following:

1. An opening dialogue, which relates thematically to the corresponding units in the readers *Civilización y cultura* and *Literatura y arte*. These dialogues are not intended for memorization; their purpose is to introduce the vocabulary and grammatical structures that will be studied in each unit. They may also be used for oral reading practice and as a stimulus for conversation.
2. Cultural notes that clarify some of the more subtle points referred to in the dialogue. This section is intended to expand the student's knowledge and understanding of the various cultures of the Hispanic world.
3. A vocabulary list of the new words presented in the opening dialogue. This list is not comprehensive; it contains only those words and idioms that the student would not be expected to know after the first year of Spanish. A complete Spanish—English and English—Spanish vocabulary appears at the end of the text.
4. A series of comprehension questions on the dialogue.
5. A series of personalized questions related to the theme of the dialogue.
6. A grammar section, which comprises the major portion of each unit. This section begins with a clear, concise explanation of a particular

grammatical concept, accompanied by numerous examples. The concept is then immediately applied through a series of contextualized written and oral exercises. The grammar organization of this text is somewhat unique. The authors have found through extensive teaching experience at the intermediate level that students have great difficulty mastering the subjunctive mood. Because of this, all tenses of the indicative are reviewed and drilled in the first four units of the text. Beginning with Unit 5, a step-by-step, systematic presentation of the subjunctive is begun. One major use of the subjunctive is presented in each of the subsequent six chapters, thus allowing the student to master one concept before proceeding to the next. We feel that this type of presentation minimizes confusion and misunderstanding on the part of the student.

7. A grammar review section, consisting of exercises on the most important points of grammar presented in the unit. The exercises may be done orally or in writing. Each review section includes activities that are meant to encourage more student interaction.
8. An *Intercambios* section, which contains strategies for developing effective conversational skills in Spanish; a controlled conversation designed to help students to formulate a short, logical exchange of ideas; and a role-playing situation that gives students the opportunity to express themselves on a topic of everyday importance.
9. An *A escuchar* section, based on a short, authentic dialogue on the student cassette, which provides an additional opportunity to develop listening skills. Post-listening exercises appearing in the textbook check comprehension and provide varied opportunities for interactive elaboration upon the topic presented.
10. An *A conversar* section, whose activities emphasize further the development of communicative skills. These usually include a "value clarification" exercise and a series of "topics for conversation" encouraging students to express their own feelings and ideas. In addition, a second cassette-based listening activity, called *Ejercicio de comprensión*, provides a chapter-related cultural commentary followed by a true/false comprehension check. This is followed by a drawing accompanied by questions designed to give students practice in describing and expressing personal opinions on a variety of issues. The authors have found that these personalized activities motivate the students to use the language and lead to a very exciting and stimulating exchange of ideas. Each chapter ends with a section that contains authentic materials taken from newspapers and magazines from throughout the Hispanic world related thematically to the unit.

The workbook has three major divisions: (a) listening comprehension exercises that expose the student to the vocabulary and grammatical structures of each unit in a variety of new situations; (b) oral drills for review and rein-

forcement of the grammatical concepts presented in each unit; (c) controlled and open-ended written exercises utilizing the same vocabulary and structures; and (d) authentic materials for reading and writing practice. Answers for these exercises are given in the back of the workbook in order to give the student the opportunity for immediate self-correction. The laboratory tapes stress listening comprehension, oral drill on the important points of grammar, and the development of speaking skills.

ABOUT THE SIXTH EDITION OF *CONVERSACIÓN Y REPASO*

In response to suggestions made by users of the Fifth Edition, several sections of *Conversación y repaso* have been revised and expanded to provide students with a greater variety of material fostering communicative competence:

- In addition to more personalized and contextualized exercises, the number of situational and paired activities has been increased significantly to encourage greater student interaction and a more creative use of the Spanish language in both oral and written communication.
- In this edition the popular *Intercambios*, *A conversar*, and *Materiales auténticos* sections have been retained, with revision and updating as appropriate. These are now enhanced with the provision—on an accompanying student cassette—of two new listening comprehension activities. The *A escuchar* sections expose students to a brief, authentic conversational exchange related to the chapter theme. Progressively more interactive follow-up work is provided in the textbook. The culturally oriented *Ejercicio de comprensión* section provides both a stimulating commentary and a related comprehension check on the student cassette.
- Finally, in the Sixth Edition, all exercise and activity directions have been written in Spanish—rather than English—as seems suitable to the second-year level.

It is our sincere wish that the systematic and balanced inclusion of additional communicatively oriented material and methods in this text will enable students to master the more challenging points of Spanish grammar and, more importantly, will develop their ability to transfer this knowledge to effective communication in Spanish.

