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A decorative graphic element consisting of a light blue horizontal bar with a rounded right end, and a red circular glow behind it.

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Puentes de palabras: 25 autores iberoamericanos de narrativa para jóvenes Pedro C. Cerrillo Torremocha, Sergio Andricaín, 2018-10-03 Puentes de palabras 25 autores iberoamericanos de narrativa para jóvenes supone la tercera parte de un ilusionante proyecto que de la mano de Pedro C Cerrillo CEPLI Sergio Andrica n y Antonio Orlando Rodríguez Fundaci n Cuatro Gatos comenzaba en 2015 con la publicaci n de Dos orillas y un oc ano 25 autores iberoamericanos de poes a para ni os y jóvenes y continuaba en 2017 con Historias de ac y de all 25 autores iberoamericanos de narrativa para ni os A esa idea de dar a conocer una selecci n de poetas y narradores infantiles y juveniles de ambos lados del oc ano se han sumado desde entonces una serie de investigadores por parte del CEPLI y de la Fundaci n Cuatrogatos que han facilitado esta interesante tarea As pues con el mismo objetivo de reforzar los v nculos de uni n y de conocimiento mutuo de esa literatura infantil y juvenil iberoamericana tan lejana geogr ficamente como cercana unida e ntima en voces estilos y temas presentamos este puente de palabras juveniles

Desfronterizando lecturas: propuestas exocanónicas para el aula Mónica Ruiz Bañuls, Sebastián Miras, Ramón F. Llorens García, 2023-07-27 El impulso que gu a los trabajos de este volumen es el de promover la ense anza de las literaturas latinoamericanas en las aulas espa olas La multiplicidad y riqueza de las propuestas que aqu se ofrecen invitan a asumir el reto de incorporar a la ense anza estas voces del otro lado del Atl ntico El pr logo de Jaime Garc a Padrino subraya la intenci n manifiesta desde el t tulo superar las fronteras imaginarias que obstaculizan la circulaci n de muchas obras literarias y al mismo tiempo revisar la confecci n de unos corpus literarios que se muestran en ocasiones limitadores para la promoci n de un di logo transcultural as las obras literarias para los m s jóvenes podr n circular con mayor libertad desde uno a otro lado del oc ano y se podr alcanzar en plenitud el sentimiento unitario de toda la literatura escrita en espa ol La reflexi n que se promueve desde estas p ginas entonces gira en torno a la formaci n lectora y literaria de los futuros docentes a sus capacidades mediadores para la dinimizaci n de textos en el aula a la necesidad de descolonizar la literatura infantil y juvenil y construir as un corpus de lectura diverso capaz de responder a las diferentes transformaciones sociales que vayan cristaliz ndose en una educaci n literaria multicultural

Sí, vienen conmigo Manuel Barroso Chávez, 2024-04-17 El libro que tienes en tus manos es en t rminos pr cticos una compilaci n de ensayos sobre literatura Diez ensayos donde distintas voces analizan obras diversas de distintos g neros tiempos y regiones desde aproximaciones diferentes

El lector literario Pedro Cerrillo, 2016-09-13 Dos de las grandes aportaciones de El lector literario son los an lisis que se ofrecen en torno al concepto y la conformaci n de lo cl sico y el canon as como del paso hist rico de la literatura oral a la literatura escrita Asimismo hace hincapi en el importante papel que juega la escritura y la lectura en el proceso de formaci n lectora ejemplificando sus observaciones con interesantes experiencias de campo

Loba Verónica Murguía, 2013-04-09 El rey Lobo gobierna con mano de hierro en Moriana un pa s que basa su prosperidad en la esclavitud y la guerra Angustiado por una maldici n seg n la cual jam s podr tener un hijo var n Lobo desatiende a sus dos

