

F2201021 Developing Oracy in English

Profesor: Dr. Modesto Corderi Novoa

modestocorderi@edu.xunta.gal

modestocorderi@hotmail.com

Lugar: CFR Ferrol

Datas e horario:

Sesión 1: mércores 12 abril 2023, 16:30- 19:30.

Sesión 2: mércores 19 abril 2023, 16:30- 19:30.

Sesión 3: mércores 3 maio 2023, 16:30- 19:30.

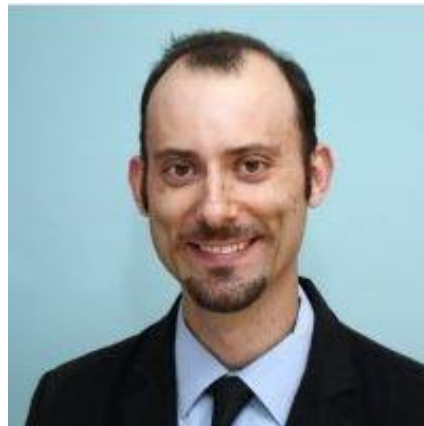
Sesión 4: mércores 10 maio 2023, 16:30- 19:30.





“The world is a stage, men and women are actors. Everybody will have different roles in life and have a chance to get on and off the stage” .
William Shakespeare (1564-1616).

Who is Modesto Corderi?



Dr. Modesto Corderi Novoa - Estudios académicos

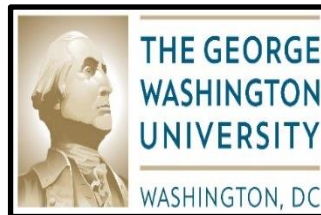


- Doctor *cum laude* en Adquisición de Lenguas en Contextos Multilingües por la Universidad del País Vasco (UPV EHU);
- Máster en didáctica de ELE por la Universidad de Nebrija;
- Máster en Formación del Profesorado de Educación Secundaria Obligatoria y Bachillerato, Formación Profesional y Enseñanzas de idiomas, especialidad Lengua Extranjera Inglés por la Universidad Internacional de Valencia (VIU);
- Máster en Enseñanza de Chino a Hablantes de Otros Idiomas;
- Licenciado en Filología China aplicada a Comercio Internacional por la Universidad de Lengua y Cultura (BLCU) de Beijing;
- TESOL University of New South Wales, Sydney, Australia;
- Ingeniero técnico en informática de gestión por la Universidad de Vigo, Galicia, España.



Dr. Modesto Corderi Novoa 莫帝 – mayo 2023
El uso de teatro aplicado en el aula de idiomas
modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com





Profesor de español

**Instituto Cervantes de Beijing;
Universidad de Tsinghua, BFSU y Jiaotong,
Instituto Gucheng y 109 de Beijing;
Universidad George Washington GWU en Washington D.C.,
Estados Unidos.**

Profesor de chino

**Universidad de Tsinghua;
Escuela Oficial de Idiomas de Vigo, Ourense y A Coruña,
Galicia, España.**



作者在西班牙大使馆文化中心北京泰万提斯学院和学生, 2008 年。

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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com



Esta historia empieza en 2006 en Beijing...



Dr. Modesto Corderi Novoa 莫帝 – mayo 2023
El uso de teatro aplicado en el aula de idiomas
modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com

Descubro el teatro improvisado en 2007 en Beijing, China.



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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com

Modesto Corderi Novoa: 9 años en Beijing: Programa Extranjeros en China. Canal CCTV - CGTN (2006 - 2015)

<http://cctv.cntv.cn/2016/11/06/VIDEo8DAyLfmIF0A23eIdMol161106.shtml>

<https://youtu.be/cAxq621oA2E>



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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com

Mi primera clase como profesor de español. Instituto Cervantes de Pekín (2007).



Dr. Modesto Corderi Novoa 莫帝 – mayo 2023
El uso de teatro aplicado en el aula de idiomas
modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com



Primera clase de español oral con teatro aplicado. **Universidad de Jiaotong.** Beijing, China (2012)



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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com



Primera vez impartiendo un curso de chino oral con teatro aplicado en la **Universidad de Tsinghua**, Beijing, China (2015)



Dr. Modesto Corderi Novoa 莫帝 – mayo 2023
El uso de teatro aplicado en el aula de idiomas
modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com



Clase experimental de chino con teatro aplicado y Trabajo Fin de Máster, **Universidad de Lengua y Cultura de Beijing BLCU**, Beijing, China (2013- 2015)



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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com



Clase de español usando teatro aplicado (Washington D.C., Estados Unidos) 2015 - 2016



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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com



Escuelas Oficiales de Idiomas de Galicia: clase de chino usando teatro (Vigo, Ourense y Coruña) 2016 - actualidad

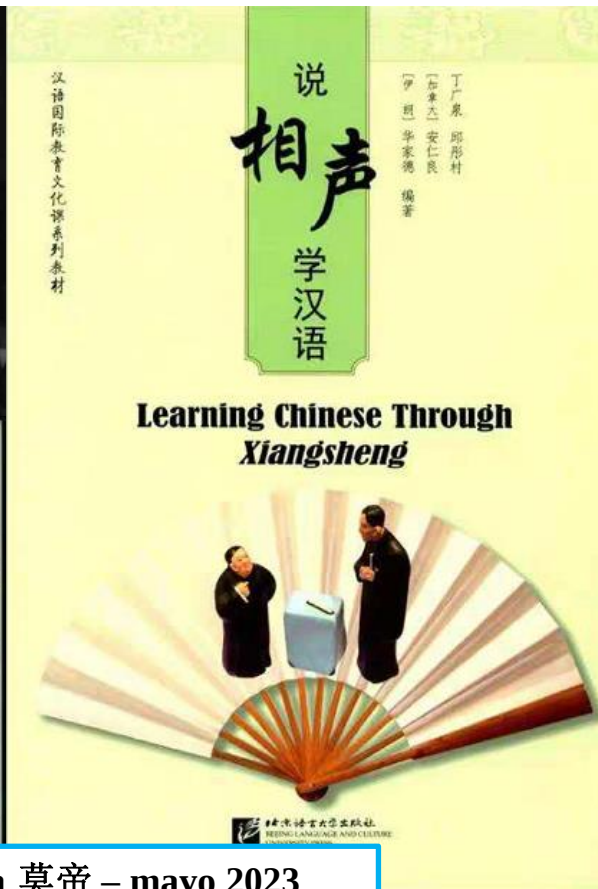


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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com

En recuerdo del Maestro Ding

丁广泉，相声演员（1944-2018）

Ding Guangquan, actor y cómico de China.



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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com



4 profesores que creyeron en mí y en el teatro aplicado



赵菁副教授
Prof. Zhao
Jing



郭鹏教授
Prof. Dr. Guo
Peng



GEORGETOWN UNIVERSITY

**Prof. Dr. Lourdes
Ortega.**

Head of the
Department of
Linguistics.



Universidad
del País Vasco

Euskal Herriko
Unibertsitatea

**Prof. Dr. Pilar
Garcia Mayo.**

Full professor of
English language
and Linguistics.



