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Performing *El Camino* (The Way) of Santiago de Compostela. An embodied performative language teaching practice.

Modesto Corderi Novoa

The author reports about a concrete example of embodied performative practice in the language classroom that can be adapted to different language levels. This workshop allows students to become pilgrims on Spain's El Camino (The Way) de Santiago de Compostela, a pilgrimage route with a long history that ends in the medieval city of Santiago de Compostela, located on the Northwest region of Galicia in Spain. While participating in the workshop Performing El Camino (The Way) of Santiago de Compostela, students must collaborate and complete several tasks while using the target language in a context similar to the real world. It is hoped that this proposal is helpful for language teachers and learners in the quest for fresh approaches to using embodied performative teaching in the classroom.

1 Introduction

> A journey of a thousand miles begins with a single step. (Tzu, 1996)

The workshop *El Camino* is a transforming experience that begins on your doorstep and finishes in Santiago de Compostela. *El Camino* is a walk across Spain, but it is also a walk across time that starts in your soul. *El Camino* is a backpack and a pair of shoes where body and soul connect. Above all, *El Camino* is a chance to start over again, get to know yourself better, and make new friends.

This paper is an adaptation of the online workshop "Buen Camino – the Way: Online embodied activities for the language classroom", led by the author at the 8th Scenario Online Symposium. We will explore *El Camino* as an opportunity for language learning in a specific context to bridge the gap between the language textbook and real life. We will start a journey with our students to practice the target language in a relaxed environment. We will connect body, speech, mind, and emotions while interacting with classmates performing as pilgrims of *El Camino*, The Way to Santiago de Compostela in Spain.

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2 The Way of Santiago de Compostela (El Camino de Santiago)

"Everything is within walking distance if you have the time." (Wright, 2023)

The history of pilgrimage to the city of Santiago de Compostela dates back more than 1000 years, beginning with the critical historical event of the discovery of the Tomb of Santiago el Mayor (Saint James the Greater), one of the Twelve Apostles of Jesus Christ, during the reign of Alfonso II in Spain (792-842). Saint James the Greater was already regarded as Spain's most relevant evangelist, and this opinion had been supported by centuries-old intellectual and literary traditions (Pérez Galán, 2014). Santiago de Compostela became a popular pilgrimage destination after the discovery of the Tomb of Saint James the Greater. Later, in the year 1075 under King Alfonso VI and with the support of bishop Diego Peláez, the first Cathedral of Santiago de Compostela was built (Pérez Galán, 2014).

The number of pilgrims increased in the 10th and 11th centuries. However, it was not until the 12th century, when Archbishop Diego Gelmírez (during years 1100–1140) enthusiastically promoted Santiago, that it surpassed Rome and Jerusalem as a centre of Christian pilgrimage (López Alsina, 2013).

Carro Otero (1997) affirms that the definitive impulse for the pilgrimage was the visits to Compostela by Pope John Paul II in 1982 and 1989 on the occasion of World Youth Day and Pope Benedict XVI in the Holy Year 2010. Moreover, statistics show that pilgrimages to Compostela are still on the rise.

Bravo Lozano (1999) states that over the centuries, pilgrims' motivations to do The Way (*El Camino*) were different; some were religious, but others were more related to traveling or culture. The pilgrims can take different routes to Santiago, the most famous being The French Way (El Camino Francés). Pilgrims can do The Way on foot, bicycle, or horse riding. Pilgrims can carry a small document similar to a passport and get stamps along The Way. If they complete 100 km on foot or by horse and 200 km by bicycle, when they arrive at Santiago, they will get an official certificate (*la Credencial*).

3 Performative language teaching (PLT)

> "Walk slow, do not rush. That place you have to reach is yourself." (Ortega y Gasset, 1923)

Many authors have explored the use of drama/theatre in education as a pedagogic tool in the classroom (Bolton, 1979; Heathcote & Bolton, 1995; O'Neill, 1995, O'Toole, J., 1992; Spolin, 1986) and Kao (1994) specifically in the language classroom.

Schewe (2013) introduced the innovative concept of Performative Language Teaching (PLT), proposing that "that 'performative' be used as an umbrella term to describe (the various culturally-specific) forms of foreign language teaching that derive from the performing arts" (p. 18). The important role of the body in teaching and learning is accentuated in this concept and it is noteworthy that recent research explicitly focuses on embodiment. Piazzoli (2018), for example, argues that PLT can be seen as an "embodied approach to teaching second languages" (p. 40).