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S I X T H E D I T I O N

Conversación y repaso

I N T E R M E D I A T E S P A N I S H

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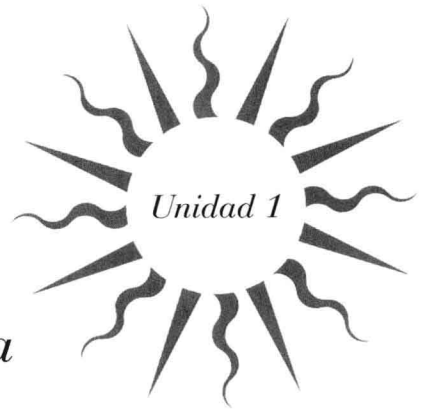
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Orígenes de la cultura hispánica: Europa



*Se puede ver este acueducto romano en
Segovia, España. Todavía lleva agua corriente de
las montañas cercanas. Describa esta escena y el
contraste entre lo antiguo y lo moderno.*

(Ramón se encuentra con Elena antes de la clase de español.)

- ELENA Oye, Ramón, ¿tienes los ejercicios para hoy?
- RAMÓN No, no los tengo. No entiendo bien la explicación del profesor. ¿La entiendes tú?
- ELENA Sí, pero nunca termino los ejercicios. Me
- 5 duermo mientras los hago.
- RAMÓN Tenemos que distraer al profesor. Cuando empieza a hablar de sus temas predilectos, se olvida de la lección.
- ELENA Se me ocurre una idea...
- 10 RAMÓN ¡Cállate! —ahí viene.
- PROF. Buenos días, jóvenes. Hoy vamos a estudiar los verbos reflexivos. Estos verbos... ¿una pregunta, Elena?
- ELENA Sí, señor. ¿Por qué no nos explica por qué el
- 15 español y el francés son tan distintos?¹ Nos hablaba de las influencias extranjeras sobre el idioma español, pero sólo hasta los visigodos...
- PROF. Ah, sí. Pues bien, la base del español
- 20 moderno es el latín que hablan los romanos que conquistan la Península Ibérica en el año 200 antes de Cristo. En el siglo V después de Cristo, invaden la península los visigodos del norte de Europa. Ellos aportan
- 25 al idioma más de 300 palabras del alemán antiguo. Pero una influencia más importante es la de los moros, que vienen del norte de África.² Hay más de 6.000 palabras en el español moderno que proceden del árabe,
- 30 por ejemplo, casi todas las palabras que comienzan con «al» como «almacén», «álgebra», «alcalde», etcétera.
- RAMÓN ¿En qué época llegan los moros? ¿y cuánto tiempo ocupan la península?
- 35 PROF. Llegan en el año 711 a la península...
- ELENA (a Ramón) ¡Nos escapamos una vez más!

visigodos *Visigoths*

romanos *Romans*
Ibérica *Iberian*
antes de Cristo *B.C.*
después de Cristo *A.D.*

alemán *German*

moros *Moors*

árabe *Arab, Arabic*

almacén *warehouse,*
department store /
alcalde *mayor*

Notas culturales

¹ el español y el francés son tan distintos: Los dos idiomas tienen mucho en común, pero también muestran muchas diferencias. Lo mismo se puede decir de las otras lenguas neolatinas: el italiano, el portugués, el rumano, etc. A veces las diferencias son de ortografía, pero otras veces las palabras son de origen distinto y de evolución variada.

2 los moros, que vienen del norte de África: La invasión de la Península Ibérica por los pueblos islámicos en el siglo VIII llega hasta los Pirineos. Este contacto entre moros y cristianos, que dura hasta 1492, le da un sabor distinto a la cultura y también a la lengua española.

VOCABULARIO ACTIVO

Estudie estas palabras.*

Verbos

aportar *to bring into, to contribute*
 callarse (cállate) *to be quiet*
 conquistar *to conquer*
 distraer *to distract*
 dormirse (ue) *to fall asleep*
 durar *to last*
 encontrarse (ue) (con) *to meet*
 olvidarse (de) *to forget*
 opinar *to think, to have an opinion*

el idioma *language*
 la lengua *language*
 la ortografía *spelling*
 el sabor *flavor*
 el siglo *century*

Adjetivos

antiguo, -a *old, ancient*
 distinto, -a *different*
 extranjero, -a *foreign*
 predilecto, -a *favorite*

Sustantivos

la base *basis*

Otras expresiones

se me ocurre *it occurs to me*

COMPRENSIÓN

1. ¿Por qué no tiene Ramón los ejercicios?
2. ¿Por qué no los tiene Elena?
3. ¿Cuál es la idea de Ramón?
4. ¿Qué van a estudiar hoy?
5. ¿Qué quieren saber Elena y Ramón?
6. ¿Qué lengua es la base del español moderno?
7. ¿Cuáles son algunas de las influencias extranjeras sobre el español?
8. ¿De dónde vienen los moros?
9. ¿Cuántas palabras del español moderno son de origen árabe?
10. ¿Cómo comienzan muchas palabras de origen árabe?
11. ¿Por qué no puede el profesor explicar la lección?

*The **Vocabulario activo** contains words from both the dialogue and exercises. The gender of nouns is given in two ways: the use of the definite articles **el** or **la**; the use of *m* or *f* except for feminine nouns ending in **-a** and masculine nouns ending in **-o**.