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modestocorderi@edu.xunta.gal
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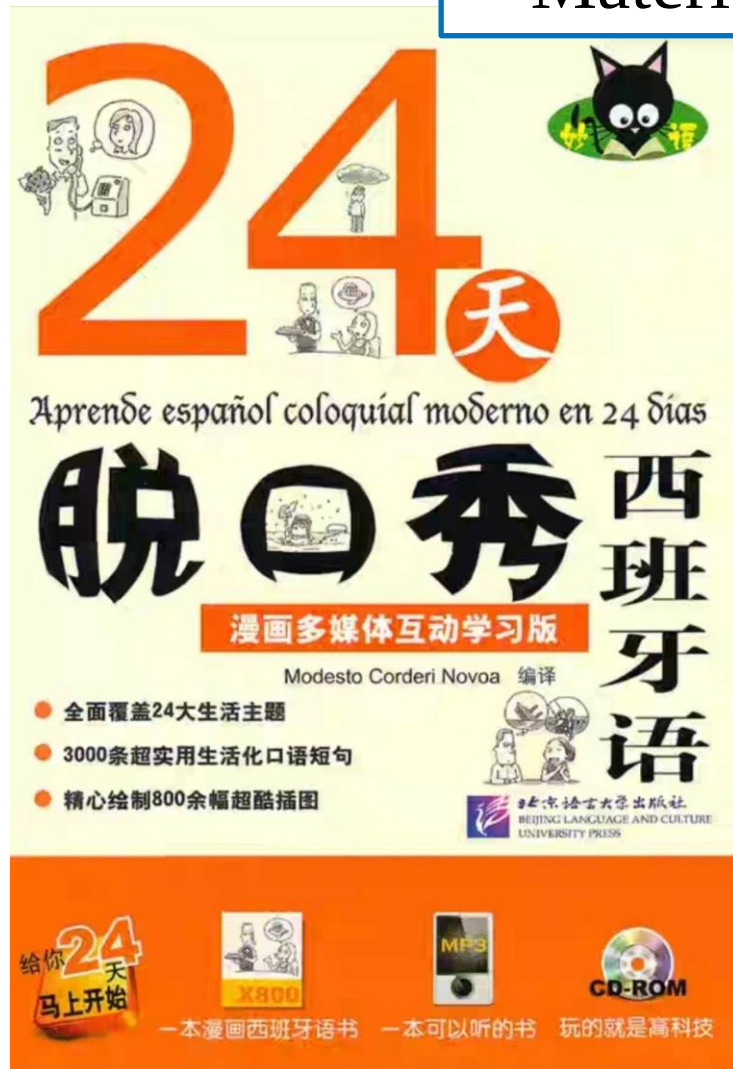
Materiales didácticos de chino



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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com



Materiales didácticos ELE



Dr. Modesto Corderi Novoa 莫帝 – mayo 2023
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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com



Presentaciones y conferencias



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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com





INSTITUTO CONFÚCIO
里斯本大学孔子学院

Cursos y talleres de formación para el profesorado

En los últimos años, he realizado numerosos **talleres de formación para el profesorado** en técnicas dramáticas para profesores de idiomas en varios Institutos Confucio (I.C.): el I.C. de Ginebra, Suiza; el I.C. de Sheffield y Nottingham en Inglaterra, el I.C. de Lisboa y los I.C. de Madrid, Barcelona, León y Aulas Confucio de Andalucía en España

También en varias universidades de China, de Estados Unidos y centros de formación del profesorado en Galicia.



Dr. Modesto Corderi Novoa 莫帝 – mayo 2023

El uso de teatro aplicado en el aula de idiomas

modestocorderi@edu.xunta.gal

modestocorderi@hotmail.com



Modesto Corderi Novoa (Ourense, 1981) es **doctor *cum laude* en Adquisición de Lenguas en Contextos Multilingües** por la **Universidad del País Vasco UPV EHU**; **Máster en didáctica de ELE** por la **Universidad de Nebrija**; Máster en Formación del Profesorado de Educación Secundaria Obligatoria y Bachillerato, Formación Profesional y Enseñanzas de idiomas, especialidad Lengua Extranjera Inglés por la Universidad Internacional de Valencia; Máster en Enseñanza de Chino a Hablantes de Otros Idiomas y Licenciado en Filología China por la Universidad de Lengua y Cultura de Beijing. Su investigación se centra en el uso del teatro en el aula.

En los últimos años, el Dr. Corderi ha realizado numerosos **talleres de formación** en técnicas dramáticas para profesores de idiomas en varios Institutos Confucio de Suiza, Inglaterra, Portugal y España, en varias universidades de China, de Estados Unidos y centros de formación del profesorado en Galicia.

El profesor Corderi ha trabajado en el **Instituto Cervantes de Beijing**, la Universidad **Tsinghua** y BFSU en Beijing, China, y en la **Universidad George Washington GWU** en Washington D.C., Estados Unidos. Actualmente trabaja como profesor de chino en la **Escuela Oficial de Idiomas de A Coruña**.



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El uso de teatro aplicado en el aula de idiomas

modestocorderi@edu.xunta.gal

modestocorderi@hotmail.com

<https://www.linkedin.com/in/modesto-corderi-novoa-54501317/>



LinkedIn : <https://www.linkedin.com/in/modesto-corderi-novoa-54501317/>



Modesto (莫帝) Corderi Novoa (He/Him)
Researcher in drama in education and Chinese & Spanish teacher
A Coruña, Galicia, Spain · [Contact info](#)
500+ connections

 Xunta de Galicia
 Beijing Language and Culture University



Dr. Modesto Corderi Novoa 莫帝 – mayo 2023
El uso de teatro aplicado en el aula de idiomas
modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com





“Acting is behaving truthfully under imaginary circumstances.”

Sanford Meisner (1905 – 1997)
American actor and teacher.



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modestocorderi@edu.xunta.gal

modestocorderi@hotmail.com



Theater vs. Drama



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El uso de teatro aplicado en el aula de idiomas

modestocorderi@edu.xunta.gal

modestocorderi@hotmail.com



•In theatre, A (the actor) plays B (the role/performance) to C (the audience) who is the beneficiary. In drama, A (the actor) is simultaneously B (role) and C (audience), through participation and observation, in a process of percipience (a process of both observing and participating)”(Bentley, 1968, p. 8)

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modestocorderi@edu.xunta.gal

modestocorderi@hotmail.com



Theater vs. Drama



We don't teach something,
we co-learn, co-create in
skillfully shaped inquiries.
(Booth, 2015)



Dr. Modesto Corderi Novoa 莫帝 – mayo 2023
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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com



- **“Performative language teaching (PLT)** is an embodied approach to teaching second languages that encompasses a rich variety of dramatic forms, identifies small scale forms and large-scale forms. The former includes a range of theatre games, as well as strategies and conventions associated with the Drama in Education (DiE) tradition; the latter includes longer forms aimed at theatrical productions, as well as Theatre in Education (TiE). Both small-scale forms and large-scale forms within a performative language teaching approach refer to the use of DiE and TiE, drama and theatre *in education*.” (Piazolli, 2018, pp. 40-41)

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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com



“Me parece que nos siguen enseñando igual que a nuestros padres y abuelos...”



<https://www.youtube.com/watch?v=wxg8hxjm0k>

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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com





The importance of oral skills in an L2

Oral skills are the most natural form of communication. Speaking should be one of the main goals for any student studying an L2 (Harmer, 2007; Torico, 2015).

Oral skills in L2 urgently need to be improved
(Bueno, Madrid & McLaren, 2006; Segura Alonso, 2013).

Performative Language Teaching (PLT)



PLT consists of a vast range of dramatic forms that can be used for education and language teaching (Piazzoli, 2018; Schewe 2013).



The teacher is the
film director &
actor.



The students
are the actors.



