

ELENCO



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**ACTRESS &
SPANISH TEACHER**

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OBJECTIVES

ELE&Co is the first Spanish methodology that teaches Spanish as a foreign language through the Performing Arts with a focus on pronunciation and intonation.

This methodology, entirely performative, has been developed over three years by Júlia Fortaña López, actress and Spanish philologist, in the Master's Degree in Theater and Performing Arts of the Complutense University of Madrid and the Master's Degree in Teaching Spanish as a Foreign Language of the Menendez Pelayo International University, after the study and analysis of its award-winning European references: Glottodrama (Italian) and Waldorf-L2-LearningApproach (German).

The method uses the most famous Spanish dramaturgies, among which we find classic authors such as Miguel de Cervantes Saavedra or Federico García Lorca, as well as contemporary authors such as Sergi Belbel.

These texts, due to the thematic universality of the culture, connect the linguistic universes to submerge the students not only in the form of the language, but also in their flesh, their history, their longings and their fears, that is to say, their roots.

1

From the selection of a dramatic text, based on the level of the students, an approach to the context and a dramatized reading is carried out.

2

This is the first part of the methodology, which will work as a springboard to carry out a new dramaturgy and scenic creation by the students.

3

The whole process will be aimed at improving suprasegmental skills (intonation, diction, prosody, etc.), the most neglected skills, the improvement of which is essential for linguistic correction.

4

The last step is the preparation and rehearsals for the final performance and evaluation.

METHODOLOGY

Spanish is a language whose teaching is more and more demanded all over the world, being the target audience all the centers in the world which teach Spanish as a foreign language (universities, private schools, academies, etc.).

Faced with such a demand, ELE&Co is the first and only method that works both oral correction and Spanish culture and all those human and scenic tools that provide the communicator or speaker with stage presence, organization in the speech and an enviable pronunciation and diction.





RESEARCH

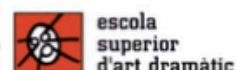
My journey in theatrical and performative methodologies linked to the teaching of foreign languages began in 2021, with my first research work: "ELEnCO, Interpreting the language", Final Project of the Degree in Textual Interpretation at the School of Dramatic Arts of Valencia.

This first dramatic-linguistic research highlighted the tools that theater and scenic creation can offer for the learning of Spanish as a foreign language and gathered some current applications for its study.



The conclusions pointed out that the study of Spanish as L2 treated as a target language is obsolete and, despite the existence of numerous communicative and dramatic theorizations, actual practice is scarce and sporadic.

This is due, firstly, to the lack of a methodological structure that includes and conveys the competencies of the PCIC and MCERL by levels and, secondly, to the lack of dramatic-linguistic training of teachers.



After finishing the Degree of Dramatic Arts, which I studied in parallel to the Degree of Hispanic Studies at the UV, I began the Master's of Theater and Performing Arts at the Complutense University of Madrid. There I continued my dramatico-linguistic research, which resulted in the Master's Final Project entitled: "*El retablo de las maravillas* como entramado del apartado textual de ELENCo. Genealogía de la primera metodología performativa para el aprendizaje del español como lengua extranjera" (*The tableau of Wonders* as a framework for the textual section of ELENCo. Genealogy of the first performative methodology for the learning of Spanish as a foreign language).

The Spanish language has a wide range of studies and dramatic applications for ELE learning that demonstrates the effectiveness of this methodological implementation for the main purpose of the communicative paradigm. This project aims to bring together our own studies and foreign artistic methodologies of reference, whose mission we share, to create the first Spanish methodology that validates the artistic methodology as scientific. The content will adhere to the CEFR and PCIC so that it is accessible to teachers and its transmission and motivates students to learn in a world whose constant stimuli cause difficulties to the new generations to maintain attention in the classic formats of teaching.

With this research, defended in June 2023, the methodology was consolidated.

Currently, after completing the two years of the Master's Degree in Teaching Spanish as a Foreign Language at the UIMP, I intend to close the research using the methodology to focus on suprasegmental competences.

In this way, ELENCo, will be a course that ELE schools can hire to offer their students the possibility of working on the necessary skills for linguistic correction, which cannot always be addressed in the academies.



Máster de Teatro y Artes Escénicas
AUTORIZACIÓN DE PRESENTACIÓN DE TRABAJO FIN DE MÁSTER

Apellidos y nombre del autor/a: Fortaña López, Júlia
Título del trabajo: *El Retablo de las Maravillas* como entramado del apartado textual de ELENCo. Genealogía de la primera metodología performativa para el aprendizaje del español como lengua extranjera.
Convocatoria: 1ª (junio 2023)
Apellidos y nombre del tutor/a: Vélez Sainz, Julio

VISTO BUENO

El trabajo indicado reúne las condiciones necesarias para proceder a su presentación ante la Comisión Evaluadora.

Lugar y fecha 22/06/2023

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VALUE PROPOSITION

ELEnCO accommodates failure to our bodies and offers a space of freedom: free from judgment, free from expectations, free from demands and free from perfectionism. Failure can help to build a healthy springboard towards learning.

In a technological and markedly individualistic era, this methodology is not born to dissociate itself from this reality, but to offer a collective and communitarian alternative space where we can recognize and see ourselves beyond a virtual or metaphorical glass. Theater is one of those few territories where we can inhabit the body, the instinct, the emotion, the reflection, the imagination. The human. An incarnated step from the 'I' to the 'we'.

On May 14, 2020, the section #ELTEATROPORLLEGAR kicked off in La ventana del CDN with this talk held by essayist Remedios Zafra, famous for understanding the culture of the present, and Alfredo Sanzol, artistic director of the Centro Dramático Nacional. RZ:

I think that theater has more future than ever, for several reasons. First, because the screen has become our habitat, it is the everyday, and this excess of the virtual world postponing the body only generates a new object of desire, which is precisely the body.

Learning only flourishes when motivation appears. This is the key to successful learning according to María del Carmen Méndez Santos (Studies on student demotivation in formal foreign language learning: state of the art, 2019). The mobilization of students' ideas and interests, whose inspiration comes from other classical or contemporary playwrights, activates the will, which through experimentation and imagination becomes a creation, eliminating frustration, stress, anxiety and the feeling of inability from the classroom.



The peculiarity of this methodology lies in the work process and the way it is lived. ELENCO is not a formula that can be learned and applied in any ELE class. It requires an experimental training to pass, through the body, the understanding of the atmosphere, of the progression in the introduction of the students and of the temporal and spatial management. Finally, we cannot forget the scenic tools that are not only applied but also transmitted: human and scenic tools that provide the communicator or speaker with stage presence and confidence.



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