Furthermore, PLT is supported by two well-known theories in the field of second language acquisition (SLA): The Interaction Hypothesis (Long 1985a, 1985b, 1996) and the Socio-Cultural Theory (SCT) (Vygotsky [1930] 1978). According to Long's hypothesis, interaction between language learners promotes language development. In their exchanges, students bargain about meaning and form. When learners interact with their interlocutors, they have the chance to give and receive constructive criticism, all of which have been found to aid in the learning of L2. Furthermore, the interaction starts cognitive processes like noticing (Schmidt, 1990), which has been cited as a crucial precursor to SLA. Vygotsky's Social Construction Theory (SCT) states that language acquisition and other cognitive skills are socially co-constructed. The interaction between experts and apprentices improves when the expert (such as teachers or more experienced peers) gives the novice the proper help. The Zone of Proximal Development (ZPD), which is the difference between what a student can do on their own and what the learner can accomplish with the support of others, summarizes the gap between these two types of abilities.

4 Didactic PLT proposal: The Way of Santiago de Compostela

> "It is your road and yours alone. Others may walk with you, but no one can walk it for you." (Rumi, 1207, cited by Barks, 1996)

This example of embodied performative practice in the language classroom consists of eight activities that last approximately 150 minutes and a final task for homework to do

collaboratively. The duration of this practice is flexible and can be adapted to the teacher's needs. The students can perform some activities in small groups, in pairs, or individually. Depending on the teacher's choice, the duration may change.

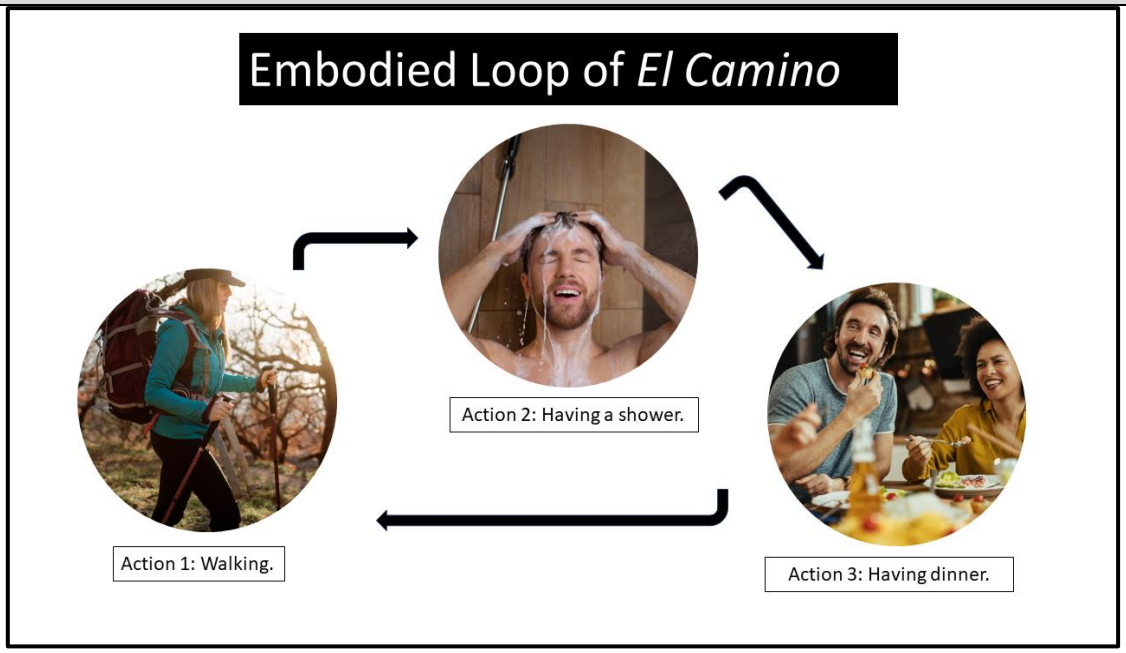
The target group would be ages 16 and over, with a minimum of level A2-B1 competence in the target language. The performative activities can be adapted to the appropriate language level and type of target language.

The following activities are designed to be used in a face-to-face language classroom. However, they can be adapted to online teaching, especially since several online apps and tools form an integral part of the proposed teaching and learning unit.

ACTIVITY 1. The Backpack for *El Camino*.	
Figure 1: The Backpack for *El Camino*. Image by Freepik	**Figure 2: Unique personal object for *El Camino*. Image by Freepik.**
SPECIFIC OBJECTIVES	Warm up for *El Camino*. Prepare body and mind for The Way. Foster creativity and interaction.
LINGUISTIC CONTENTS	Greetings. Remember and describe event(s) that happened in the past. Embodying objects and emotions.