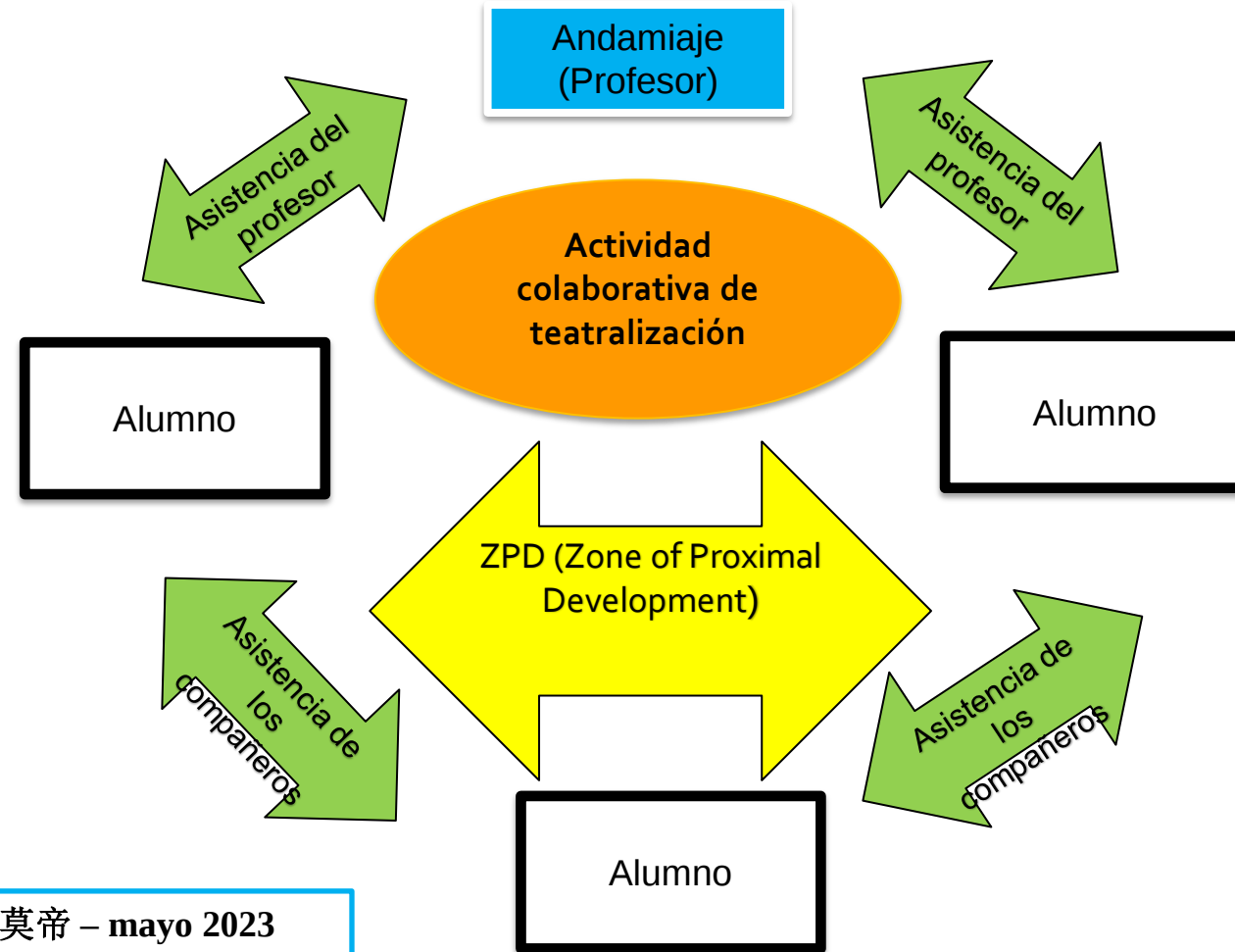
The classroom is
the stage.

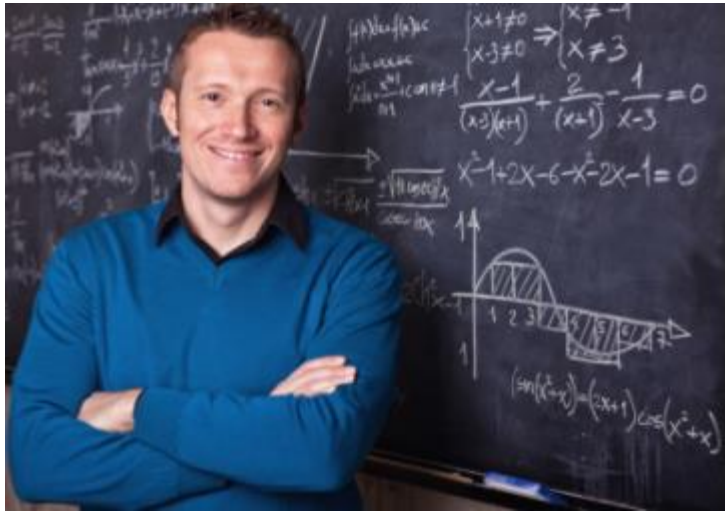
La Teoría Sociocultural (Vygotsky, 1930/1978) y la teatralización en el aula de ELE



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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com





- *“Los profesores son actores, y los actores son profesores. Un actor representa la misma obra varias veces en un teatro frente a un público distinto cada vez. Un profesor representa cada vez una obra (lección) diferente para el mismo público (sus alumnos) en un mismo escenario (aula)”.*

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modestocorderi@edu.xunta.gal

modestocorderi@hotmail.com



<https://thedailymile.co.uk/>

- The importance of exercise in learning.
- <https://www.youtube.com/watch?v=8ZArymVVrh0&t=55s>



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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com

