

# 18 Secretos de rafael pantoja

por [kevin pazos](#) | [buenastareas.com](#)

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## LOS 18 SECRETOS DE RAFAEL PANTOJA DE CÓMO HABLAR EN PÚBLICO

**SECRETO 1:** Dios nos puso un milagro en la lengua.

Porque todos ofendemos muchas veces. Si alguno no ofenden de palabra, este es varón perfecto, capaz también de refrenar todo el cuerpo. Así también la lengua es un miembro pequeño, pero se jacta de grandes cosas. He aquí, cuan grande bosque incendia un pequeño fuego.

Con la lengua bendecimos al Dios Padre, y con ella maldecimos a los hombres, que están hechos a la semejanza de Dios. De una misma boca proceden bendición y maldición. La expresión hablada es una de las características que Dios puso en el hombre para diferenciarlo del resto de sus criaturas. En la Biblia hay más de ciento ochenta alusiones a la lengua, y es que a ella le fue confiado un poder inmenso, que para la mayoría de los hombres pasa desapercibido.

**Poderoso fuego es la lengua:**

Recordemos aquel incidente, hace años, cuando dos carros estuvieron a punto de chocar y uno de los pilotos sacando la cabeza por la ventanilla, "soltó la lengua". Esto fue suficiente para que alojara en cada ser humano y, echando mano a un revolver, disparó a matar a la pareja que se conducía en otro vehículo.

**La vida y la muerte en poder de la lengua:**

En Guatemala los medios de comunicación impresos y electrónicos aun no han masificado la república, como ya ha ocurrido en otros países. Sería fascinante seguirle la pista a un rumor desde que sale de su fuente y acompañarlo en su camino.

La diferencia principal entre un anuncio comercial y un rumor estriba en la clase de contacto o método para transmitir el mensaje. En el rumor el comunicador está cara a cara (o teléfono a teléfono) con el interlocutor.

El servicio comercial de rumores más importante que funciona en los Estados Unidos en esa época, fue la empresa W. HOWARD DOWNEY AND ASSOCIATES, que llegó a tener sucursales en Nueva York, Chicago, Atlanta y Toronto (Canadá).

Siendo el director creativo de una agencia de publicidad aprendí mucho sobre el poder del rumor en nuestro medio. En una ocasión, tuvimos que hacer una campaña exclusivamente en los periódicos del país, para vender una colonia residencial en uno de los nuevos barrios de la capital.

Los mayores éxitos de publicidad en Guatemala en los años recientes corroboran este punto.

# Los 18 Secretos De Rafael Pantoja

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## Los 18 Secretos De Rafael Pantoja:

**Más Gente Tóxica** Bernardo Stamateas,2014-12-03 En Más gente tóxica Stamateas nos presenta a una serie de personalidades tóxicas con las que convivimos a diario Conocer sus características nos ayudará a saber cómo administrar nuestras emociones cuando nos enfrentamos a ellos y evitar sufrimientos innecesarios Tras el sonado éxito de Gente tóxica el libro que ha revolucionado el mundo de la autoayuda Bernardo Stamateas nos brinda una nueva oportunidad de reconocer los prototipos tóxicos que nos rodean al tiempo que nos desvela las claves de su personalidad a fin de reconocerlos y librarnos de ellos Ser tóxico es una forma de vivir de pensar y de actuar Es una forma de funcionar Todos tenemos rasgos tóxicos en cierto grado pero la diferencia con la gente tóxica está en que no los reconoce culpa a los demás y les roba su energía

Consejos para hablar bien en público Rigoberto Gálvez,2023-06-06 Consejos para hablar bien en público explica cómo redactar de tal manera los discursos para que generen una transformación personal en la familia el trabajo la profesión los negocios las finanzas la salud la comunidad la vida interior y todas las áreas de la vida Rigoberto Gálvez comparte con el lector consejos prácticos para aprender a comunicar de forma intencional un discurso sorprendente y transformador enseñándonos a vencer el nerviosismo al hablar frente al público los principios de cómo hablar en público las reglas para pronunciar discursos transformadores el secreto del ponente el orador no nace se hace las reglas para pronunciar discursos transformadores por qué algunos discursos resultan aburridos y otros no por qué la mayoría de los oyentes olvidan los discursos por qué discursos que son malos en contenido son atractivos cómo dar una conferencia que pueda seducir a los oyentes a descubrir qué hacen los buenos oradores para transformar discursos aburridos en extraordinarios cuáles son los recursos y técnicas que utilizan los grandes comunicadores cómo gestionar la conexión con el público la locación y las circunstancias Un práctico manual para descubrir y dominar el perfil las características y las técnicas del buen orador consejos que también le ayudarán a mejorar en otras áreas de su vida *Cultura de Guatemala* ,1986 **Libros españoles** ,1979 Libros españoles en venta, ISBN