LANGUAGE SKILLS	Speaking. Listening. Writing short texts online.
GROUPING	Half of the students performing as pilgrims, the other half embodying objects of the backpack.
MATERIALS	Backpacks/bags for the role of "pilgrims." Song: Martin, Beatrice. (2015). Coeur De Pirate Oublie-moi. Retrieved from https://www.youtube.com/watch?v=VGQq3cL-LIo Padlet page to share the contents of their backpacks. https://padlet.com/
DURATION	25 minutes.
PROCEDURE	Step 1: The teacher asks half of the students to play the role of pilgrims preparing for *El Camino,* and the other half to embody a unique personal object. The object is in the pilgrim's backpack and has a special resonance for the pilgrim. For example, it might have been a gift from their grandparents, or an item they bought on a memorable trip. Step 2: The teacher tells the students, both pilgrim and object students, that they will have circa four minutes to listen to a song while thinking about their role (pilgrim or object). The teacher plays the song 'Oublie-moi by Coeur De Pirate' Step 3: When the song finishes, the teacher asks the students who embody the objects to find a location in the classroom and become the item. And also asks the students who play the role of the pilgrims will randomly meet with another classmate embodying an object and interact. Here is an example: Student A (pilgrim): Hi, what are you? Student B (object): I am a gold ring. It was a gift from your grandfather, who gave it to you before he died. The pilgrims think about the emotion that the object brings (joy, sadness, anger, fear, etc.). Step 4: The teacher plays the same song again ('Coeur De Pirate – Oublie-moi'). In turns, both classmates (pilgrim and object) perform a short silent

	scene of 30 seconds in front of the other students, representing walking *El Camino*. The pilgrim has to walk in a way that expresses the emotion related to the object. The other classmates watch and try to guess the pilgrim's object and emotion. Step 5: All the students upload their object/related memory or emotion to a virtual "Backpack" on a Padlet page.
FEEDBACK AND REFLECTION	The teacher provides a Padlet page where students, in pairs, upload the name of the object, the story, and the emotion to a virtual "Backpack."

ACTIVITY 2: Embodied Loop of *El Camino*.	
 **Figure 3: Embodied Loop of El Camino.** **Designed with images by Freepik.**	
SPECIFIC OBJECTIVES	Embody typical daily *El Camino* activities. Acquire vocabulary related to daily activities. Find a location inside a classroom.
LINGUISTIC CONTENTS	Daily activities. Verbs, actions, adverbs of time, prepositions and locations inside a classroom.
LANGUAGE SKILLS	Speaking. Listening.

GROUPING	Perform as a group and also individually.
MATERIALS	Video: 'This is the Camino' (6 minutes long) https://www.youtube.com/watch?v=Fbh2_XaT0Og Song: 'La valse à mille temps by Jacques Brel' https://www.youtube.com/watch?v=ovPwUihaVdE
DURATION	20 minutes.
PROCEDURE	The Greek myth of Sysyphus, founder of the kingdom of Corinth (Camus, 2000), tells the story of Sysyphus, who has to carry a rock up a steep hill. However, when he gets to the hilltop, the rock falls back, and he has to start again. This myth is a metaphor for life, for the simple activities that never end, and we have to repeat on a daily basis. Pilgrims who walk *El Camino* also have their daily, repetitive routines. Step 1: The teacher asks students to think about activities that pilgrims have to repeat every day on *El Camino*, such as: walking, having a shower, having dinner, etc. Step 2: The teacher plays the video 'This is the Camino' to inspire the students to choose three activities typical for pilgrims on *El Camino*. Step 3: The teacher asks students to visualize three different locations in the classroom (for example: behind a desk, in front of the door, and next to the window); think of the three activities they will engage in (for example: walking, having a shower, having dinner). Step 4: The teacher plays the song 'La valse à mille temps' by Jacques Brel while the students silently perform the three actions in a loop. Each action is in one location. When they finish performing action one at location one, they walk to location two and act out the second activity. Then they walk to location three and perform action three. Finally, when they finish action three, they will start the loop again by returning to location one and performing action one again. For example, location one: behind a desk; action one: walking. Location two: in front of the door; action two: having a shower. Location three: next to a window; action three: having dinner.

	Step 5: The song starts slowly but gradually increases in speed, in the same way, the students now speed up the loop. The teacher stops the music, and all pilgrims freeze. Step 6: The teacher plays the same song ('La valse à mille temps' by Jacques Brel) again and chooses a random classmate to perform his or her loop for the rest of the classmates who will watch. At each of the three steps of the loop, the rest of the classmates have to say the location in the classroom (preposition + place) and guess each performed daily action. When the classmate finishes the loop, he/she can name another pilgrim, and Step 6 is then repeated Note for the teacher: Depending on how much time and many students we have, we can watch each student's loop or select only a few loops.
FEEDBACK AND REFLECTION	The teacher gives instant feedback on the students' words to help them correct any language mistakes. After performing, students will draw their loop on the blackboard using words, drawings, or any art form they choose. The teacher takes a picture of the blackboard and uploads it to Padlet.