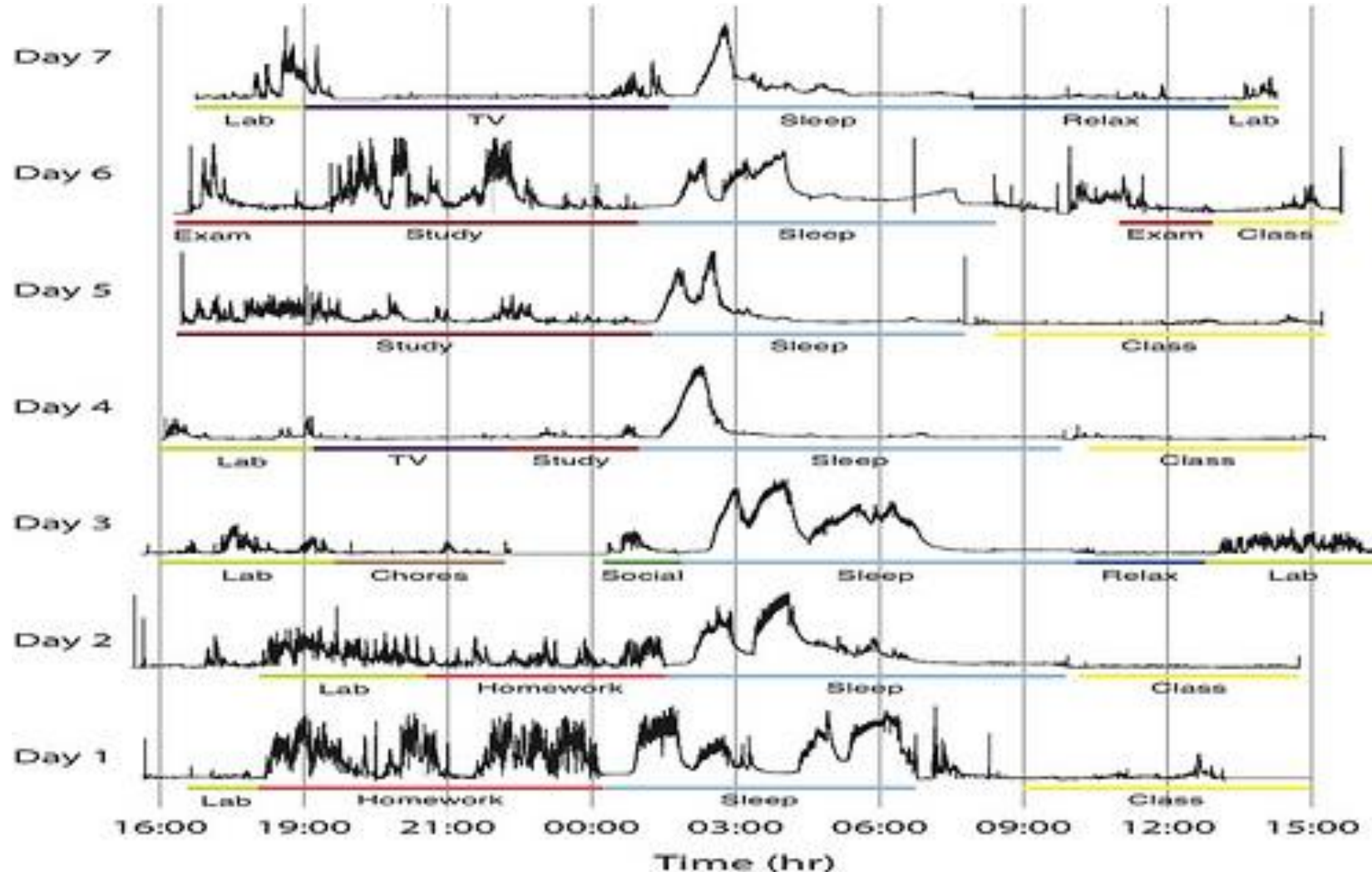


Motivation as a key factor to learn languages.

MIT A week of a student's electrodermal activity

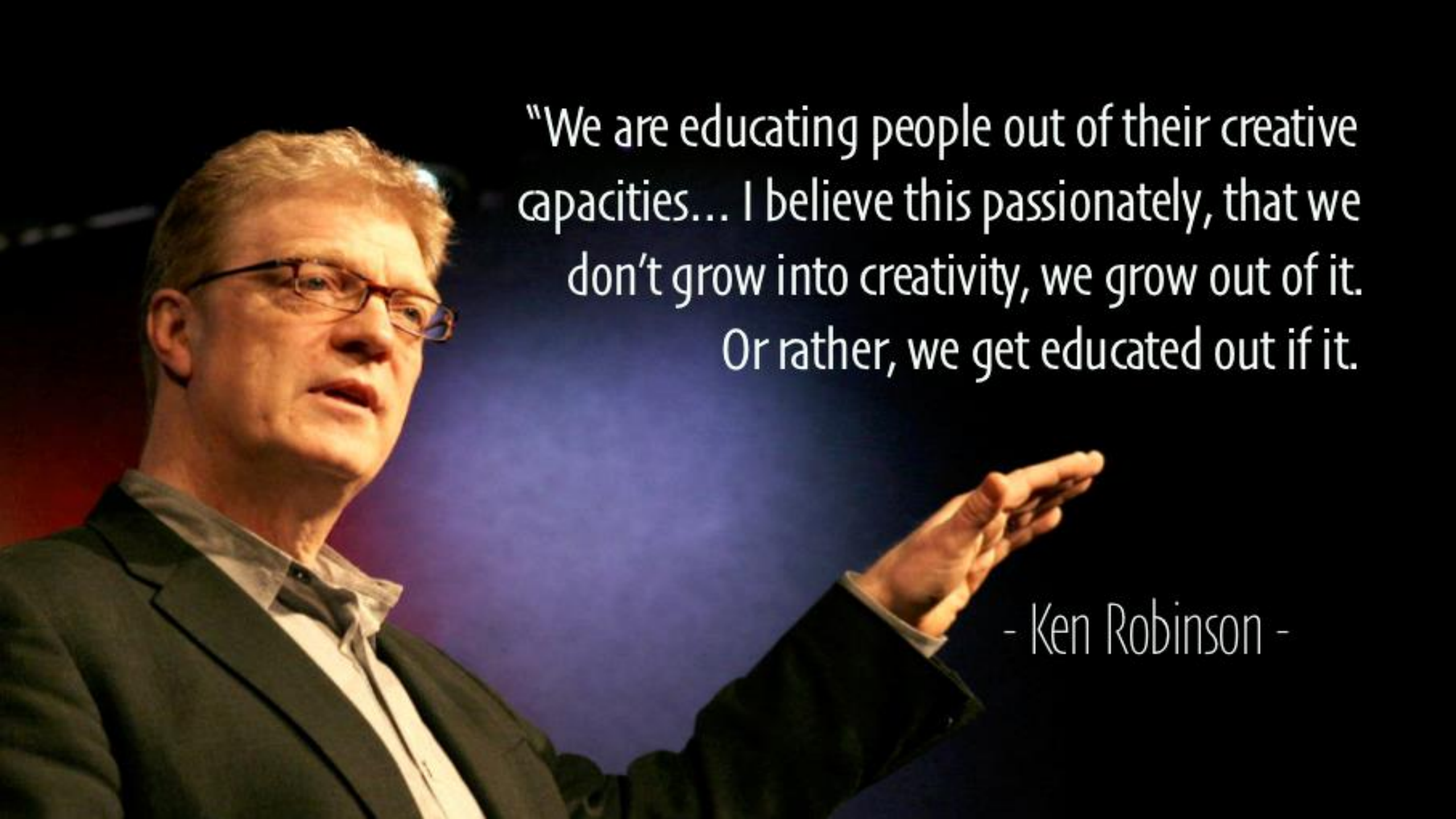
<https://joi.ito.com/weblog/2012/04/30/a-week-of-a-stu.html>

Poh, M.Z., Swenson, N.C., Picard, R.W., "A Wearable Sensor for Unobtrusive, Long-term Assessment of Electrodermal Activity," IEEE Transactions on Biomedical Engineering, vol.57, no.5, pp.1243-1252, May 2010.



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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com

Results show that MIT students were more active during lab time, exams and study time and less active during class. Activity during class was even lower than while sleeping.

A photograph of Ken Robinson, a man with glasses and a dark suit, speaking and gesturing with his right hand. The background is dark with a blue light source.

"We are educating people out of their creative capacities... I believe this passionately, that we don't grow into creativity, we grow out of it. Or rather, we get educated out of it.

- Ken Robinson -

The importance of collaborative learning through games.



