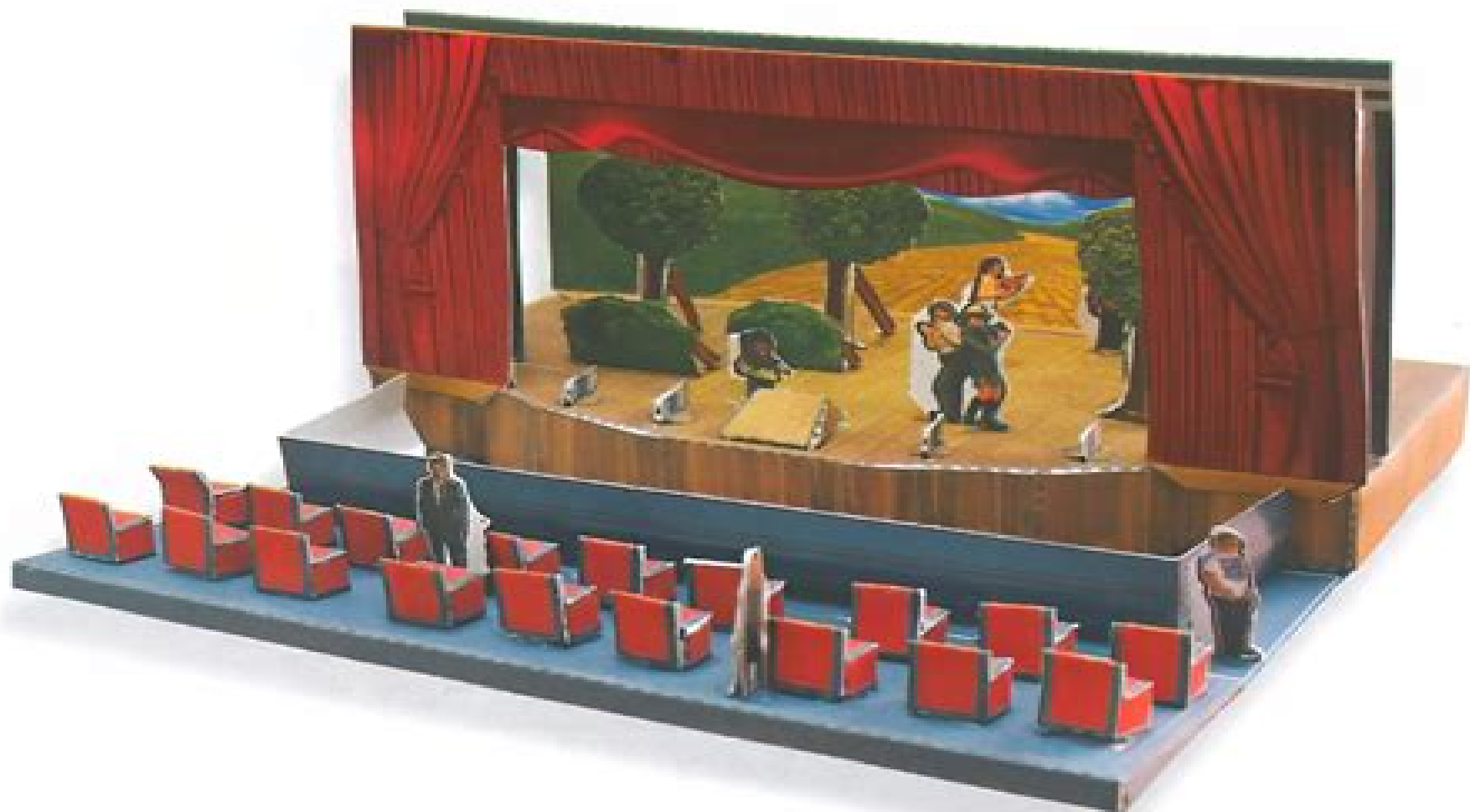




Teatro Para Armar Y Desarmar

Luis Matilla



Teatro Para Armar Y Desarmar:

Teatro para armar y desarmar Luis Matilla,1990 *Teatro para armar y desarmar* Luis Matilla,1988 **Tutorías, un modelo para armar y desarmar** ,2009 Teatro infantil y dramatización escolar Aurora Díaz-Plaja,Pedro C. Cerrillo,Jaime García Padrino,1997 Los trabajos que se incluyen en este libro fueron expuestos por sus autores en el VII Curso de Literatura Infantil que con el título de Teatro Infantil y dramatización escolar se celebró en Cuenca del 3 al 5 de julio de 1997 organizado por el Vicerrectorado de Extensión Universitaria de la Universidad de Castilla La Mancha En el libro se ofrecen diversos estudios sobre teatro infantil con especial incidencia en la dramatización y el juego teatral en el ámbito escolar la producción de textos y espectáculos teatrales para niños y la presencia de las disciplinas teatrales en el currículo escolar en el último capítulo se ha incluido una amplia bibliografía recopilada y ordenada por varios de los ponentes del curso Los profesores de Primaria y Secundaria bibliotecarios trabajadores sociales y animadores socioculturales encontrarán aquí propuestas y reflexiones de gran interés **La motivación a la lectura a través de la literatura infantil** ,2006 Reflexión sobre el mundo de la lectura en el ámbito escolar proponiendo toda clase de realizaciones que fomenten el hábito de leer entre los niños

Recrear la lectura Rafael Rueda,1994-09-01 Producto de muchos años de trabajo e innovación en el aula esta obra recoge numerosas actividades puestas en práctica con alumnos/as de Educación Primaria y Primer Ciclo de Secundaria Todas las actividades están organizadas con el mismo esquema objetivos nivel educativo del alumnado materiales que se precisan duración y descripción de su desarrollo Está dirigida principalmente a profesores y profesoras pero también a todas aquellas personas relacionadas con el mundo del libro bibliotecarios animadores a la lectura etc El objetivo es claro intentar despertar en los muchachos y muchachas de nuestras escuelas barrios pueblos el auténtico placer de leer y a través de él lograr que esta afición no se apague con el tiempo Dramatización infantil Noëlle Renoult,Bernard Renoult,Corinne

Vialaret,1994-05-15 Ejemplos de puesta en escena interpretación desarrollo completo de un guion y distribución progresiva de sesiones a lo largo del curso escolar Favorece la expresión verbal y gestual y desarrolla las capacidades de observación reflexión e imaginación **Estudio de los textos teatrales para niños** Isabel Tejerina Lobo,1993 La autora aborda este estudio consciente de que a pesar de los avances conseguidos en este siglo en el conocimiento científico y en la consideración del niño en nuestra sociedad el llamado teatro infantil todavía es un término cargado de connotaciones peyorativas y que resulta difícil de definir en términos exactos El cometido de esta obra no es analizar el teatro infantil en su conjunto sino concentrarse en una parcela limitada del mismo el texto que los autores adultos de teatro convencional o solo infantil escriben para los niños

Odres nuevos: retos y futuro de la Literatura Popular Infantil Cristina Cañamares Torrijos,Ángel Luis Luján Atienza,César Sánchez Ortiz,2016-04-15 En este volumen se recogen diversos trabajos sobre las líneas de investigación el futuro y los retos a alcanzar en el campo de la poesía y la narrativa popular infantil así como su aprovechamiento didáctico En ellos se aborda entre otras cuestiones la vigencia y presencia del Cancionero Popular de Tradición Infantil en la obra de diversos autores así

como la pervivencia la fijación escrita y los nuevos desafíos a los que han de enfrentarse los cuentos y relatos de tradición oral