ACTIVITY 3. A Pilgrim's story.

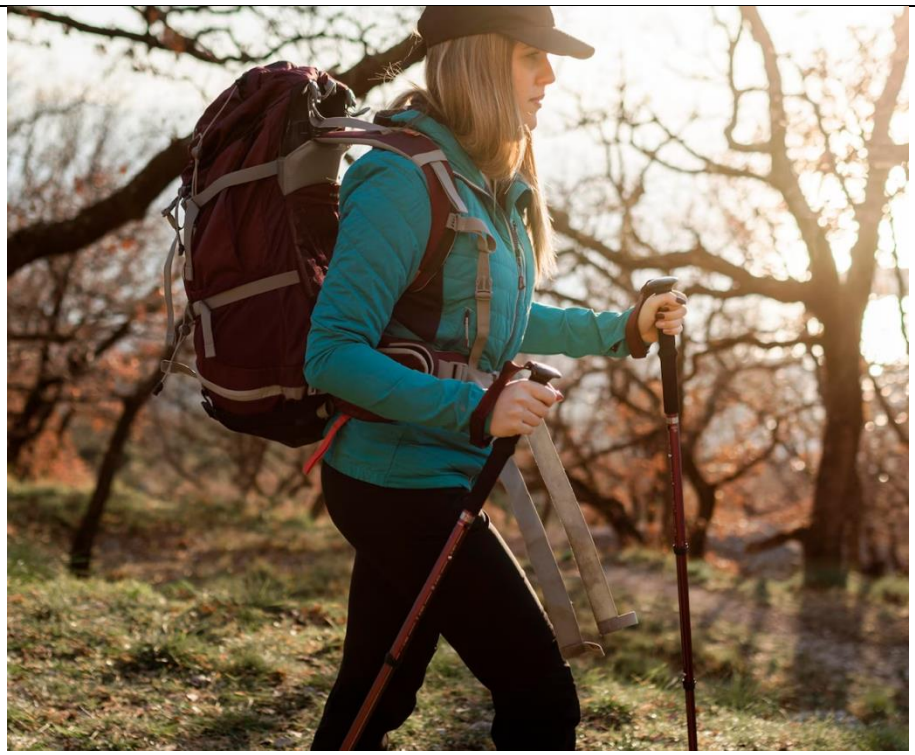


Figure 4: A Pilgrim's story. Image by Freepik.

SPECIFIC OBJECTIVES	Create characters for the "pilgrims" of *El Camino* who have profound and exciting background stories.
LINGUISTIC CONTENTS	Vocabulary related to name, nationality, age, profession, dreams, and giving reasons. Making connections with the past.
LANGUAGE SKILLS	Speaking, listening.
GROUPING	All the class.
MATERIALS	Backpacks/bags for students or "pilgrims," song 'The Winner Is' by DeVotchKa https://www.youtube.com/watch?v=leZsqe2w5AY Word clouds on Menti.com
DURATION	20-25 mins (depending on the number of students: 1 min for each student + 2 mins of warm-up).
PROCEDURE	Step 1. The teacher plays the song 'The Winner Is' by DeVotchKa. Step 2. The teacher and the students carry backpacks and walk into the classroom, each embodying the character of a pilgrim.

	Step 3. The teacher asks students to use the classroom space and start walking in all directions. While walking, they start to think about their character as a pilgrim (name, nationality, age, profession, dream, and reason to do The Way). They have three minutes to prepare their character while they walk. That is the length of the song played by the teacher. Step 4. The teacher in role will stop and say, for example: "My name is Mike. I come from Chicago, US. I am 25 years old. I am a chef. My dream is to open my restaurant. I am doing El Camino because my girlfriend recently broke up with me, so I need to clear up my mind". Step 5. Then the teacher will tap on the shoulder of another student (student A). The teacher will remain frozen. Student A stops, introduces himself/herself, finds another classmate, and taps on the classmate's shoulder. Then student A freezes. Step 6. Student B stops and introduces himself/herself, then finds Student C, taps on his or her shoulder, and they repeat Step 6. The activity finishes when all students have created their pilgrim characters, and everyone is frozen. Step 7. Each student using their cellphone, uploads the personal information of their role on Menti.com. Note for the teacher: This activity quickly creates exciting characters in the context of El Camino pilgrims. The basic information of name, age, nationality, and profession helps to establish a personal connection with the character. However, by adding extra information, such as the pilgrim's dream and the reason for doing *El Camino*, we add more layers to the character, and create potential dramatic tension with the conditions to have more interesting stories and even more exciting encounters in future activities.