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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com

*“No dejamos de jugar
porque nos hayamos
hecho viejos.*

*Nos hacemos viejos
porque hemos dejado
de jugar”.*

George Bernard Shaw

Active learning

People generally
remember...
(learning activities)

People are able to...
(learning outcomes)

10% of what they read

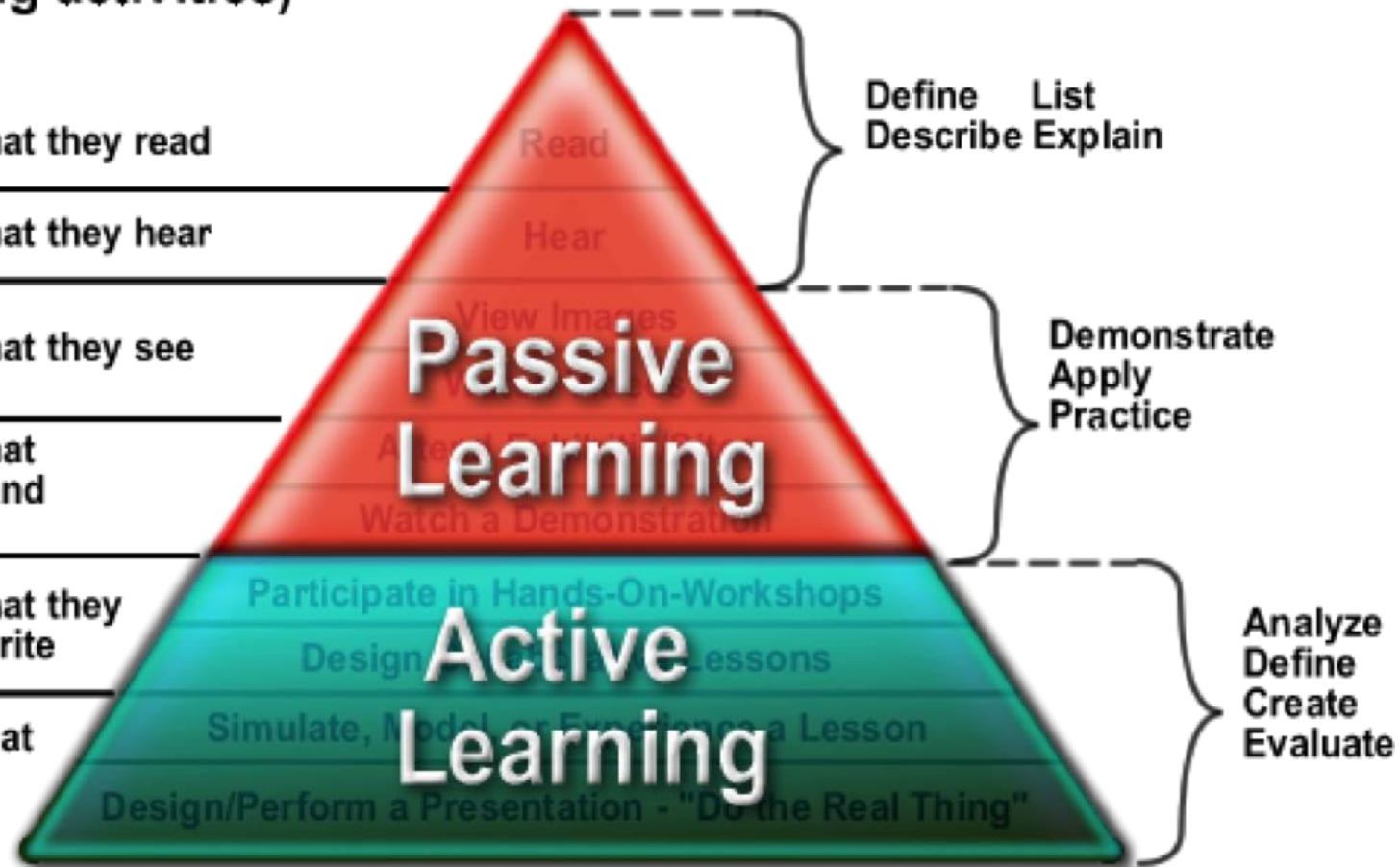
20% of what they hear

30% of what they see

50% of what
they see and
hear

70% of what they
say and write

90% of what
they do.





**“A magician is an actor
that pretends to be a
magician.”**

**Harry Houdini (1874-1926).
American illusionist, actor, and
magician.**

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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com



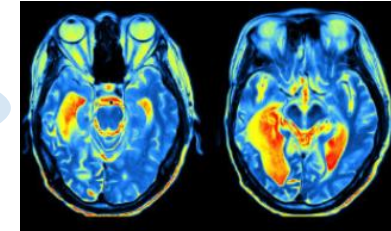
•The old Descartes saying “Cogito, ergo sum” (I think, therefore I exist) should be changed to “I feel, therefore I exist”, and, in the field of performative teaching, to “I feel, therefore I learn”. “Learning is dynamic, social, and context dependent because emotions are, and emotions form a critical piece of how, what, when and why people think, remember and learn” (Immordino-Yang, 2016, p. 17).

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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com





Neuroscientific research about the brain and its importance for education



Neuroplasticity

- Limb and Braun (2008)
- Pascual-Leone, Amedi, Fregni, and Merabet (2005)

Emotions

- Immordino-Yang (2016)
- Immordino-Yang and Damasio (2007)

Movement and physical activity

- Asher (1977)
- Guillen (2017)

Stress and anxiety

- Galante (2018)
- Piazzoli (2011)

Play

- Forés and Liggioiz (2009)
- Piazzoli (2018)

Creativity

- Kounios and Beeman (2015)
- Limb and Braun (2008)

www.dramanetwork.eu



Drama Improves Lisbon Key Competences in Education

+ 5 000 students
Ages 13 – 16
2 years (2009, 2010)
12 countries

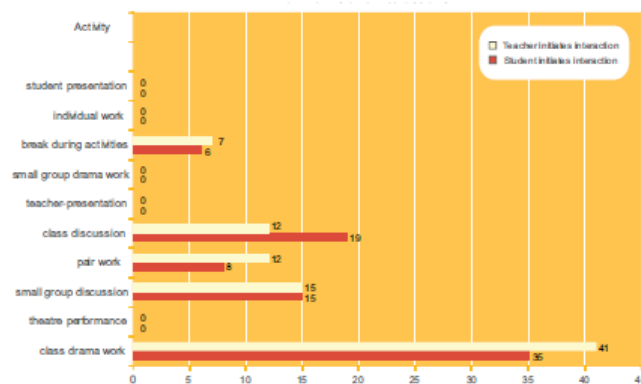


Chart 18. Frequency of initiations of interactions according to independent observers; a programme from Palestine

RESULTS



Drama Improves Lisbon Key Competences in Education



Students who participated in the drama class:

1. feel more confident in reading and understanding tasks,
2. feel more confident in communication,
3. are more likely to feel that they are creative,
4. like going to school more,
5. are better at problem solving,
6. are better at coping with stress,
7. are significantly more tolerant towards both minorities and foreigners,
8. show more interest in participating in public issues, etc.



Research about the benefits of PLT and on the use of PLT in the language classroom

Catterall (2002); Dougill (1987); Fleming (2016); Maley and Duff (2005); Phillips (2003); Piazzoli (2018); Ulas (2008).

Aliakbari and Behroz (2010); Chérrez Sacoto (2017); DICE (2010); Galante and Thomson (2017); Hui, He, and Ye (2015); Kao (1994); Podlozny (2000); Ryan-Scheutz and Colangelo (2004); Stern (1980); Stinson and Freebody (2006); Torico (2015).



It is all about saying YES!



Dr. Modesto Corderi Novoa 莫帝 – mayo 2023
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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com



- “Improvised dialogues are created by collaborative efforts of the entire ensemble. No single actor creates the performance; it emerges from the give and take of conversation. Improvised dialogue results in the creation of a dramatic frame, which includes all aspects of the performance; the characters enacted by each actor, the motives of those characters, the relationships among those characters, the joint activity in which they are engaged, the location of the action, the time period and the genre, the overall plot and the relation of the current joint activity to that plot. The dramatic frame is constructed turn by turn; one actor proposes a new development for the frame, and other actors respond by modifying or embellishing that proposal (Sawyer, 2003, p. 41).

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modestocorderi@edu.xunta.gal

modestocorderi@hotmail.com





Multimedia Classroom activities



Dr. Modesto Corderi Novoa 莫帝 – mayo 2023
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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com





Drama/role-play



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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com





Improvisational theatre games



Dr. Modesto Corderi Novoa 莫帝 – mayo 2023
El uso de teatro aplicado en el aula de idiomas
modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com



- **Dougill (1987)** lists seven main advantages of drama when used in a language class, which confirm what we have discussed about so far.