Yo leo, tú lees, él lee ... Santiago Yubero Jiménez, 2002 Yo leo t lees l lee es una guía para poder seleccionar libros por diversos grupos de edades Es por tanto una guía para que los mediadores entre los libros y los niños madres y padres bibliotecarios maestros animadores elijan lo que deseen o lo que consideren más oportuno en cada momento Yo leo t lees l lee incluye libros para leer a solas o en voz alta libros para imaginar para viajar para soñar o sencillamente para jugar En Yo leo t lees l lee se encontrarán libros para comprar para compartir para regalar para recomendar para sugerir o para prestar En Yo leo t lees l lee aparecen libros de diversos formatos y tamaños libros con más o menos ilustraciones libros a todo color y en blanco y negro libros de todos los precios Algunos de ellos no se podrán adquirir ya en las librerías pero por su especial interés hemos querido incluirlos porque pueden ser consultados en diversas bibliotecas españolas Quienes trabajamos en el Centro de Estudios de Promoción de la Lectura y Literatura Infantil CEPLI creemos firmemente en la tarea de los mediadores para la creación y consolidación de hábitos lectores en la población infantil y juvenil porque para la creación de dichos hábitos es esencial provocar en el niño el ejercicio de la misma es ver leer en casa ver leer en la escuela ver leer en la tele La capacidad para el ejercicio mismo de los niños es instintiva ya que observan e intentan reproducir no sólo aspectos exteriores de lo que ven sino también hábitos prejuicios y modelos de conducta El niño cree y confía en gran medida en lo que creen y confían los adultos de su entorno ese es uno de los motivos por los que es muy importante leerles y contarles cuentos versos e historias desde muy pequeños un poco más tarde es también importante compartir lecturas leer juntos ver libros en la casa fomentar hábitos de consulta y compra de libros facilitar el acceso a los puntos de información y venta y sobre todo no imponer la lectura ni como una obligación ni mucho menos como un castigo En el ámbito de la familia la relación del niño con la lectura pasa por tres fases sucesivas en la primera el niño no lee sino que son los adultos quienes le leen en voz alta o le ayudan a leer libros de imágenes en la segunda el niño que ya está aprendiendo los mecanismos básicos del proceso lector lee junto al adulto y en la tercera el niño que ya sabe leer lee solo En cualquier caso sugerimos que se consulte esa especie de decálogo del Cuadro que incluimos al final de esta presentación en el que indicamos algunas cosas fundamentales para crear hábitos lectores en el contexto familiar Entendemos que es muy importante que el mediador disponga de ciertas informaciones que le ayuden a seleccionar los libros más atractivos o interesantes o asequibles para cada edad Por ese motivo esta amplia lista se estructura en seis grandes grupos el primero de ellos es el que corresponde a los Primeros lectores el momento en que la mediación del adulto es más decisiva y en que tanto la palabra oral como las imágenes tienen un gran protagonismo Los tres grupos siguientes A partir de 7 años A partir de 9 años y A partir de 12 años nos llevan progresivamente al momento en que llega la normalización de los textos literarios es decir A partir de 14 años Finalmente incluimos un bloque Para mediadores en el que se podrán encontrar libros de fundamentos teóricos antologías especiales o ediciones de clásicos infantiles que por sus especiales características no están pensadas para el uso directo por parte de los niños sino para que les lleguen a través del

propio mediador Los criterios que hemos seguido para realizar esta divisi n aparecen explicados en el art culo de Pedro C Cerrillo Qu leer y en qu momento en H bitos lectores y animaci n a la lectura Cuenca Ediciones de la UCLM 1996 pp 47 a 58 Quienes deseen formar una peque a biblioteca familiar o iniciar una biblioteca escolar podr n encontrar aqu mil y una propuestas de contrastado inter s Hemos puesto especial cuidado en los dos primeros grupos de edades ya que son momentos en que la mediaci n del adulto a que antes nos referimos va m s all de la mera intermediaci n en la selecci n del libro en esas edades es esencial que el adulto lea libros y cuente historias a los peque os lectores iniciando as un proceso de creaci n de h bitos lectores que luego va a ser decisivo para la consolidaci n del ni o como lector aut nomo *Guía de teatro infantil y juvenil* Julia Butiñá, Berta Muñoz y Ana Llorente Javaloyes, Julia Buti Berta Mu oz C liz y Ana Llorente con este encomiable preciso y prestigioso trabajo contribuyen de nuevo y de modo muy notable a que el teatro pueda acercarse y envolver con su magia a la infancia y la juventud algo verdaderamente importante para su educaci n y para el teatro del futuro y el futuro del teatro Fernando Almena

Didáctica de la lengua y la literatura Amelia Cano Calderón, Pedro Guerrero Ruiz, Amando López Valero, 1992 *La formación de mediadores para la promoción de la lectura* Pedro C. Cerrillo Torremocha, Santiago Yubero Jiménez, Carlos Julián Martínez Soria, José Ignacio Albentosa Hernández, 2007-09-06 En la promoci n de la lectura como en la animaci n a la lectura sobre todo cuando los destinatarios de las mismas son ni os o adolescentes es muy importante la figura del mediador papel que en esas edades suelen cumplir adultos con perfiles espec ficos padres maestros o bibliotecarios aunque en buena l gica deber amos considerar tambi n como tales a los editores y a los libreros El mediador es el puente o enlace entre los libros y esos primeros lectores que propicia y facilita el di logo entre ambos El M ster de Promoci n de la Lectura y Literatura Infantil de la Universidad de Castilla La Mancha que se puede cursar desde la red y a distancia tiene como objetivo b sico la formaci n de especialistas que puedan trabajar en los campos del desarrollo de h bitos lectores y en programas de animaci n a la lectura es decir la formaci n de mediadores Los contenidos te ricos de referencia de dicho M ster que aqu se ofrecen los hemos agrupado en cinco partes que se corresponden con los cinco m dulos te ricos que los alumnos cursan durante el primero de los dos a os de estudios Literatura infantil y juvenil Lenguaje literario y creatividad Narraci n infantil y discurso Evoluci n psicol gica y maduraci n lectora y Lectura y sociedad Bibliotecas *Área de lengua castellana y literatura. Educación secundaria obligatoria 1º ciclo. Materiales didácticos* Carmen Herrero Aísa, Manuel Camarero Gea, **La seducción de la lectura en edades tempranas** Antonio Mendoza Fillola, España. Ministerio de Educación, Cultura y Deporte. Subdirección General de Información y Publicaciones, 2002-01-01 Recoge los contenidos del curso de formaci n para el profesorado de ense nza primaria La seducci n de la lectura en edades tempranas que se celebr en la Universidad Internacional Men ndez Pelayo de Santander en el verano de 2001