,1999 **Libros españoles en venta** ,1999 Delibros ,1997 *18J, yo estuve allí* Rafael Rubio Núñez,2005 **Canines in Cervantes and Velázquez** John Beusterien,2016-04-08 The study of the creation of canine breeds in early modern Europe especially Spain illustrates the different constructs against which notions of human identity were forged This book is the first comprehensive history of early modern Spanish dogs and it evaluates how two of Spain's most celebrated and canonical cultural figures of this period the artist Diego Velázquez and the author Miguel de Cervantes radically question humankind's sixteenth century anthropocentric self-fashioning In general this study illuminates how Animal Studies can offer new perspectives to understanding Hispanism giving readers a fresh approach to the historical literary and artistic complexity of early modern Spain *Judaísmo y criptojudasmo en la comedia española* Felipe B. Pedraza Jiménez,Rafael González Cañal,Elena E. Marcello,2015-09-03 Actas de las XXXV Jornadas de teatro clásico Almagro 5 6 y 7 de julio de 2012 La formación artística: creadores-historiadores-espectadores Begoña Alonso Ruiz,Javier Gómez Martínez,Julio J. Polo

Sánchez,Luis Sazatornil Ruiz,Fernando Villaseñor Sebastián,Ángeles Caso,Alfredo J. Morales Martínez,Javier Ibáñez Fernández,Alicia Cámara Muñoz,José Arturo Salgado Pantoja,Elena Martín Martínez de Simón,M<sup>a</sup> Teresa Rodríguez Bote,Belén Ibáñez Abella,Jesús F. Pascual Molina,Ana Pérez Varela,Julián Hoyos Alonso,María Josefa Tarifa Castilla,María José Redondo Cantera,Juan Escorial Esgueva,Yolanda Fernández Muñoz,Pedro M. Martínez Lara,Nuria Martínez Jiménez,Juan María Cruz Yábar,Manuel Gámez Casado,Carlos Nogales Márquez,José Manuel Baena Gallé,M<sup>a</sup> Mercedes Fernández Martín,Berta Gilabert Hidalgo,Alberto Soto Cortés,Silvia Castillo Álvarez,Pilar Benito García,Ignacio J. López Hernández,M<sup>a</sup> del Mar Lozano Bartolozzi,Vidal de la Madrid Álvarez,Teresa Sauret,Eva Calvo,Myriam Ferreira Fernández,Mariángeles Pérez-Martín,Adrián Fernández Almoguera,María Teresa Cruz Yábar,Jorge Martínez Montero,Antonio Holguera Cabrera,José Ramón Barros Caneda,Alberto Fernández González,Alberto Martín Chillón,María del Castillo García Romero,Francisco Javier Domínguez Burrieza,Fátima López Pérez,Ángel Peña Martín,Esther Solé i Martí,Cristina Rodríguez Samaniego,Natàlia Esquinas Giménez,Mercedes Valdivieso,Belén Calderón Roca,Gretel Piquer Viniegra,Beatriz Cordero Martín,Miren Vadillo Eguino,Ruth Cereceda Gatón,María Diéguez Melo,Rosa Perales Piqueres,Antonio Urquizar Herrera,Javier Pérez Segura,Luis Vives-Ferrándiz Sánchez,Marina Garzón Fernández,Jaime Cuenca,José Carlos Pérez Morales,Karen Gregorio,Iván Rega Castro,Luis Delgado Mata,Matilde Mateo,Gemma Avinyó Fontanet,Alberto Castán Chocarro,Juan M. Monterroso-Montero,Eva Díez Patón,Patricia Cupeiro López,F. Javier Panera Cuevas,Iván del Arco Santiago,Isabel García García,Mónica Salcedo Calvo,Fátima Bethencourt Pérez,Javier Barón Taidigsmann,Jesús Pedro Lorente,Ramón Vicente Díaz del Campo Martín Mantero,Patricia García-Montón González,Irene Valle Corpas,Àngel Monlleó i Galcerà,Noemí Feo Rodríguez,Julia Ramírez Blanco,Julen