Drama activities:

- “- They provide a framework for communicating.
- - They allow for unpredictability in language use.
- - They provide a bridge between classroom and the real world.
- - They allow for creativity and involve the “whole person”.
- - They provide physical involvement and release.
- - They develop confidence and can be motivating.
- - They help cater for mixed-ability classes and large numbers.”

- **(Dougill, 1987, p. 8)**

Dr. Modesto Corderi Novoa 莫帝 – mayo 2023

El uso de teatro aplicado en el aula de idiomas

modestocorderi@edu.xunta.gal

modestocorderi@hotmail.com





Dr. David Bueno: “Uno de los elementos clave para asimilar conocimientos es la implicación del propio estudiante”.



David Bueno

Doctor en biología e investigador en la Sección de Genética Biomédica, Evolutiva y del Desarrollo en la Universidad de Barcelona.

Dr. Modesto Corderi Novoa 莫帝 – mayo 2023

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modestocorderi@edu.xunta.gal

modestocorderi@hotmail.com

David Bueno: "Sin motivación no podemos continuar aprendiendo"

<https://www.youtube.com/watch?v=9y3bHh9EdbU>



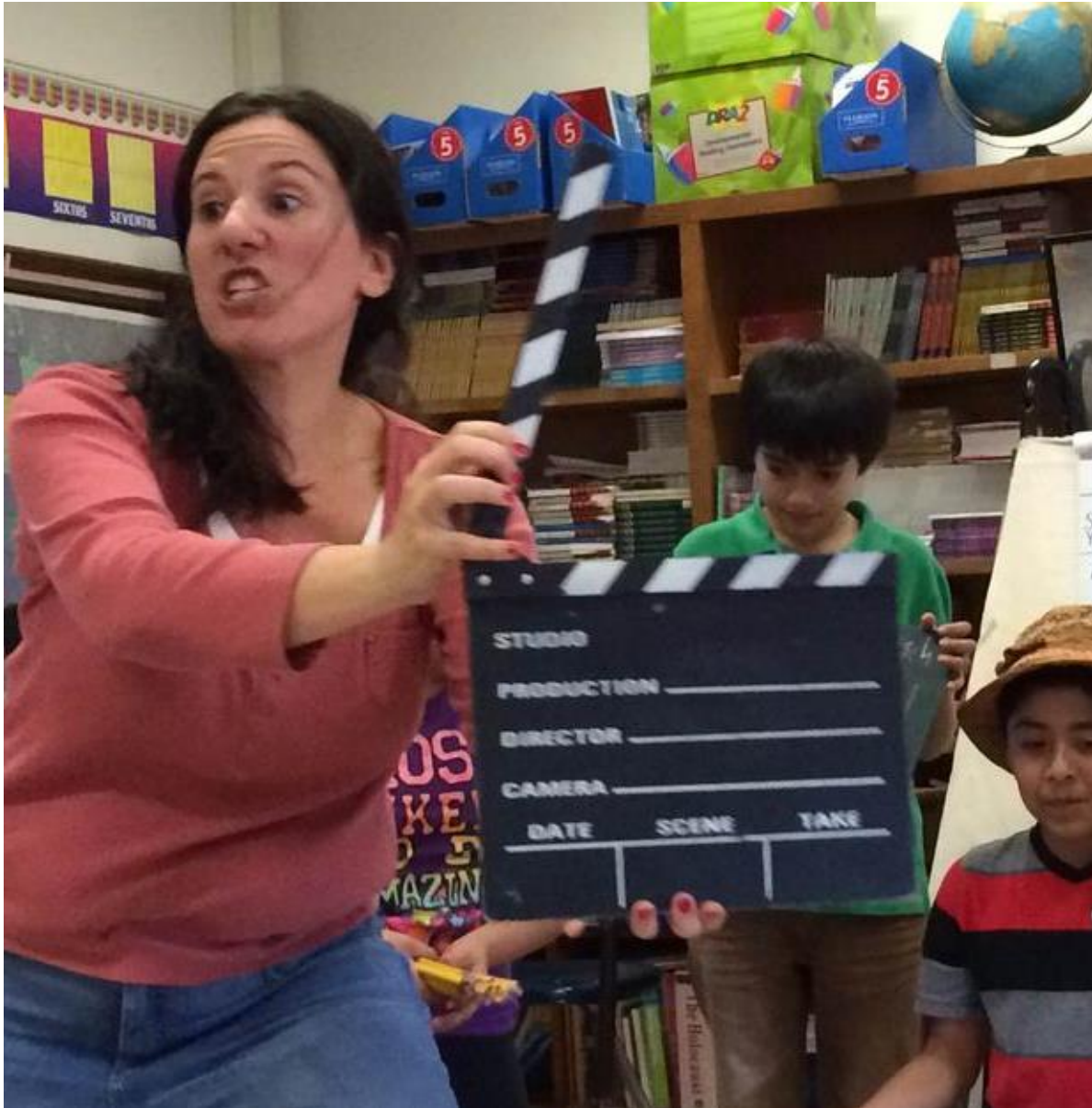
LIFE IS A JOURNEY, NOT A DESTINATION

- Ralph Waldo Emerson

- **Maley and Duff (2005)** listed several key points related to drama and language teaching:
 - “- It integrates language skills in a natural way. Spontaneous verbal expression is integral to most of the activities.
 - - It integrates verbal and non-verbal communication.
 - - It draws upon both cognitive and affective domains.
 - - By fully contextualizing the language, it brings the classroom interaction to life through an intense focus on meaning.
 - - The emphasis on whole-person learning and multi-sensory inputs helps learners to capitalize on their strength and to extend their range.
 - - There is a transfer of responsibility for learning from teacher to learners – which is where it belongs
 - - Drama helps students motivation through the variety and sense of expectancy produced by the activities, especially by fostering student self-esteem, self-awareness and confidence” **(Maley & Duff, 2005, p. 1).**

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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com





GOOD TEACHING IS...
1/4 PREPARATION
AND
3/4 THEATRE.

~GAIL GOLDWIN

- According to Fleming (2016), drama benefits work through a series of paradoxes. Specifically, participants are able to:
- “- be emotionally involved but at the same time distant, since they know that the situation is merely fictional;
- - act being serious but with no responsibility, as the fictitious context releases them from being responsible of their actions;
- - be actors as well as audience;
- - bring personal experiences into the fictitious context, but also create new ones within the symbolic frame of drama”. (Fleming, 2016, p. 35).

Dr. Modesto Corderi Novoa 莫帝 – mayo 2023

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modestocorderi@edu.xunta.gal

modestocorderi@hotmail.com





- Similarly, Ulas (2008) summarizes the scope of creative drama through six principles:
- “- A student learns meaningful content better than other content.
- - Learning occurs because of a student’s interaction with his/her environment.
- - The more sensory organs a student uses while learning, the greater the retention of the lessons.
- - A student learns best by doing and experiencing.
- - Effective participation is important in learning emotional conduct.
- - Learning becomes easier and more permanent in educational environments where there is more than one stimulus.” (Ulas, 2008, p. 876)

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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com





Dr. Francisco Mora: “La emoción es el ingrediente fundamental para poder enseñar”.



Francisco Mora es doctor por las universidades de Granada (España) y Oxford (Inglaterra). Es profesor de Fisiología Humana en la Facultad de Medicina de la Universidad Complutense de Madrid y profesor adscrito de Fisiología Molecular y Biofísica en la Facultad de Medicina de la Universidad de Iowa en Estados Unidos.