FEEDBACK AND REFLECTION	The teacher gives instant feedback on what the students have said. Students engage in reflection on the information that has been posted about the pilgrims on Menti.com

ACTIVITY 4: The Hostel: Soulmates you have only known for five minutes.	
 Figure 5: The Hostel: Soulmates you have only known for five minutes. Image by Depositphotos.	
SPECIFIC OBJECTIVES	Social interaction between pilgrims (in role): introduce each other and exchange personal information. Request and give information. Ask about experiences or memories. Identify the key points of a piece of information. Express physical, mental, or emotional states.
LINGUISTIC CONTENTS	Wh- questions. Vocabulary, nouns, verbs, etc., related to nouns, age, nationality, professions, dreams, and reasons to walk *El Camino*.
LANGUAGE SKILLS	Speaking, listening, writing, reading.
GROUPING	Students in pairs.
MATERIALS	Tables and chairs arranged in the classroom as if they were the furniture of a hostel in *El Camino*.

	Song: 'Keeper of My Dreams' by Fantoms · Johanna Cranitch https://www.youtube.com/watch?v=8GTRR-8b-qM Song: 'We Found Love' by Rihanna https://www.youtube.com/watch?v=n6N1_sxlBU8
DURATION	20 minutes
PROCEDURE	Step 1: Arrange the "hostel furniture". Teacher in role as hostel manager, welcomes the students. The students work in pairs, finding partners randomly. Step 2: Students in pairs in several different classroom locations (the hostel). The teacher plays the song 'Keeper of My Dreams' by Fantoms Johanna Cranitch for around 30 seconds as intro background music while one of the two students starts performing an action in silence (reading, eating, having a coffee, taking off backpack or clothes, etc.) When the music stops, the second student enters the stage and converses with the other classmate. They introduce themselves, ask questions, etc. They can discuss their dreams, reasons for walking *El Camino*, and what is special about their object. The teacher gives two minutes to the couples. Step 3: The teacher plays the beginning of the song 'We Found Love' by Rihanna and says: "The pilgrims suddenly realize they are soulmates." They have another two minutes to continue the conversation. Step 4: Each student will write a few words in a Post-It about something they would like to remember of this encounter at the hostel on *El Camino*, for example, beautiful smile, true love, serendipity, Found love in *El Camino*, etc. Then they stick it on one of the classroom walls so the rest of the classmates can see them. Step 5: The teacher plays the song 'Keeper of My Dreams' again by Fantoms Johanna Cranitch while the students wander around the hostel and read the Post-it notes.
FEEDBACK AND REFLECTION	The teacher goes around the classroom listening to students in pairs and gives instant feedback on what the students have said. The teacher checks the words posted by the students on the walls.

	All those post-its with the pilgrims' words will be on the hostel's wall (a wall in the classroom).

ACTIVITY 5: Hostel Wifi: Video calling a relative or friend.	
Figure 6: Video calling a relative or a friend from a hostel. Image by Freepik.	**Figure 7: Hostel Wifi: weak signal. Image by Freepik.**
SPECIFIC OBJECTIVES	Practice listening skills. Creating stories. Practice the use of nonverbal communication. Introduce new facts and themes. Organizing the discourse and connecting facts and themes. Expressing cause and consequence. Expressing logical relationships (time, manner, etc.). Expressing a moment in time (past tense). Organizing a time sequence of events.
LINGUISTIC CONTENTS	Past tense, connectors, interjections, exclamations, and vocabulary related to stories in *El Camino*.
LANGUAGE SKILLS	Speaking, listening.
GROUPING	In pairs.
MATERIALS	Cellphone, tablet, or computer (for each student).
DURATION	15 minutes.
PROCEDURE	Step 1: The teacher asks students to find new pairs and says, "It is time for the pilgrims to call a relative or friend. One of you will play the role of a pilgrim, and the other will play the role of a relative or friend."

	Step 2: The pilgrim will use their cellphone/tablet/computer to video call (Zoom, Skype, FaceTime, Whatsapp, etc.) with their relative/friend (role played by another classmate). This could also be simulated without having to do the video call if they do not have the electronic devices or the proper connection. Step 3: The teacher tells students that the Wifi in the hostel is not very good and that many pilgrims are connected simultaneously. The teacher explains how they will proceed: first, they will greet each other on the call, and the relative / friend will ask, "Tell me an interesting story that happened to you these days while doing *El Camino*." Then, the pilgrim will start telling a story or anecdote. However, the sound will suddenly mute due to the poor Wifi connection. That is, the pilgrim will push on purpose the mute call button to simulate the "poor Wifi" and continue to tell the story by using exaggerated gestures for approximately one minute. Then the pilgrim presses the unmute button and finishes the story. Then the student playing the role of the relative/friend will have to tell the story again, for example: Pilgrim: Hi, bro; I am in Spain! Relative/friend: Wow, that is amazing. What is the weather like? Pilgrim: Pretty good, except for yesterday, when it rained a lot. Relative/friend: Tell me an interesting story that happened to you these days while doing *El Camino*. Pilgrim: Yeah, that was two days ago. I was walking in a forest and then suddenly (pilgrim pressing the mute button and talking for a minute) [...] (pilgrim activating the sound again - unmuting)That is what happened, pretty cool, eh? Relative/friend: Wow, that is truly amazing! So you went into the forest, then a wild fox appeared, and you were lucky to take a selfie. However, then two hunters showed up, and the fox was gone. Pilgrim: Yes, that was a once-in-a-lifetime experience.