hijas en especial a Soledad la primogénita que no logra el cariño de su padre por más que lo intenta entrenándose en cacerías y combates simulados Cuando la noticia de una amenaza terrible un dragón llega a la corte Soledad acepta la responsabilidad de partir a los confines del reino para ver cuánto hay de verdad en los rumores Esa búsqueda la lleva a conocer la amistad el amor la magia y en última instancia la esencia de sí misma El ángel de Nicolás Verónica Murguía, 2024-05-15 Joseph Conrad decía que con la palabra justa y el acento exacto se podía mover el mundo Ahora sabemos que el mundo no se mueve con nada ni con la palanca de Arquímedes El mundo no necesita movimiento *l* es el movimiento Pero las siete narraciones de *El ángel de Nicolás* demuestran que las palabras justas el ritmo exacto las imágenes precisas pueden recrear ese andar incesante de la naturaleza y de la historia Una naturaleza caótica es domada por la imprescindible armonía de la música una historia irracional es rescatada como si fuera un niño secuestrado por sus propios padres con la invencible voluntad de sus protagonistas quienes asumen los azares del mundo hasta sus últimas consecuencias Verónica Murguía ha reconstruido con doble sentido magistral diferentes momentos de la historia y del mito por un lado su estilo es una enseñanza serena y con todo el peso del término clásico del poder de la palabra por otro sus narraciones revelan con una sabiduría generosa el entramado sorprendente de algunos acontecimientos históricos de Occidente y de Oriente el sentido más humano posible de las parabolas bíblicas y el secreto insustituible de las representaciones griegas Todo parece antiguo en estas narraciones o incluso atemporal como la historia del fauno Marsias una versión poética de Orfeo pero la licencia imaginación de Verónica Murguía nos guarda para el final de cada una de ellas una sorpresa vital que sólo la lectura puede hacernos vivir todos los acontecimientos y todos los mitos son siempre nuestra historia y nuestro principio La antigüedad se vuelve en sus manos y en nuestros ojos un presente inquietante e imposible de olvidar Si como decía César Vallejo el arte descubre caminos nunca metas no es ningún azar que *El ángel de Nicolás* este libro hermoso y singular comience en busca del idioma del Paraíso y termine con el cuerpo desollado del primero de los artistas flotando en ese eterno río donde nunca nos introduciremos dos veces Jorge Aguilar Mora El cuarto jinete Verónica Murguía, 2021 Según Juan de Patmos el cuarto jinete del Apocalipsis vendrá montado en un caballo bayo su nombre será Mortandad y le acompañará el Infierno Pareció cumplirse así en 1348 cuando la peste bubónica mató a más de un tercio de la población europea Esta novela nos sumerge con inaudito realismo en aquel momento terrible Vemos a los frailes dirigir doloridas preguntas a Dios a los fanáticos flagelantes culpar de todo a los judíos a pecadores sanos o moribundos clamar su arrepentimiento En un París desolado los niños huérfanos mendigan y roban para sobrevivir los sepultureros cristianos y los judíos de la Hevra Kadisha se apresuran en su fiebre y multiplicada tarea mientras otros rebosantes de vitalidad se entregan al disfrute sin pérdida de tiempo o intentan vanamente huir de la epidemia Y están los que procuran paliar el sufrimiento y la soledad de los incurables las monjas enfermeras y Abu Al Ibn Mohamed de Ronda médico sabio y compasivo disfrazado como Pedro de Hispania y su joven discípulo cuyo aprendizaje de la compasión será una ardua conquista del alma Con una erudición discreta pero asombrosa Verónica Murguía otorga poderosa

vida al horizonte espiritual de finales de la Edad Media pero también a la atmósfera los enseres prendas y muebles y hasta al color la textura el olor de aquel mundo lejano vuelto próximo en la consoladora belleza de estas páginas Publisher website

El fuego verde Verónica Murguía, 2018-08-08 Aunque ha nacido en una aldea montañosa Luned es una criatura del bosque una niña tierna terca e indomita que solo quiere correr tras los ciervos y trepar a los árboles Conoce cada rincón del bosque su mundo está conformado por los animales el agua los árboles y los elfos habitantes intangibles del mismo bosque Pero no sabe si existe un lugar para ella hasta que un día llega a su aldea un narrador de cuentos y la joven se va con él en calidad de aprendiz Cuando llegan a Corberic Luned descubre cuál es su verdadera vocación y destino En el camino hacia su futuro ella ha de sobreponerse al mundo real y al de las leyendas ambos de belleza y crueldad

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