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modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com

Francisco Mora Teruel Cerebro emoción conferencia <https://youtu.be/fVNxS7l5V1Q>



**“We must all do theater
to find out who we are
and to discover
who we could become.”**

Augusto Boal (1931 –2009).

Brazilian author, playwright, and director.



Artículo Revista: investigación impacto teatralización

Corderi Novoa, M. & Garcia Mayo, M.P. (2022). The impact of performative language teaching on oral skills in a Chinese as a foreign language classroom. *Sinologia Hispánica, China Studies Review*, 14, 1 (2022), pp. 79-106.

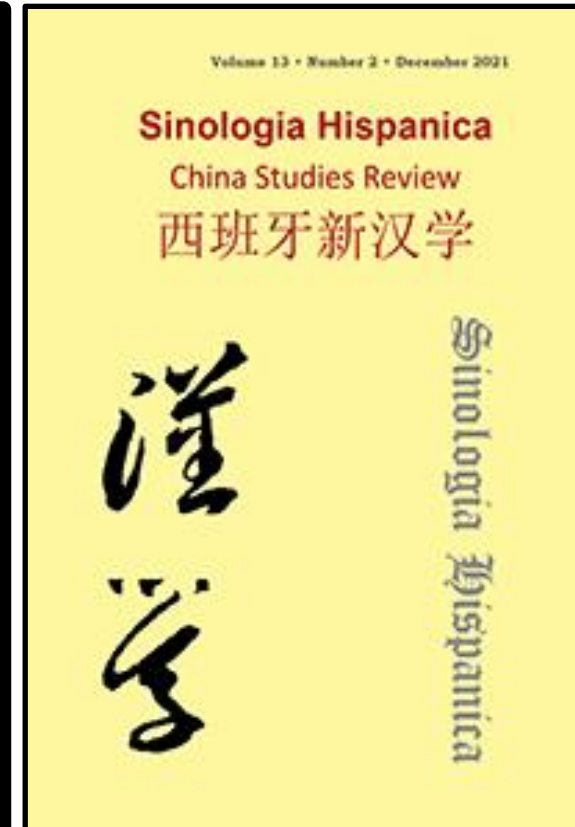
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Artículo Revista: descripción de varios juegos dramáticos

Corderi Novoa, Modesto. (2019).
Improchinese: Using Improv Theater in a
Chinese as a foreign language
experimental classroom. *Revista de Artes
Performativas, Educación y Sociedad*,
1(1), 147-163.

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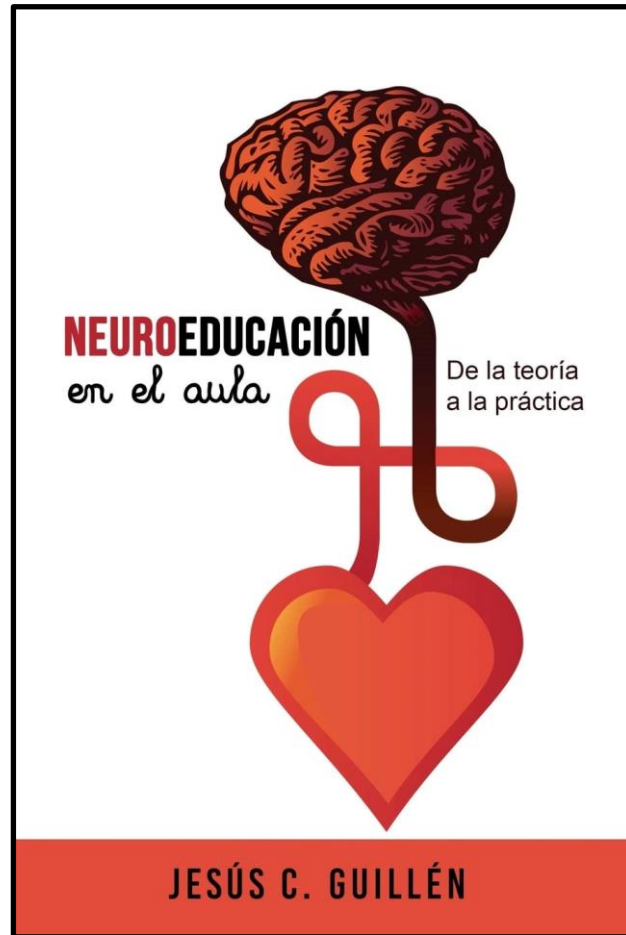
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modestocorderi@edu.xunta.gal

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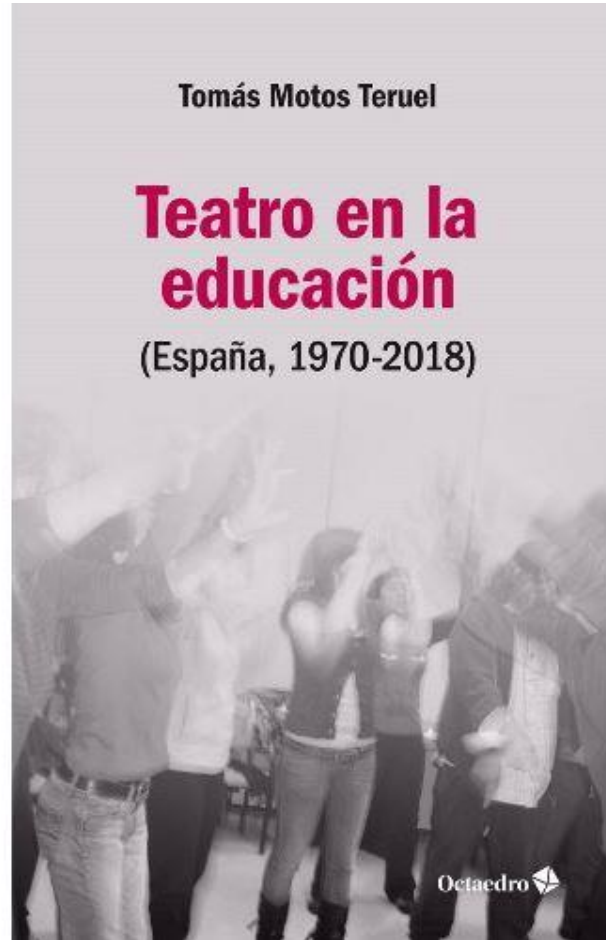
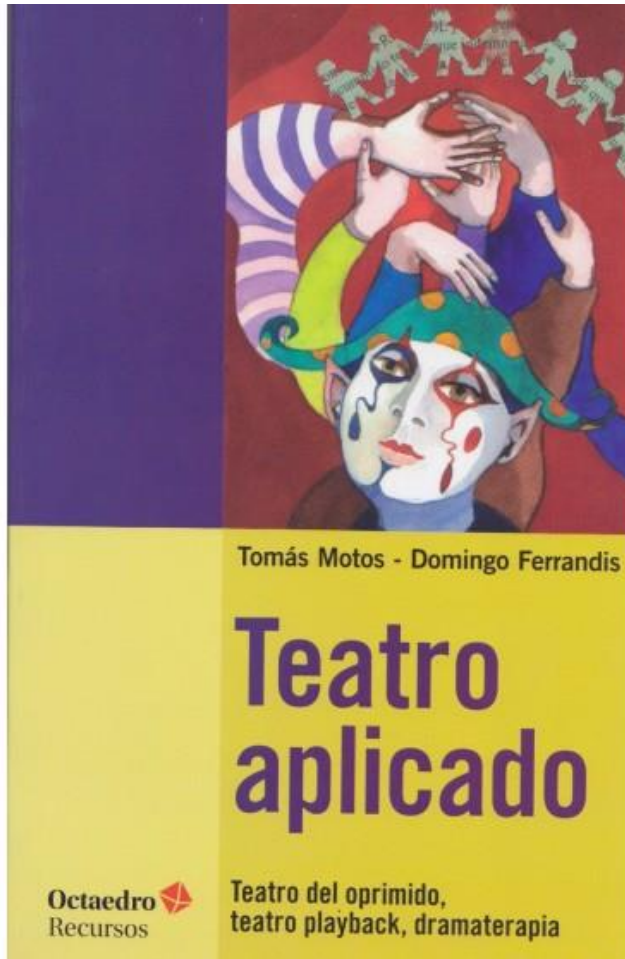
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modestocorderi@edu.xunta.gal