	Note for the pilgrim: It does not matter if the story is the same that you had in mind; you will accept any story your relative/friend creates.
FEEDBACK AND REFLECTION	The pilgrim and the relative/friend give each other feedback during their video call.

ACTIVITY 6: Arriving at Santiago de Compostela.	
Figure 8: Arriving at Santiago de Compostela. Image by Freepik.	
SPECIFIC OBJECTIVES	Reflecting on a poem and adapting it according to the student's experience. Fostering creativity and embodiment.
LINGUISTIC CONTENTS	Metaphors, nouns, adjectives, and sentences.
LANGUAGE SKILLS	Listening, Reading, Writing, Speaking.
GROUPING	The students are divided into three groups.
MATERIALS	Poem 'Ithaka' (Cavafy, 1975).

	Ithaca C. P. Cavafy | Recitation by Sean Connery - Music by Vangelis https://www.youtube.com/watch?v=sl3uKXU6VLI
DURATION	20 minutes.
PROCEDURE	Step 1: The teacher tells the students to get ready and prepare their backpacks. Today they will finally arrive at Santiago de Compostela. Step 2. Using the metaphor of Santiago de Compostela as in the poem Ithaka (Cavafy, 1975), the teacher will play the students a recitation of that poem by Sean Connery. Part I As you set out for Ithaca hope that your journey is a long one, full of adventure, full of discovery. Laistrygonians and Cyclops, angry Poseidon - do not be afraid of them: you will never find things like that on your way as long as you keep your thoughts raised high, as long as a rare sensation touches your spirit and your body. Laistrygonians and Cyclops, wild Poseidon - you will not encounter them unless you bring them along inside your soul, unless your soul sets them up in front of you. Part II Hope that your journey is a long one. May there be many summer mornings 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 learn and learn again from those who know. Part III Keep Ithaca 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 that you are old by the time you reach the island, wealthy with all you have gained on the way, not expecting Ithaca to make you rich. Ithaca gave you a marvelous journey. Without her you would not have set out. She has nothing left to give you now. And if you find her poor, Ithaca will not have fooled you. Wise as you will have become, so full of experience, you will have understood by then what these Ithacas mean. Step 3: The teacher divides the poem into three parts, and the students are in three groups. Each group will have to work on their part of the poem and think of ways to adapt, embody and perform the poem in front of the classroom. They will choose one narrator, and the other classmates will perform in an embodied way. For example, they will use their bodies and facial expressions to embody the meaning of "hope your journey is a long one, full of adventure, full of discovery". Also, they can replace Ithaca with Santiago de Compostela. Students can adapt or change sentences to their experience as pilgrims in El Camino. For example: "As you set out for Santiago, hope that your journey is a long one", "may you stop at small Galician towns to buy fine things", etc. Step 4: Each group of students performs their adapted poem in an embodied way. They do not have to perform the whole poem, just select a few key sentences.
FEEDBACK AND REFLECTION	The teacher gives feedback on the students' adaptations of the poem.

ACTIVITY 7: Tattoo shop in Santiago de Compostela.