Participación educativa no 15. Revista cuatrimestral del Consejo Escolar del Estado. El éxito en la enseñanza obligatoria , La competencia en comunicación lingüística en las áreas del currículo Teodoro Álvarez

Angulo,2007 La obra analiza cada uno de los factores que hacen competente al escolar de educaci n infantil y primaria en cuanto a la comunicaci n ling stica b sica preferente en su formaci n *Literatura infantil y educaci n literaria* Mar a del Carmen Utanda,Pedro C. Cerrillo Torremocha,Jaime Garc a Padrino,Universidad de Castilla-La Mancha,2005 Los trabajos contenidos en este libro fueron expuestos por sus autores en el curso de verano del mismo t tulo celebrado en Cuenca en julio de 2004 El lector encontrar los diversos cap tulos del libro agrupados en tres secciones en la primera se recogen dos vivencias lectoras de Luis Alberto de Cuenca y Jos Mar a Merino respectivamente En la segunda se ofrecen cinco trabajos diferentes de profesores de cinco universidades espa olas todos ellos relacionados con el contenido b sico del curso Literatura infantil y educaci n literaria Finalmente la tercera parte Editar investigar y escribir literatura infantil y juvenil en Espa a se incluyen textos de dos editores dos escritores de LIJ y dos investigadores con un extenso repertorio bibliogr fico

El juego como funci n arquitect nica Giancarlo Mazzanti,2024-10-10 Eficacia y utilidad son los criterios que han primado en la arquitectura moderna a menudo en detrimento de otras formas consideradas menos serias y aparentemente accesorias como la del juego Pero una cosa es dise ar espacios l dicos y otra muy diferente es hacer de la arquitectura un jugar Giancarlo Mazzanti cuestiona esta visi n limitada y jer rquica al replantear las relaciones de la arquitectura con el juego y el arte en cuanto manifestaciones inherentes de lo viviente y lo humano incidiendo en su dimensi n colectiva participativa y transformadora Su audaz propuesta profundiza en las estrategias y dispositivos de juego como elementos que configuran el espacio que act an como detonantes de creaci n y aprendizaje del habitar Una concepci n arquitect nica que lejos de ser una soluci n a problemas de eficacia o utilidad afirma la construcci n de espacios como generadores de acciones y relaciones entre sus habitantes humanos y no humanos naturales y artificiales que a su vez dan forma y participan en sus usos y transformaciones En definitiva se trata de activar y propiciar la construcci n multidimensional de una vida en com n como objetivo final de la arquitectura Giancarlo Mazzanti es un arquitecto y profesor colombiano que destaca por la investigaci n que ha realizado sobre el juego y su v nculo con la arquitectura Su obra por la que ha recibido numerosos premios se ha convertido en un reflejo de c mo la arquitectura puede ser un mecanismo de transformaci n social en Am rica Latina y en Europa *La gesti n de teatros* Hector Schargorodsky,Llu s Bonet,2023-05-23 El libro presenta una visi n estrat gica de los desaf os cruciales de la gesti n de un teatro aplicables tambi n a auditorios museos centros de exposici n o de interpretaci n patrimonial casas de cultura o equipamientos pluridisciplinarios Nacido de la observaci n de la doble realidad latinoamericana e ib rica los conceptos y casos presentados son f cilmente trasladables a cualquier otra regi n del mundo occidental De manera sist mica el lector puede encontrar informaci n ideas y consejos as como est mulos para la autorreflexi n y el aprendizaje Dirigido a profesionales ofrece la oportunidad de situar modelos m todos y t cnicas en los contextos donde uno est trabajando y da herramientas de estudio a los estudiantes de gesti n y producci n cultural

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