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Bibliografía recomendada



Tomas Motos Teruel



Dr. Modesto Corderi Novoa 莫帝 – mayo 2023

El uso de teatro aplicado en el aula de idiomas

modestocorderi@edu.xunta.gal

modestocorderi@hotmail.com





Bibliografía recomendada (Feb 2023)



Tomas Motos Teruel



Emilio
Méndez
Martínez

Dr. Modesto Corderi Novoa 莫帝 – mayo 2023
El uso de teatro aplicado en el aula de idiomas

modestocorderi@edu.xunta.gal
modestocorderi@hotmail.com



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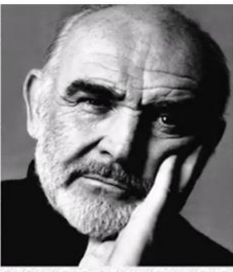
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ITHACA

C. P. Cavafy



RECITATION
by
SEAN CONNERY
MUSIC
by
VANGELIS



As you set out for Ithaka
hope the voyage is a long one,
full of adventure, full of discovery.
Laistrygonians and Cyclops,
angry Poseidon—don't be afraid of them:
you'll never find things like that on your way
as long as you keep your thoughts raised high,
as long as a rare excitement
stirs your spirit and your body.
Laistrygonians and Cyclops,
wild Poseidon—you won't encounter them
unless you bring them along inside your soul,
unless your soul sets them up in front of you.

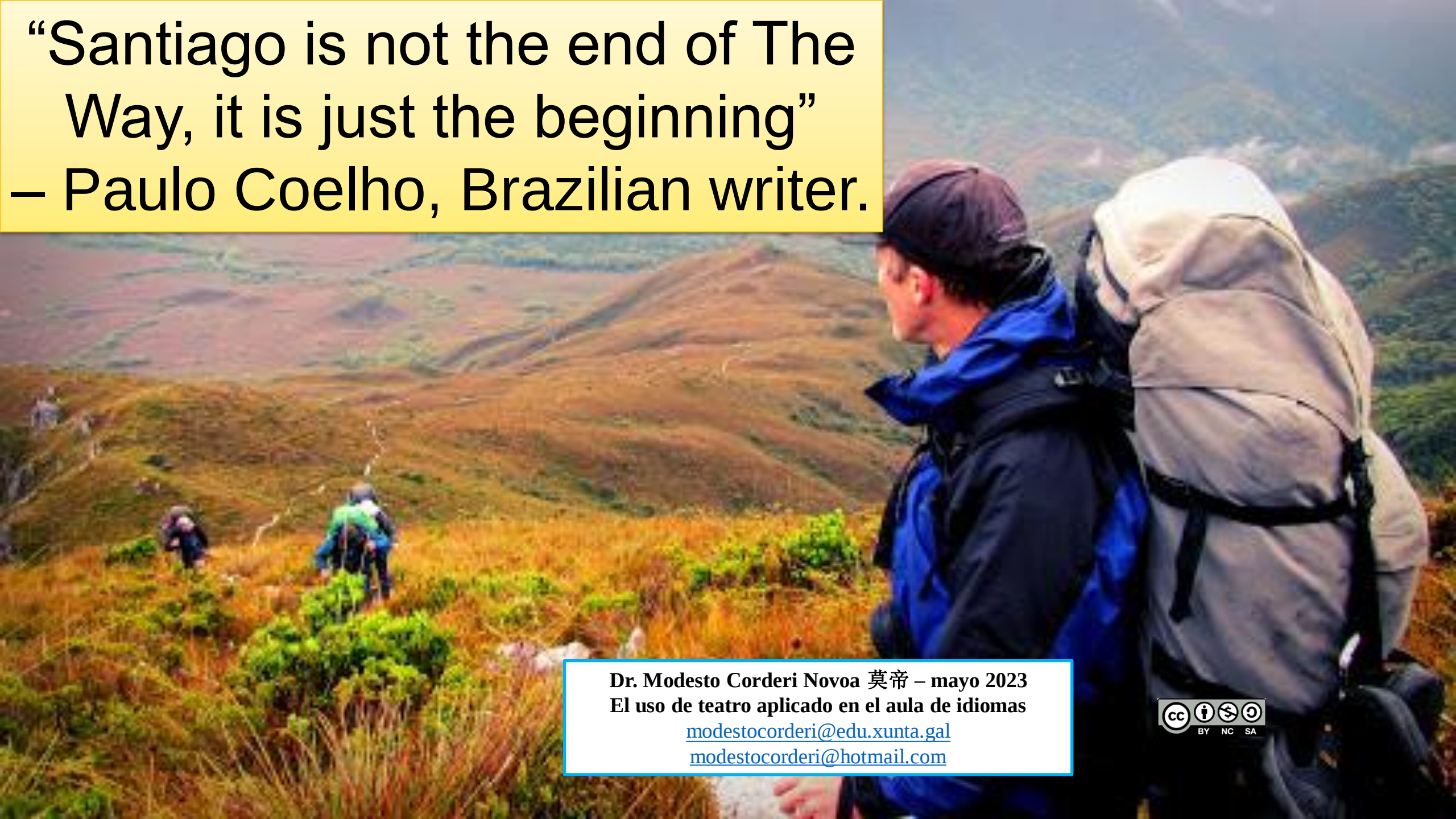
Hope the voyage is a long one.
May there be many a summer morning when,
with what pleasure, what joy,
you come into harbors seen for the first time;
may you stop at Phoenician trading stations
to buy fine things,
mother of pearl and coral, amber and ebony,
sensual perfume of every kind—
as many sensual perfumes as you can;
and may you visit many Egyptian cities
to gather stores of knowledge from their scholars.

Keep Ithaka always in your mind.
Arriving there is what you are destined for.
But do not hurry the journey at all.
Better if it lasts for years,
so you are old by the time you reach the island,
wealthy with all you have gained on the way,
not expecting Ithaka to make you rich.

Ithaka gave you the marvelous journey.
Without her you would not have set out.
She has nothing left to give you now.

And if you find her poor, Ithaka won't have fooled you.
Wise as you will have become, so full of experience,
you will have understood by then what these Ithakas mean.

“Santiago is not the end of The Way, it is just the beginning”
– Paulo Coelho, Brazilian writer.



Dr. Modesto Corderi Novoa 莫帝 – mayo 2023

El uso de teatro aplicado en el aula de idiomas

modestocorderi@edu.xunta.gal

modestocorderi@hotmail.com





спасибо 谢谢
GRACIAS 谢谢
THANK YOU
ありがとうございます MERCI
DANKE धन्यवाद
شُكراً **OBRIGADO**

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modestocorderi@edu.xunta.gal

modestocorderi@hotmail.com