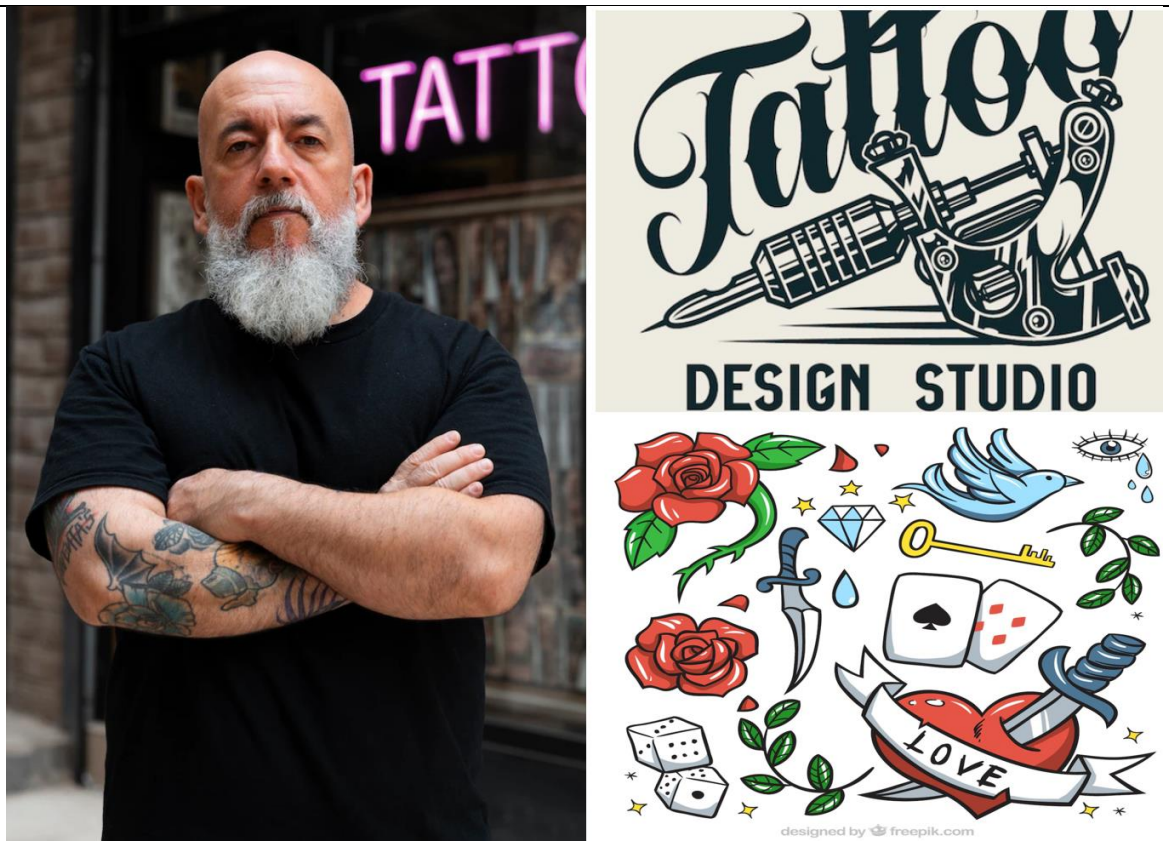


Figure 9: Tattoo shop in Santiago de Compostela. Designed with images from Freepik.

SPECIFIC OBJECTIVES	Reflect on the student's journey in *El Camino*. Create a drawing or symbol.
LINGUISTIC CONTENTS	Nouns, adjectives, or verbs that might be used in the tattoo.
LANGUAGE SKILLS	Speaking, listening.
GROUPING	All the class and also in pairs.
MATERIALS	Paper, pencils, and colours. Padlet page.
DURATION	15 minutes.
PROCEDURE	Step 1: Students make it to Santiago. They walk around the city and find an interesting person (Teacher in Role), Mike, the manager of a tattoo studio. He also was a pilgrim before, many years ago, he fell in love with Santiago and opened his tattoo studio. Pilgrims can get a discounted tattoo with him.

	Step 2: Pilgrims will design their tattoos. It has to be something meaningful to the pilgrim; it can be a word, a sentence, a drawing, a symbol, etc. Now it is the time to reflect on their journey and draw a design for their tattoo. Think about why you had to do *El Camino* and the unique object you carried along on your journey. The pilgrims will draw the tattoo design on paper and decide the size and where they will have the tattoo on their bodies. Step 3: After finishing the design, they upload it to the Padlet virtual space. Then, each pilgrim will find another classmate, share their new tattoos, and discuss the meaning.
FEEDBACK AND REFLECTION	The teacher goes around the classroom helping the students and giving instant feedback on what the students have designed or drawn. The collection of tattoos from the pilgrims in Padlet calls for a collective reflection of their journey in *El Camino*.

ACTIVITY 8: Time capsule.	
Figure 10: Reflection on El Camino. Image by Freepik.	**Figure 11: Time capsule: message in a bottle. Image by photoangel yin Freepik.**