Anguiano Álvarez,Jesús Ángel Jiménez García,María Roca-Cabrera,Marina Bargón García,Victoria Quirosa García,Laura Luque Rodrigo,Matteo Mancini,María Enfedaque Sancho,Luis Walias Rivera,Mónica Iglesias Tejera,Sara Núñez Izquierdo,Luis Méndez Rodríguez,Fernando Marías,Rafael López Guzmán,Luis Javier Cuesta Hernández,José Manuel Almansa Moreno,Fernando González Moreno,Nozomi Yamada,José Blanco Perales,Inmaculada Rodríguez Moya,José Javier Azanza López,M<sup>a</sup> Cristina Hernández Castelló,Miquel Àngel Herrero Cortell,María Belén Díez Ordas,Alberto Luque,Cristina Igual Castelló,Irene González Hernando,Gloria Espinosa Spínola,Guadalupe Romero Sánchez,Catalina Cantarellas Camps,María Victoria Álvarez Rodríguez,Nuria Rodríguez Ortega,María Victoria Herráez Ortega,Manuel Valdés Fernández,Gerardo Boto Varela,Marta Cendón Fernández,Jorge Sosa Oliver,María Cristina Valerdi Nochebuena,Ricardo Fernández Gracia,Margarita Rigal,Miguel Àngel Zalama,Víctor Mínguez,Javier Martínez de Aguirre Aldaz,Francisco de Asís García García,Diana Olivares Martínez,Diana Lucía Gómez Chacón,José Luis Senra Gabriel y Galán,Laura Rodríguez Peinado,Susana Calvo Capilla,Juan Carlos Ruiz Souza,Azucena Hernández Pérez,Matilde Miquel Juan,Víctor Daniel López Lorente,Elena Sepulveda Iturzaeta,David Chao Castro,Esperanza de los Reyes Aguilar,Pedro Cruz Freire,Natalia Ganzo Galaz,Yolanda Guasch

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En esta publicación se recogen los trabajos presentados en el XXI Congreso Nacional de Historia del Arte CEHA celebrado en el Palacio de la Magdalena de Santander entre los días 20 al 23 de septiembre de 2016. El eje vertebrador de dicho congreso giró en torno a una temática a la vez monográfica y transversal: LA FORMACIÓN ARTÍSTICA. Se aborda este objetivo desde la doble perspectiva que plantean los dos protagonistas principales del diálogo artístico: el creador y el espectador, pasando por el historiador del arte como mediador entre ambos. Empleando este hilo conductor se traza el rico panorama investigador nacional tratando de reflejar las principales orientaciones metodológicas de la disciplina, así como las líneas de trabajo más consolidadas y las emergentes. Las aportaciones en cada uno de los seis bloques desde el gremio académico o la universitaria, la educación de la mirada, la crisis de la Historia del Arte, las fuentes, la historiografía y la literatura artística y por último el dedicado a proyectos tesis y grupos de I+D+i presentan una visión actualizada de algunas de las tendencias de la investigación en Historia del Arte.

*Anuario bibliográfico peruano*, 1970      Tremendo delirio Kike Turrón, Kike Babas, 2002  
*Diccionario de ciencias eclesiásticas*, 1887      Diccionario universal de la lengua castellana Nicolás María Serrano, 1878  
**Diccionario universal de la lengua castellana, ciencias y artes**, 1876      **Catalogue** Peabody Museum of Archaeology and Ethnology. Library, 1963      **Catalog of Printed Books. Supplement** Bancroft Library, Catalogue: Subjects Peabody Museum of Archaeology and Ethnology. Library, 1963      *Tehuacán* Esteban Setién Gómez, 1998

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