SPECIFIC OBJECTIVES	Write a letter to your future self while reflecting on the journey of *El Camino*. Expressing opinions, values, and knowledge. Expressing wishes, emotions, and feelings.
LINGUISTIC CONTENTS	Vocabulary, verbs, connectors.
LANGUAGE SKILLS	Writing.
GROUPING	Each student individually.
MATERIALS	Song 'Where Our Dreams Begin' (2019). Summer Kennedy Arlo Lake. Palladium Records / Position Music https://www.youtube.com/watch?v=MIf1cLXJXKs Book: Karel, N. (2017). *After the Camino.* https://nadinewalks.com/wp-content/uploads/2017/10/After-the-Camino-Ebook-1.pdf Website Futureme: https://www.futureme.org/
DURATION	10 minutes (+ homework reflection letter).
PROCEDURE	Step 1: The teacher reads these words: "Travel isn't always pretty. It isn't always comfortable. Sometimes it hurts, it even breaks your heart. But that's okay. The journey changes you; it should change you. It leaves marks on your memory, on your consciousness, on your heart, and on your body. You take something with you. Hopefully, you leave something good behind." (Anthony Bourdain) Step 2: The teacher tells all the students it is time to leave Santiago. However, Santiago is not the end of *El Camino*; it is just another beginning. Before you leave, reflect on your journey, personal object, other pilgrims you met, soulmate, new tattoo, etc. Step 3: The teacher plays the song 'Where Our Dreams Begin' by Summer Kennedy, asks the students to pack all their things, and leave the classroom individually. When a student leaves the classroom, the others say, "¡Buen Camino!" (the pilgrims' way to wish you a safe and sound journey).

	Homework for each student: Check out the Ebook *After the Camino* (Karel, 2017). Write a personal letter to yourself on the Website 'Futureme', a free website where one can write an email to oneself, provide a valid email address and select a date when the system will deliver it. Here are some ideas for the letter: • A letter of forgiveness to yourself or others after visiting Santiago. • A letter about the importance of staying connected with nature. • A description of your current relationship status and hopes for the future. • Expressing your current thoughts and feelings. • Reflection on personal relationships and how they have evolved. • Reflection on personal growth thanks to this journey at El Camino. • Expressing love and appreciation for the people in your life. • Setting new goals for the future after Santiago. • Reflect on past challenges in *El Camino* and how you overcame them. • A reminder to take time for yourself and pursue your passions.
FEEDBACK AND REFLECTION	Students reflect on their journey. They will receive the letter they have written in the future.

5 Conclusions

> "Santiago is not the end of El Camino; Santiago is just the beginning." (Coelho, 1995)

El Camino does not end in Santiago de Compostela, *El Camino* begins there. The Way transforms the pilgrim in the same way as the pilgrim transforms *El Camino*. The teacher changes the student in the same way as the students change the teacher. When you leave Santiago, you will not be the person you were when you started your journey.

According to my observations, the students who participated in the above *El Camino*-related activities had changed when they left the language classroom. Through acting in the role of pilgrims, the students had an embodied experience. During the performative activities, mind and emotions were activated, and the students interacted intensively and practiced their language skills. Mind and emotions were activated and connected to the students' memory so that, hopefully, elements of this teaching unit will be stored in their memory for a long time

to come. Performing *El Camino* will hopefully have facilitated an experience that is (almost) as memorable as the real *El Camino* experience!

Long's Interaction Hypothesis could be observed when students performed as pilgrims and negotiated meaning and form in their exchanges with fellow pilgrims on The Way. Also, thanks to the embodied scenes in this didactic proposal, students have benefited from their peers with higher language proficiency and learn from each other, here, we can see Vygotsky's Sociocultural Theory in action. Those with higher language proficiency can learn by helping other peers since they will have to reflect and explain the meaning of vocabulary and the usage of grammar structures, following the old saying, "We only truly know something when we are able to teach it and explain it to someone else."

All educational activities must target not only our brain (grammar, vocabulary, etc.) but the totality of our body (embodiment). Dramatic games help to activate students and engage them in social interaction. Focusing on the social use of the language and the student as a social agent in a concrete context is vital, it is essential to use dramatic techniques to construct real-life scenarios, such as the *Camino de Santiago*. By constructing such scenarios, we offer students the opportunity to tap into their creative imagination. The more they can identify with the roles we offer them, the easier it is for them to acquire the target language. For example, in the interaction at the hostel where they meet other pilgrims, students had to use the target language in a specific context while performing their character, facilitating language learning.

In the *El Camino* teaching unit, the traditional concept of the teacher as an authority has disappeared and been replaced by the teacher as a "facilitator" who helps create and manage the students' (embodied) learning experiences, sometimes as a "Teacher in role." The classroom is an open space, so using simple means can transform it into relevant places of action (for example, a hostel, *El Camino*, a forest, a tattoo shop, etc.).

The performative activities should be cooperative and playful, not competitive, and encourage students to practice their interactive and language skills. As teachers who teach performatively, we must be valiant and eager to innovate, to motivate, and encourage our students. Also, we must remember that we are not assessing the students' acting skills; instead, our main concern is to create learning opportunities for the students to develop their target language competence in the best possible way. Ultimately, we are all pilgrims walking our own *Camino*, so why not conclude by saying to each other: *¡Buen Camino!*

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